

JerseyJazz

Journal of the New Jersey Jazz Society

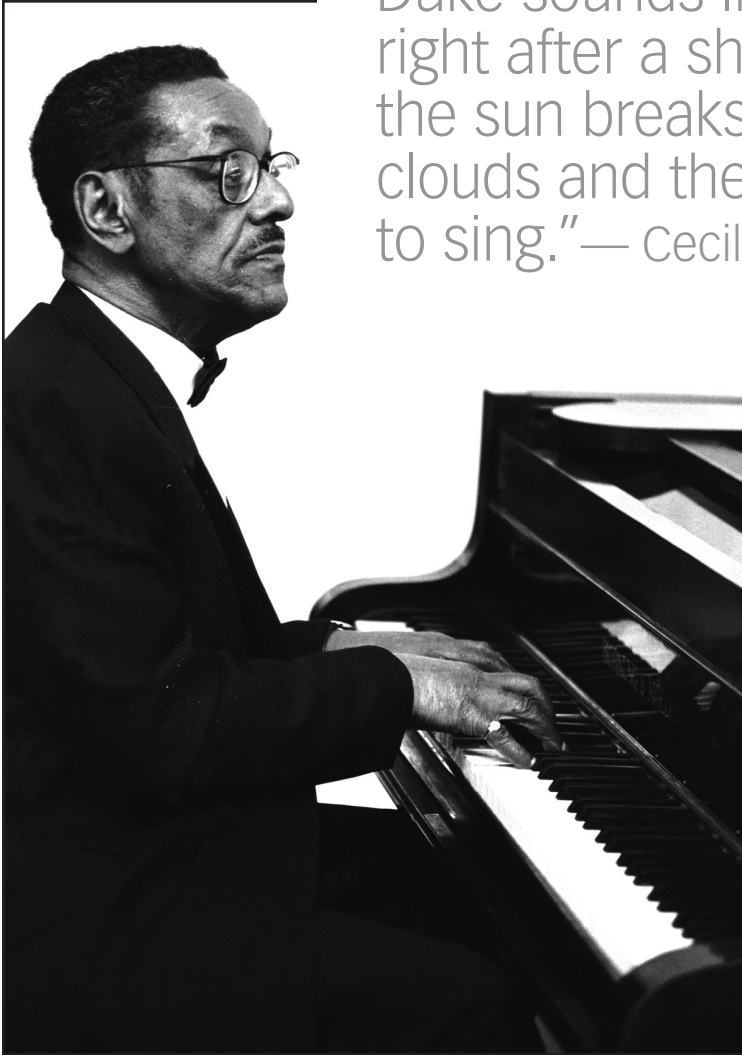
Dedicated to the performance, promotion and preservation of jazz.

October 2006

Duke Jordan: A Jazz Root Transplanted

By Fradley Garner *Jersey Jazz* International Editor

"Duke sounds like raindrops right after a shower when the sun breaks through the clouds and the birds begin to sing." — Cecil Payne



Duke Jordan, Copenhagen 1990. Photo by Jan Persson.

COPENHAGEN — Duke Jordan was a seminal American bebop pianist and composer who exiled himself to Denmark in 1978 but continued to perform in Europe and Japan, playing in the groove he helped shape. He died August 8 in the suburb of Valby after a long illness at the age of 84.

The sound Jordan fashioned in the 1940s, when he worked in the bands of saxophonists Coleman Hawkins, Charlie Parker, Sonny Stitt, Gene Ammons and Stan Getz, and led his own groups in New York clubs and on network radio, remains a benchmark of the newer jazz tradition. His composition "Jordu" became a bebop standard. "Flight to Jordan," "No Problem" and "Two Loves" are collectors' favorites.

Jordan was a master of what Phil Schaap, the New York jazz radio veteran and curator of Jazz at Lincoln Center, called "beautifully apt introductions" to songs. Only eight bars long, these intros set the mood for fountains of improvisation. "Duke sounds like raindrops right after a shower when the sun breaks through the clouds and the birds begin to sing," his close friend the baritone saxophonist Cecil Payne wrote in the notes to an album that included Jordan. "Even from the early days Duke was constantly trying to find new tonal patterns to add to his playing — hence the nickname Duke."

Despite criticism from Miles Davis and Max Roach that he stuck out in the rhythm section, the pianist was a staple for more than three years in Charlie Parker's quintet, with trumpeter Davis, bassist Tommy Potter and drummer Roach. A spate of recordings in 1947 and 1948, including

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NJJS Calendar

Wednesday October 11
Ocean County College see p 31

Friday October 13
Watchung Arts Center see p 30

Monday October 16
Bickford/Morris see p 31

Friday October 20
State Theatre/New Brunswick
discount tix to NJJS members
see *Special Offers below*
and ad p 15

Saturday October 21
Bridgewater see ad p 17 & p 30

Sunday October 22
MONTHLY MEMBER MEETING
Trumpets/Montclair see ad p 3

Monday October 30
Bickford/Morris see p 31

Saturday November 4
Bridgewater see ad p 17 & p 30

Monday November 6
Bickford/Morris see p 31

Friday November 10
Watchung Arts Center see p 30

Sunday November 19
MONTHLY MEMBER MEETING
Trumpets/Montclair see ad p 3

Monday November 20
Bickford/Morris see p 31

Wednesday November 29
Ocean County College see p 31

Friday December 1
Watchung Arts Center see p 30

Sunday December 3
2006 NJJS Annual Meeting
free concert for NJJS members
Shanghai Jazz/Madison
see *COMING UP* p 3

Monday December 4
Bickford/Morris see p 31

Saturday December 9
Bridgewater see ad p 17 & p 30

Monday December 11
Bickford/Morris see p 31

Wednesday December 13
Ocean County College see p 31

Saturday January 20 2007
Bridgewater see ad p 17 & p 30

Saturday February 3 2007
Bridgewater see ad p 17 & p 30

Sunday March 4 2007
Pee Wee Russell
Memorial Stomp



Prez Sez

By Andrea Tyson President, NJJS

Recent Doings

■ **Elliott and I attended the Great Connecticut Jazz Festival at the end of July** and thoroughly enjoyed ourselves. The festival was held at the Sunrise Resort in Moodus, where there is a lovely swimming pool (which our grandson Ronnie loved, including being tossed around by trombonist Jim Fryer).

Music was performed daylong and well into the evening. There were dance lessons throughout the weekend and a big band dance show Saturday night. What a dance it was, led by the group Cornet Chop Suey! These dancers practice their routines every week going into the festival and their hard work really shows.

During a rain delay caused by a storm to beat all storms we stayed dry under a tent as the musicians played on, including 10-year old violin prodigy Jonathan Russell. What a trouper! We held our usual Saturday evening cocktail party at our riverside cabin and chatted with New Jersey friends and some new Connecticut acquaintances. Why not join us next year? You can learn more about the festival at their website at www.ctjazz.org.

■ **Recently, we attended a New York Swing Dance Society event** at the St. Cyril & St.

Methodius Croatian Church on 41st Street in New York City. The church is quite spacious and it's a great music venue. Vince Giordano played with the 10 Nighthawks to everyone's delight. Not to name drop, but Ann and Cornie Seward were tripping the light fantastic to celebrate Ann's birthday that very day. The evening began with a Balboa dance lesson and then Vince and company played for the dancers. A very lovely evening. To learn more about the NY Swing Dance Society check out their website at www.nysds.org.

■ **The Bickford Theatre in Morristown was the setting for a recent concert by the Midiri Brothers**, with Jimmy Lawlor on drums and Joe Holt on piano completing the quartet. Holt attended high school with the Midiris and it was fun to see old friends jamming and playing together so beautifully. Joe Midiri reminisced about high school and the group played one of their tunes from way back when. When one brother watches the other during their respective solos you can see the respect they have for each other. It's something special to see.

■ **Meldonian's Big Band** — We attended a summer garden party and had the pleasure of being serenaded by Dick Meldonian and a big

continued on page 3

NJJS Bulletin Board

Special Offers

STATE THEATRE — The State Theatre in New Brunswick is offering NJJS members a \$5.00 discount off the price of tickets to see Dave Brubeck on Friday night, October 20th. If you attend the concert, please be sure to mention you're an NJJS member to receive your discount. See ad p.15.

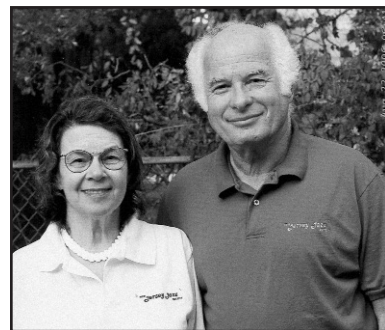
"Do You Know What It Means To Miss New Orleans" is a CD produced

by the New Hampshire Library of Traditional Jazz (see Joe Lang's review, July/August 06 *Jersey Jazz*). All proceeds from sales of the disk will support Music Cares, Hurricane Relief 2005 and the American Library Association, Katrina Relief Fund. NJJS has agreed to sell these CDs for the University of New Hampshire for \$18 plus \$2 shipping. But if you buy a CD at one of our events, the cost will be just \$18. This is a special recording

with a play list that is out of this world ("Basin Street Blues," "Black Bottom Stomp," "Petit Fleur," "Buddy Bolden's Blues," "King Porter Stomp," "Struttin' With Some Barbeque," "Way Down Yonder in New Orleans," etc.) played by musicians you'll instantly recognize: Doc Cheatham, Dave McKenna, Dick Hyman, Jimmy Mazzy, Bud Freeman, Bob Wilbur, Jeff Barnhart, Jim Fryer, Wolverine Jazz Band, Galvanized Jazz Band, Vince

The Jersey Jazz Shirt

The official New Jersey Jazz shirt is now available. The shirts, as modeled by society president Andrea Tyson and her husband (and board member) Elliott are emblazoned with the NJJS logo, and are available in blue and white. They're available in sizes from medium on up and cost \$15.00 each plus shipping. To order please contact Elliott Tyson at 732-560-7544.



band assembled for this private event. We enjoyed gorgeous weather and wonderful music. From time to time, Dick was joined on the risers by audience members including singers Patti Dunham, Ella Garrett and Marlene VerPlanck, and keyboardists Gary Haberman and Derek Smith. Dave Mead sat in on drums for the small band configuration. The music flowed around and through the beautiful gardens and was enjoyed by several Jazz Society board members, musicians, and other appreciative listeners. I even danced a little! A great time — thanks to all involved.



What's New

■ This edition of *Jersey Jazz* is the first with editor Tony Mottola at the helm of this prestigious magazine. The board wishes him well with this new endeavor and thanks him for taking over from Paul White. Paul will be a tough act to follow! We look forward to Tony's editorship.

■ We are moving into the fall with crisp and cool ideas. The board is growing and we're excited as we look forward to 2007.

But first please enjoy October with us:


SATURDAY, OCTOBER 21: OPENING NIGHT OF THE BRIDGEWATER SERIES — As mentioned last month, there will be a 30th anniversary concert in honor of the 1976 NJJS event called "BE THERE FOR BOBBY." The original benefit concert followed Bobby Hackett's death. See pages 17 and 30 for details on this historic event.

MONTHLY MEMBER MEETING — We have a fun program planned for this month's Member Meeting on

Sunday afternoon, October 22 at Trumpets Jazz Club and Restaurant in Montclair when Jack Stine will be center stage. Don't miss this animated and entertaining afternoon. If you've read Jack's columns over the years you know how interesting he can be. Bring your friends. The meeting is free for members. Non-members can pay \$10 at the door, or join the NJJS and have their \$10 credited toward the membership fee. Not a bad deal at all. Contact Caryl Anne McBride for membership information at membership@njjs.org.

Coming Up

■ In November we have another Member Meeting at Trumpets with current and former jazz club owners coming together to talk about their experiences presenting jazz. So pencil us in for November 19.

■ December 3 is the date of the 2006 NJJS Annual Meeting at Shanghai Jazz in Madison. This is also a free concert for members. We encourage you to attend as we install incoming board members, give out awards, and wrap up our year. Come out and get to know your fellow members. 

NEW!

NJJS Monthly Member Meetings

Trumpets Jazz Club
Montclair

Sunday, October 22, 2006

Program presented by Jack Stine, founder and former President of NJJS

Sunday, November 19, 2006

Panel: Amos Kaune, former owner of NJ jazz club Gulliver's; Mike Canterino, once owner of Half Note; Ed Polcer, former co-owner of Condon's; Enrico Granafel, owner of Trumpets, will present a program about jazz clubs.

free for NJJS members

\$10 charge for non-members of NJJS; this charge may be applied to annual NJJS membership

2 – 3pm Social Hour

3 – 5pm Program

food and drink available all afternoon/evening followed by 6pm show (\$10 music charge/\$5 minimum)

Trumpets Jazz Club & Restaurant
6 Depot Square Montclair, NJ 07042
(973) 744-2600 • www.trumpetsjazz.com

Giordano's New Orleans Nighthawks — the list goes on and on. They'll be available at our Monthly Member Meetings at Trumpets or you can email NJJS President Andrea Tyson at atyson1999@aol.com or write to her at 110 Haywood Avenue, Piscataway, NJ 08854 and enclose your check.

Let Us Know

Interested in sprucing up your dancing skills? In the coming months, we may offer members and friends

opportunities to learn with some of New York's and New Jersey's finest instructors. We currently have a special focus on preparing for the next Pee Wee Stomp, where Charleston, Peabody, Collegiate Shag and Balboa are a must for those fast tempos. Email llobdell@optonline.net or call 201-306-2769 to express interest and to supply your contact information so we can keep you informed as details develop.

Volunteers

We are seeking a volunteer to take over our CD sales program. If you're interested please let us know as this is a pressing need. Contact NJJS President Andrea Tyson at 732-356-3626 or atyson1999@aol.com.

Notes from the Music Committee

By Joe Lang NJJS Music Committee Chair

■ Just before I started to write this column, I learned of the passing of the legendary jazz trumpeter Maynard Ferguson. This news left me with a deep sense of sadness and loss. The mere mention of Maynard's name brings back a flood of memories, as he was one of the musicians who shaped my development as a jazz enthusiast.

I first became aware of him while sitting in a car on Shelter Island, an island between the eastern forks of Long Island, listening to the 1958 Newport Jazz Festival on the radio. The Maynard Ferguson Orchestra was performing, and it was like a lightning bolt had struck me. I had never heard anything quite like the sound that they had, and oh that trumpet. A while later, I was able to see the band perform in my home town of West Hempstead on a program with the Dave Brubeck Quartet and the Gerry Mulligan Quartet. It was my initiation to live modern jazz. After that, I saw Maynard and his crew countless times at Birdland. Then he was gone for a while.

When he returned with his young English band, they played their first stateside gig at a club on 57th Street called La Martinique, and I was there. It was for a chap named Jack Tafoya who ran a noontime jazz series on Fridays. As I recall, the band came right from the airport, and did not even have their arrangements with them.

I subsequently saw Maynard many more times, often in the company of my older son Wes, who spent a few of his formative years playing the trumpet. Actually, I came to believe that Maynard had something to do with my son's birth. On Friday evening, September 22, 1972, I took my very pregnant wife to see the Maynard Ferguson Orchestra at the Bergen Technical High School in Hackensack. During the concert, my wife's stomach kept moving, as our future



The Maynard Ferguson Orchestra was performing, and it was like a lightning bolt had struck me.

son was reacting to the sounds of the music. As was his practice in those days, Maynard ended the concert by playing "Hey Jude," and sent the band out into the audience to surround the attendees with the excitement of this extended arrangement. His lead trumpet player, Lin Biviano, was planted right next to my aisle seat, playing notes that only a dog could hear, and the precious package inside my wife was very obviously reacting. The next day, my wife went into labor three days early, and on September 24, Wesley arrived. About six months later, I happened to put on the Maynard album containing "Hey Jude," and listened to it in the company of my young son. When that song came on, he visibly cringed. That did not stop him, however, from eventually taking up the trumpet, and

enjoying several Maynard concerts at which he had a better view.

While my ears eventually lost their ability to cope with his more fusion-oriented work, I still loved to hear him play in the stratosphere as nobody before had attempted, and few have subsequently approached. In October of 2004, I attended a four-day celebration of Maynard Ferguson and his music titled *Stratospheric*, at which I had the opportunity and privilege of presenting Maynard with his American Jazz Hall of Fame award. It is a moment that I shall always cherish. It was truly special to attend those four days dedicated to Maynard, man and musician, and to hear nothing but admiration and affection expressed toward him by his peers and associates. Particularly impressive was the way in which Maynard joined into the festivities, infusing session upon session with his unique wit and enthusiasm.

Maynard Ferguson was one of the most influential of all jazz musicians. He was more than just a high note specialist. Sure, his upper register playing attracted most of the attention, but he was a complete and creative musician, as well as an outstanding leader. Anyone who attended the *Stratospheric* event could not help but be overwhelmed by the legions of Maynard devotees who came from all over the world to join in the celebration of their musical hero. His playing inspired countless young trumpet players, many of whom became professional musicians. His devotion to jazz education was deep, as demonstrated by the many clinics that he put on in schools. He enriched countless lives, and I am pleased that I was able to personally enjoy that enrichment for many, many years. He will certainly be missed, and will never be forgotten. Maynard, rest in peace, for you were a very special person indeed.

■ By the time you receive this, our first monthly member meeting shall have

continued on page 26

Maynard Ferguson shown performing at the Jazz Mentors Program in Skillman, NJ on July 13, 2006. Photo by Paul White.

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Jazz Schedule for October 2006:

Wednesdays

4: Howard Alden Trio
with Dan Block

11: Darla and Rich Tarpinian
Quartet

18: Misha Piatigorsky Trio

25: John Bunch Trio

Fridays

6: Tomoko Ohno Quartet

13: Pam Purvis Quartet
with Bob Ackerman

20: Santi Debriano Quartet
with Helio Alves

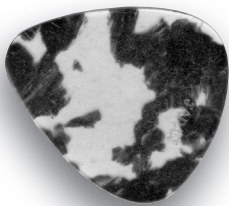
27: Cliff Korman Quartet
with Peter Brainin

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for last minute changes, please visit our Web site: cornerstonenj.us/

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The Editor's Pick

By **Tony Mottola** *Jersey Jazz* Editor

“Do not fear mistakes.
There are none.”
— Miles Davis

My father had a different take than Miles. Years ago when I was a nervous teenage guitar player leaving the house to go play my first club date he took me aside and said: “Look, don’t worry. If you hit a clam, just keep going. Nobody will notice.”

So, armed with the wisdom of two musical heroes I leap in as editor of *Jersey Jazz*, figuring if I do screw up — things will probably work out OK in the end. I’m grateful to New Jersey Jazz Society President Andrea Tyson and the Board of Directors for offering me this opportunity, and also to my friends Carolyn and Rio Clemente for encouraging me to accept.

I’ve been virtually catapulted into the editor’s post, having just become a member of the NJJS in March. So I did what any smart guy does when he’s in way over his head...I found a woman who knows what she’s doing to bail me out.

That capable lady is Linda Lobdell, the new art director for *Jersey Jazz*. Linda is an accomplished graphic designer. She creates publications for leading arts and cultural institutions including the Shakespeare Theatre of NJ, the NJ Theatre Alliance, The Newark Museum, and The Newark Public Library among many others. I’m sure readers and contributors alike will appreciate the new style she brings to this venerable publication.

And venerable it is, having been published continuously for nearly 34 years. This is a new version — a work in progress — but I will endeavor to carry forward the tradition established by former editors Warren Vaché, Don Robertson, and Paul White, and to be true to the Society’s worthy mission.



Ultimately, *Jersey Jazz* exists to serve all of you — the members of the New Jersey Jazz Society. It’s you we hope to please, to inform, and to entertain. So if you have comments or suggestions, we’d love to hear them. Drop me a line. Maybe you just want to wish me luck... or tell me that I’ve made a mistake.



A Missing Credit — In the September issue, page 16, a photograph of Frank Sinatra with Frank Sinatra Jr. was published without credit. Belated thanks to Cynthia Sesso of CTSIMAGES.COM for gratis one-time publication rights to this historic photograph. It is one of thousands of historical jazz, rock and blues photographs in her agency’s acquired collections. — *Editor*

Advertising

Rates: Quarter page: \$50; Half page \$75; Full page \$100. 10% discount on repeat ads.
To place an ad, please send a check **made payable to NJJS**
to Kate Casano, 274 Jackson Pines Rd, Jackson, NJ 08527; please indicate size and issue.
Contact tmottola@aol.com for sizing/format instructions.

NJJS Deadlines

The deadline for submission of material for upcoming issues is as follows:
November Issue: September 28, 2006 • December Issue: October 29, 2006

NOTE: Beginning with the January 2007 issue, *Jersey Jazz* will adhere to a fixed-date deadline with material due on the 26th of each month.

The January deadline will be November 26, 2006.
EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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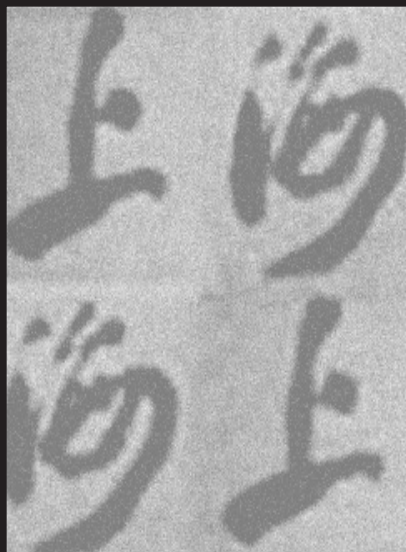
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Highlights, end of September & October:

sun 9/17: MARK MURPHY (by reservation only)

wed 9/20: BUCKY PIZZARELLI

thur 9/21: MORRIS NANTON

fri 9/22: JERRY VEZZA

sat 9/23: BRAZILIAN JAZZ WITH HELIO ALVES

sun 9/24: JAN FINDLAY

wed 9/27: WARREN VACHÉ AND TED ROSENTHAL

fri & sat

9/29 & 30: STEFON HARRIS

sun 10/1: ERIC COMSTOCK

fri 10/6: RANDY REINHART

sat 10/7: JERRY VIVINO

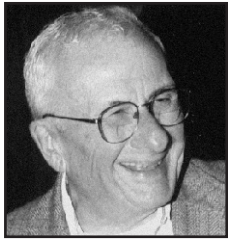
Wednesday and Thursday: 7:00 pm – 9:30 pm

Friday and Saturday two seatings: 6:30 pm & 8:45 pm

Sunday: 6:00 pm – 9:00 pm

for latest schedules and updates,
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Please note: We take reservations by telephone only 973.822.2899 and not by email.



Classic Stine

By Jack Stine NJJS President Emeritus

On the last Saturday in July Audrey and I attended a memorial service of a friend of ours who happened to be, in addition to being one with whom I had served in WWII, a charter member of the New Jersey Jazz Society.

His name was Ray Bareis and if the name does not immediately ring a bell in your remembrance, it would have been okay with him. He was a sort of anonymous person in that regard, but you'd have recognized him in an instant when you saw him. He always seemed to be in the audience, easy smiling and loving the music that brought him there. His death last July at age 93 capped what by any definition was a good life and I'd like to steal a few lines in our journal this month to reminisce a bit about how our lives became intertwined.

The service for Ray was one of those where anyone in the audience who chose to could come forward to say a few words of remembrance. It hadn't occurred to me that I'd get up in this congregation of strangers, but Audrey nudged me a couple of times and my reaction, I guess, was taken by the pastor as an indication that I had something to say.

I mentioned that Ray and I had served together in India for a couple of years in the headquarters of General Joseph Stilwell. I also mentioned that while there I had done some volunteer work for the local Armed Forces Radio Station as an early morning disc jockey. Every morning from six till eight I played records and provided a running comment on the kind of stuff GI's wanted to hear. I was billed as the Breakfast Sweetheart, and when the war ended and we all packed up and returned to pick up the strands of the lives

we had left years before, it was a name and title I had no trouble leaving behind in the heat and dust of New Delhi.

Some 35 years later, I happened to be in the audience at the Chester Inn where Chuck Slate and his gang were holding forth. It was the usual crowd: the Clelands, the McSevenys, the Scotts, the Williamses, and so on, and it had the makings of a pretty good time. About two or three beers into the evening, Chuck played a drum roll which signified the coming of an important announcement.

"We have a special request," he said, "to play our next number for the Breakfast Sweetheart who happens to be sitting right over there." And he pointed to me. I thought I'd been stabbed, and while the crowd broke into kissing sounds, the kind any sweetheart gets, I tried to see who might have made the request.

It wasn't easy. Thirty-five years can be wearing to both countenance and waistline and the gang that followed Chuck Slate around had the homogeneous look that prolonged exposure to jazz and beer can effect. But then, I saw the smile — the smile, the same unforgettable smile I had seen so often back in India, and then I could make out the face that went with it. Of course it was my old buddy Ray Bareis.

Ray was living at the Jersey shore in a little town called Brick at a time when Dick Wellstood also lived there. Any night when Dick wasn't playing elsewhere, there was always a joint nearby whose owner was

only too glad to have him play a few hours. On such evenings it was not unusual for Dick to find Ray and me waiting for him to arrive and start playing. Times like that you don't forget.

One little anecdote and I'll let you go. One afternoon Ray was driving up from the shore to visit Audrey and me. Where Route 287 runs just a little south of Pluckemin, he was pulled over by one of the representatives of the State. It was nothing new to Ray; he had a pretty heavy foot on the pedal and he'd been stopped so many times he was beginning to get good at it. Knew how to handle the situation, you might say.

So, while the Statie was going over the insurance card and the license, Ray went into his act. "Nice day, isn't it, officer... I see you have three stripes there... I had three myself back in the army. You married?...Kids?...how many? I bet they're well behaved, what with you being in the enforcement business, huh?"

Finished with the inspection, the policeman looked again at Ray's license and then at Ray. Almost to himself, he murmured, "Eighty-seven..."

"No, no, no," said Ray. "You don't understand. I'm eighty-six. Won't be eighty-seven till my next birthday."

"No, no, no," echoed the cop. "You don't understand. You were *doing* eighty-seven."

Meekly Ray accepted the ticket and for the next couple of days stayed within the speed limit.

You have to miss a guy like that. I know I do...



Growing Up and 'Living With Jazz': A Nordic Salute to Dan Morgenstern

By Arne Neegaard

Dan Morgenstern's latest book is *Living With Jazz*. This article is a salute to the author — writer, editor, lecturer, radio disc jockey and, since 1976, director of Rutgers University's Institute of Jazz Studies. Dan's love affair with jazz started more than 70 years ago. It has in strange ways been crucial to my own interest in the music. Neither of us was aware of this until recently.

In 1944 my father had to escape from Norway to Sweden to avoid being arrested a second time by the Nazis. He had been an active member of the Norwegian resistance. By sheer luck, he was released after a short imprisonment. Thanks to his boyishly innocent looks and gift of gab, he managed to convince the German officers that they had arrested the wrong guy. By the time the Gestapo found out that he had fooled them, he was safe and sound outside Stockholm. Years later, he loved telling us kids about this drama, and about his sudden interest in jazz, thanks to some younger Danish refugees, among them a lively Armstrong fan with a Jewish background.

When I read Dan's book (Pantheon Books, 2004), a wonderful selection of his articles, liner notes and portraits, one thing struck me: in the opening chapter, Dan tells about his earliest years, growing up in Austria, his family's escape from the Nazis, first to Copenhagen and later to Sweden [Jersey Jazz, Sept. 2005, p. 24 — Ed.]. An email to Dan satisfied my gnawing curiosity. Yes, he had stayed at the very same school outside Stockholm where my father also found shelter, along with some other Norwegian refugees in 1944–45. So, the old 78s with Armstrong, Lunceford and Nat Gonella that my father brought back to Oslo in summer 1945, and which are still playable, were purchased with thanks to "Uncle Dan." Some of my earliest memories are

of my father singing "Jeepers Creepers" in a guttural Satchmo style while tap dancing. An overwhelming impression on a little kid whose dad was a super-heavyweight.

Cultural Upoar

Around age seven I was struck by a second round of jazz gems. The Ellington and Strayhorn version of Edvard Grieg's "Peer Gynt Suite" had just been released, causing an uproar among the cultural elite here in Norway. How on earth could anybody dare to mangle our country's musical icon in that manner! The album was immediately banned in Norway (really!), but a telephone call from my father encouraged an uncle of mine to cross the Swedish border to get a copy. And how we enjoyed this music! Duke's "In The Hall Of The Mountain King" and "Anitra's Dance" — well, I happen to think Grieg would have loved it.


Like most teenagers of my generation, I listened to the Beatles, Stones, Beach Boys and the like. For years jazz was pushed aside for all this pop and rock.

I guess girls had something to do with that. But I remember one Saturday night when I chose to stay home and happened to turn on the radio, and there it was. Duke Ellington's 1933 recording of one of his loveliest melodies, "Drop Me Off In Harlem." That song changed my life forever. The rest of my life, after retirement from a sales job, has been devoted to record collecting and discography studies. One single, sweet, three-minute tune sent me off on the never-ending trail of Ellingtonia.

...Dan tells about his earliest years, growing up in Austria, his family's escape from the Nazis, first to Copenhagen and later to Sweden...

Important Guides

Now, Dan Morgenstern became even more influential: his many columns and articles in *Down Beat* magazine, like those of those other great jazz educators and writers — George Avakian, Martin Williams, Ira Gitler, Nat Hentoff — were incredibly important guides to the wonderful world of jazz. For years, records, books and magazines have been my basic sources of study. Today, the Internet discussion groups have introduced a new era in jazz communications. I can sit here a few miles south of Oslo and log on to Web databases, read old copies of the *Chicago Defender* and Baltimore's *Afro-American*, listen to thousands of records on www.redhotjazz.com, check out details from the Smithsonian Institution, ASCAP and the U.S. Copyright Office. With a click of a mouse, I can access an enormous pool of knowledge. This fills me with humility and awe for the jazz educators and their many researcher colleagues who had to dig up facts the hard way.

On the other hand, my kind of "armchair research," sitting here in front of a computer screen thousands of miles away, has made me a member of an exclusive group of jazz scholars and researchers. Martin Williams is sadly no longer among us, and Nat Hentoff has found other forums for his opinions. But George, Ira, and especially Dan, are on my mailing list, and continue to illuminate my horizon. I wish my father had lived to see this outcome of his escape from the Gestapo. 

Arne Neegaard has produced concerts in Norway for American artists such as the Mingus groups and David Berger, former leader of the Lincoln Center Jazz Orchestra. He is an active Internet contributor to the Duke Ellington discussion group, DEMS, and Jazz-Research. Email: neegaar@online.no



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Clark Terry Honored at L.A.'s Sweet and Hot Music Festival

By Floyd Levin

Clark Terry, the famed trumpet-flugelhorn artist, vocalist, Orchestra leader, and educator, was honored at the Sweet and Hot Music Festival in Los Angeles this past Labor Day Weekend.

The acclaimed “Statesman of Jazz,” Terry was also inducted into the Sweet and Hot Music Foundation’s Walk of Fame. His bronze plaque has been added to their impressive array that surrounds the Los Angeles Airport Marriott Hotel’s pool.

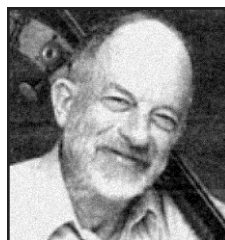
Terry ranks among the most honored jazz musicians of our time. He’s received awards, citations, doctorates, keys to cities, etc., acknowledging his status as an outstanding luminary of jazz. His career, which spans more than six decades, has touched most of jazz history’s musical bases — and greatly influenced several generations of musicians.

Terry’s skillful use of circular breathing allows him to expand his improvisations into extended articulate free-flowing phrases. He frequently exchanges four-bar expressions with himself playing a muted trumpet in one hand and an open flugelhorn in the other!

In 1964, Terry introduced his extraordinary “mumbling” scat singing on a Mercury recording with the Oscar Peterson Trio. For several years, as a member of *The Tonight Show* band, he employed the unique vocal format during the show’s trademark “Stump the Band” segment, earning him the nickname “Mumbles.”

The weekend event, accurately billed as “The Finest Combination Jazz Festival/Jazz Party in the USA,” also spotlighted two dozen top-ranked bands, about twenty special events, and featured artists including Banu Gibson’s New Orleans Hot Jazz, Herb Jeffries in Concert, Pat Yankee’s “Remembering Sophie Tucker,” and many others. ■

Floyd Levin is an occasional contributor to this magazine



From the Crow’s Nest

By Bill Crow

When record producer George Avakian assisted the New Orleans Jazz Club in producing the first New Orleans Jazz Festival in October 1955, where he made the world’s first recordings at a jazz festival for Columbia Records, he was ceremoniously given a proclamation and a key to the city. In recent years, he has been a speaker at the annual Louis Armstrong Conference and “Satchmofest” in New Orleans. The last event of the week is always a service at the St. Augustine Church in the Treme district, where in 2002 George was the surprised recipient of a second proclamation and key to the city. Bandleader David Ostwald was sitting in the same pew with George that morning. (He told the story recently at George’s 87th birthday celebration at Birdland.) George whispered, “Gee, I suppose I have to get up and say something.” David told him, “Just say ‘Thank you...it’s my second key, but I guess they’ve changed the locks since 1956.’” ■

Bill Crow is a freelance musician and writer. His articles and reviews have appeared in Downbeat, The Jazz Review, and Gene Lee’s Jazzletter. His books include Jazz Anecdotes and Jazz Anecdotes: Second Time Around.

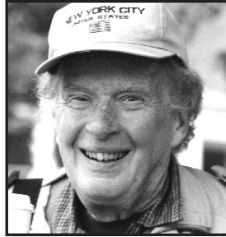
The preceding story is excerpted, with permission, from Bill’s column, The Band Room in Allegro, the monthly newsletter of A.F. of M. Local 802.

A Word About Paul White

This is the first edition of *Jersey Jazz* not edited by Paul White in the past five years, and we’d be remiss if we didn’t tip our pork pie hat to him as he steps down from the post he so ably filled.

Paul’s an electrical engineer by trade. I assume he knows all about positive and negative ions, and who’s in charge (probably Paul). But he might well have been an editor. Paul has the no-nonsense, crack-wise demeanor of an old time newspaperman, and the rakish good looks to boot. Think of Pat O’Brien in *Front Page*, or — Great Caesar’s Ghost! — *The Daily Planet*. After all, it’s not far from Paul White to Perry White.

We *Jersey Jazz* newcomers salute Mr. White for his years of dedicated and outstanding service. It’s a tribute to his work ethic that it’s taking two people to replace him. Hopefully, after a well-deserved respite — and a stint making the Adirondack chairs ordered up by Mrs. White — Paul will get the itch to return and occasionally contribute to *Jersey Jazz*. Maybe he’ll bring his camera to future events and make more of the sharp-eyed photographs he’s become known for or — how about this Paul? — an essay on Stan Kenton’s “Artistry in Rhythm”...now there’s a story we’d run for sure. — *Editor* ■



Big Band in the Sky

By Fradley Garner *Jersey Jazz International* Editor

■ **BILL MILLER, 91, pianist and conductor, Brooklyn, NY, Feb. 3, 1915 – Montreal, Canada, July 11, 2006.**

Bill Miller was at the keyboard for key Frank Sinatra recordings, most famously, *One for My Baby*, where his setting of mood and message frames the Voice. Miller joined Sinatra's band in 1951 and stayed with the singer for 46 years, until Sinatra's final concert in 1995. Six months later, Sinatra, Jr. brought him out of retirement. Miller worked for the son until he suffered a broken hip on July 1, and then a fatal heart attack while in recovery. Like the senior Sinatra, Miller came up through the big bands, starting at 18 with Larry Funk, then with Joe Haymes, the Red Norvo-Mildred Bailey orchestra, and Charlie Barnet. After military service, he played with Tommy Dorsey, Benny

TO GET A BETTER FEEL for the grand old pianist Bill Miller, who worked for Frank Sinatra, and — right up until the summons upstairs arrived — for his son, I urge you to read/reread Wil Haygood's "Frank Jr., the Unsung Sinatra" in the September *Jersey Jazz*. Sure, I'm a hopeless sentimentalist, but that is one of the best you-are-there (in Atlantic City) interview profiles I've ever read. Joe Lang sent it to me and I went after *The Washington Post* for reprint permission. Listen: "An old man is helped from his wheelchair and led to the grand piano. Bill Miller, white-haired, beatnik glasses overpowering his face, leans over the keys. 'He's the greatest singer's pianist there ever was,' Frank says, watching Miller as a father might watch his son walking across a log over a creek. Miller...played for Big Frank, served at one time as his musical director. Miller never worried about the mountain or the shadows it cast. He's just the piano player." Chills up the spine, Wil.

Goodman, and again with Barnet. He also worked with singers such as Martha Raye. Sinatra first heard him with the Norvo-Bailey band. "Bill is the best," the elder Sinatra's longtime guitarist, Al Viola, was quoted in the *New York Sun*. "If you listen to the few records they did without any orchestra, like *Where Or When*, you can hear the strong structure of his harmonies backing Sinatra — it's perfect!"

■ **JOHNNY BLOWERS, 95, Swing era drummer, Spartansburg, SC, April 21, 1911 – Westbury, NY, July 17, 2006.** John G.

Blowers, Jr., one of the last surviving top drummers of the Swing era, who worked and recorded with a pantheon of jazz figures from Louis Armstrong and Bunny Berigan to Pee Wee Russell and Artie Shaw, died after a long decline in health. Blowers worked for more than 74 years as a professional musician, including a recent two-decade stint in the bands of North Jersey bassist Warren Vaché. At the Pee Wee Russell Memorial Stomp in 2003, the drummer was tendered an NJJS award plaque. He mounted the "throne" and drove the band through a rousing performance of "Caravan." Johnny was honored again at a 95th birthday party in Manhattan, in April. *The Westbury Times* obituary of August 4 said he had recorded with Louis Armstrong, Ella Fitzgerald, Sidney Bechet, Billie Holiday, Bobby Hackett, Don Byas, Red Norvo, Perry Como, Bunny Berigan, Bud Freeman, Dave Newcomb, Judy Garland, Mel Tormé, Teddy Wilson, Eddie Condon, Artie Shaw, Woody Herman, Paul Whiteman, Bing Crosby and Frank Sinatra, who chose Johnny as his East Coast drummer in 1943. *Back Beats and Rim Shots*, Johnny Blowers's life story as told to Warren Vaché Sr., with a foreword by Mel Tormé, was published in 1997 by Scarecrow Press. His signature tune was "Caravan."

■ **DON LUSHER, 82, British trombonist and bandleader, Peterborough, Northhamptonshire, Nov. 6, 1923 – Cheam, Surrey, July 5, 2006.** George

Douglas Lusher was ranked among the world's best trombonists. "Whether it was in jazz, brass-band music or simply trombone technique, there never was another British trombonist who came within miles" of him, wrote Steve Voce in *The Independent of London*. Lusher rose to fame as lead trombonist and main soloist of the Ted Heath Orchestra, the only British band to become popular in the United States. He joined in 1953 and took it over when the leader died in 1963. The unit morphed into the Don Lusher Big Band in 1974, and the leader stayed with it until early this year. *The Don Lusher Study Book* (1985) is an autobiography and study manual. Holder of many awards, he also played in recent years in a Dixieland group called *The Best in British Jazz*, and recorded an album with that title in 2001.

■ **MALACHI THOMPSON, 56, trumpeter, composer, Princeton, KY, Aug. 21, 1949 – Chicago, IL, July 16, 2006.**

Malachi Thompson's Africa Brass band, with Billy Harper, played in a tribute to its late trumpeter leader September 1 at the Chicago Jazz Festival. Thompson, a popular figure on the Chicago scene, combined free jazz with bop, blues and gospel in a highly successful performing and recording career. He died after a long bout with T-cell lymphoma, a slow-growing form of cancer. Thompson led groups in Chicago nightclubs before relocating in 1974 for several years in New York, where he played in the Collective Black Artists, Sam Rivers big band and with Joe Henderson, Jackie McLean and Lester Bowie. He toured in Europe with his own Brass Proud Band. In 1991 he formed Africa Brass, a 13-piece brass ensemble, as

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BIG BAND IN THE SKY *continued from page 11*

a vehicle for his compositions. The trumpeter saw it as a logical extension of the New Orleans brass band tradition. Three albums of the group were released on the Delmark label. Of these, *Blue Jazz* peaked at No. 2 on the College Music Journal's Top-200 Jazz Chart. Thompson was named "Chicagoan of the Year" in 1996 by the *Chicago Tribune* for helping to bring jazz back to the city's South Side. A year later he was honored for arts activism by the Chicago Endowment for the Arts. He performed in 22 states across America. Doctors told him in 1989 that he had about a year left to live. In a 1993 interview with the *Chicago Tribune*, he said his cancer made him realize "I had to start doing things before it was too late. People don't really think about their mortality when they're in their thirties, but I had to."

■ **RUFUS HARLEY, 70, bagpiper, Raleigh, NC, May 20, 1936 – Philadelphia, PA, July 31, 2006.** Hailed as the world's first jazz bagpiper, and a self-appointed international ambassador of freedom, Rufus Harley recorded with Sonny Stitt, Herbie Mann, Sonny Rollins, and in the 1960s and 1970s as a leader for the Atlantic label. He cut a weirdly compelling figure with his Scottish great highland pipes at jazz concerts. Harley died of prostate cancer, friends said. Steve Barbone, a Philadelphia trumpeter who had worked with him for the last decade, called Harley "A sweet, gentle man who played some great Dixieland as well as more modern jazz" on bagpipes and saxophones. An American of mixed African and Cherokee Indian ancestry, he was inspired to learn the instrument after seeing the Black Watch Scottish Band perform at John F. Kennedy's funeral procession in 1963. He bought a bagpipe in a New York pawnshop for \$120 and, after instruction in the basics by Dennis Sandole, adapted it to the blues, jazz and funk. The day before he died, according to the *Philadelphia Daily News*, "Harley attended the tribute to Philly Joe Jones concert in Germantown to watch his son, Messiah, play trumpet with the Chappy Washington Band."

■ **CALVIN HUGHES, 81, trumpeter, Newark, NJ, 1925 (?) – Willingboro, Burlington County, NJ, Aug. 7, 2006.** Calvin C. Hughes, a one-time sideman with Billie Holiday, Coleman Hawkins, Big Maybelle and other mid-20th century jazz and blues figures, later led his own combos. In 1981 he formed Calvin Hughes and His Sophisticated Gents and then the Calvin Hughes Quartet, playing for dances at New Jersey social clubs. He also taught trumpet at Newark School of the Arts. One record session, in 1949 for the King label in Cincinnati, OH, is listed in Lord's Jazz Discography CD-ROM 6.0. Hughes played trumpet in a group led by the saxophonist and vocalist Eddie "Cleanhead" Vinson, with James Buxton on trombone; Eddie "Lockjaw" Davis and Harry Porter on tenor saxophone; Wynton Kelley, piano; Franklin Skeete, bass, and Lee Abrams, drums. Two tracks have been reissued: "Featherbed Mama" and "No Good Woman Blues," both on King CD 634.

■ **MOACIR SANTOS, 80, Brazilian composer-arranger and multi-instrumentalist, Flores do Pajeú, Pernambuco, Brazil – Pasadena, CA, Aug. 13, 2006.** A Brazilian jazz veteran whose long unsung career was brought to attention and celebrated in the United States in the last five years, Moacir Santos died after a stroke. His *Coisas (Things)*, 10 songs crammed onto an LP recorded in 1965, was rediscovered decades later. It was hailed as a masterwork mix of Afro-Brazilian rhythms, marches and compelling melodies of Ellingtonian delicacy. After moving to Pasadena in 1967, Santos composed for Hollywood movie soundtracks. He said that *Final Justice* (1985) was the only film that credited him in the titles. Of three albums he made for Blue Note in the 1970s, *Maestro* was nominated for a Grammy Award. A CD album, *Ouro Negro*, recorded in Brazil in 2001, offers Santos at his prime. His admirer Wynton Marsalis played on his final album, *Choros & Alegria*. Sérgio Bandeira Karam, a saxophonist, told *Jersey Jazz* that he considered his fellow-countryman "the greatest Brazilian jazz composer. He was the guy who really knew

how to mix jazz and Brazilian music and thus create an original style, very different from Jobim's, who was his friend."

■ **HANK KOHOUT, 82, pianist, Cleveland, OH – Parma, OH, Aug. 14, 2006.** Hank Kohout was a leading pianist for Cleveland bands and visiting name artists such as Milt Hinton, Coleman Hawkins, Ben Webster and Harry James. He was only 17 when Red Norvo hired him for his touring band. They played at theaters across the country, including the Apollo and Paramount in New York.

■ **MAYNARD FERGUSON, 78, trumpeter, valve trombonist, bandleader, Montreal, Canada, May 4, 1928 – Ventura, CA, Aug. 23, 2006.** A bandleader and master of the "power horn," Maynard Ferguson and his Big Bop Nouveau Band had recently completed an album at Bennett Studios in Englewood, NJ. He closed out his more than 60-year performing career with a July run at the Blue Note in Manhattan. Ferguson reportedly died of kidney and liver failure resulting from an abdominal infection. The Canadian trumpeter began at age 13, performing as soloist with the Canadian Broadcasting Company Orchestra. In 1945 the 17-year-old fronted the first of his intermittent big bands. His first job in America was with Boyd Raeburn in 1948. He was the trumpet soloist April 17, 1959 when Leonard Bernstein conducted the New York Philharmonic in the world premiere of William Russo's Symphony No. 2, "Titans." He soloed in the final movement. In the next day's *New York Times*, critic Howard Taubman referred to "the piercingly high range negotiated" by the soloist. "When Mr. Ferguson cut loose, some of the listeners stopped up their ears with their fingers. This kind of cutting brilliance is not exactly what Philharmonic audiences are used to." Some contemporary jazz musicians are still not used to it. Ferguson, while a wonderful musician, came on "macho, overbearing and in some ways unmusical," Ken Fradley, a New York-schooled freelance trumpeter in Florida told *Jersey Jazz*. "I have always thought that kids shouldn't play high trumpet, because

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Maynard Ferguson (left) playing valve trombone onstage at Birdland in 1956.

trumpet, and music, are about so much more. But high-schoolers always wanted to play like him! High notes above F can even get in the way. Miles, Freddy, Lee Morgan, Louis Armstrong and others rarely did it, and then not the way Maynard did.” Ken Fradley recalled hearing the band in Greenwich Village. While the music was “incredible, after three songs it was, like, okay, what else? And there was nothing else — for me.” Ferguson worked with Jimmy Dorsey and Charlie Barnet. He joined Stan Kenton in January 1950 and stayed until 1953, “building an international following with his upper register work, fantastic technique, and screaming solos,” according to the *Feather & Gitler International Encyclopedia of Jazz*. He went on to record more than 60 albums and garner many awards. He had won top ratings in *Down Beat* magazine’s polls in 1950–1952. He was nominated for a Grammy for his “Gonna Fly Now,” the film theme for *Rocky* (1978). Ferguson was tendered his nation’s highest civilian honor, the Order of Canada. His last recording was to be released later this year as a legacy to a great musician’s life. (See *Joe Lang’s personal reminiscence of Ferguson on page 4.* —Ed.)

Following is an expanded version of a brief notice in this space in February 2006. We thank Walter Bennett and Vinnie Carrao for the information and apologize for the long delay in publication.

■ **MICKEY GOLIZIO, 67, bassist and guitarist, Hoboken, NJ, June 12, 1938 – Toms River, NJ, Nov. 4, 2005.** Michael M. (Mickey) Golizio, a Hoboken native who recorded on bass with the Dick Wellstood band and the Marty Grosz Quartet as well as with the Al Hirt Orchestra, taught guitar but played bass for all his professional

Houston’s 1982 film, *Annie*, an adaptation of the Broadway musical, filmed in Monmouth County. The Al Hirt band, with Golizio, played on the movie soundtrack. Golizio was the son of Matteo (Martin or Matty) Golizio, who was Frank Sinatra’s first guitarist. He started his son on guitar, having him learn many of Django Reinhardt’s solos note for note, according to a close friend, Vinnie Carrao. He worked on TV in the *Mike Douglas Show* band, and played at Jersey JazzFests in groups with Marty Grosz, Kenny Davern, Al McManus, Alan Dale, Tony and Bobbie DiNicola.

■ **DUKE JORDAN, 84, pianist and composer, New York, NY, April 1, 1922 – Copenhagen, Denmark, Aug. 8, 2006.** Irving Sidney (Duke) Jordan, a leading bebop era pianist who had lived in self-imposed exile in Denmark since 1978 but toured widely with his trio, died in the Copenhagen suburb of Valby following a long illness. (See cover story —Ed.)

■ **AT PRESSTIME: TONY DENICOLA, a veteran New Jersey drummer and close associate of Kenny Davern, died September 2 following a massive heart attack at the Fox Chase Cancer Center in Philadelphia. He was 79 and had lived for 40 years in Lawrenceville, near Princeton. His fellow player, Ed Metz, who knew DeNicola well, said the news came as “a real shock because I was unaware of his ailing.” DeNicola worked, among many others, with Freddy Martin, Charlie Ventura and Harry James. Honored with the first NJJS Musician of the Year Award, he left a rich legacy of recordings. He and Davern recorded for the Arbors label. Further details were expected for a formal obituary in the November issue.** —Ed. ■

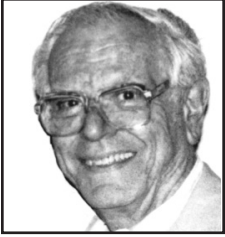
Ben Webster Never Got to See Thilo’s Toddler

By Fradley Garner
Jersey Jazz International Editor

Milady Hanne and I traveled to Jazzhus MDexter in Odense, Denmark, this summer for the launching of Frank Büchmann-Møller’s *Someone to Watch Over Me: The Life and Music of Ben Webster* (University of Michigan Press, 2006). The new biography is based on material in the Ben Webster archives at the University Library of Southern Denmark.

Jesper Thilo, a saxophonist who was the late tenor giant’s Danish protege, told the packed club of Webster’s insisting that Jesper bring his new son up to Ben’s Copenhagen apartment for a showing. Thilo put the toddler in the car, drove over, walked up four flights, and found the door open. He entered to hear sounds from the bedroom. Ben was not alone and, Thilo said, “He didn’t see or hear us.” Jesper put his son down on the messy living room floor and waited a few minutes — then picked him up and quietly left. Out in the car, he noticed the child had something clenched in his fist. He opened the fist to find Ben’s bottle top opener. “That is one souvenir that will not be donated to the Ben Webster Foundation,” the tenorman announced to an audience that included the foundation director and other friends of the author.

The director presented Webster’s black leather hat to author Büchmann-Møller — not for keeps, but for permanent display from 2009 in a newly built Odense Academy of Music. Ben Webster, who left no immediate family survivors, died in 1973 and is buried near Hans Christian Andersen and Søren Kierkegaard in Copenhagen’s elite cemetery. ■



Book Review

The Great Black Way: L.A. in the 1940s and the Last African-American Renaissance

By R.J. Smith

400pp Indexed ISBN 1-58648-295-4 @\$26.95 • Published by Public Affairs, 250 W. 57th Street, New York, NY 10104

By Floyd Levin

Eight years have elapsed since the publication of Steven Isoardi's monumental *Central Avenue Sounds* (Univ. of California Press). R.J. Smith's appraisal of the same important area justifies a comparison of these two historically oriented books. Together, they form a composite recollection of an important time and place. It now exists only in the memory of those old enough to have experienced those multiple levels of African-American life in Los Angeles.

Both books cover about 400 pages; each is elaborately indexed, and documents approximately the same era. Unlike *Central Avenue Sounds*, *The Great Black Way*, unfortunately, is not illustrated — but Smith's imaginatively graphic text creates many bright mental images. His vivid descriptions briskly recall the grit, the glamour, and the vitality of the area as it existed during the 1940s.

Smith has wisely approached the subject from a different perspective. His view of Los Angeles' Central Avenue places more emphasis on its socio-economic aspects, although the subliminal sounds of jazz lurk between the lines.

Names like Ellington, Morton, Calloway, and Hampton are interspersed with references to such important Avenue denizens as Eddie "Rochester" Anderson, Dewey "Pigmeat" Markham, and Bulee "Slim" Gaillard.

The author takes us on an imaginary stroll along the lengthy avenue with pertinent pauses along the way. The descriptive commentary is based on his abundant research and data, garnered from his

enormous group of interviews — all elaborately documented by 28 pages of footnotes.

Our tour takes us behind the scenes (and behind the drapes!), and into some of the jazz clubs (Club Alabam, Little Harlem, Shepp's Playhouse, etc.). We are introduced to various characters encountered during our stroll. Some are well known, but we also meet for the first time several who also played prominent roles in black L.A.'s political and editorial scene.

At 12th and Central, we visit the Spikes Brothers Music Store, for years the focal point of the street's musical activity. Spikes Brothers sold instruments, records, and sheet music, and also operated nightclubs, and produced the first recorded examples of black New Orleans jazz (Kid Ory's Creole Jazz Band in 1921.)

Architectural structures observed during our stroll include the famed Dunbar Hotel frequented by Joe Louis, Billie Holiday, and Duke Ellington. Nellie Lutcher entertained in the hotel's popular bar.

Further down the Avenue, we stop at the Elk's Temple, one of the area's largest structures. The Elk's large ballroom hosted the nation's major black bands as they toured the country.

Another major entertainment center, the Lincoln Theater, which opened in 1927, attracted large audiences to see and hear important stage and screen programs.

The interesting segment about Andrew Blakeney,

famed for his trumpet work in bands led by Lionel Hampton, Les Hite, and Kid Ory, is quite revealing. Andy was a personal friend for many years. I interviewed him for the Tulane University and the Smithsonian Institution's jazz archives, and devoted a chapter to his career in my book, *Classic Jazz — A Personal View of the Music and the Musicians*.

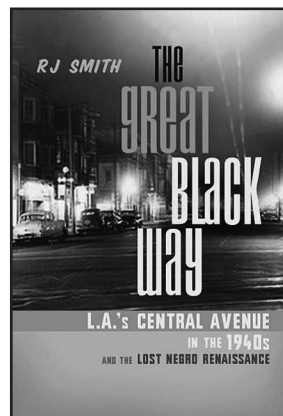
I knew that Andy was playing with a small combo in Honolulu when the Japanese attacked Pearl Harbor. He was unable to obtain transportation back to the mainland, and drove a taxi there while awaiting the opportunity to return to Los Angeles.

I was not aware, until reading *The Great Black Way*, that in 1943 he was working as a welder at the California Shipbuilding Company in Los Angeles. Smith's astute research revealed that Andy played a principal role in the Boilermakers Union's racial dispute and he led a group of workers during a successful suit that integrated the shipbuilding industry. To my knowledge this has never previously been disclosed.

The Great Black Way provides many additional vivid images of Central Avenue, its expansion during World War II, its severe racial disparity, the Zoot Suit Era, and the area's gradual post-war deterioration.

As Smith succinctly notes in his cogent final line, "It was, all in all, one hell of a jam session!"

Floyd Levin is an occasional contributor to Jersey Jazz.



"It was, all in all, one hell of

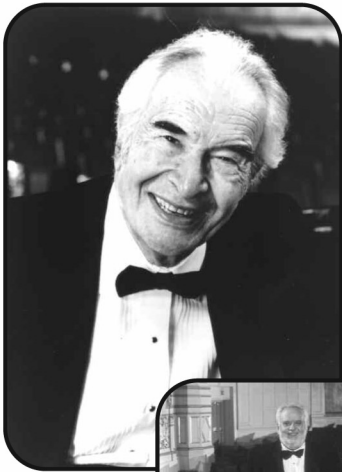
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It's So Good to Have Satchmo SummerFest Back Where It Belongs

By Sandy Ingham

It's been 105 years since Louis Armstrong came onto this earth, and 35 years since he left, and yet his music continues to bring enjoyment listeners today. That's especially true in his hometown of New Orleans, which despite the ravages of Hurricane Katrina staged its sixth annual Satchmo SummerFest Aug. 3 – 6.

There will never be another Louis, but New Orleans has given us another trumpeter/singer, Kermit Ruffins, whose musicianship and exuberant personality have had crowds on their feet dancing for years. As is the tradition, he closed out the festival, leading a quintet that boasted Jazz at Lincoln Center's Herlin Riley on drums. They played a half-dozen of Satchmo's hits, a couple of Ruffins' own, and Kermit continued to lead cheers for the city's rebirth. Then he summoned several fellow trumpeters onstage for a last grand blast to the blue sky, a happy birthday salute to Armstrong.

I also caught Ruffins' set at a new club he co-owns on Frenchman Street, where the "Satchmo Club Strut" sashays in and out of more than a dozen bars and restaurants. The Grand Opening of Ray's Boom Boom Room was a festival highlight, and another sign that the city's musical community is returning as part of the post-hurricane recovery. Ruffins' night set was more in an R&B vein, and he capped it off by taking the lid off the rolling grill occupying most of the bed of his pickup truck and treating several hundred fans to barbecued chicken and pork.

John Boutté is another performer worth going back to for seconds. The animated singer wowed the audience at the Boom Boom Room, blending gospel and blues with the Great American Songbook. Boutté bantered with the audience, veering into social commentary with observations about New Orleans' less-than-reverent attitude



above: Singer/trumpeter Kermit Ruffins closed out Satchmo SummerFest with a last grand blast for Louis Armstrong's birthday.

right: Jazz lovers crowd Decatur Street during Satchmo SummerFest.

Photos by Richard J. Skelly



SummerFest is part outdoor festival, part club crawl, and part lecture series, with generous helpings of food and drink in a city where indulging

and imbibing are elevated to art forms.

toward Louis Armstrong in the segregation era. Trumpeter Leroy Jones and guitarist Todd Duke proved sympatico accompanists. Hart McNee on flutes replaced Jones the next night at another club, DBA, where Boutté took note of the early evening downpour and tossed off several rain themed tunes followed by "I Can See Clearly Now."

Café Brasil imported a couple of legendary jazzmen for the club strut. Frank Morgan, whose lyrical alto sax playing is like an island retreat in the often-turbulent sea of modern jazz, stuck mostly to familiar tunes from the Monk-Coltrane-Miles Davis

repertoires. Later, trombonist and conch-shell player Steve Turre closed the night out with a boisterous set that was further enlivened when Troy "Trombone Shorty" Andrews, another New Orleans legend in the making, joined in. Across the street, Ellis Marsalis and Astral Project played at Snug Harbor, the city's premier modern jazz club.

Earlier in the evening, I caught a set apiece by the Va Va Voom Gypsy Jazz Band and Hot Club of New Orleans.

The annual seminar series brings together a number of jazz historians, scholars and

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BE THERE FOR BOBBY

Saturday, October 21 8 PM

Thirty years after the original NJJS benefit for Bobby Hackett's widow, top musicians come from around the country to pay tribute to "a supremely melodic jazz improviser whose cornet tone was glorious in all registers." Leading Hackett aficionado **Nick DeCarlis**, flying in from Florida to play cornet, has even created a web site for the concert: www.BobbyHackett.com!

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- December 9 The famous **STATESMEN OF JAZZ**, led by clarinet legend **Buddy DeFranco**, with pianist **Derek Smith**, bassist **Rufus Reid** and drummer **Eddie Metz Jr.**, assembled by Arbors.
- January 20* **THREE BENNY OPERA** with **Dan Levinson** and **Joe Midiri** and **Dan Block** celebrating Benny Goodman's Carnegie Hall triumph. With pianist **John Sheridan**, vibes ace **Paul Midiri**.
- February 3* **PIANO GREATS** brings together the flying fingers of **Rio Clemente** and **Derek Smith**, two top keyboard artists.
- March 17 The biggest **BIX BIRTHDAY BASH** ever, with the 11-piece **Dreamland Orchestra** playing Bix Beiderbecke favorites from the Goldkette years. Stunning hot dance numbers.

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SATCHMO *continued from page 16*

longtime friends of Armstrong to talk about the man and the musician, watch films and listen to recordings that illustrate their chosen topics. Among the speakers:

- David Ostwald, bandleader specializing in music of the '20s and '30s, called Armstrong “a man who looked for the good in everyone he met” and recounted anecdotes from throughout his life that reinforced his point.
- Michael Cogswell, keeper of the Armstrong house and archives in Queens, N.Y., discussed plans for a new visitors center where a vast collection of memorabilia can be properly displayed.
- John McCusker, a Times-Picayune photographer who has chronicled the landmarks left in the city from jazz’s early days, displayed photographs of showing how many of the sites fared during Katrina: “The good news,” said McCusker, “is the vast majority were not affected. The bad news is most were in pitiful condition before the storm.”
- Bob Porter, record producer and radio DJ, expounded on Armstrong’s association with jazz impresario Norman Granz in the 1950s, and played some tunes from a never-released concert Louis and his all-stars gave at the Hollywood Bowl in 1956. Porter hopes to tie up bureaucratic loose ends and get the whole concert, including only-on-LP sets by Ella Fitzgerald, Art Tatum, Oscar Peterson and others, out on CD next year.

The whole festival took place in an eight-block stretch ranging from the French Quarter’s French Market stalls out to Frenchman Street in the Faubourg Marigny. It’s no secret that tourism is the lifeblood of New Orleans, and everywhere I went people expressed thanks to visitors for coming and urged them to tell their friends back home to come on down.

Sandy Ingham covers the New Orleans scene for Jersey Jazz



Umbria Jazz Festival Perugia, Italy, July 7–16

By Bob Gold

Despite standout performances by veteran pianist Hank Jones and 17-year-old alto sax sensation Francesco Cafiso, correspondent Bob Gold found much to critique about the 23rd annual Umbria Jazz Festival.

It’s sad to see and hear the Umbria Jazz Festival slide fashionably down the tubes every year and become more of a jive and less of a jazz festival. It isn’t just the watering down by the inclusion of such non-jazz people as James Brown, Sergio Mendes, Caetano Veloso, the Neville Brothers, Sharon Jones and the Dap Kings, and Eric Clapton. Almost as bad to this listener is the thinning out of “mainstream modern.” Which brings us to Umbria 2006’s two notable exceptions:

In Italy, all roads lead to Rome, and in jazz piano history, all roads lead to Hank Jones. With the incomparable bassist George Maraz and a swinging drummer, Willie Jones III, Hank lit up Charlie Parker’s “Au Privave,” Frank Wess-Thad Jones’ down-tempo “Lady Luck,” and Monk’s up-tempo “Ring-a-Ning,” and an original, “Interface,” which had an incredible introductory chorus by Maraz; each piece, including bass and drum solos, lasted about five minutes, and still said more than most players now say in quadruple that time.

Palazzo dei Priori in Perugia



The Jones trio was then joined by singer Roberta Gambarini, introduced by Hank as “the freshest new jazz voice in the past fifty years.” It was hardly an exaggeration as she grooved on “Easy to Love” and “Lush Life,” then a super-slow “Skylark” (with only piano backing). My only reservation about the set was her skillful but over-bopish tribute to Diz, Stitt and Rollins during her rendition of “On the Sunny Side of the Street.”

Hank then displayed his masterful swing and sensitivity unaccompanied on “Alone Together.” He was rejoined by bass and drums for Joe Henderson’s “Recorda Me,” J.J. Johnson’s “Lament,” Wes Montgomery’s “Twisted Blues” and Branislau Kaper’s great movie theme “On Green Dolphin Street.” The concert ended with Gambarini reprising some bebop scat.

The other highlight of the 10-day festival was 17-year old Sicilian alto saxophonist Francesco Cafiso reprising his Umbria ’05 “Bird with Strings” concert. With a full string section and rhythm ensemble, Cafiso not only improvised over Charlie Parker’s original 1949 improvisations, but did so inventively and melodically. All the standards were beautifully played and perhaps most beautiful was his standing-ovation encore of “Just Friends.”

One mystery: since it was SRO in a smallish venue, why wasn’t the Cafiso concert held in the huge outdoor arena, Santa Giuliana, where I witnessed one of the worst two-part concerts it’s ever been my privilege to suffer through. The first half featured pianist Brad Mehldau, who just finished #3 in the *Down Beat* Critics Poll (so, what do I know?). Whether with a Latin beat or shifting bop rhythms (supplied by bassist Larry Grenadier and drummer Jeff Ballard), Mehldau managed to play quirky anti-melodic lines — wiggly, cerebral, unswinging, with much

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dissonance and many unexpected accents (the surprises were almost all unpleasant). Another mystery: how, with all that technical prowess and intricacy, can a player manage to be so dull?

When Mehldau's meltdown ended, I was delighted, but when Wayne Shorter's Quartet came on for the concert's second half, things actually got worse! An excellent rhythm section of pianist Danilo Perez, bassist John Patitucci and drummer Brian Blade got locked into Shorter's bag of dirge-like atonalities, the saxophone squeaks, honks and bleats. ("The new thing"? No, I've been assaulted by it before.) Oh, yes, in the *Down Beat* Critics Poll, Wayne finished #3 in the tenor sax division, #3 in the Jazz Artist category and his Jazz Quartet (presumably not this one) was #1.

No, Umbria didn't get much better when veteran bassist Ron Carter led a trio backed by pianist Mulgrew Miller and guitarist Russell Malone. Playing mostly the leader's originals, piano and guitar, apart from their occasional solos, simply played behind the bass lead. Another strange bit of programming was saddling the great vibist Gary Burton with a Berklee student quartet, not just behind him, but sharing the solo space, and though they have talent they're too aggressively searching for ways to express it. Yet another strange concert was pianist Chick Corea playing jazz variations on Mozart, backed by the Bavarian Chamber Philharmonic. (Interesting maybe, but...?) And a final mystery was why the fine Sicilian trumpeter Paulo Fresu would decide to front a trio with a heavily amplified bass and synthesizer.

Well, for the overwhelmingly young audiences the individual concerts and the festival itself was like Woodstock — a "happening." But I'm afraid that for me it was "Arrividerci, Umbria!" or, more appropriately, "Later!"



Bob Gold is an occasional contributor to Jersey Jazz.



Other Views

By Joe Lang
NJJS Music
Committee Chair

I have a stack of CD's in front of me right now, and the task is to decide how many I can fit into this column, so here I go.

■ The music of **STAN KENTON** was frequently controversial, garnering great loyalty from the Kenton admirers, and various levels of condescension from his detractors. No matter where one stands on this spectrum, it would be hard to dispute that Kenton's adventurous spirit probably influenced more big bands than any other band, an influence that is still strong today. A large percentage of the modern big bands owe much to the approach to orchestral jazz that Kenton spawned and nurtured, greatly assisted by a roster of creative and innovative arrangers like Pete Rugolo, Shorty Rogers, Bob Graettinger, Bill Russo, Bill Holman, Johnny Richards, Lenny Niehaus and many, many others. **Kenton Portraits — A Loving Salute (Tantara-1122)** is a two-CD set that contains tracks by various Kenton-inspired big bands playing music influenced by, and, in many cases, directly dedicated to Stan Kenton. There is a lot of fine and interesting music to be found on this set. For many Kenton enthusiasts, the crowning jewel of this collection will be Bill Holman's "The Tall Guy," a piece that he was commissioned to write in tribute to his former boss by George Wien. It has rarely been performed, and has never previously been released commercially. Here, it is taken from a 1993 performance by a group named the Stan Kenton Alumni Band that includes such noted ex-Kentonites as Conte Candoli, Jiggs Wigham, Bob Cooper, Bud Shank and Bill Perkins. Also included are a couple of Lennie Niehaus pieces named "I Remember Stan," performed by the Chicago Metropolitan Jazz Orchestra, and "Tribute To Kenton," played by the Dallas Original Jazz Orchestra. A few years ago, Bob Florence toured as the pianist with the Mike Vax Big Band, a band that numbered among its personnel many Kenton alumni. For this tour, Florence combined several numbers associated with the Kenton orchestra into a mini-suite titled "Appearing in

Cleveland." It is a piece that has quickly become a favorite with Kenton enthusiasts, and is included in this set. Producer Bill Lichtenauer must be commended for his dedication to the Kenton legacy, and for the Herculean effort that went into producing this marvelous set, the latest in a series of releases from Tantara that have made available for the first time on compact disc many Kenton rarities. (www.tantaraproductions.com)

■ **SCOTT WHITFIELD** has few peers as a trombonist, arranger or leader. He is a complete and creative musician, and a nice cat to boot. At one time he was a member of the Nat Adderley Sextet, and has had a strong attachment to Nat Adderley, the man and his music, ever since. For his latest recording with his Jazz Orchestra East, **Diamonds for Nat (Summit-437)** Whitfield has arranged nine Adderley compositions for his big band. Two of the compositions, "Work Song" and "Jive Samba," have become jazz standards, and are among the tunes on this disc. This take on "Work Song" opens with a front line of Whitfield on trombone, Vincent Herring on alto sax and Marvin Stamm on trumpet and the rhythm section paying homage to the sound of Adderley's sextet before the chart incorporates the full orchestra. It is an effective and fresh approach to this familiar piece. The other seven tunes, "Hummin'," "The Old Country," "Roses for Your Pillow," "Plum Street," "Little Boy with the Sad Eyes," "Naturally" and "Teaneck," are all appealing tunes that are enhanced by Whitfield's imaginative charts. This is a band that has a great ensemble sound, and a wealth of fine soloists. Nat Adderley is surely sitting up above and enjoying the success being enjoyed by his protégé, the talented Mr. Whitfield. (www.summitrecords.com)

■ There are many big bands that are active or semi-active in the Los Angeles area. With the wealth of fine players living in the area, the leaders have an amazing pool of talent to draw from when they have gigs or active projects. Some, like the Bill Holman Orchestra rehearse on a regular basis, have a relatively stable lineup, and snag gigs when they can. Others have a more flexible schedule and lineup. The common thread among them is that the band members are outstanding readers who absorb the most complicated charts with relative ease. Thus, when they perform for an audience or head into a

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OTHER VIEWS *continued from page 19*

recording studio, the results are usually tight and impressive. **GARY URWIN** is a leader/arranger who has consistently attracted A-list players. On his third album, **Kindred Spirits (Summit-448)**, Urwin has added a new twist to his brief but impressive recorded legacy, namely featuring two brilliant masters of their respective instruments, Pete Christlieb on tenor sax and Bill Watrous on trombone, as the primary soloists on his always swinging arrangements. There have been many great pairings in jazz, pairings that seem to inspire the best in both players, and that kind of inspiration is constantly evident on the tracks where both Christlieb and Watrous receive solo time. They also bring out the best in other soloists like trumpeters Wayne Bergeron, Ron King and Bobby Shew. The rhythm section of Christian Jacob on piano, Trey Henry on bass, Frank Brown on guitar and Ralph Razze on drums provide a perfect underpinning for the tight section work that brings Urwin's ideas to life. This is one terrific big band outing. (www.summitrecords.com)

■ The **Dizzy Gillespie All-Star Big Band** is certainly well named. **Dizzy's Business (MCG Jazz-1023)** provides ample proof of the accuracy of that statement. The roster of players includes the likes of James Moody, Jimmy Heath, Frank Wess, Claudio Roditi, Randy Brecker, Doug Purviance, Mulgrew Miller, John Lee and Dennis Mackrel. It is led by Slide Hampton, who also provides many of the arrangements. A bonus to be treasured is the addition to the lineup of vocalist Roberta Gambarini on four tracks. The band is a delight — tight, exciting, and loaded with remarkable soloists. The charts by Hampton, Heath, Mackrel and Ernie Wilkins are challenging, well executed, and lie easily on the ears. Gambarini will be a revelation for those who have not yet heard her. She sings and scats with a musicality that is thrilling. This is a young lady with chops and taste to spare. There are 70 minutes plus of music on this disc, and they are 70 minutes that will fly by for anyone hip enough to purchase this disc. (www.mcgjazz.com)

■ There are some singers who seem ageless, able to maintain a high degree of quality in their recorded output, no matter how many years go by. Such a singer is **BARBARA LEA** who recorded her first album over 50 years ago. I have been following her career since the mid-1970s when

she was a participant on Alec Wilder's legendary *American Popular Song* radio series on NPR. Her uncanny ability to get right to the heart of each lyric that she sings, combined with her innate musicality provides her listeners with the kind of musical experience that is rare, especially on the current musical scene. It was with joyful anticipation, therefore, that I placed her new album, **Black Butterfly (THPOPS-2)** into the compact disc player, and gave it a first listen. A smile quickly spread across my lips as I absorbed 17 tracks of aural pleasure. The program includes the familiar, "My Foolish Heart," "Blame It on My Youth," "Round Midnight," "All By Myself," "Just Squeeze Me," "I Let a Song Go Out of My Heart" and "Come Rain or Come Shine;" songs deserving more exposure, "It's So Peaceful in the Country," "Blackberry Winter" and "If I Love Again;" true rarities, "Black Butterfly," "Together," "Restless," "How Will I Remember You" and "When They Ask About You;" and two originals with music and lyrics by Lea, "Together" and "Mother may I Go Out to Swim." Songwriting is an aspect of Lea's talents that has never previously been on public display. The results here should spur her to record more of her original material. On 12 of the 17 tracks, Lea is backed by the Loren Schoenberg Big Band, with four others finding Lea solely with piano backing from Schoenberg, and the other finding her backed by a quartet. This album is a true gem, with Lea's marvelous vocalizing supported by terrific arrangements, played by a roster of first call Big Apple players. (www.barbaralea.com)

■ One of the best tribute shows to arise during the celebration of the centennial of the birth of composer Harold Arlen was that devised by vocalist **BARBARA FASANO** with guidance from her musical director and pianist, John DiMartino. **Written in the Stars (Human Child Records-825)** captures the musical portion of that show. Fasano has a rich and sultry voice that is well suited to the Arlen tunes that were infused with a jazz sensitivity and hints of the Jewish melodies that he heard during his youth, as the son of a cantor. For this set, Fasano has chosen 16 songs, tastefully and intelligently programmed over 15 tracks. The selections are "It Was Written in the Stars," "Let's Fall in Love," "Here's What I'm Here For," "Blues in the Night/I Wonder What Became of Me," "Between the Devil and the Deep

Blue Sea," "Don't Like Goodbyes," "As Long As I Live" (a duet with Eric Comstock), "I Had a Love Once," "This Time the Dream's on Me," "The Eagle and Me," "When the Sun Comes Out," "My Shining Hour," "Last Night When We Were Young," "Come Rain or Come Shine" and "One for My Baby." This is an impressive lineup of songs and they are performed impressively by Fasano, DiMartino, bassist Sean Smith, drummer Tim Horner, percussionist Kwame Bell, guitarist John Hart, trumpeter Tim Quimette and saxophonist Joel Frahm. Arlen and Fasano is definitely a winning combination. (www.humanchild.com)

■ Any list of outstanding jazz vocalists should include South African vocalist **SATHIMA BEA BENJAMIN**, but it is unlikely that she is known to as many jazz devotees as her talent deserves. **Song Spirit (Ekapa-003)** is a perfect place for the uninitiated to start learning about this wonderful singer. Drawn from eight albums covering a period of almost 40 years, this compilation gives a comprehensive overview of her recorded career, one that is full of the kind of special singing on display here. "I Got It Bad and That Ain't Good" from 1963 is the earliest performance included here, and finds her backed by a quartet that includes Duke Ellington on piano, and the legendary Swedish violinist Svend Asmussen on pizzicato violin. She always placed herself in the company of outstanding musicians, including her husband, pianist Abdullah Ibrahim. The musicians on this album include Kenny Barron, Onaje Allan Gumbs, Buster Williams, Billy Higgins, Ben Riley and Ricky Ford. The 12 tracks include three originals by Benjamin, an accomplished songwriter in addition to her talent as a vocalist. *Song Spirit* should inspire any listener to explore Benjamin's recordings in greater depth. (www.sathimabeabenjamin.com)

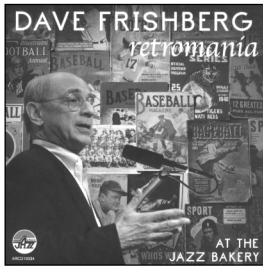
■ Looking at an album called **Nightshade (No Label Name or Catalog Number)** by a singer who bills herself as **Judi D.**, I wondered what in blazes I should expect. Then I saw that her supporting musicians were Frank Wess on tenor sax and flute, Kenny Barron on piano, Leroy Williams on drums and Ray Drummond on bass, and I gathered that it was certainly worth a listen. Well it did not take long for me to realize that I was listening to one terrific vocalist. Judi D. (Dubowsky) is most obviously influenced by Sarah Vaughan, but not exclusively, even though at

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ARBORS RECORDS

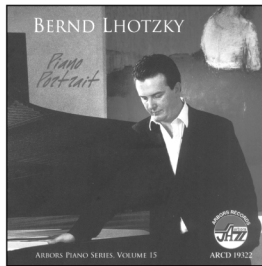


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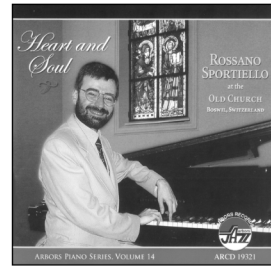
**Dave Frishberg at the Jazz
Bakery: retromania**

Dave Frishberg's latest CD includes a generous helping of new and never-recorded songs along with some "request" numbers such as "My Attorney Bernie"
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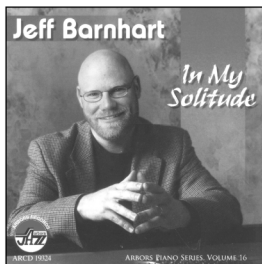
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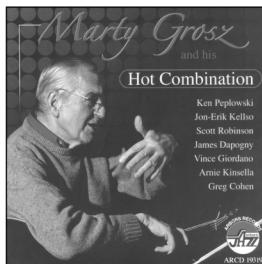
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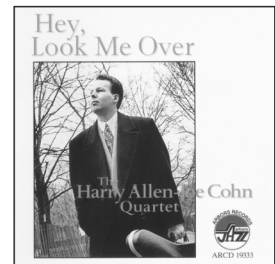
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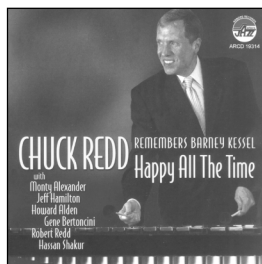
**Marty Grosz and
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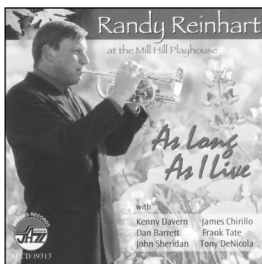
**The Harry Allen-Joe Cohn
Quartet: Hey Look Me Over**

The Allen-Cohn Quartet is well seasoned, showcasing rich and rhythmic jazz on this CD full of red-hot swing with sizzling sax and guitar gymnastics.
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**Chuck Redd Remembers Barney
Kessel: Happy All The Time**

Chuck Redd pays and plays a loving tribute to the late, legendary jazz guitarist Barney Kessel with jazz all-stars Monty Alexander, Jeff Hamilton, Howard Alden and Gene Bartoncini joining in.
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**Randy Reinhart at The Mill Hill
Playhouse: As Long As I Live**

Dixieland music with a contemporary twist as Kenny Davern joins Randy on this CD full of musical excitement from start to finish.
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times she almost seems to be channeling the magnificent Sassy. She has a rich sound, and phrases just like you wish more singers would. Judi D. is originally from New Jersey, but has been residing and performing in Miami since 1979. After reading in the liner notes that she is a thyroid cancer survivor who had to totally rebuild her voice following the required treatment, the results are even more amazing. Of course having a lineup of songs including "Love Dance," "Sophisticated Lady," "Up Jumped Spring" and "Weaver of Dreams" among the 11 selections adds to the listening pleasure. The band is just what you expect from a group like this — perfect. The title of the fourth track, "Out of This World," would have made a fitting title for this welcome album. (judidjazzsinger@comcast.net)

■ **Turned to Blue (MCG Jazz-1022)** presents vocalist **NANCY WILSON** in the company of a wide selection of jazz stars in a variety of musical configurations. Often, this kind of mixture results in an album that has an inconsistent ambience that is distracting. Here, however, Wilson holds it all together with a program of tasteful singing that fits in perfectly with the various musical textures. Among the more noteworthy participants are Jimmy Heath, James Moody, Tom Scott, Hubert Laws and Dr. Billy Taylor. The program includes standards like "This Is All I Ask," "Taking a Chance on Love," "Old Folks" and "I'll Be Seeing You." There are a few new tunes, with "Knitting Class" and "I Don't Remember Ever Growing Up" being particularly interesting. A special pleasure is the inclusion of a wonderful, but too infrequently performed collaboration between Duke Ellington and John LaTouche, "Take Love Easy." For the most part, Nancy Wilson takes things pretty easy on *Turned to Blue*, and the results are very appealing. (www.mcgjazz.com)

■ If you look in any dictionary worth its salt for the definition of the word excitement, and the first entry is not **TERRY GIBBS**, throw it away and look for another. **Findin' the Groove (Jazzed Media -1021)** has a title that truly describes the music of Terry Gibbs. He has always been one to find the groove — and then comes the excitement. This disc is no exception to this fact of life. With exceptional assistance from Hubert Laws on flute, Tom Ranier on piano, Dan Faehnie on guitar, Hamilton Price on bass, and Gerry Gibbs, his son, on drums, Gibbs the Elder

sets the music swinging from the get-go. When it comes to programming a disc, Gibbs's own words best describe his approach. "I always like to record some great standards, jazz classics that I think I would enjoy playing, and then write some original songs that would fit this instrumentation." This recording sprung from a chance meeting of Gibbs and Laws at a club where Gibbs was playing. Laws dropped in, sat in, and at the end of the evening these two jazz masters decided that a joint recording would be nice. Well, they took a couple of standards, "But Not for Me" and "Teach Me Tonight," added some jazz classics, "Bernie's Tune," "Killer Joe," "Four Brothers" and "Wee," and relied on the compositional talent of Gibbs for the remaining seven tracks. The results are a gas! Joan Carroll added some tasty vocalizing on "But Not for Me" and "The House That Might Have Been," a Gibbs tune with lyrics by Arthur Hamilton. Another winner has been added to the outstanding catalog of Graham Carter's Jazzed Media label. (www.jazzedmedia.com)

■ **Standards & More (Planet Mullins-No Catalog Number)** is a perfectly wonderful live date from a quartet led by pianist **ROB MULLINS** with Jimmy Roberts on tenor sax, Dave Levray on bass and Evan Stone on drums. Things get off to a kicking start with a Mullins original, "Bb Major Etude," one of four Mullins tunes on the album. There are certain tunes that I love, and never tire of hearing. One of them is "Moanin'," and the version here is fittingly groovy. The three ballads, "Angel Eyes," "In a Sentimental Mood" and "When I Fall in Love," each receive an extended treatment that nicely complements some of the more frenetic playing found on other selections. Mullins and Roberts both display plenty of chops, but prove to be thinking musicians who never let their impressive technique become an end in itself. Both the players and the appreciative audience were obviously having fun on this evening, and you will also have a good time listening to this documentation of this performance by the Rob Mullins Quartet. (www.planetmullins.com)

■ **For Heroes (IPO-1010). ROGER KELLAWAY** indicates that it "is dedicated to the feeling of the Oscar Peterson Trio." Kellaway, who cites Peterson as an early influence, is not a clone of Peterson, but in company with Bruce Forman on guitar and Dan Lutz on bass, Kellaway's trio does achieve the kind of tight swing that typified the

piano/guitar/bass format used by Peterson. This is a nicely paced album. A mid-tempo take on "Killer Joe" finds Forman taking the lead with Kellaway's comping setting a deep, strong groove. The following "Cottontail" hops along at a quick pace. A stride feel is the order of the day on "I Was Doing All Right." Forman is once again in the lead for a dreamy "Nuages," with gentle urging underneath from Kellaway. "Night Train" returns us to Groovesville. "I'm Smiling Again" is a bright little ditty penned by Kellaway that gives Lutz a lot of prominence. A languid "Midnight Sun" is followed by "Moten Swing," where stride meets swing. The trio runs up and down the "52nd Street Theme" at a clip that takes your breath away. The program ends with Kellaway's solo take on "Hymn to Freedom," a gospel flavored composition by Peterson. Kellaway and his trio travel several roads, but never lose contact with the swing that is at the essence Kellaway's stated objective for the album. (www.iporecordings.com)

■ **STEVE ABSHIRE AND VINCE LEWIS** are jazz guitar players from the Washington, D.C. area. Prior to receiving **Live at the Mainstay (Noteworthy Jazz-3187)**, I was unaware of them, but one time through this disc, and I knew that I would like to hear more of these pickers. This live recording finds them in the company of bassist Joe Byrd and drummer Chuck Redd for a ten-song program that is engaging from start to finish. There are some discs that grab your attention right from the first notes, and never let you think about much other than sitting back and listening to what is coming out of the speakers. This is that kind of album. They open with "Broadway," one of those tunes that always seems to make the players sound like they are having fun. They then proceed to shed pleasant light on "Just Friends," "I'm Confessin'," "Charade," "Wave," "Back Home (Again) in Indiana," "Body and Soul," "Willow Weep for Me" and "Taking a Chance on Love." By the time that they are into their closer, "Out of Nowhere," you know that these cats are really out of somewhere, and that somewhere is the Kingdom of Good Music. (www.noteworthyjazz.com)

Remember that these albums are not available through NJJS. You should be able to obtain most of them at any major record store. They are also available on-line from the websites that I have shown after each review, or from a variety of other on-line sources.





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DUKE JORDAN *continued from page 1*

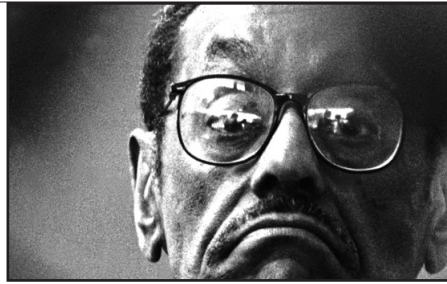
“Embraceable You,” “Crazeology” and “Scrapple from the Apple,” featured Parker on alto saxophone and Davis on trumpet. These tunes on the Savoy and Dial labels are treasured as modern jazz masterworks.

“Duke was one of the few who did not follow the Bud Powell style but displayed his own personality while certainly fitting in with what Parker and the other boppers were doing,” Ira Gitler, the jazz critic and historian, told *Jersey Jazz*. “He brought his own touch and rhythmic inflections to the same harmonic area,” Gitler said, adding, “I thought he was ill-treated in Miles Davis’s autobiography.”

In 1949 Jordan first recorded with Stan Getz and three years later replaced Horace Silver as a permanent member of the tenor saxophonist’s quartet. “This wasn’t a happy time,” recalls the British jazz writer Steve Voce, “because Getz gave Jordan few solos and the pianist had more rhythm section difficulties, this time because Getz’s guitar soloist Jimmy Raney also played rhythm and, Jordan felt, obstructed the piano.” Jordan left Getz in the spring of 1953 to rejoin Roy Eldridge for a brief period.

The pianist was also known for his, in those days, eyebrow-raising marriage to the white jazz singer Sheila Jordan in 1952. She often told people she loved Charlie Parker so much that she married his piano player. Segregation was still legal in parts of America, and mixed race marriage was a crime in some states. The social pressure was probably a factor in the couple’s decision to separate. Sheila became a respected vocalist. She and Clark Terry were honored in April with a Manhattan Association of Clubs and Cabarets “Mac” Lifetime Achievement Award. The Jordans’ daughter, Tracy, became a writer and music promoter.

Duke Jordan wrote at least part of the score for Roger Vadim’s 1959 black and white film, *Les Liaisons Dangereuses* (*Dangerous Liaisons*), starring Jeanne Moreau and Gérard Philipe. He appears briefly, playing piano. “He claimed to have written the whole score and not to have



been paid for his work,” Steve Voce wrote in *The Independent of London*.

During the same period he recorded in New York with the guitarist Kenny Burrell and with Art Blakey and the Jazz Messengers. In 1960, first with Tina Brooks, then with Dizzy Reece, and later leading his own quintet, he recorded at the renowned Rudy Van Gelder Studio in Englewood, NJ. His quintet’s “Flight to Jordan,” with Reece on trumpet and Stanley Turrentine on tenor saxophone, was one of the titles released on the Blue Note label.

Irving Sidney Jordan was born April 1, 1922 in New York City. He studied classical piano in 1930–1938 and played in the Brooklyn Automotive High School band. After graduation, he joined the Steve Pulliam combo, which won a prize at the 1939 World’s Fair. Two years later he cast his lot with the Clarke Monroe Sextet, which changed leadership when Coleman Hawkins took it over at Kelly’s Stable in Manhattan. He then joined Al Cooper’s Savoy Sultans, the Savoy Ballroom house band. Dizzy Gillespie called the Sultans “the swingiest band there ever was.” In 1946 he was recruited into the Roy Eldridge big band at the Spotlite on 52nd Street.

Jordan moved to Denmark after beating a heroin habit that he, like many other musicians, picked up in the 1960s. While recovering, he drove a taxi in New York. He was first invited to Denmark in 1973 at the initiative of Jazz Exchange, a program to

rekindle interest in “forgotten” American jazz musicians.

Five years later he would return to settle for good in Copenhagen. Here he began a new life leading trios and quartets, formats in which he could shine. He performed at concerts and jazz festivals and recorded with his fellow expatriates Chet Baker and Art Pepper. More than 30 albums were issued on the Danish SteepleChase and Storyville labels.

Jordan’s last release listed in the Tom Lord Jazz Discography CD-ROM 6.0 is a CD album of solo piano, *One for the Library* (STCD 4194). His own “No Problem” and “Jordu” are wrapped in a soft eiderdown of jazz standards including “Lush Life,” “All the Things You Are,” and a medley of “Tea for Two” and “Star Dust.”

Jordan followed an expatriate path to a receptive culture where American artists on the level of Coleman Hawkins, Oscar Pettiford, Stan Getz, Stuff Smith, Dexter Gordon, Ben Webster, and later Kenny Drew, Sahib Shihab, Ernie Wilkins and Thad Jones, were among those who put down roots and thrived. Webster and Drew were buried in Copenhagen’s prestigious Assistens cemetery. Services for Jordan were held August 18 at Vestre Kirkegaard, where the trumpeter Thad Jones is also buried. **JJ**



The writer and the editor thank Ira Gitler and Dan Morgenstern for contributing to this article, and Dan for pre-editing the text.

Photos by Jan Persson.

Musiker og pianist
Duke Jordan

* 1. april 1922
er efter en tids sygdom sovnet ind
den 8. august 2006

Eva

Begravelsen finder sted
fredag den 18. august kl. 13.00 fra
Vestre Kirkegårds Nordre lille sal

Movie Review By Joe Lang NJJS Music Committee Chair

'Tis Autumn: the Search for Jackie Paris

A Hangover Lounge Production. Produced by David Zellerford.
Directed by Raymond De Felitta. Running Time: 101 minutes.

There are some performers who are blessed with innate talent that somehow escapes the attention of a mass audience. There are usually good reasons that the possessors of this kind of talent fail to achieve the kind of success they appear to deserve. Such a talent was vocalist Jackie Paris. *'Tis Autumn: The Search for Jackie Paris* is an exploration of the life of a singer who was highly regarded by musicians like Charlie Parker and Charles Mingus, considered by many critics to be among the best of all male vocalists, and yet failed to achieve anything more than a cult following.

Raymond De Felitta is a film director who became fascinated with the voice of Jackie Paris several years ago when he heard him on the recording of "Paris in Blue" with the band of Charles Mingus. This led De Felitta to searching used record stores for copies of the rare albums by Paris, ones that had truly become collector's items. He also found an erroneous piece of information in a reference book stating that Paris had died in 1977. Taking this information at face value, he was shocked, and pleasantly surprised to discover a listing in a March 2004 issue of *The New Yorker* magazine that Jackie Paris was to appear at the Jazz Standard in New York City. De Felitta went to the gig, introduced himself to Paris, and made an instant decision to document his story. He started filming interviews with Paris almost immediately. Luckily for his project, and for posterity, he had acted swiftly, for Paris succumbed to cancer 12 weeks after De Felitta initiated his filming.

The final result is a documentary that captures all of the contradictions that marked the life and career of Jackie Paris. Paris came onto the scene in New York City in the mid-1940s, working with, among others, Charlie Parker. In 1947, his recording of "Skylark" gained him some wider notice, and is considered by many to be the definitive recording of this great standard. His 1949 recording of "Round Midnight" was the first vocal recording of this Monk classic, with words by Bernie Hanighen. He continued to perform and record, with his last album recorded in 1999, and

released in 2001, but never achieved the kind of popular breakthrough that he always sought. De Felitta combines still photos, performance video, audio recordings, and interviews with many musicians, writers and jazz industry people, as well as Paris and members of his family, to present a portrait of a man with great talent, and a plethora of personal traits that mitigated against achieving the success he dreamed of attaining, and believed he deserved.

I saw Paris perform in his later years, and got to know him a bit. The filmed footage of his conversations with De Felitta is an accurate reflection of the Jackie Paris I knew. He was soft-spoken and very pleasant, but underneath there was a tremendous ego and flashes of anger and frustration with how his life had evolved. He never stopped believing that the much-deserved big break was just around the corner.

At one point, De Felitta asks Paris if he had any children, and Paris replies in the negative. By seeking out Stacy Paris, Paris's first wife, he discovers that there was a son named Michael from this union, and that the son had lived a difficult life that involved time spent in jail, personal abuse at the hands of his father, and a life that has led to a dead end of bitterness and dissipation. Interviews with other members of the family reveal a well of dysfunction within the Paris family.

Other interviews with people from the jazz world like Howard Rumsey, James Moody, Dr. Billy Taylor, Terry Gibbs, George Wein, Phil Schaap and Ira Gitler help to fill in the professional side of the Paris story. Much of what they say reinforces the many contradictions about Paris.

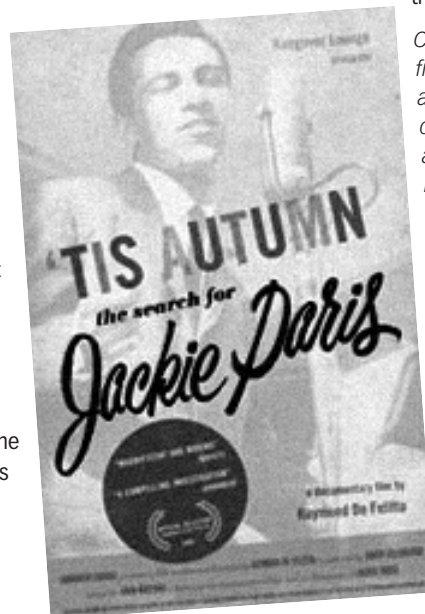
All of this does not detract from the pleasure of hearing the talent on display during the performance sequences. Paris

...the life of a singer who was highly regarded by musicians like Charlie Parker...among the best of all male vocalists...

was a unique and special performer. His peers were almost unanimous in their praise of his vocal prowess. The critics heaped praise on him. One fan, J.D. Erhard, devoted much of his life to collecting any material related to Jackie Paris, including recordings, photos, news clippings, performance announcements, lobby cards, and whatever else he might discover,

The question then remains as to why Paris ended up as he did. There appear to be many factors. He was probably too hip for a general audience, he was peaking as a performer just when the rock revolution was beginning its ascent. Also his personal traits, excessive ego, using and abusing other people, and a trigger temper, caused him to have difficulty in establishing the kind of continuity in his career that might have been expected from a performer with his raw talent. It is telling that he bounced from record company to record company, and often found it difficult to obtain repeat bookings in venues where he did good business.

'Tis Autumn is a fascinating and completely engaging film. While it will be of primary interest to jazz fans, this exceptional film should also appeal to those who admire fine documentary filmmaking. De Felitta's admiration for the talent of Jackie Paris is never far from the surface, but he has the integrity to make sure that he presents a balanced view of an ultimately tragic figure.



Currently, the Jackie Paris film is not commercially available on DVD, and has only been shown at festivals and private showings. I am hoping to arrange with some venue to do a jazz film series at which this film would be one of the features, hopefully with a discussion with the director after the showing.
— Joe Lang

NOTES FROM THE MUSIC COMMITTEE

continued from page 4

taken place. I trust that there was a good turnout. Please plan on attending those scheduled for October 22 with Jack Stine, and for November 19 with a program about jazz clubs. Please see the ad on page 3 for further details. We believe that these meetings will be a lot of fun, and extremely entertaining. One of our objectives for the NJJS is to have the members get to know each other and the members of the board. A more interactive society will make for a better society. Remember, Kristine and Enrico, the owners of Trumpets, are making a strong effort to help make these meetings a big success, so please make it a point to thank them for their support. They will be presenting music for the evenings following the meetings that will have a relationship to the subject matter of the program, when possible, so plan on sticking around for dinner and some great music.

■ Also, mark your calendars for the NJJS Annual Meeting at Shanghai Jazz on Sunday afternoon, December 3. More details will be available next month.

■ By next month, we should have firm information about the dates of the Pee Wee and Jazzfest for next year. These are our major undertakings, and I believe that we will have some truly exciting news forthcoming about them and some other potential new events.

■ Last month, I referenced in this column a review of a film about Jackie Paris. Due to space limitations, it did not make that issue, but is in this issue on page 24.




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In The Mainstream

By **Mainstream Mac** NJJS Entertainment Contributor

One Sunday this past August I had the pleasure to hear some standout jazz played under flawless summer skies. We were listening to a real big band outdoors — The Dick Meldonian Big Band, and they were good!

Dick and co-founder Sonny Igoe started the band a few years ago. (Sonny has since retired.) They rehearse weekly in the music room at Emerson High School during the school year. The band plays glorious arrangements from people like Bill Holman, Marion Evans, Jimmy Giuffre, Gene Roland. And they play them well.

Here is the roster from the Sunday show:

TRUMPETS: Dave Gale, Mike Ponella, Leo Ball, Joe Ferrante, Marty Bound, Lew Gluckin.

TROMBONES: Eddie Bert, Scott Reeves, Tom Artin, Aaron Behr, Jeff Behr.

SAXES: Meldonian, Gary Keller, Vinnie Riccitelli, Bud Berlinger, Vinnie Ferraro.

BASS: Jerry Bruno.

PIANO: Gary Haberman.

DRUMS: Wayne Dunton.

VOCALS: Patti Dunham, Paul Gaglio.

Sitting in for a few tunes that day were Derek Smith, piano; Dave Mead, drums; Ella Garrett and Marlene VerPlanck, vocals. Scott Reeves also played some great flugelhorn. Eddie Bert has been a source of inspiration since the 1940s!

The Dick Meldonian Big Band will hold rehearsals open to the public at 7:30 pm on Tuesdays beginning in October at the Music Room in Emerson High School, 131 Main St., Emerson, NJ. See you there.



Jazz Trivia

By **O. Howie Ponder**

Questions

1. In the 1950s the initials JATP were well known to jazz enthusiasts. What did they stand for?
2. What NJJS favorite led the band and played clarinet and alto sax on sound track for Francis Ford Coppola film *The Cotton Club*?
3. What was the theme song of The Bob Crosby Orchestra?
4. Speaking of the Crosby outfit, bassist/arranger Bob Haggart wrote a beautiful ballad for the group titled "I'm Free." The famed Johnny Mercer was asked to write a lyric for the popular tune, but after a couple of months trying Mercer came up dry. The song was passed on to another celebrated lyricist who changed the title and created an American pop standard that's a favorite tune of jazz players. Name the lyricist and his famous title.
5. "King Porter Stomp:" who composed it and from whence the title?



answers on page 31

About NJJS

The New Jersey Jazz Society is dedicated to the performance, promotion and preservation of jazz. Founded in 1972, the Society is run by a board of directors who meet monthly to conduct the business of staging our music festivals, awarding scholarships to deserving New Jersey college jazz studies students, conducting the Generations of Jazz programs in local school systems, and inducting pioneers and legends of jazz into the American Jazz Hall of Fame, 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, email info@njjs.org, or call the HOTLINE 1-800-303-NJJS for more information on any of our PROGRAMS AND SERVICES:

- Generations of Jazz (our Jazz in the Schools Program)
- Jazzfest (two-day summer jazz festival)
- Pee Wee Russell Memorial Stomp email updates
- 'Round Jersey (Regional Jazz Concert Series): Bridgewater
- Ocean County College Bickford Theatre/Morris Watchung Arts Center
- Student scholarships American Jazz Hall of Fame

Member Benefits

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- **Jersey Jazz Magazine** — a monthly magazine considered one of the best jazz society publications in the country, packed with feature articles, photos, jazz calendars, upcoming events and news about the NJ Jazz Society.
- **NEW! FREE Monthly Member Meetings** — see ad page 3.
- **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 and Jazzfest. Plus there's a free concert at the Annual Meeting and occasionally other free concerts.
- **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. mem

Join NJJS

MEMBERSHIP LEVELS

Member benefits are subject to update.

- **Family \$35**
- **Student \$20**
- **Give-a-Gift \$55:** *Jersey Jazz* magazine, free concert at NJJS Annual Meeting in December, and event ticket discounts (where possible) for 2 adults, plus children under 18 years of age. Singles may purchase two tickets at member prices. Student membership requires school ID. The Give-a-Gift membership costs the regular \$35 for you, plus \$20 for a gift membership.
- **Friend of NJJS (\$150/family)**
Receive vouchers for 2 CDs of your choice from the NJJS record store.
- **Silver Patron (\$250/family)**
Receive an additional year's membership plus vouchers for 2 CDs of your choice.
- **Gold Patron (\$500/family)**
Receive 2 additional years' membership plus vouchers for 4 CDs of your choice.
- **Platinum Patron (\$1000/family)**
Receive 4 additional years' membership plus vouchers for 8 CDs of your choice.

Contact Membership Chair Caryl Anne McBride at 973-366-8818 or membership@njjs.org for more information and to join. Or visit www.njjs.org for a membership application and more information.



Watchung Jazz

Watchung Arts Center
Watchung, NJ
Call: 908-753-0190

Rio Clemente is arguably the most popular pianist in New Jersey, at the same time being somewhat a secret from much of the rest of the country. He was the first pianist to solo for the Jazz Series at the Watchung Arts Center, and personally suggested the piano-in-the-round format which is still used (in modified form) 17 years later.

For a time he had his own monthly series there, which was

sustainable because Rio plays so many styles of music, pushing the boundaries of jazz. Hard to tire of him when the next month he could be entirely different. And Watchung's gallery is an ideal listening room for piano. The crisp acoustics assure that everyone can hear each note, while the close-up seating (within five rows) and circular arrangement offer the audience a view of the energized hand motions.

Rio's October 13 return visit will be a milestone show, in that it will be his first exposure to the recently acquired Baldwin piano there. Seating is limited to 100 though, so you'll want to call your reservation in early. (908) 753-0190 is the number, and afternoons are the best time to reach a real person there. You pay for the \$13 ticket at the door with either cash or check.

Come back on November 10 for **The WildCats**, a new band led by cornetist **Mike Stein** and populated by many of your favorites: **Joe Licari, Dick Dreiwitz, Alan Cary, Barbara Dreiwitz** and pianist **Hank Ross**, who is a special gem, undiscovered by the masses.

Piano fans will certainly return when **Fred Fischer** solos there on December 1. Fred is a regional favorite who has been there before with several bands — and as a spectator — but never as a soloist...until now. Fred can captivate an audience for hours on end without repeating material. He'll have the usual pair of one hour sets, with complimentary refreshments served during intermission. Quite a bargain.

top: Rio Clemente at Watchung

right: Nick DeCarlis comes to Bridgewater for 30th anniversary of "Be There for Bobby"



Bridgewater Jazz

Somerset County Vocational and Technical High School
Bridgewater, NJ
Call: 908-725-6640

Every June 7, cornetist Gordon Brooks goes to Bobby Hackett's grave site on Cape Cod and plays one of Bobby's solos, a different one each anniversary, to mourn the loss of his musical hero. People know to turn out and witness the ceremony. That's the sort of gratitude fans have for Bobby Hackett, Benny Goodman's choice to recreate a Bix solo at the landmark Carnegie Hall concert.

Bobby Hackett played at the early Pee Wee Russell Stomps, out of which grew the New Jersey Jazz Society. "He had been one of our earliest supporters," wrote Jack Stine. "Without his encouragement and the contribution of his time and talent to our early efforts, we would certainly have had a much tougher time getting started." No wonder NJJS put together an enormous benefit for his widow when he died in 1976. "Be There for Bobby" is the biggest thing the NJJS had ever done. It brought out 50 or so performers and raised \$10,000 for Edna Hackett. Even Frank Sinatra sent a check.

"Jazz in Bridgewater" is staging a 30th anniversary edition of **"Be There for Bobby"** on October 21 as that series returns to Saturday evenings with construction ended at the Vo-Tech School site. They're bringing in **Nick DeCarlis** from Florida to run things. DeCarlis has studied the Hackett lore for years, and even rebuilt Bobby's cornet for the family. Nick reached out across the country for appropriate players, inviting Jim Cullum's esteemed pianist **John Sheridan** to come up from Texas and Condoneseque guitarist **Scott Philbrick** to drive down from New England. Closer to home, he's drafted **Dan Block** (various reeds), **Frank Tate** (string bass) and **Kevin Dorn** (drums) to fill out the group. He also set up a web site (www.BobbyHackett.com) just for this concert — it's that important to him. Nick has run Hackett tributes before, and his playing clearly reflects the influences of "the master." He has, for years, been the leading source for information about Bobby, who was clearly the foremost cornetist of his era.

The United Way, prime sponsor of the series, wants to see a proper turnout for the imported talent playing this infectious Hackett material at the start of their new season. They've held the prices down and extended further discounts for season subscriptions. See the full-page ad on page 17 for details, or call them during business hours at (908) 725-6640.

It's an impressive season, too. Following "Be There for Bobby" is a tribute to trombonist and band leader Tommy Dorsey, marking a half century that we've been without his distinctive sound. The **Statesmen of Jazz** visit in December, led by clarinet icon **Buddy DeFranco**. Then three other top clarinetists pool their talents as "Three Benny Opera" celebrates the anniversary of Benny Goodman's famed Carnegie Hall concert. "Piano Greats" brings **Rio Clemente** and **Derek Smith** together on the same stage, followed by a bigger-than-ever "Bix Birthday Bash" involving the 11-piece Dreamland Orchestra, which can handle those tough arrangements that Bix played with Jean Goldkette. That's an amazing musical package for just \$75.

Morris Jazz

The Bickford Theater at the Morris Museum
Morristown, NJ
Call: 973-971-3706

By the time you read this, the sprinkler work at the Bickford Theatre in Morristown should be complete, the trailers serving as temporary offices gone and the lost parking spaces regained. All this should be accomplished by the time **IVORY & GOLD** visits on September 25, which is why it was scheduled so late in the month. For the uninitiated, that's the teaming of manic pianist **Jeff Barnhart** and his flute-toting wife **Anne Barnhart**, who have become festival favorites with their program of ragtime, early jazz...and offbeat humor.

Further progress on the new entryway for the adjacent Morris Museum should be made by the time **Bucky Pizzarelli** visits on October 16, and perhaps the enlarged Bickford lobby will be usable by then. In any case, Bucky is bringing fellow guitarists **Gene Bertoncini** and **Frank Vignola** with him, so it will be an evening of all strings, but varying styles. NJJS members are familiar with three players and probably have their favorites. Given their individual and collective popularity advance purchase of tickets is advised, since a sellout is possible.

Pricing encourages advance buying: \$13 in advance, but \$15 at the door. Just call the box office at (973) 971-3706 with your credit card in hand. These Monday concerts run as a single 90-minute set, starting at 8 PM, so you won't be out late on a weeknight. Ask for their "jazz map" if you don't already know the way.

Singer **Nancy Nelson** followed Bucky during the inaugural season at Watchung, and actually outdrew him — she's that popular! Another opportunity exists as she returns to the Wyeth Jazz Showcase on October 30 with versatile pianist **Keith Ingham**. They plan a program featuring the music of Harry Warren. You may not know his name, but you will certainly recognize his songs. The pair will select from his legacy of over 800 tunes, many of which have become classics.

Warren wrote "Chattanooga Choo Choo," "I Had the Craziest Dream," "I Only Have Eyes for You," "Jeepers Creepers," "Jezebel," "Lullaby of Broadway," "Lulu's Back in Town," "Quarter to Nine," "There Will Never Be Another You," "You Must Have Been a Beautiful Baby" and much more, enough for several programs. And it's a terrific room for a vocalist.

Looking farther ahead, **Stephane Wrembel**, the Django-style guitarist who was such a hit at JazzFest, will make his Bickford debut (with his trio) on November 6. Then **Kevin Dorn** shows off his Traditional Jazz Collective on November 20 as they celebrate drummer George Wettling's centennial. Catch them for **Jesse Gelber's** hot piano and the clarinet work of **Pete Martinez**. The rest of the band is impressive as well. Save December 4 for the return of **ELITE SYNCOPATION**, an amazing quintet (with a larger sound) that plays early jazz and ragtime with chamber music instrumentation. The year here closes on December 11 with a duet performance involving guitarist **Howard Alden** and reedman Ken Peplowski. That's all... but quite enough!



Jazz For Shore

The Fine Arts Center at Ocean County College
Toms River, NJ
Call: 732-255-0500

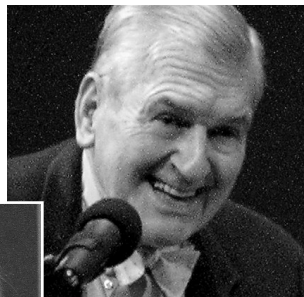
How would you describe **Marty Grosz** to another jazz fan? Sure, he's a guitarist, but there are lots of those. Marty, however, adheres strictly to the acoustic instrument, which sets him apart from most of his peers. His enjoyable vocals increase the distance, and his amusing stories and asides open a chasm to set him apart from all others. The readers of Mississippi Rag voted him their absolute favorite guitarist, putting him ahead of several more famous players.

Marty will bring his "Largely Fats" program to MidWeek Jazz on Wednesday (of course), October 11. As the title suggests, the bulk of the evening will involve tunes written or made famous by Fats Waller, second only to Louis Armstrong in popularity during the height of the jazz era. To do a proper Fats tribute you need a piano, so **Mark Shane** will be on hand. Multi-reed player **Dan Block** fills out the group and gives things a fuller sound.

Ocean County College's Fine Arts Center is the home to MidWeek Jazz. It's becoming a popular magnet for jazz fans south of the Raritan due to its location near the Parkway and its low pricing: \$13 in advance, \$15 at the door. Performances run as one extended set, from 8 PM to around 9:30, in a comfortable acoustic setting with plenty of parking across from the entrance. Tickets may be purchased by phone using your credit card. Just call (732) 255-0500, and ask for printed driving directions if you've never been there before.

The MidWeek series continues on November 29 as **Dick Hyman** notes that we've gone 50 years without Art Tatum, and that's far too long. Tatum was the first jazz pianist recognized for his greatness, and it takes the genius of a virtuoso like Dick Hyman to capture the versatility and intensity of his playing. Dick used to run the NJJS Piano Spectaculars, so he knows a thing or two about the attributes of great jazz pianists.

The series closes the year with a duet performance by guitarist **Howard Alden** and reed maestro **Ken Peplowski**. These guys have just completed a CD for Arbors with just the two of them, and it really swings. Time to introduce it to the South Jersey crowd. You'll want to be there December 13.



clockwise from top:
Bucky Pizzarelli, Marty Grosz,
Nancy Nelson

Photos by Bruce Gast



'Round Jersey concerts are produced by Bruce M. Gast in conjunction with the New Jersey Jazz Society.

Somewhere There's Music

Listings are alphabetical by town. All entries are subject to change; please call each venue to confirm schedule of music.

We are in the process of updating entries; there will be changes in upcoming issues. Please contact tmottola@aol.com if you know of other venues that ought to be here. 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.

Asbury Park

Cabaret on Cookman

Asbury Park

El Lobo Negro Art Gallery
519 Bangs Ave.
732-775-3300
Friday \$8 Cover
Alcohol free

Basking Ridge

The Store
55 Finley Ave.
908-766-9856

Bernardsville

Bernard's Inn
27 Mine Brook Road
908-766-0002
www.bernardsinn.com
Monday 6:30 John Bianculli

Bernardsville

Port City Java
55 Mine Brook Road
www.fridaynightjazzjam.com
4th Friday 7:00

Bernardsville

The Stone Tavern and Brewery
1 Mill St. (off Olcott Sq.)
908-766-6575
Wednesday 7:00

Bloomfield

Westminster Arts Center/
Bloomfield College
467 Franklin St.
973-748-9000 x343

Brooklawn

Brooklawn American Legion Hall
Browning Road & Railroad Ave.

Deal

Axelrod PAC
Jewish Community Center
732-531-9100
www.arthurtopilow.com

Denville

Bizzaro's Italian Restaurant & Bar
28 Diamond Spring Road
973-586-7000
Friday 7:00pm Vic Juris/
Kate Baker
Sunday Brunch 11:00am
Laura Hull

Elmwood Park

Sogni D'Oro
18-22 Grove St.
201-794-8131

Englewood

Bergen PAC
30 N. Van Brunt St.,
201-227-1030
www.bergenpac.org

Garwood

Crossroads
78 North Ave.
908-232-5666
www.xxroads.com
Jam Session Tuesday 8:30

Glen Rock

Glen Rock Inn
222 Rock Road
201-445-2362
Thursday 7:00pm

Hackensack

Rudy's
107 Anderson St.
201-489-4831
Saturday 8:00

Hackensack

Solari's
61 River St.
201-487-1969
1st Tuesday 8:00pm
Mickey Gravine Big Band
No cover

Hawthorne

Alexus Steakhouse Tavern
80 Wagaraw Road
973-427-9200
7:00 PM

Hoboken

Maxwell's
1039 Washington St.
201-798-0406
Every other Monday 9:00pm
Swingadelic

Hoboken

Shades
720 Monroe St.
888-374-2337

Hopewell

Hopewell Valley Bistro & Inn
15 East Broad St.
609-466-9889
www.hopewellvalleybistro.com
Friday/Saturday 7:00pm
Minimum \$15

Lawrenceville

Fedora Café
2633 Lawrenceville Road
609-895-0844
Wednesday 6:00pm
No cover/BYOB

Little Falls

Barca Velha
440 Main St.
973-890-5056

Madison

Shanghai Jazz
24 Main St.
973-822-2899
www.shanghaijazz.com
Wednesday/Thursday 7:00pm
Friday/Saturday 6:30pm
Sunday 6:00pm
No cover

Mahwah

Berrie Center/Ramapo College
505 Ramapo Valley Road
201-684-7844

Maplewood

Burgdorf Cultural Center
10 Durand St.
973-378-2133
www.artsmaplewood.org

Metuchen

Cornerstone
New & Pearl Streets
732-549-5306

Montclair

Church Street Café
12 Church St.

Montclair

First Congregational Church
40 South Fullerton Ave.
973-744-6560

Montclair

Palazzo Restaurant
11 South Fullerton Ave.
973-746-6778
Friday/Saturday 7:00pm
Joe Licari/Larry Weiss

Montclair

Trumpets
6 Depot Square
973-744-2600
www.trumpetsjazz.com
Tuesday/Thursday/Sunday 7:30pm
Friday/Saturday 8:30pm

Morris Plains

Ambrosia Restaurant & Bar
650 Speedwell Ave.
973-898-1111
www.ambrosianj.com
Rio Clemente Wednesday 7:00pm

Morristown

Copeland Restaurant/Westin
Governor Morris Hotel
2 Whippany Road
973-539-7300
www.copelandrestaurant.com
Thursday/Friday 5:00
Laura Hull/Pat Firth

Morristown

The Sidebar at
the Famished Frog
18 Washington St.
973-540-9601
www.famishedfrog.com/
thesidebar

Mountainside

Arirang
1230 Route 22W
908-518-9733
Wednesday 7:30

Newark

Newark Museum
49 Washington St.
973-596-6550
www.newarkmuseum.org
Summer Thursday
afternoons

continued on page 31

Newark
NJ PAC
1 Center St.
888-466-5722
www.njpac.org

Newark
The Priory
233 West Market St.
973-242-8012
Friday 7:00pm
No cover

Newark
Savoy Grill
60 Park Place
973-286-1700
www.thesavoy
grillnewark.com

New Brunswick
Delta's
19 Dennis St.
732-249-1551

New Brunswick
State Theatre
15 Livingston Ave.
732-246-7469
www.state
theatrenj.org

Newton
Bula
134 Spring St.
973-579-7338

North Arlington
Uva
602 Ridge Road
Friday 7:00
Adam Brenner

North Branch
New Orleans
Family Restaurant
1285 State Highway 28
908-725-0011
7:00pm

Oakland
Ruga's
4 Barbara Lane
201-337-0813
Tuesday thru Saturday
7:00pm

Pine Brook
Milan
Hook Mountain Road
Friday: Stein Brothers

Plainfield
Café Vivace
1370 South Avenue
908-753-4500
Wednesday/
Thursday 7:00pm
Friday/
Saturday 7:30pm

Princeton
McCarter Theatre
91 University Place
609-258-2787

Rahway
Arts Guild
of Rahway
1670 Irving St.
732-381-7511
www.rahway
artsguild.org
8:00pm

Red Bank
Count Basie Theatre
99 Monmouth St.
732-842-9000

Red Bank
"Jazz in the Park"
Riverside Park
732-530-2782

Ridgewood
Winberie's
American Bistro
30 Oak St.
201-444-3700

Sayreville
Shot In The Dark
Sports Bar & Grill
404 Washington Road
732-254-9710
Thursday 7:30pm
John Bianculli

Somerville
Red Tower
Restaurant
956 Route 22
908-541-1400
Sunday 3:00pm
Open jam

Somerville
Verve Restaurant
18 East Main St.
908-707-8605
Thursday 6:00pm
Friday/
Saturday 8:30pm

South Orange
Dancing Goat Café
21 South Orange St
973-275-9000
www.thedancing
goat.com
8:00pm

Summit
Summit
Unitarian Church
4 Waldron Ave.
Sunday

Teaneck
Lounge Zen
254 DeGraw Ave.
201-692-8585
www.lounge-zen.com
No cover

Teaneck
Puffin Cultural Forum
20 East Oakdene Ave.
201-836-8923

Trenton
Joe's Mill Hill Saloon
Market & Broad Streets
609-394-7222
Tuesday/Wednesday

Union
A Perola
2258 Morris Avenue
908-686-3800
Ackerman/Purvis
Fridays 7:00pm

Union
Van Gogh's Ear Café
1017 Stuyvesant Ave.
908-810-1844
Sundays 8:00 &
Some weekdays
\$3 cover

Wayne
William Paterson
University
300 Pompton Road
973-720-2371
www.wpunj.edu
Sunday 4:00pm

West Caldwell
Colors Restaurant
& Lounge
1090 Bloomfield Ave.
973-244-4443

West Orange
Cecil's
364 Valley Road
973-736-4800

The Name Dropper

The William Paterson University's Jazz Room program for this fall stacks up like this: Oct. 1, **Tim Newman**; Oct. 8, **Miguel Zenon**; Oct. 15, **Dave Liebman**; Oct. 22, **Derek Smith**; and Oct. 29, **Kevin Mahogany**.

Henrik Meurkens will be at Cecil's in West Orange on Oct. 7; **Dave Stryker** plays there on Oct 13 & 14; and **Grachan Moncur III** the following weekend. **Stryker** appears at The Dancing Goat on Oct. 27.

The **Darla Rich Quintet** plays at the Hopewell Bistro Oct. 7 and 21.

NJPAC presents **Alice and Ravi Coltrane** on October 22.

On October 9 **Marlene Ver Planck** gives a free concert at the Monmouth Library in Manalapan. **Marlene** will sing at The Manor in West Orange Oct. 18 with **Rich DeRosa, Ted Firth and Steve La Spina** performing the music of Cy Coleman.

Rio Clemente is at the Watchung Arts Center Oct. 13. **Nancy Nelson and Keith Ingham** are presenting a Harry Warren Tribute on Oct. 30 at the Bickford Theater. And Bergen PAC has **Etta James** on Oct. 14.

Dave Brubeck performs at the State Theatre on Oct. 20.

This just in
←
Maybe it's not too late!

JAZZ TRIVIA ANSWERS

questions on page 27

1. "Jazz At The Philharmonic," a traveling jam session produced by Norman Granz. The first JATP was a 1944 benefit concert held in Los Angeles. It featured Illinois Jacquet, Jack McVea, J.J. Johnson, Shorty Sherock, and Nat King Col and Les Paul in the rhythm section. Jacquet caused quite a stir at the inaugural event. Many of JATP concerts were recorded.
2. Bob Wilber
3. "Summertime"
4. Johnny Burke, who heard "I'm Free" and wrote "What's New." (Mercer said he could never get past the title and kept starting out: "I'm free, free as the birds in the trees, dad da da da.")
5. Jelly Roll Morton named the tune after friend and fellow pianist, Porter King.



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