

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance, promotion and preservation of jazz.

Volume 34 • Issue 10

November 2006

JazzFeast: Where the Square is Hip

By Tony Mottola *Jersey Jazz Editor*

PRINCETON — Places don't get much hipper than Palmer Square in downtown Princeton, at least not when JazzFeast holds forth there as it did for the 15th time on Saturday, September 16. More than 20 area restaurants set up shop around the picturesque green serving up delicious food. Meanwhile four top jazz acts served up five hours of tasty music on the nearby outdoor stage.

JazzFeast regularly attracts a crowd of 5,000 plus music lovers from the tri-state area and this year's picture perfect weather brought out an especially large, enthusiastic crowd.

The music, programmed and emceed by the NJJS's own Jack Stine, swung from the first downbeat to the last coda. First up were Alan Dale and The New Legacy Band, who marked their 14th consecutive appearance at the event. This is one swinging outfit and they know their way around the Ellington, Basie and Cole Porter songbooks, to mention just a few.

The Dale group was fronted for much of its performance by vocalist Bryan Clark. Clark's look is 21st Century hip and he brings a contemporary sensibility to material associated with the likes of Nat King Cole, Ray Charles, Frank Sinatra and other classic vocalists. He makes the music new and alive with his easygoing and swinging style. Singer Beth McDonald also took a turn at the microphone and crooned a sweet version of Charlie Chaplin's classic "Smile."

Great food and top jazz acts make a fresh-air feast for body and soul.



Greg Piccolo. Photos by Tony Mottola.

continued on page 16

in this issue:

NEW JERSEY JAZZ SOCIETY

Pres Sez/NJJS Calendar/ NJJS Bulletin Board	2 - 3
The Mail Bag	4
Editor's Pick/Deadlines/NJJS info	6
Notes from the Music Committee	8
Rutgers: Roundtables and Music	8
About NJJS/Membership Info	31
Jazz Trivia	31

ARTICLES

Classic Stine	9
New Venue: eighty eights	10
From the Crow's Nest	10
The Baron and the Duke	11
John Coltrane	13
Big Band in the Sky	14
European Notes	15

REVIEWS

To Ella With Love	18
Books: <i>Louis Armstrong's New Orleans</i> and <i>Song for My Fathers</i>	20

CDs: Compact Views	22
------------------------------	----

CDs: Other Views	23
----------------------------	----

September Member Meeting:	
---------------------------	--

Big Bands	26
---------------------	----

2006 Chicago Jazz Festival	27
--------------------------------------	----

Venue: Danny's Skylight Room	28
--	----

EVENTS

In the Mainstream	31
-----------------------------	----

'Round Jersey: Watchung, Bridgewater, Morris, Ocean County	32
---	----

Somewhere There's Music	34
-----------------------------------	----

The Name Dropper	35
----------------------------	----

ADVERTISERS

Shanghai Jazz	5
-------------------------	---

Cornerstone	7
-----------------------	---

Rio Clemente	19
------------------------	----

CTS Images	23
----------------------	----

Arbors Records	25
--------------------------	----

Hopewell Valley Bistro	29
----------------------------------	----

eighty eights	29
-------------------------	----

Laura Hull	36
----------------------	----

Weichert Realtors	36
-----------------------------	----

NJJS Calendar

Friday October 20

State Theatre/New Brunswick
discount tix to NJJS members
732-246-SHOW
www.StateTheatre.org

Saturday October 21

Bridgewater see ad p 21 & p 32

Sunday October 22

MONTHLY MEMBER MEETING
Trumpets/Montclair see ad p 8

Monday October 30

Bickford/Morris see p 33

Saturday November 4

Bridgewater see ad p 21 & p 32

Monday November 6

Bickford/Morris see p 33

Friday November 10

Watchung Arts Center see p 32

Sunday November 19

MONTHLY MEMBER MEETING
Trumpets/Montclair see ad p 8

Monday November 20

Bickford/Morris see p 33

Tuesday November 28

Rutgers/Douglass College
New Brunswick Concert and
NJJS presents award to
Eddie Palmieri see p 8

Wednesday November 29

Ocean County College see p 33

Friday December 1

Watchung Arts Center see p 32

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 33

Saturday December 9

Bridgewater see ad p 21 & p 32

Monday December 11

Bickford/Morris see p 33

Wednesday December 13

Ocean County College see p 33

Monday January 8

Bickford/Morris see p 33

Wednesday January 17

Ocean County College see p 33

Saturday January 20 2007

Bridgewater see ad p 21 & p 32

Monday January 29

Bickford/Morris see p 33



Prez Sez

By Andrea Tyson President, NJJS

Recent Doings

■ **JazzFest is 15 now years old!** The Saturday, September 16 event in Princeton was graced with beautiful weather and huge crowds. If you were there, you know just what I mean. Any thanks to Anita Fresolone, Marketing Director, Palmer Square Management, for making our volunteers feel very welcome and for providing assistance to us all day. Jack Stine worked his usual magic by presenting musical acts that delighted the crowd loved. You can read details elsewhere in this issue.

■ **We had our first Sunday afternoon Monthly Member Meeting** at Trumpets Jazz Club in Montclair in September. Thanks to Trumpets owners Kristine Massari and Enrico Granafei for their gracious hospitality. The big band retrospective discussion is reviewed elsewhere in this issue. I'll just say the day was enjoyed by all who participated and those in the audience. Buddy Schutz, in his 90s, was just terrific — what a memory. Ray Hoffman enjoyed himself as moderator so much, he wants to do it again! We thank all the panelists.

■ **NJJS co-sponsored a Jazz Series with The State Theatre** in New Brunswick: JAZZ IN THE CITY. During the month of September, there were three free Wednesday evening concerts. On September 6, the Cindy Blackman Quartet (drummer for Lenny Kravitz) performed in the Crossroads Theatre. On September 13, Don Braden on saxophone led a band comprised of Jeremy Pelt on trumpet, Dave Stryker on guitar, Mike Karn on bass and Cecil

Brooks III on drums. They lit up the street with such good music! On September 20, the Bob DeVos Trio came to town with Bob on guitar, Steve Johns on drums and Dan Kostelnik on the Hammond B3 organ. The shows were very well attended. The State Theatre set up their bar and patrons sat at tables in the lobby and listened, or they bought food outside and ate dinner. Hopefully, the State Theatre will present this series next year and the NJJS will again be asked to participate. (www.statetheatrenj.org)

■ **Bickford Theatre at the Morris Museum, Monday, September 25.** Jeff (piano/vocals/jazz historian) and Anne (flute) Barnhart, and special surprise guest Jim Fryer (trombone/trumpet) treated the audience to a lovely evening listening to their dulcet tones. Anne is an extra, added attraction to an already terrific piano man. Ivory and Gold are certainly well-suited to each other. Jeff accompanies his very talented wife as she flies over the notes of many American Songbook standards and jazz rags from the likes of Fats Waller ("Stealin' Apples") and Jelly Roll Morton to Irving Berlin ("Blue Skies") and Hoagie Carmichael, as when they went from "Blue Orchids" to "Skylark." Jeff has arranged these tunes for flute and piano and has done a wonderful job, as evidenced on their CDs.

■ **Shanghai Jazz — Warren Vache/Ted Rosenthal Wednesday, September 27.** What a duo! I was up close and personal — reason alone to love Shanghai Jazz, not to mention the great food — and got to hear a wonderful set with Warren on his horn and Ted sitting at the piano. David Niu brings in such

continued on page 3

NJJS Bulletin Board

Special Offer

"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 recognize: Doc Cheatham, Dave McKenna, Dick Hyman, Jimmy Mazy, Bud Freeman, Bob Wilbur, Jeff Barnhart, Jim Fryer, Wolverine Jazz Band, Galvanized Jazz

It's my hope for this column to interest the reader in attending the many venues to see live musicians, entertainers, singers around the state and to keep JAZZ IN JERSEY alive! There's so much good jazz offered throughout our state. As President of the NJJS, I strive to suggest new avenues of interest to our readers/members to explore and support. Please continue to support live jazz.

talented people. Check out their ad on page 5 and do try Shanghai for intimate and beautiful jazz.

What's Goin' On

■ **Record Bin** — I want to thank those NJJS members who are ordering CDs from us for their patience and understanding while we transition into a new era. Check out Joe Lang's column on page 22 for his reviews of some CDs we now have in stock. We'll be updating our inventory of CDs and adding it to our website just as soon as we can.



■ **Monthly Member Meeting** — Join us for the November 19th meeting when we assemble some jazz club owners for their stories,

and please stay for the evening. It's free for NJJS members. Non-members can pay \$10 at the door or join and have their \$10 fee go toward their membership. Not a bad deal at all. Contact Caryl Anne McBride for membership info. (membership@njjs.org)

Coming Up


■ **NJJS is planning** to present an award to pianist and composer Eddie Palmieri on November 28 at Rutgers-Douglass College in New Brunswick. See page 8 for details.

■ **The NJJS Annual Meeting** is set for Sunday afternoon, December 3 at Shanghai Jazz in Madison. We will be entertained that

afternoon by Herb Gardner and his wonderfully talented daughter, Abbie (see www.herb-gardner.com and www.abbiegardner.com). Do come out to hear a terrific father/daughter act. We encourage our members to attend as we install new board members, give out an award, wrap up our year and enjoy each other's company. Come out and get to know fellow members, meet the board and enjoy good music. And there will still be time to buy gift memberships and CDs for all those special people on your holiday gift lists. That same evening, at 6:00 PM, Daryl Sherman will be entertaining at the evening show at Shanghai.

■ **PEE WEE RUSSELL MEMORIAL STOMP**. This year we are lining up a spectacular event — same place — Birchwood Manor in Whippany — same time — noon — on Sunday afternoon, March 4, 2007. Joe Lang and his Music Committee put together a program last year that filled the ballroom. We're looking toward that same response in 2007. The original Stomp propelled the NJJS to where it is today — still going strong all these years later. And we're expecting some really good dancers who'll be struttin' their stuff! So, get your tickets early and bring your friends and family.

■ **Carol Simon Cancer Center, Morristown Memorial Hospital** — Our first concert for the hospital this past summer was our Generations of Jazz presentation led by Rio Clemente. It was so well received we're collaborating again on a two-concert summer lunchtime outdoor series: one performance on Tuesday, June 5 and one in August, 2007. The two concerts, called DIVA DAYS will be open to the public and we'll keep you posted as to date, time and performers.

■ **The Jazz Standard on 27th Street in Manhattan** has a youth orchestra program that is unique. They've asked the NJ Jazz Society to help find musicians between the ages of 10 and 19 to audition for their orchestra. They're looking for young people who play trombone, saxophone, trumpet, french horn, clarinet, flutes, and piano. Participation is free for the students who are mentored by professional musicians. They rehearse on Sundays, have lunch, then perform live in the major jazz club. It's a great opportunity. For more information, contact Emily.Elyshevitz@ogilvy.com. And pass this information along to any music teachers you know. Check out the youth orchestra's website for more information (www.jsyo.org). 

Band, Vince Giordano's New Orleans Nighthawks — the list goes 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.

Jazz+Dance

Interested in sprucing up your dancing skills? We may soon offer group classes with some of the metro area's finest instructors. PLEASE NOTE: No partner is required. Classes rotate partners, and social dancing means there are plenty of

hoofers to go around. Charleston, Peabody, Collegiate Shag and Balboa will equip you for the fast tempos at the next Pee Wee Stomp. Swing, Lindy and foxtrot are also on the horizon. Email llobdell@optonline.net or call 201-306-2769; we want to be able to reach you as details develop.

Volunteers

We are in need of a person to take over CD Sales. The board needs one person — or a committee — but, really one person to be in charge. If you are at all interested, let's talk. Contact NJJS President Andrea Tyson at 732-356-3626 or atyson1999@aol.com.

The Mail Bag

CONGRATULATIONS for the “new” *Jersey Jazz* journal. As a fellow co-editor (of Spanish website Tomajazz) it was refreshing to read a well-edited journal — no visible clams, Mr. Mottola — and even more refreshing was the brave review of Umbria Jazz. It was also great to read that Dick Meldonian and Eddie Bert are still active, as well as the review of the film on Jackie Paris. Best of all, albeit sad, was the long feature on Duke Jordan, one of those articles that make you want to go back to the records. Best of luck and keep swinging!

*Fernando Ortiz de Urbina
London, UK*

CONGRATULATIONS on your first issue of JJ. Some thoughts and a comment I wanted to share: Though I was saddened to have heard of the recent passing of two jazz greats I enjoyed reading Fradley Garner’s piece on Duke Jordan and Joe Lang’s reminiscences about Maynard Ferguson. I was struck by the difference in the recognition these two great musicians received in the United States, the birthplace of jazz. While it is wonderful that Ferguson was honored with an American Jazz Hall of Fame award it is a shame that Jordan, like Chet Baker and so many other jazz musicians, had to expatriate to find recognition and financial rewards commensurate with their stature as players.

Verse and chorally yours,
Flip Peters

I WISH ALL BEST to Tony Mottola, especially close to our hearts like all the Italian-Americans who gave such a great contribution to the music from Papa Jack Laine on.

On this subject, I have to correct a few mistakes in the Umbria (Jazz Festival) article: it’s Paolo Fresu not Paulo, he’s Sardinian not Sicilian — this is especially relevant since Sardinia has a special musical tradition reflected in many of Paolo’s projects.

His festival in Berchidda (Sardinia) put a village in the middle of nowhere on the cultural map of Europe. Paolo’s quintet has been going on without changes in the line-up for 20 years now, and they recently started a five-cd project with each record dedicated to compositions by all members of the group — another example of loyalty.

*Francesco Martinelli
Siena, Italy*

AS AN OLD JAZZ FAN raised by my uncle, Denmark’s jazz baron Timme Rosenkrantz, I read Fradley Garner’s fine obituary of the late Duke Jordan (October 2006). We Danes are lucky to have had Jordan among us for so many years. One of his pupils is the celebrated (and beautiful) Danish author, Suzanne Brøgger. She bought a used piano about the same time Duke decided to put down roots in Copenhagen. She took the train in from her country hideout every week to take lessons from the master. Now Brøgger has composed music and lyrics to 12 songs that will soon be published in a book, with the author singing on an accompanying CD.

Suzanne Brøgger writes of Duke Jordan: “He made an undeniable coupling of black blues and blue Nordic melodies that evoked an authentic core feeling of melancholy I recognized as my own. His minor-key improvisations tautened my eyeballs and his phrasings made my teeth ache.”

*Bente Rosenkrantz Arendrup
Klampenborg, Denmark*

AS A JAZZ MUSICIAN who lived in Copenhagen all through the ’60s, and caught many a fine performance by Americans at the club Monmartre and other venues in that city, your fine article makes me regret that I left Denmark too soon. Of course I knew Duke’s work in any case, and I just wish to compliment you on your article in remembrance of a wonderful and neglected musician (he joins all too large a club!). Thanks for the memory.

Don Benoliel

ALLOW ME TO TUNE IN with Bob Gold on the Umbria Jazz Festival. Last year Elton John was their bait for the money. I had the pleasure of having the Mingus Big Band last summer for a gig at Kongsberg Jazz Festival in Norway. They came directly from Italy, had no time for a sound check, did a magnificent performance and left in the middle of the night for the North Sea Jazz Festival in Holland. When I asked some of the musicians about Umbria, they shook their heads and started humming “Goodbye Yellow Brick Road.” Unfortunately, Umbria is not alone doing this; main attraction this summer at Molde Jazz Festival, the leading jazz festival here in Norway, was Sting. I know about the financial risks of these events, but wouldn’t it be better to go for quality instead of quantity?

Why is it so important to comprise every aspect of “jazz” during a four-day festival?

Keep swinging,
*Arne Neegaard
Oslo, Norway*

HAVING LIVED SOME 40-PLUS YEARS in New Jersey before my move to Los Angeles some twenty years ago, I’m glad to see that someone is taking the subject of “Jersey Jazz” seriously. Probably because the state is so close to the Big Apple, the scene in places like Newark has been eclipsed by or annexed to the New York scene. Concerning your current issue, I feel impelled to comment on my dear friend Floyd Levin’s review of R.J. Smith’s *The Great Black Way*, for two reasons: first, incredible as it may seem, until Steven Isoardi’s oral history, *Central Avenue Sounds: Jazz in Los Angeles*, and Ted Gioia’s *West Coast Jazz*, the importance of the Avenue was, sadly, overlooked, as Floyd points out; second, having contributed to that literature with my book *Dead Man Blues: Jelly Roll Morton Way out West*, I’m still doing what I can to correct that imbalance in jazz history. For those reasons, like Floyd, I welcome Smith’s work, which attempts to

cover not just the music on the Avenue, but also the social and political aspects of the surrounding community. He has done his homework, and *The Great Black Way* gathers much useful information about the scene in LA in the 1940s.

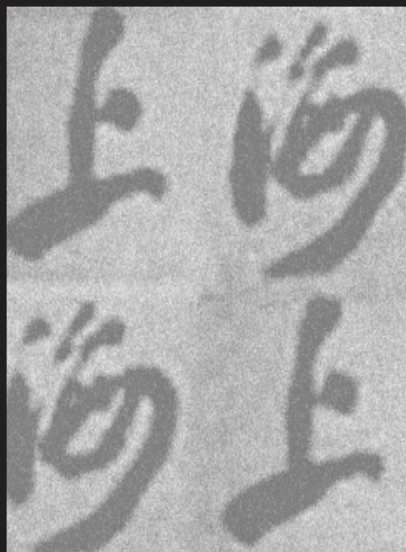
However, to Floyd’s positive review, I’m afraid I must add a note about some serious weaknesses in *The Great Black Way*. First of all, I am dismayed by the absence in Smith’s book of any mention at all of Hugh MacBeth, a prominent lawyer, civil rights leader, and ambassador to Liberia. Second, unlike Floyd, I don’t find Smith’s organizing device of “Let’s take an imaginary walk down Central Avenue in its heyday” at all effective; in fact, it’s a bit gimmicky. Finally, the book is otherwise poorly organized, especially Smith’s treatment of blackface comedy. He begins with seven pages devoted to Pigmear Markham, a real presence on the Avenue. He then launches into a five-page digression on Bert Williams, certainly the single most important figure in the history of blackface, but of almost no relevance to the scene on Central. Smith then returns for another six pages on Pigmear Markham. As it stands, the discussion of Williams could have been either shortened or repositioned so that it would not seem like such a diversion.

In spite of those reservations, I am, like Floyd Levin, glad to welcome this latest contribution to the literature about Central Avenue and, as a bicoastal person myself, equally glad that *Jersey Jazz* has not parochially narrowed its focus only to articles about jazz in New Jersey. And here’s hoping that *Jersey Jazz* will likewise redress the balance when it comes to the accomplishments of all the great musicians who came and continue to come from the Garden State.

*Phil Pastras
Los Angeles, CA*

Comments?

Jersey Jazz welcomes your comments on any article or editorial. Send e-mail to tmottola@aol.com. Include your name and geographical location.



SHANGHAI JAZZ

Restaurant
and bar

24 Main St. (Rt. 124), Madison, NJ 07940
973.822.2899 • info@shanghaijazz.com

New Jersey's
"Top Jazz Club"
— Star Ledger

ZAGAT 2005/06:
"If you are looking for
top-flight live jazz
look no further than
this Madison
restaurant-cum-club,
where there's no cover
and you're always
treated like a favorite
customer."

"It's a true night out
on the town."

Thank you DownBeat
Magazine for naming
SHANGHAI JAZZ one
of the TOP 100 JAZZ
CLUBS IN THE
WORLD!!!

LIVE JAZZ FIVE NIGHTS a WEEK & NO COVER (except special events)

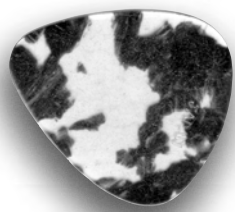
Highlights, end of October, & November:

- sun 10/17:** STEPHANIE NAKASIAN
- wed 10/18:** MORRIS NANTON
- thur 10/19:** VINCE GIORDANO
- fri 10/20:** GROVER KEMBLE
- sat 10/21:** DAVID GILMORE
- fri & sat
10/27 & 28:** WINARD HARPER
- wed 11/1:** DEREK SMITH
- wed 11/8:** BUCKY PIZZARELLI
WITH AARON WEINSTEIN
- thur 11/9:** MORRIS NANTON
- sun 11/12:** MARLENE VER PLANCK
- wed & thur
11/15 & 16:** RUSSELL MALONE *(by reservation only)*
- fri & sat
11/17 & 18:** NILSON MATTA
- sun 11/19:** ERIC COMSTOCK
- wed 11/29:** KEN PEPOWSKI

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,
please visit www.shanghaijazz.com

Please note: We take reservations by telephone only 973.822.2899 and not by email.



The Editor's Pick

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

Giant Steps

For a time John Coltrane strode a mighty path across the stage of modern jazz — a larger than life figure who transformed the music that he loved and played with a passion. He made an enduring impact on jazz, and he did so in a life cut tragically short at the age of 40.

There's been much attention paid to Mr. Coltrane attending the 80th anniversary of his birthday this past September. In New Jersey, the recognition includes a *Star-Ledger* Sunday feature story (if you missed it, "Chasing the 'Trane" is available at www.nj.com/archive/ for a small fee), documentaries on Newark's WBGO-FM jazz radio and a performance by Alice Coltrane at the New Jersey Performing Arts Center. John Coltrane had a strong connection to the state through the recording of many of his best known albums — including the 1964 masterwork *A Love Supreme* — at the legendary studio of Rudy Van Gelder in Englewood Cliffs.

Jersey Jazz adds its own acknowledgement of this innovative jazzman's important contributions with comments by the esteemed jazz journalist Dan Morgenstern on page 13 of this issue. (It was announced at press time that Mr. Morgenstern has been named one of seven 2007 National Endowment of the Arts Jazz Masters. Congratulations to Mr. Morgenstern on this well-deserved and prestigious honor. More details in the December *Jersey Jazz*.)

Straight Ahead

NEW CLUB: The Garden State sprouts a new jazz club this month as eighty eights debuts in downtown Rahway. Congratulations to club owner Maurice Flynn and restaurateur Pat Leone. Looks like they've put together a promising new venue and we wish them the best of luck. You can learn more about eighty eights through a press notice and ad elsewhere in this issue.

HAPPY BIRTHDAY SHANGHAI JAZZ: The Madison jazz restaurant celebrates its eleventh anniversary this month. Quite an accomplishment for a jazz club, but if you've been to Shanghai you know why they're sure to be going strong for years to come. Congratulations to Martha and David Niu. Shanghai will mark the occasion with performances by the wonderful guitarist Russell Malone on November 15 and 16.

SNEAKING ONTO THE WEB: *Jersey Jazz* took a stroll on the Internet recently with an E-zine distribution of its October edition. We offered a complimentary electronic copy to members of a jazz research message board and got quite a few takers. You can read some of the international response to the October JJ on page 4.



Corrections — In October's Prez Sez column we misspelled Ann and Cornie Sewell's last name. Our apologies to the Sewells. In the report on the Umbria Jazz Festival (p.18) we misspelled the name of bassist George Mraz and also the Thelonious Monk tune "Rhythm-a-Ning." — *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 llobdell@optonline.com or 201-306-2769 for technical information.

NJJS Deadlines The deadline for submission of material for upcoming issues is as follows:
December issue: October 29, 2006 • January issue: November 26, 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.

Jersey **Jazz** The Journal of the New Jersey Jazz Society Volume 34 • Issue 10

Jersey Jazz (ISSN 000-004) is published eleven times per year for members of The New Jersey Jazz Society, PO Box 410, Brookside, NJ 07926. Membership fee is \$35/year. Periodical postage paid at Morristown, NJ 07960. Postmaster: send address changes to PO Box 410, Brookside, NJ 07926-0410.

Tony Mottola *Editor*
27 Upper Mountain Ave.
Montclair, NJ 07042
973-509-9437
Email: tmottola@aol.com

Linda Lobbell *Art Director/Associate Editor*
352 Highland Ave.
Newark, NJ 07104
201-306-2769
Email: llobdell@optonline.net

Fradley Garner *International Editor*
Email: fradgar@get2net.dk

John Maimone *Entertainment Contributor*
908-753-6722
Email: jim426@att.net

Fred McIntosh *Entertainment Contributor*
201-784-2182
Email: derfie_07675@yahoo.com

NEW JERSEY JAZZ SOCIETY OFFICERS 2006

Andrea Tyson *President*
110 Haywood Ave.
Piscataway, NJ 08854
732-356-3626

Dr. Lou Iozzi *Vice President*
112 Central Ave.
Caldwell, NJ 07006
973-226-6043

Kate Casano *Treasurer*
732-905-9063

Caryl Anne McBride *Membership Chairperson*
973-366-8818

Al Parmet *Recording Secretary*
908-522-1163

Jack Stine *President Emeritus*
908-658-3515

Joe Lang *Past President*
973-635-2761

DIRECTORS

Daniel Brady, Len Carlson, Carolyn Clemente, Joanne Day, Fran DePalma-Iozzi, Laura Hull, Michael Katz, Shellia Lenga, Bruce Lundvall, Fred McIntosh, Stan Myers, Frank Nissel, Jack Sinkway, Elliott Tyson, Paul White (Ex-officio)

ADVISORS

Jeff Atterton, Amos Kaune, Bob Porter

Website: www.njjs.org

Email: NewJerseyJazz@aol.com

Hotline: 1-800-303-NJJS • (1-800-303-6557)

To join the NJJS, send a \$35 check payable to "NJJS" to: NJJS Membership, PO Box 410, Brookside, NJ 07926-0410.

The Cornerstone Café and Bistro

The best in live jazz in Central New Jersey

Jazz Schedule for November 2006:

Wednesdays

1: Janice Friedman Trio

8: Virginia Mayhew Quartet
with Norman Simmons

15: Maurício de Souza Trio

29: Sarah Partridge Trio

Fridays

3: Hendrik Meurkens
Quartet with Helio Alves

10: Tomoko Ohno Quartet
with Bill Crow

17: Cliff Korman Quartet
with Billy Drewes

T H A N K S G I V I N G W E E K

Best in live jazz and excellent food • Jazz Performances 7:30 – 11:30pm

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

25 New Street, Metuchen, NJ

(732) 549-5306

Notes from the Music Committee


By Joe Lang NJJS Music Committee Chair

■ **The first of the new Monthly Member Meetings** took place at Trumpets Jazz Club and Restaurant in Montclair on September 17. I was unable to attend but, from all reports, it was a gas. I have seen a video of it, but there is nothing like being there. I hope all who attended will plan on coming to the next two scheduled meetings on October 22 with Jack Stine, and on November 19 with a program about jazz clubs. Returnees, be sure to bring some friends, and the rest of you please make the effort to come. We want to offer more benefits to our members, and this is one that we believe will prove to be very popular. See the ad on this page for further information. Many of you will want to plan on staying after the October meeting to hear Trumpets's featured evening attraction, the Dick Meldonian Big Band.

■ **Our NJJS Annual Meeting** will take place at Shanghai Jazz in Madison on December 3 from 2:00 – 5:00 PM with music provided by trombonist/pianist Herb Gardner and his wonderful vocalist

daughter Abbie. They're sure to provide a lot of great music and add a few elements of humor. The music sets will be from 2:30–3:30 PM and from 4:00–5:00 PM, with the business portion of the meeting taking place from 3:30–4:00 PM. For those who are interested, Daryl Sherman will be performing at Shanghai starting at 6:00 PM, so you might want to plan on sticking around for dinner. Snacks and beverages will be available during the meeting.

■ **Our compact disc sales tables** will be set up at all of these meetings. With the holiday season upon us, this is a great time to pick up some musical goodies for those on your gift lists.

■ **Plans are still** not finalized for Jazzfest. We had hoped to have some concrete information by this time, but there are some complications with trying to tie down the venue arrangement. Hopefully, we will have a lot to report next month. See Prez Sez for information on the Pee Wee Russell Memorial Stomp. 

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 Granafei, 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

2:00 – 3:00 PM Social Hour

3:00 – 5:00 PM Program

food and drink available all afternoon/evening followed by 6:00 PM show

(\$10 music charge/\$5 minimum)

Trumpets Jazz Club & Restaurant
6 Depot Square Montclair, NJ 07042

For more info:

NJJS 1-800-303-NJJS • www.njjs.org

A Big Month for Rutgers Jazz

Rutgers University student jazz ensembles have themselves a steady gig at Cecil's Jazz Club in West Orange this month with performances each Monday.

Here's the schedule.

11/6: Rutgers University Scarlet Knights Jazz Trombones (Live Recording),

11/13: Rutgers University Jazz Ensemble,

11/20: Rutgers University Chamber Jazz Ensemble 1 and

11/27: Rutgers University Scarlet Knights Jazz Trombones (Live Recording).

The RU Jazz Program ends the month with a bang as the Scarlet Knight Jazz Trombones and Rutgers Jazz Ensemble perform with guest artist Eddie Palmieri on November 28 at 8:00 PM. This event will take place on the Douglass College campus at the Nicholas Music Center, Mason Gross School of the Arts, Rutgers University, 85 George Street (at Route 18), in New Brunswick. Tickets \$15/\$10. Pianist and composer Palmieri, an eight-time Grammy Award winner, is a legendary Latin Jazz and Salsa performer and Rutgers is expecting to fill (not to mention rock) the house with a hot show.

THE STATE UNIVERSITY OF NEW JERSEY
RUTGERS


NJJS is finalizing plans to present Mr. Palmieri with an award at this event — please join us! Find more details as the date approaches at www.njjs.org; or email President Andrea Tyson at atyson1999@aol.com, or call the NJJS Hotline at 1-800-303-NJJS (6557).

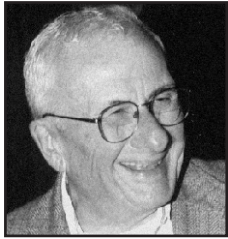
Jazz Roundtables at Rutgers, Newark

The Rutgers Institute of Jazz Studies has announced the last two evening Jazz Roundtables for 2006:

November 16: Ed Berger: *Studio Editing: Moral and Discographical Dilemmas*.

December 14: Jennifer Griffith: *Signifying on His Jellyroll Soul: Collective Practices and Early Jazz in Charles Mingus's Jazz Workshop*.

All RIJS programs are free and open to the public, according to coordinator Ed Berger. They are held from 7:00 to 9:00 PM in the Dana Library's Dana Room, 4th floor, at Rutgers University, 185 University Ave., Newark, NJ. Refreshments are served. For further information, call 973-353-5595 or email: eberger4@verizon.net. 



Classic Stine

By Jack Stine NJJS President Emeritus

In Re. John Hammond (Part I)

NJJS member Carl Radespiel recently sent a clipping from the July 30 *Washington Post*. It was Jonathan Yardley's review of *The Producer*, Dunstan Prial's new biography of John Hammond. Then along came the Summer 2006 issue of the *American Scholar* with an article called "The Man Who Got His Way" by Cindy Smith — another piece about the man who did as much as anyone for jazz and its players during its first century. I've thought a while that time hasn't been kind to the Hammond legacy and the Prial biography and Smith article do much to re-establish his place in jazz history.

Newly arrived jazz fans can be forgiven for knowing little about the man and his accomplishments because jazz left him behind (or rather he left jazz behind) around the mid-1950s. As to this, Prial wrote, "When the boppers came along in the 1940's Hammond appreciated the rebellion inherent in the music, but found the music itself impenetrable and ultimately pretentious. By the mid-1950s Hammond had been left behind." So there's been a half-century or so for time to wear away the chronicle of the man who for many of us helped set the course for jazz in its early years.

Let's take a look at where he was coming from.

Not many are born to greater advantage than Hammond was. On his mother's side he was a direct descendant of the Vanderbilt line. He was born and lived in the eight-story family mansion on Manhattan's East 91st Street, where the family phonograph with its Caruso and

Sousa records first sparked Hammond's interest in music. But it was the sounds he heard on the phonograph in the servants' rooms that grabbed him. By the time he left childhood behind and could move around New York on his own, Hammond's life seems to have been a commute between the jazz joints in Harlem and the Village. Whether or not jazz and its players provided the catalyst that eventually inspired the stand on civil rights that he took with him to Hotchkiss and then to Yale is hard to say. We do know that his first cousin, Millicent Fenwick, had the same take on social issues as John, and during the years of my friendship with her I don't recall the names of Armstrong, Bechet, or Hines ever coming up. Go figure.

Of course the reputation John Hammond earned early on was that he "discovered" jazz players such as Count Basie, Teddy Wilson, Lionel Hampton, and Billie Holiday. I'm not sure that "discovered" is the word I'd choose; talents like theirs would have surfaced sooner or later, I'm sure. Of far greater importance than discovery was his ability to convince bookers and recording executives that considerations such as race had nothing to do with the quality of American music.

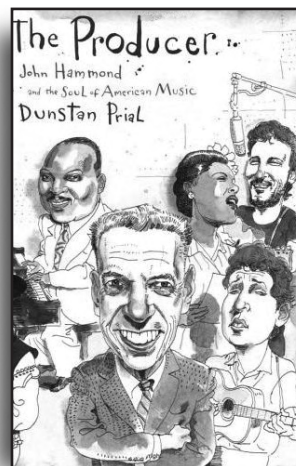
It was Hammond who suggested to Benny Goodman that Teddy Wilson and Lionel Hampton in a chamber music situation could be a wonderful intermission specialty. Goodman's popularity at the time was so great there was never any question over the probity of the move. In

fact, Goodman was perhaps the one bandleader who could get away with breaking the color line, and when the trio and quartet records hit the market people listened, rather than saw the music. From that moment on the specter of white and black musicians appearing on the same bandstand was never an issue, and we can thank Hammond for his hand in that. Not a bad legacy to leave behind.

It was never necessary for John Hammond to earn a living in the ordinary sense of the word. Still, it was not his nature to live a passive existence. With the kind of security his own family finances permitted, he could afford to work as a reporter for the social minded *New Republic* magazine. His coverage of the Scottsboro Trial helped alert the country that a terrible violation of justice was in the making in Alabama. Hammond's writings on the trial contributed to the national outrage and no doubt to the eventual exoneration. In his autobiography, *John Hammond On Record* he cited this as one of his life's finest moments.

Given Hammond's importance to jazz, it was inevitable that his path and that of the New Jersey Jazz Society would one day cross. This came about at the first Pee Wee

Russell Memorial Stomp run by NJJS. At that time, the Board of NJJS initiated the tradition of honoring a musician and a non-musician of outstanding accomplishment. The first recipients were easily decided. Bobby Hackett had a long career of wonderful music making, but more than that



continued on page 10

CLASSIC STINE *continued from page 9*

he'd been of enormous help in getting the society on its feet, donating time and talent that we could not forget. There was never any question that Hackett would receive our first musician's award.

It was probably presumptuous of us to name John Hammond as the society's choice for non-musician honors. He lived and operated on a far different level than the New Jersey Jazz Society ever aspired to. But we were riding a crest of small successes with our modest productions and in the end I reached him at his office at CBS and told him we wished to honor him at the Russell Stomp. At this time, John had ceased "discovering" jazz performers and had gone on to introducing popular artists such as Aretha Franklin, Bob Dylan, and Bruce Springsteen. But he was clearly greatly touched by our gesture and accepted the honor graciously. We looked forward to having him with us at the next Stomp.

But by then the years of infighting in causes he believed in had begun to wear down the great man. Leading up to the Stomp's date, Hammond suffered a couple of heart attacks that made it impossible for him to come to Martinsville to accept his award. Instead, he sent his sister Adele to accept his plaque and express his thanks. It would have been a coup to have him in person, but Adele represented the family very nicely. When John died Adele invited Audrey and me to join the family at the memorial service at St. Peter's on October 23, 1987. We found ourselves sitting with members of the Goodman family (Benny had married John's sister), Kenneth B. Clark, Arthur Schlesinger, Jr. and musicians like Bruce Springsteen and Adam Makowicz, all there to pay last respects to their departed friend. John Gensel told me later that he thought it was one of St. Peter's finest hours and I couldn't disagree.

During Hammond's last few years I had an opportunity to work with him on what might well have been one of his last major discoveries, but that story will have to wait till next month. Meet me right here. **JJ**

**eighty eights
Brings Jazz to Downtown Rahway**

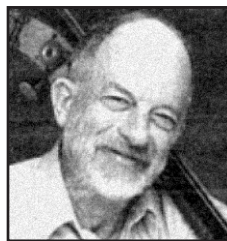
RAHWAY, NJ — eighty eights, the eagerly anticipated new entertainment venue and restaurant, is making its debut this month, bringing a new sound to Rahway. Owner Morris Flynn and his restaurateur Pat Leone are swinging open their doors to everyone who enjoys great music from some of the leading jazz, blues and swing musicians in the tri-state area and beyond.

The revival of downtown Rahway is underway and eighty eights will enhance that renaissance by bringing live entertainment to this central Jersey venue every weekend. Along with well-known performers, eighty eights will also introduce locally-based musicians to the emerging Arts District in Rahway.

eighty eights is not only showcasing great music, but houses a lively, unique bar and American Bistro style restaurant. The location's interior upscale music theme features memorabilia, photos and artwork inspired by jazz, blues and swing musicians. There are well-placed performance stages in both the dining room and bar. The overall interior ambiance, relaxed yet fused with the excitement of the music, was inspired by Leone's trip to Beale Street in Memphis.

"We took our time with the restaurant and bar concept for eighty eights," said Leone, "I believe Rahway will grow into a unique destination for music fans coming from all over Jersey and New York City as well, and we want to be at the center of delivering this truly original form of American music by some of the best performers available in an atmosphere where the audience can enjoy the experience."

eighty eights's eclectic bistro menu has been developed by the well-known executive chef Aziz, who is basing his original creations all from whole, fresh foods. The audience and diners will also enjoy a comprehensive selection of unique wines, beers and cocktails to pair with both their listening pleasure and meals. At 1467 Main Street, in the heart of downtown Rahway, eighty eights is across the street from Rahway's new parking deck and a block from the NJ Transit train station. To learn more about the schedule of entertainment or to make reservations, just call 732-499-7100. Great music, great food, great location makes this an entertainment spot that has been widely anticipated and welcomed by jazz fans all over New Jersey. **JJ**



From the Crow's Nest

By Bill Crow

Charlie Berg, a member of Local 9-535 in Boston, loves to travel by train. He was returning from a meeting in Detroit on a sleeper, and went to the diner early for breakfast. The steward asked if he would mind company for breakfast, since the train was crowded. Charlie didn't mind at all, and soon a gentleman sat down opposite him. As they ate, they made conversation. The talk turned to music, and the man asked what kind Charlie liked. He said he liked jazz. "Oh," said the man, "Who do you listen to... Chuck Mangione or Kenny G?" Charlie took up the gauntlet. "No, actually I like music a little more...avant garde. In fact, I saw a piano player last week named McCoy Tyner. Have you ever seen or heard him?" He felt he had the upper hand until his tablemate said, with a big smile, "Wow, I haven't seen McCoy since I last played with him, about ten years ago!" Charlie told me, "Score: me 0, Junie Booth: 1." **JJ**

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.

The Baron and the Duke

More than anyone in his vast circle of New York jazz friends, Danish Baron Timme Rosenkrantz cherished his relationship with Duke Ellington. The two hit it off from the day they met in London, in 1933, and stayed friends for the rest of Timme's life. Our international editor, Fradley Garner, who lives near Copenhagen, has translated Rosenkrantz's 1934–1964 Harlem memoir, and is looking for a publisher in the United States. This month we reprint Ellington's tribute to Timme, and Fradley's portrait of *The Jazz Baron*. In December we will present the full chapter, "There Is Just One King, and He Is the Duke," from Rosenkrantz's memoir.

— Editor

Timme Rosenkrantz: The Danish Baron of Jazz

By Fradley Garner

Jersey Jazz International Editor

Timme Rosenkrantz was a Danish journalist, author, concert and record producer, broadcaster and entrepreneur with a consuming passion for jazz and no head for business. Known in New York and Denmark as "the jazz baron," he could trace his family back to the Rosenkrantz in Shakespeare's *Hamlet*. He was the first white European journalist to report on the jazz scene in Harlem in 1934 and for the next 35 years.

"What set him aside from the rest of us," observed Doug Dobell, an English jazz producer friend, "was that he LIVED the music as no other non-musician has — in fact as few musicians ever have. Take it from Ellington, Tatum, Hawkins, Holiday and Waller — who re-Christened him Honeysuckle Rosenkrantz — there was scarcely a musician he didn't know intimately."

"What set [Rosencrantz] aside from the rest of us... was that he LIVED the music as no other non-musician has — in fact as few musicians ever have."



Young Timme Rosenkrantz, fresh into the Apple from Denmark, winds his 120 roll film camera while posing in Harlem with his friend, Fletcher Henderson. It's 1934 and the Jazz Baron, perhaps the first white European journalist to cover this "city within a city," is well on his way to making scores of good friends in upper Manhattan.

Rosenkrantz is credited with discovering and being first to record the pianist Erroll Garner. Several LPs from those home-recorded sessions were released by Blue Note and later on many other jazz labels. He also found and recorded the saxophonist Don Byas, the trombonist Tyree Glenn, and the black singer Inez Cavanaugh, who became his life companion.

Young Timme's interest in jazz was kindled by a huge record collection that consumed all his money as a teenager. He bought The Original Dixieland Jazz Band, Bix Beiderbecke, Joe Venuti, King Oliver, Louis Armstrong and Duke Ellington. "Pops" and the Duke later became his admirers.

An apprentice-trained journalist, Rosenkrantz founded and published one of the first European jazz journals, *Jazzrevy*, in 1935–36. He authored several books, started and edited other magazines, and wrote articles for Scandinavian newspapers and magazines, and international publications such as *Down Beat*, *Metronome* and *Esquire* in America, and *The Melody Maker* in England.

In 1938, armed with his coronet calling card, Baron Rosenkrantz called on RCA Victor in New York and charmed a top executive

continued on page 12

ROSENKRANTZ *continued from page 11*

into letting him organize a dream band and produce a two-side shellac record, featuring “Timme Rosenkrantz and His Barrelhouse Barons.” Three years after its worldwide release, he received a royalty check for \$13.80.

In June 1945, Rosenkrantz produced a jazz concert at New York’s Town Hall. He returned to Copenhagen to organize the first postwar concert tour for an American jazz band, the Don Redman

Orchestra. In New York in 1947, he arranged Friday jam sessions at Café Bohemia in Greenwich Village and then at The Famous Door, on 52nd Street.

In later years, he had his own record and talk shows on Danish state radio and on music station WNEW in New York, where he introduced the records of Scandinavian musicians to an American audience. The jazz baron was always a poor businessman. Two clubs he opened, in Paris and Copenhagen, had short though sweet lives.



Duke and Timme: Back home in Copenhagen decades later, the balding Barrelhouse Baron and the behatted Duke study the menu in Timme’s Club.

Rosenkrantz’s relationships with black and white musicians and singers are told in *dus med Jazzen: mine Jazz memoirer* (Copenhagen: Chr. Erichsens Forlag, 1964). There are cameo recollections of Duke Ellington and Louis Armstrong, Art Tatum, Willie the Lion Smith, Eddie Condon, Billie Holiday and many others. The 60,000-word book is long out of print; the rights are owned by his niece.

An English-language, hard-cover collection of Rosenkrantz’s musician publicity photos and his own snapshots, *Is This to be My Souvenir?* was published in 2000 by the University of Southern Denmark Press.

An English version of his memoirs will hopefully one day be packaged with a CD of the Victor productions of “Timme Rosenkrantz and His Barrelhouse Barons,” the June 1945 Town Hall concert, and some of his own home recordings. **J**

Timme Rosenkrantz

Baron Timme Rosenkrantz* was of noble Danish blood, but he was not known to us by his formal title in Harlem, on Broadway, the Champs Élysées, State Street, or Central Avenue. To us he was known simply as Timme.

Although he was an artist in his own right, a writer, a poet, and a wit extraordinaire, you will not find volumes of his works that are truly representative of his literary stature. The reason for that is that he was a very unselfish man who dedicated himself to the great musicians he loved and to the music they played. There is therefore no way now of properly evaluating this man’s potential, because his patronage of music consumed most of his time.

We are thankful to Timme Rosenkrantz, and may God bless him and minimize the grief of his relatives, who may be assured of the great love felt for him by all of his friends.

—Duke Ellington in *Music Is My Mistress*

*Rosenkrantz is misspelled as “Rosenkranz” in Duke’s book

John Coltrane

The following essay is excerpted from *Living With Jazz: A Reader* by Dan Morgenstern (Pantheon 2004) and is reprinted with the author's permission. It is a tribute to Mr. Morgenstern's keen intellect and unerring insight that these observations on the place of John Coltrane in the jazz firmament are as apt and thoughtful today as when written 24 years ago. —Editor

Some fourteen years after his death, Coltrane continues to cast a powerful spell on jazz, and that is not strange, since no jazz voice of comparable influence has appeared in his wake. From the perspective of early 1981, it is even possible to suggest that John Coltrane may have been the last of the spellbinding jazz giants who decisively reshaped the language of jazz. These chosen few — Louis Armstrong, Lester Young, and Charlie Parker being the others — differ from the many other great musicians jazz has produced in that the music could never be the same after they had made their presence felt; their impact was subliminal as well as direct.

Of these four, Coltrane is by far the most problematic, both in terms of his art as such and its influence. Unlike the other three, he was not a “natural” who found his own voice early on, but a late-blooming seeker of true identity. And unlike the others, he approached both music and instrument self-consciously, analytically, and not at all with serenity and self-assurance.

Moreover, once he had discovered a way that seemed right for him, and within which he achieved mastery of content and execution and invented a language that gave him recognition and made him an influence, he abandoned this way just as he began to have perfection within his grasp. Instead, he searched anew (this time in the limelight, which took great courage), and the search became the essence of his new self, with perfection no longer even an issue, much less an achievable goal.

When Coltrane was appointed standard-bearer of the jazz avant-garde (perhaps more of a burden than an honor, but one which, good and charitable man that he was, he bore patiently, almost dutifully), he was made responsible for more than his



John Coltrane performing at the Monterey Jazz Festival in 1960. ©Ray Avery/CTSIMAGES.COM

share of “innovations.” Who knows what his next stage might have been? We do know that wherever he was at any given time never seemed to satisfy him or quench his restlessness. In that search, and the uncharted terrains it led him into, Coltrane reflected the turmoil of his time. And the degree to which his unpromising musical adventures were accepted (an acceptance made possible only by his first having strongly established himself within the jazz tradition) made it possible for others to take risks.

Today we have become accustomed to the unaccustomed. The shock of the new has long since worn

off. The charlatans who attach themselves to any new movement in the arts have, where jazz is concerned, long since disappeared, while players who had something genuine to say have endured. There is no longer any singular voice that pulls the music along in its direction. Instead there are many voices, some old, some new, some telling old stories in new ways, others vice versa, and some, as at any time, saying nothing at all though seeming to, and loudly. There are many ways to play jazz, and few nowadays claim exclusive legitimacy for their preferred kind.

But in this absence of new guiding lights, Coltrane — and especially the Coltrane of *Giant Steps* — continues to inspire countless budding saxophonists and players of other instruments as well. His sound, once so harshly criticized and even branded ugly, has become part and parcel of the sound of jazz, and his extensions of the possibilities of his instruments have been absorbed into the working vocabulary of the music, though some of the things he could do with a horn remain out of reach.

Someday, jazz may spawn another Coltrane, but as of now, he is the last of the spellbinders. Everything he left for us to hear and rehear is a welcome gift.

— Dan Morgenstern, 1982



Coltrane's Shadow

From the time he came to prominence, to this very day, John Coltrane has remained a major influence on the players of his instrument. Among that legion who absorbed Coltrane's startling stylistic, artistic and harmonic innovations is New Jersey bandleader and saxophonist James L. Dean, who like Coltrane played some of his earliest jazz in U.S. Navy bands in Hawaii.

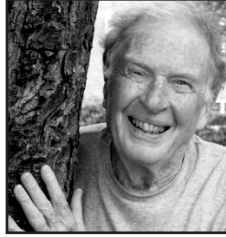
“John Coltrane was a giant,” Dean says, “He changed forever how players improvise in jazz. His playing was divine.”

Amen to that.

"REMEMBER WHEN ALBUM COVERS were great art? This man was one of the great artists of jazz album covers. He was very visible in the jazz nightclubs of New York City in the 1950s, and often seen photographing the clubs and the musicians for background material. I suspect his covers numbered in the thousands, before the business changed in the mid-1960s."

This announcement of Burt Goldblatt's passing went out to Philadelphia trumpeter Steve Barbone's Dixieland Jazz Members List, an open chat site for "America's original art form, Dixieland Jazz." (www.islandnet.com/~djml/) On the same September 7 day, *The New York Times* published a lengthy obituary. After LPs were introduced in the early 1950s, "the most progressive American cover designs were created for jazz albums, and Mr. Goldblatt was among the pioneers in establishing the cool-jazz style." A day later, members of a closed Internet chat list, Jazz-Research, pondered Goldblatt's passing. "The NYTimes obit...overemphasized Burt's album designer work as compared to his contributions as a photographer," wrote a member who knew him, "and did not stress that many if not most of those covers were based on his own photos. And his Newport book wasn't mentioned."

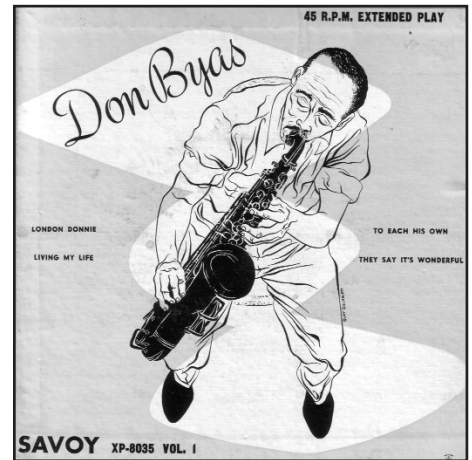
Pointing out that Goldblatt had many musician friends, *The Times* said "The pianist Bud Powell named a tune for Mr. Goldblatt and Chris Connor scatted lyrics in his honor." However, the Jazz-Research member said he and a Powell historian questioned whether "this worthy should have coined such a clever title," since "that title would not have been invented at the session, but only after the cover had been designed, at which stage...it is doubtful that Bud would have been involved." Ah, but a jazz-cover expert, Angelynn Grant, confirmed the story. She had interviewed the artist. "Your cover for *Bud Powell Trio Plays on Roulette* is a memorable cover," she'd told him. Said Goldblatt: "He named one of the tunes on it after me: 'Burt Covers Bud.'" The illustrator has moved up to picture the Big Band in the Sky, a gig that could keep the spirit of Burt Goldblatt happily occupied for eternity.



■ **BURT GOLDBLATT, 82, photographer and jazz album designer, Dorchester, MA, 1924 – Boston, MA, August 30, 2006.** Burt Goldblatt, who designed perhaps thousands of album jackets featuring American jazz musicians and singers, died at 82 of congestive heart failure, his wife said. Goldblatt's mostly low-key LP covers alternated between photos of performers on the order of Billie Holiday, Charles Mingus, Carmen McRae and Herbie Mann, and line drawings from unusual perspectives, such as one of the saxophonist Don Byas. Camera in hand, the self-taught photographer was a staple of Manhattan jazz clubs in the 1950s and early 1960s, when the most creative designs graced record jackets. "Burt Goldblatt was one of those artists whose work helped define the 'look' of jazz of the fifties and later," commented Brian Nation, manager of the Web site vancouverjazz.com. He helped set "the cool-jazz style," wrote *The New York Times*, adding: "It encompassed black-and-white portraits and studio photographs, inspired by film noir, as well as gritty street scenes, often abstractly overlaid with flat covers, evoking a sense of urban night life. Expressionistic line drawings of performers in action were also in vogue." After graduating from the Massachusetts College of Art, Goldblatt worked at a printing plant where he learned how to strip negatives and other steps through plate-making. He was the author of several highly regarded books, including *Newport Jazz Festival: The Illustrated History* (1977), *Burt Goldblatt's Jazz Gallery* and *Burt Goldblatt's Jazz Gallery One* (1983 paperback). These

Big Band in the Sky

By **Fradley Garner** *Jersey Jazz International* Editor



works, new and used, are priced today by Amazon.com from \$97.

■ **DEWEY REDMAN, 75, tenor saxophonist and bandleader, Fort Worth, TX, May 17, 1931 – Brooklyn, NY, September 2, 2006.** Dewey (Walter) Redman was a free jazz player in the vanguard for four decades, though he could play convincingly like Lester Young. He died at 75 of liver failure, according to his brother-in-law. Mainly self-taught, Redman began on clarinet at age 13, playing in church and marching bands. He met Ornette Coleman in their high school marching band, and formed a lifelong friendship. His sound was shaped by Dexter Gordon, John Coltrane and Sonny Rollins. Raw and blues-based, it was described in *The Times* as "an expressive, dark-toned, vocalized expression that he could apply in any situation." While studying for a master's in education in 1959 at North Texas State University, he taught fifth grade and led bands near Austin. He moved to the West Coast and worked with several groups, including Wes Montgomery's. In 1967 he relocated in New York, working with Coleman until 1974. Their albums together, including *New York is Now*, *Love Call* and *Science Fiction*, combined traditional jazz elements with avant-garde. Redman also recorded with bassist Charlie Haden's Liberation

continued on page 15



Music Orchestra and from 1971 worked periodically for five years with the more harmonically grounded Keith Jarrett's (American) Quartet, with Haden and drummer Paul Motian. He often led his own combos from the mid-1960s until the end, and toured at home and abroad with Haden, Don Cherry and Ed Blackwell. Ornette Coleman was in the audience when he played Coleman compositions during a 2004 concert at Lincoln Center. Redman's last concert was August 27 at the Charlie Parker Jazz Festival in Tompkins Square Park, Manhattan. One of his two sons is the popular reeds player Joshua Redman of Berkeley, California, with whom he recorded twice.

■ **MARJEAN WISBY, 62**, *Blue Wisp jazz club owner, Cincinnati, OH, August 23, 2006*. Marjean Wisby, owner of the Blue Wisp, a famous Cincinnati jazz club often compared with the Village Vanguard in Manhattan, died of pneumonia at University Hospital. She was 62 and an emphysema sufferer who had been hospitalized for four months. A number of area musicians were launched on their careers at the club, whose 16-piece Blue Wisp Big Band has been called a "standalone success." "It's really the only bona fide jazz club in town that's full time, seven nights a week," said Wisp house pianist Phil DeGreg, a professor at the Cincinnati Conservatory of Music. Wisby took over from her husband, Paul Wisby, who initiated the jazz policy in 1977 and died at 45 in 1984. Later, the club was relocated twice. She was generous with young musicians, inviting conservatory students to sit in and holding fundraisers for struggling jazzers. A heavy smoker

herself, Wisby once told the *Cincinnati Enquirer*, "I have a lot of musicians that smoke, customers that smoke, the help smokes, I smoke."

IN BRIEF:

■ **PAT JENKINS**, of Norfolk, VA, lead trumpet with the original Savoy Sultans and last of the Savoy Ballroom's house band survivors, died September 2 in Rock Hill, SC. — *Thanks to Terry Monaghan.*

■ **DANNY FLORES, 77**, the West Coast saxophonist who shouted "Tequila!" on a single record and built a 40-year career on the pop song, died September 19 of pneumonia complications.

■ **ETTA BAKER, 93**, an influential North Carolina-raised blues guitarist who turned professional at age 60, died September 23 in Fairfax, VA. Her recordings of "Railroad Bill" and "One-Dime Blues" are classics. Baker was awarded a National Endowment for the Arts Folk Heritage Fellowship in 1991. She switched to the easier banjo, which she played well until a month before she died, said Wayne Martin, the fiddler on her banjo collection to be issued in 2007. — *Thanks to Jerry Gordon.*

CORRECTION: The obituary for Hilton Ruiz in September includes this quote: "Calling the death a major loss, Michael Cogswell, a fellow musician and director of the Louis Armstrong House and Archives in Corona, Queens, said 'We worked together with Tito Puente and with The LatinJazz Allstars. Hilton, much like Puente and Ray Barretto, was always front and center.'" Mr. Cogswell, a former musician, says "this is obviously someone else's quote." JJ

European Notes

Swedish Guitarist Returns from Oscar Peterson Tour

Ulf Waksenius, perhaps Sweden's best-known, most active jazz guitarist, is home again after playing 36 successful shows with Oscar Peterson in New York, San Francisco, Seattle and at the Monterey Jazz Festival in California. "Hank Jones joined us at Monterey," he told *Jersey Jazz*, "and the event was filmed by Clint Eastwood." Ulf conducted guitar clinics in Seattle. "I also got a chance to meet McCoy Tyner. Very spiritual," he said.

Armstrong Inspired British Composer

Maybe it's mere coincidence, commented Michael Cogswell on the Jazz-Research Web site, September 25, "but the longer I work here, the more Louis keeps appearing in surprising places." Cogswell, director of the Louis Armstrong House & Archives in Queens, NY, referred to the obituary of a British composer and trumpeter in that day's *New York Times*:

"Malcolm Arnold was born in Northampton, England. He began studying composition as a child, but his first musical love was the trumpet, which he took up after hearing Louis Armstrong play when he was 12. He played so well that he began appearing with professional orchestras while still a student at the Royal College of Music."

"Not only that," wrote author-historian Terry Teachout on J-R, "but Arnold actually met Armstrong on his first European tour, and remained an admirer his whole life long, writing at least one composition in later life that he named after Louis. All this will be in my Armstrong biography, by the way. It happens that Malcolm Arnold is one of the earliest known instances of a European classical composer of importance on whom Louis left a specific and identifiable mark." JJ

JAZZFEAST *continued from page 1*

If an opening act is supposed to leave the audience wanting more, The New Legacy Band got the job done and then some.

Next up was piano virtuoso Derek Smith. Elegantly decked out in a brass-buttoned blue blazer with a bright red handkerchief in his jacket pocket, Smith quipped: "If I'd gone to college, I would have gone to Princeton." He could have fooled me, as he looked every bit the Princeton man.

This was Smith's second appearance at JazzFeast and the first in 14 years. Smith, who can play pretty and surprisingly percussive, didn't disappoint. He opened up swinging with "It Could Happen to You." There was little letup as Smith and his trio blazed through Sonny Rollins "Doxy" and then launched into a tour de force performance of Fats Waller's "Jitterbug Waltz." At the end of that number the whole group was in a sweat. Drummer Roy Mosca dried off with a towel, bassist Linc Milliman flapped his suit jacket to try and dry his soaking shirt...and the dapper Derek patted his brow with that red hankie.

Other set highlights included a true bass solo, with Milliman taking on the melody chores from start to finish in a pretty and soulful version of Johnny Greene's "Body and Soul." The trio went back to swing as they ripped off a delightful reading of Neal Hefti's "Cute" with Smith and Mosca trading bars with great imagination.

The Smith Trio was followed by Greg Piccolo and Heavy Juice. Piccolo is a triple threat who's equally adept playing sax, guitar and singing some gritty vocals. And his set ran the musical gamut. Juice opened with a hard bop Illinois Jacquet number. After some other hard driving jazz Piccolo went on to play a soulful and sweet "Over the Rainbow." Picking up the guitar he moved on to Earl King blues, and rocked out on some good old fashioned barroom R&B, with pretty solid vocal work thrown in.

I could say that Piccolo stole the show, but you don't have to take my word for it...the audience voted with their feet. As soon as Heavy Juice finished their first number people began snapping up the Piccolo disks on sale at the NJJS CD table. Before the set was over the table allotment of CDs were sold out and NJJS staffers went scrambling to find the package of 60 more CDs Piccolo had brought along. Needless to say the extra disks were gone in short order.

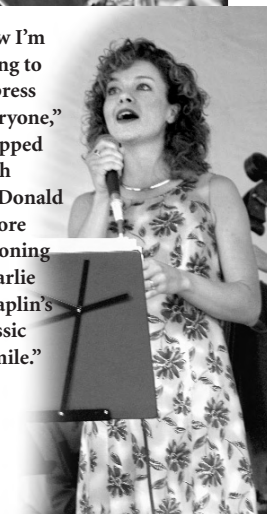
None of the above is meant to take anything away from the final act, as Ed Polcer's Allstars brought the 15th Anniversary JazzFeast to a swinging and satisfying conclusion.

Cornetist Polcer was joined by Ken Peplowski on clarinet, Tommy Artin on trombone, Joe Ascione on drums, Matt Hoffman on vibes and 12-year old Jonathan Russell on violin. The performance was a bit of a school reunion for Artin and Polcer who both played with Stan Rubin's Tigertown Five while students at Princeton.

continued on page 17



"Now I'm going to depress everyone," quipped Beth McDonald before crooning Charlie Chaplin's classic "Smile."

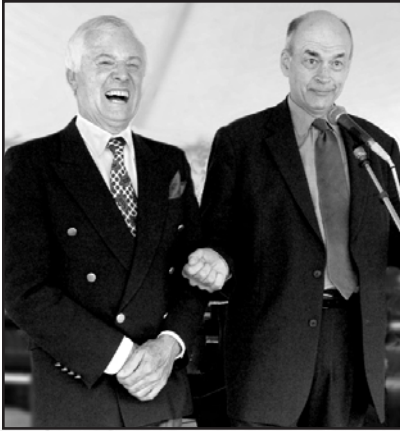


top: The smooth and suave Bryan Clark.
above: Drummer/leader Alan Dale kept The New Legacy Big Band in a swinging groove.

As soon as Heavy Juice finished their first number people began snapping up the Piccolo disks...



Young jazz fans show off their happy feet.



The group put on a master class of traditional and swing jazz music. Highlights included a blue and soulful version of Fats Waller’s “Black and Blue” and the young phenom violinist Russell trading licks with Peplowski’s clarinet. Russell also wowed the crowd at June’s Jazzfest in Madison and his dad said the young jazz artist is “hoping to get the Trifecta by playing next year’s Pee Wee Stomp.”

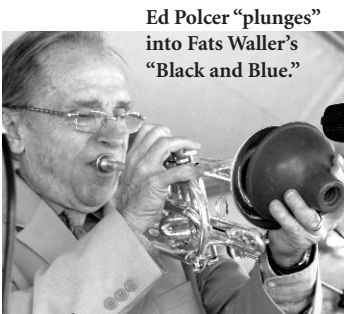
This was my first JazzFeast, but I’ll be back next year. If you haven’t experienced this great event yet, plan to get to Tigertown in September 2007 for the 16th edition. You won’t be disappointed. **J**

left: Bassist Linc Milliman (at the mike) spins a long ago Princeton yarn involving Benny Goodman, his zoot-suited band boy Tootsie, a pack of smokes and Albert Einstein, and grabs a big laugh from Derek Smith.

below: Ray Mosca lends Derek Smith a steady swinging beat.



Greg Piccolo and Heavy Juice— Shinichi Otsu: organ, piano and bass; Jim Oblon: drums; Greg Piccolo: tenor/alto sax, guitar and vocals



Ed Polcer “plunges” into Fats Waller’s “Black and Blue.”



left: One of the many food vendors stops to enjoy the show.

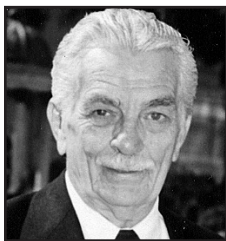
Take a bow Jack. JazzFeast musical director Jack Stine acknowledges a well-deserved round of applause at the close of the 2006 JazzFeast.

below: What to do when you get that swinging feeling.

The serene young violinist Jonathan Russell trades licks with Ken Peplowski.



Photos by Tony Mottola.



To *Ella* With Love

By Paul White Former Editor, *Jersey Jazz*

There was a love affair with Ella Fitzgerald on stage at the San Diego Repertory Theatre this September and October. The love affair was with Ella, by words and by song, and between the performers and the audience. Who wouldn't love Ella, especially when her music came alive again through the talents of the wonderful musicians on stage?

Back up for a minute. What was this all about? Directed by Rob Ruggiero, it was a presentation of periods of Ella Fitzgerald's life through dialogue and through song. Who did the presentations? One of the most wonderful singers that this writer has experienced in a long time, Tina Fabrique! Words could never describe her total presence in bringing Ella's music back to life.

Of course, to bring it to life, she had the help of some great musicians on stage. They were one, in total, with each other, with the music, and with the audience. On trumpet, Brian Sledge did a Louis Armstrong with Tina that was a true duet take on Ella and Louis, both in his singing and his trumpet.

All of the musicians had speaking roles, in addition to their playing. Those roles supported the dialogue through which Tina relived Ella's life. George Caldwell was on piano, while Brian Walsh handled the bass. Drums were split between Frank Derrick and Rodney Harper.

But back to the life of the greatest scat singer of all time. Ella's life had many elements that fashioned how she sang and who she was. Tina brought these elements to the foreground for all to savor. They were interspersed with interactions with John Rosen, acting the role of one of the

greatest Jazz promoters of all time, Norman Granz.

The opening was a short burst of "How High the Moon," along with Norman Granz commentary. From then on, we were exposed to many events in Ella's life, including her association with Chick Webb and his orchestra, and mentions of her half sister, Frances. But the meat of the show was her singing of the songs that Ella had made her own. Of course there was the classic "A-Tisket, A-Tasket," "It Don't Mean A Thing (If It Ain't Got That Swing)," "Flying Home," and many other wonders of the Fitzgerald book.

But what Tina sang was not nearly as touching as how she sang it! All we had to do was close our eyes, and we were listening to Ella. Her voicing and phrasing belonged to the wonderful lady being honored through this show. Sam Coslow's wonderful, "You'll Have to Swing It (Mister Paganini)" started the emotions pumping. Then, "Lullaby of Birdland" did composers Shearing and Weiss proud.

I could go on, but the comments would be redundant. This was one emotionally gut wrenching show. There are plans for the show to continue on to the Arizona Theatre Company and the Cleveland Playhouse. If you want to have your



emotions about Ella turned inside out, go see this incredible extravaganza if it arrives in your area. Your love for Ella and her music will grow, thanks to Tina Fabrique and her supporting cast. Tina is more than a singer,

she is an actress and narrator who brings Ella and her music to life. But, we cannot dismiss the wonders of her voice. Thank you, Tina, for one of the best performances this writer has experienced since the last time he saw Ella in person. **J**



Singer Tina Fabrique



A L L E G R I A

C'mon Get Happy!

Like the song says, forget those troubles, chase them cares right outta town!

The best way to get happy — and stay happy — is to listen to Rio Clemente's new CD *Allegria*. The dazzling jazz piano virtuoso's trio serves up 24 Latin-flavored tunes that will have you smiling, tapping your toes and dancing 'round the house.

Allegria is a disk filled with musical joy and love, played with a rhythm you can't resist.

Want to put the YOU in euphoria?
Then what are you waiting for?
Order your copy of *Allegria* today at:
www.rioclemente.com

Say Hallelujah!

A L L E G R I A



R I O C L E M E N T E

Pianist, composer, music educator Rio Clemente is an NJJS Musician of the Year, a Hall of Famer for the Morris Council for the Arts and Morristown High School and a mainstay of the Jersey jazz scene. For more information please visit www.rioclemente.com.



Book Reviews

By Joe Lang
NJJS Music Committee Chair

In the late summer of 2005, Hurricane Katrina left in its wake a New Orleans battered by this storm of unprecedented magnitude. The people of the city were mostly displaced. The buildings of vast portions of the city were overwhelmed by the onrushing waters, forever altering the lives of those who lived in them, and businesses housed in them. This tragedy did, however, bring much focus on this beautiful city, its people and its culture.

An important aspect of the culture of New Orleans is its music, especially the broad genre of music called jazz. Two books centering around the subject of jazz in New Orleans, quite different, but complementary, have recently been published. *Louis Armstrong's New Orleans* by Thomas Brothers tells the story of the development of jazz in New Orleans. He uses the early life of the most significant of all jazz players, Louis Armstrong, as a focus around which he builds his story. Tom Sancton, in *Song for My Fathers*, relates how he developed a love for early jazz through contact with many of the older musicians at venues like Preservation Hall, an interest that eventually led him to become a participant in the New Orleans traditional jazz scene.

Louis Armstrong's New Orleans

By Thomas Brothers • 389 pages, illus., \$26.95
• W.W. Norton & Company, New York – London

Thomas Brothers, a professor of music at Duke University, previously authored *Louis Armstrong In His Own Words*, a collection of writings done by Armstrong throughout his life. Brother's "main thesis" for this volume "is that Armstrong was immersed in the vernacular music that surrounded him much more thoroughly and extensively than biographers have acknowledged." He integrates the social and historical context that surrounded the young Armstrong with the musical traditions and developments that evolved into jazz.

Brothers examines the various cultural, ethnic and racial components that made up the population of New Orleans, with a primary concentration on the Creoles, who were of mixed French and African ancestry, and the black population that was comprised primarily of ex-slaves and their progeny. The resultant interaction between these two factions was one that mixed elements of animus, rivalry, competition and accommodation. The Creoles generally looked with condescension upon their black brethren. Formal musical education was the

norm among the Creole musicians, while most blacks did not enjoy that kind of training. Creoles prided themselves on their superior musicianship, meaning that they played music as it was written, striving for pure, full tones. The development of music in the black community came from several oral traditions. Field songs, work songs, folk songs and the music of the various black churches were the primary sources. In addition, many black musicians made do with a variety of homemade string instruments and makeshift horns. Their sound often had a rough edge, and there were many elements of improvisation, known as "ragging a tune," though not the kind of logical, harmonic based style of improvising that became the standard for later jazz players.

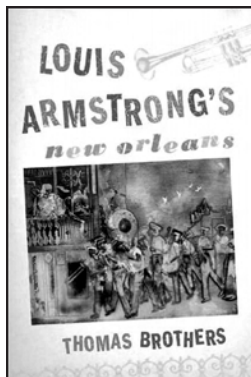
There were also social differences that characterized the Creoles, who lived downtown below Canal Street, and the black population, who resided in the uptown section above Canal Street. The Creoles enjoyed middle class status, and were mostly involved in artisan trades, while the blacks were primarily laborers who were relegated to the lowest income levels and social status. Even within the Creole community, there were social distinctions based on the lightness of one's skin color. The Creoles strove for acceptance and social

integration within the larger context of the New Orleans community, while blacks, seeing the innate disadvantage of their skin color, and the uniqueness of their cultural experiences, tended not to think in terms of assimilation. In fact, blacks who attempted to take on the values of the white community were looked on by most of their neighbors with scorn.

As things evolved, however, the Creoles, who had black bloodlines, eventually were subjected to the kind of ostracism that blacks had come to expect in the increasingly hostile Jim Crow environment that was present in New Orleans. Concurrently, there also began to evolve an interaction by musicians from both sides of Canal Street. Many of the younger Creole musicians yearned to enjoy some of the musical freedom that was present in black neighborhoods. Similarly, many black musicians desired to take advantage of the financial opportunities that could open up if they were able to play a wider variety of music with the sound and precision valued by the Creole and white communities.

I will leave it to others who are more intimately versed in the details of jazz and social history to judge the accuracy of Brothers's historical settings and judgments. Brothers's assessment of how this set of circumstances led to the development of jazz in its earliest forms, however, makes for a highly readable and provocative book.

continued on page 22



REMEMBERING TOMMY

Saturday, November 4 8 PM

Trombonist and celebrated band leader Tommy Dorsey left us 50 years ago, but trombonist **Tom Artin** hasn't forgotten him. He's put together a program of jazz and small band swing, featuring **John Colianni** at the piano and **Dick Meldonian** playing various reeds. **Randy Reinhart** has Bunny Berigan's difficult trumpet solos to deal with! You'll love Tommy's musical legacy.

STATESMEN OF JAZZ

Saturday, December 9 8 PM

They tour the world as ambassadors for jazz, but this is the first time this premier veteran all-star group has made Jazz in Bridgewater their destination. Clarinet legend **Buddy DeFranco** leads this stellar bunch, backed by **Derek Smith** at the piano, **Rufus Reid** on string bass and **Eddie Metz Jr.** behind the drum set. Arbors Records assembled this talent from their abundant pool.

- 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.

All concerts now **SATURDAY** evenings at 8 PM.

Single tickets still \$15 advance/\$20 door.

Sorry. No advance sales are possible within 48 hours of each event.

*Advance sales suspended one week ahead of these noted dates. Order early.

Jazz in Bridgewater is back! --
benefiting the Somerset County United Way

Ticket purchases may be made by sending checks to United Way, at PO Box 6835, Bridgewater, NJ 08807. Credit card purchases may be made by calling (908) 725-6640 during business hours. The concerts are still at the Somerset County Vocational-Technical Schools Theatre, convenient to all major area highways. Request a directions sheet if unfamiliar with the site.

SUBSTITUTIONS OF TALENT MAY OCCASIONALLY BE REQUIRED.
CALL TO INQUIRE ABOUT OUR SUBSTANTIAL STUDENT DISCOUNTS.

BOOK REVIEWS *continued from page 20*

Song for My Fathers

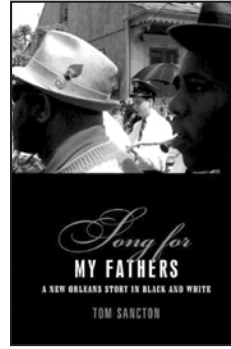
By Tom Sancton • 336 pages, illus., \$24.95
• Other Press, New York

Tom Sancton, Paris Bureau Chief for *Time* magazine for 22 years, grew up in New Orleans. At the age of 13, he was taken to Preservation Hall by his father, a Southern liberal newspaperman who was an early advocate of civil rights for blacks in the South. It was the onset of a life-long passion for the traditional jazz of his native city. He became transfixed by the sound of George Lewis playing his clarinet, and quickly became determined to take up the instrument. He not only studied the clarinet, but became proficient enough to sit in at Pres Hall and other similar venues, as well as eventually playing and marching with the Olympia Brass Band.

The story of his development as a jazz player is secondary to the portrait that he gives of the veteran New Orleans jazz musicians who inspired him, took him under their collective wings, and helped

him to develop an undying appreciation for an art form that is losing ground as its practitioners pass from this world. These men, the ones that he calls “my fathers,” are known amongst themselves as “the mens.” As he traces their stories, he provides inside glimpses of their world, and the music that they play.

There are characters galore in Sancton’s tale, including the musicians, members of his family, club owners, friends and hangers-on, but most especially the musicians. His mentor, hero and inspiration, George Lewis, naturally receives a great deal of attention. Others who receive extended consideration include trumpeter Punch Miller, banjoist George Guneson, Olympia Brass band leader Harold Dejan, bassist Chester Zardis, trumpeter Kid Sheik, guitarist Danny Barker, bassist Papa John Joseph, pianist Sweet Emma Barrett and trombonist Jim



Robinson. Each adds a unique perspective to this engaging memoir.

Sancton’s involvement with “the mens” was something that he experienced during his teenage years. He eventually attended

Harvard University, and achieved great success in journalism. The music, however, was never far from his consciousness. He has continued to play his clarinet, has recorded extensively, and appears at major jazz festivals, including the JVC Jazz Festival in New York City last June.

This passionate and finely crafted memoir is ultimately a tribute to the music that moved not only Tom Sancton, but also the many of us for whom jazz is an essential part of our beings.

Both of these books should interest jazz enthusiasts, particularly those who favor the earlier forms of the music. **J**

Compact Views

By Joe Lang NJJS Music Committee Chair

I did not do a “Compact Views” column last month, but have some nice things that have been added to NJJS inventory to tell you about this month.

■ **BED**, the group comprised of vocalist Becky Kilgore, trombonist Dan Barrett, guitarist/banjoist/vocalist Eddie Erickson and bassist Joel Forbes, has just released their third album, **Watch Out! (Blue Swing-005)**, and it is simply delightful. Empathy is a major element in giving the group its tight, appealing sound, musical empathy amongst the musicians, and empathy with the tunes that they perform. Their program is comprised of 17 songs from the past, the most recently penned being “This Could Be the Start of Something Big,” a Steve Allen tune from the 1950s that serves as a fitting opener. The vocal chores on this disc are shared by Kilgore and Erickson, with an occasional contribution by Barrett, most notably on a sprightly “Fugue for Tinchorns.” This is a versatile collective with

Kilgore adding rhythm guitar on a few tracks, and Barrett also making contributions on cornet and piano. BED bounces from the boppish “Lonely Moments” by Mary Lou Williams to Jelly Roll Morton’s “The Pearls,” with several other stylistic detours during this musical trip. They offer an interesting glimpse at “Canadian Sunset,” with Kilgore and Erickson providing a wordless vocal backing to the duo of Barrett on trombone and Forbes on bass. This is an album full of surprises, ones that are inventive and welcome.

■ **DAVE GLASSER** is, for this listener, THE outstanding alto sax player in jazz. He reminds me somewhat of Zoot Sims, for he seems to have been born swinging. Even when playing a ballad like “In a Sentimental Mood,” you find yourself feeling a gentle sway seeping into your consciousness. Working with a superior rhythm section of Larry Ham on piano, Dennis Irwin on bass and Carl Allen on drums on **Above the Clouds (Arbors-19337)**, Glasser makes the twelve-song program consistently engaging. Even though half of the songs are Glasser originals, after a few listens the entire album seems like a collection of familiar tunes. Ham is, perhaps, the

most unrecognized great pianist on the scene. He is a terrific accompanist, and a wonderfully creative soloist. Glasser has strong roots in the bebop school, and those roots come through on several tracks, but he is not limited stylistically. Like the aforementioned Mr. Sims, he is at home in virtually any jazz idiom, and is comfortable wherever he happens to land. Another Glasser plus is his wonderful tone, light when he so desires, and robust when it seems appropriate. For me the track that brings all of his talents together is “Every Day I Fall in Love.” I found myself hitting the repeat button on that one several times. *Above the Clouds* made me feel like I was floating on a cloud.

■ **Ralph Sutton at St. George Church, Brandon Hill, Bristol, England (Arbors-19336)** is a two-disc set from a concert recorded for BBC radio in February 1992, and broadcast in two segments later that year. It finds pianist **RALPH SUTTON** in excellent form, primarily concentrating on the stride style that was his trademark, but also mixing in some lovely ballad playing. Along the way, he offers up some light commentary. There is not much new that can be *continued on page 23*

said about Sutton's playing. He was a master of the stride style, but was also a sensitive and imaginative interpreter of standards. Many pianists play medleys, but few with the well-conceived consistency Sutton possessed. Over this set he does medleys of tunes by Willard Robison, Fats Waller and Duke Ellington, as well as an interesting combining of two Vernon Duke songs, "Cabin in the Sky" and "Taking a Chance on Love," with James P. Johnson's "Old Fashioned Love." For fans of stride piano, and Sutton in particular, this should be a welcome addition to your music library.

■ **RALPH SUTTON** is also prominent on a new release from the Jump Label of previously unreleased material featuring cornetist **RUBY BRAFF**.

Recovered Treasures: Ruby Braff and His Musical Friends (Jump-12-29) contains recordings from four sessions. The first six tracks are taken from a 1981 studio session by a quintet fronted by Braff with Sutton on piano, Bucky Pizzarelli on guitar, Jack Lesberg on bass, Mel Lewis on drums and the Beaux Arts String Quartet, playing six classical pieces arranged and jazzed up by Dick Hyman and Braff. The next two sessions are taken from recordings made in 1961 at Condon's by Charlie Baron, the gentleman who founded the Chaz Jazz label that produced several albums featuring Sutton. There are four tracks with the Ralph Sutton Trio, and four with the Bobby Hackett Quintet that also included clarinetist Peanuts Hucko. Filling out the disc is a performance of "When You're Smiling" at the 1981 Changing Times Jazz Party finding Braff in company with Vic Dickinson on trombone, Kenny Davern on clarinet, Al Klink on tenor sax, Sutton on piano, Marty Grosz on guitar, Jack Lesberg on bass and Buzzy Drootin on drums. As always, Braff plays superbly, no matter what the setting. Of special interest is the fact that this is the only commercially released disc featuring Braff and Hackett playing together. There are extensive and informative liner notes from Tom Hustad, who is compiling a Braff discography and performance directory to be published by Scarecrow Press. Thanks to Joe Boughton and the Allegheny Jazz Society, these performances by Braff are now in general circulation, a welcome happening indeed.

The above CDs and many other selections are available from the NJJS. Please send \$16 for each single disk, \$26 for each double disk and add \$2 for your first selection and \$1 for each additional CD to cover shipping costs. Make checks payable to "NJJS" and mail with your order to: Fred McIntosh, 293 Orangeberg Road, Old Tappan, NJ 07675. To pay by VISA or MasterCard please provide your card number and expiration date and your name as it appears on the card. Please include a phone number where you can be reached in case we need to contact you concerning your order. New Jersey residents please add 7% sales tax to your total. 

Other Views

By Joe Lang NJJS Music Committee Chair

Those new CDs keep coming, and I keep trying to hip you to the best of them, so here we go for this month.

■ Among the many highlights of our 2006 Jazzfest were the performances of vocalist **ROBERTA GAMBARINI**. She was unknown to many attendees before the event, but won many new fans on that afternoon. Her first domestic release is finally available and **Easy to Love (Groovin' High-1122)** is worth the wait. This 14-track program is full of excitement, passion and great singing. However you define jazz singing, Gambarini should fit your definition. She's a terrific musician, as many first-rank cats like Clark Terry, James Moody, Hank Jones and many others will gladly confirm. For this outing she has strong support from pianist Tamir Handelman, bassists John Clayton or Chuck Berghofer, and drummers Willie Jones III or Joe LaBarbera. Gerald Clayton took on the piano chair for one track, "Only Trust Your Heart." The first thing that will strike you is the Gambarini sound. Her voice is clear, strong and appealing and her musicality is remarkable. Her phrasing is terrific, her scatting is logical and interesting, and she sure does swing. She's also a fine ballad interpreter, seemingly owing a debt to the influence of Carmen McRae in this area, but taking it in her own direction. The varied program, "Easy to Love," "Only Trust Your Heart," "Lover Man," "On the Sunny Side of the Street," "Porgy, I's Your

Woman Now/I Loves You Porgy," "Lover Come Back to Me," "The Two Lonely People," "Centerpiece," "Guess I'll Hang My Tears Out to Dry," "No More Blues," "Smoke Gets in Your Eyes/All the Things You Are," "Too Late Now," "Multi-Colored Blue" and "Monk's Prayer/Looking back," gives Gambarini ample opportunity to display her versatility. I understand that she has a recording with Hank Jones already completed, which gives us something to look forward to with eager anticipation. (www.robortagambarini.com)

■ If there were a category for Hip Album of the Year in the Grammy Awards, then **Blues for Breakfast (Rhombus Records-7064)**, an album of songs by Matt Dennis performed by vocalist **MARY FOSTER CONKLIN** would certainly be a contender for the award. Conklin and Dennis make a perfect match. Dennis wrote many songs which seem like vignettes that beg

continued on page 24

CTS IMAGES | The Face of Jazz

LICENSING • RESEARCH • APPRAISALS



© Ray Avery/CTS IMAGES.COM

Photo Archives include vintage Jazz, Pop, Blues, R&B, Rock, Country/Western, Radio Personalities, Big Bands, Vocalists, Hollywood and more.

- PHOTOGRAPH RESEARCH • LICENSING FOR COMMERCIAL USE
- FINE ART LIMITED EDITION PRINTS • GALLERY EXHIBITIONS
- RECORD & PHOTOGRAPH APPRAISALS

WWW.CTSIMAGES.COM email: Cynthia@ctsimages.com

OTHER VIEWS *continued from page 23*

to be included in a film noir. Conklin sounds like just the kind of singer that you would encounter in one of those smoke filled clubs that popped up in so many movies of that genre. Basking in the nimble arrangements of pianist John di Martino, Conklin assays 14 Dennis compositions. Some like "Show Me the Way to Get Out of This World," "Angel Eyes," "Will You Still Be Mine," "The Night We Called It a Day," "Let's Get Away From It All" and "Violets for Your Furs," have become standards, while others like "Blues for Breakfast," "That Tired Routine Called Love" and "Where Am I to Go?" should be at that level of recognition. In addition to di Martino, the backing players include Tony Romano on guitar, Sean Smith on bass and Ron Vincent on drums. Occasional contributions are also made by saxophonist Joel Frahm, percussionist Wilson "Chembo" Corniel and electric bassist Leo Traversa. A surprising, and interesting track is a Spanish language version of "It Wasn't the Stars That Thrilled Me" titled "Encanto d'Amor" with the Spanish lyrics provided by David Oquendo, who also duets with Conklin on this track. The more I listen to this album, the more I want to hear it again. (www.rhombus-records.com)

■ **LOUIS BELLSON** is primarily recognized as one of the premier big band drummers in jazz history. His long association with the Duke Ellington Orchestra insured that he would be a recognizable figure in jazz for as long as he remained active. Although he was the band's regular drummer for only a few years, Ellington often called upon Bellson to participate on special occasions. Lesser-known aspects of Bellson's talents are his outstanding composing and arranging abilities. **The Sacred Music of Louis Bellson (Percussion Power)** contains performances of his 14-part sacred music work, as well as his four-part piece titled "The Jazz Ballet" by the University of Southern California Thornton School of Music Studio Jazz band, Symphony String Orchestra and Choir. Having been a participant in performances of some of Ellington's sacred music, it is not surprising that Bellson would undertake the project of creating a musical reflection of his spiritual side, an achievement that he dedicates to his mentor, the Duke. This is a wonderfully appealing piece of

music, beautifully executed by the youngsters from USC. Bellson's music is, in turns, reflective and exciting, while the lyrics are eloquent expressions of his faith. "The Jazz Ballet" is comprised of four movements, the celebratory "Marriage Vows," the contemplative "Dream Sequence," the unsettling "Conflict" and the resolution in "Til Death Do Us Part." It is a piece that almost forces you to close your eyes and mentally choreograph the music. This is a recording that becomes more involving with each return visit, visits that prove consistently rewarding. (www.musicianswarehouse.com)

■ Among the best of the big bands currently active is the **CLAYTON/HAMILTON JAZZ ORCHESTRA**. They are finally receiving some much-deserved national exposure. Last year they put out a live instrumental album, **Live at MCG (MCG Jazz-1017)**, and were featured on the **DIANA KRALL** Christmas album, **Christmas Songs (Verve-4717)**. Recently they have prominence on new albums by Diana Krall, John Pizzarelli and Gladys Knight.

■ **From This Moment On (Verve-B0007323)** is vocalist/pianist **DIANA KRALL'S** strongest album since **When I Look in Your Eyes (Verve-06537)**. Seven of the eleven tracks feature Krall with the Clayton/Hamilton Jazz Orchestra, while Krall's piano plus Anthony Wilson on guitar, John Clayton on bass and Jeff Hamilton on drums back her vocals on the remaining four tracks. For this outing she returns to the kind of standards that she built her career upon before her excursion into contemporary and original material on her last album. It's a welcome return. Krall sounds confident and comfortable in the midst of the swinging big band arrangements of John Clayton, and the self-arranged small group tracks. The former setting is best illustrated on "Come Dance with Me," and her "Little Girl Blue" with the trio is exquisite. It is nice to have Diana Krall back on track. (www.ververecords.com)

■ There are many who cringe when they see another tribute album released by a singer paying tribute to another singer, especially when the subject of the tribute is Frank Sinatra. After all,



why do songs strongly associated with the most revered and influential male vocalist in popular music history, when they are so strongly emblazoned in our consciousness

as rendered by Old Blue Eyes? While most of the Sinatra tributes rely on some form of pale imitation, there are occasional winners, most notably the excellent **Perfectly Frank (Columbia-52965)** by **TONY BENNETT**. Among the select few admirable Sinatra tributes, we now have **Dear Mr. Sinatra (Telarc-83638)** by **JOHN PIZZARELLI** with the **CLAYTON/HAMILTON JAZZ ORCHESTRA**. This is the second recorded pairing of Pizzarelli and the C/HJO, the first being on **Let's Share Christmas (RCA-66986)** in 1996. What makes this album distinctive is the combination of John Clayton's fantastic arrangements, none of which suggest the original charts that backed Sinatra, and Pizzarelli's sincere, understated vocalizing. Many of the songs are taken at a tempo that is much different than that of the Sinatra versions. In some cases, this might initially be a bit jarring, but this route ultimately helps the Pizzarelli takes to stand or fall on their own merit, and they mostly succeed. Pizzarelli has never sounded like a Sinatra clone, often citing Nat Cole as his primary influence. What he does have is great respect for Sinatra's special place in musical history, and this is his way of saying thank you to a man whose talent he greatly admired, and who helped him when Pizzarelli was in the formative stage of his career. In 1993, the John Pizzarelli Trio served as the opening act for Sinatra, a great honor for a young performer, one that helped spur him to the impressive level of success that he has come to enjoy. **Dear Mr. Sinatra** is an enjoyable thank you, one that is out there for all of us to savor. (www.telarc.com)

■ With the plethora of rock/pop singers attempting to cash in on the success that Rod Stewart has had with his destruction of standards, it is a welcome respite to hear a recording from one of these performers who really seems to understand the music being performed, and who has the chops and taste to do it effectively. Well, **GLADYS KNIGHT** has achieved just that on **Before Me (Verve-**

continued on page 26

ARBORS RECORDS



**WHERE CLASSIC
JAZZ LIVES ON**



The World's Greatest Jazz Band

A rare live performance by classic
ground breaking all-star musicians

****2 CDs for the price of 1!
ARCD 19343**



Jay Geils, Gerry Beaudoin and the Kings of Strings

These veteran guitarists present
an easy going set of jazz classics
featuring violin phenom

**Aaron Weinstein
ARCD 19332**



Maurice Hines: To Nat "King" Cole With Love

World-renowned Maurice Hines pays
his heartfelt tribute to Nat "King"
Cole bringing new life to music

**we know well
ARCD 19323**



Ralph Sutton at St. George Church

Savor an evening of live Ralph Sutton
performing in his prime.

****2 CDs for the price of 1!
ARCD 19336**

Dave Glasser: Above the Clouds

"... play this CD and ... discover
what grooving is all about."

**- Nat Hentoff
ARCD 19337**



John Bunch Salutes Jimmy Van Heusen

Due to his elegant and graceful piano
stylings, John Bunch has been called
"the Fred Astaire of the piano."

ARCD 19326



Warren Vaché and the Scottish Ensemble: Don't Look Back

These performances are sublime.

"Vaché ... has no use for any
but the most perfect notes."

**- Steve Futterman, *The New Yorker*
ARCD 19318**



Marty Grosz and His Hot Combination

Marty Grosz displays his wit, wisdom
and fine musicality in company with
a collection of hot all-stars

ARCD 19319



Price for CD is \$17 postpaid. VISA, MasterCard, Discover accepted.

Free catalog: Arbors Records – 2189 Cleveland Street, Suite 225,
Clearwater, FL 33765 Phone: (800) 299-1930 Fax: (727) 466-0432

E-mail: mrd@gate.net Internet: www.arborsrecords.com

OTHER VIEWS *continued from page 24*

B0006225). It's evident, right from the opener, "Do Nothing Till You Hear from Me" to the final notes of her moving rendition of "Come Sunday" that Knight has a natural affinity for this kind of material. She avoids the histrionics that plague so many of her peers, and offers interpretations that are infused with respect and admiration for the material that she has chosen to include in her program. She benefits from fine string arrangements by John Clayton and Billy Childs augmented on some tracks by the Clayton/Hamilton Jazz Orchestra, and on others by outstanding small to mid-sized jazz groups. (www.ververecords.com)

■ Tenor saxophonist **JIM TOMLINSON** has frequently been compared to Stan Getz for the beauty of the sound that he obtains from his horn, and for his flowing improvisations. He has also been noted for the empathetic support that he has given to his wife, vocalist **STACEY KENT**, on her albums, and at her personal appearances. On *The Lyric (O+ Music-113)* Tomlinson is the credited leader of the album. Kent, however, is present on 10 of the 13 tracks. On the selections where she is front and center, with Tomlinson and his rhythm section, David Newton on piano, Dave Chamberlain on bass and Matt Skelton on drums, in support, it has the feeling of a Stacey Kent album. This is not noted to detract from the quality or appeal of the album. In fact, with the disc titled as it is, Kent's prominence is hardly surprising. Although I have much enjoyed Kent in the past, she sounds looser and less stylized that she has on some of her previous recordings, a most positive development indeed. Dig her bouncy, buoyant take on "Cockeyed Optimist," and her playfully seductive approach to "The Surrey with the Fringe on Top." They are imaginative and convincing. Tomlinson is just plain wonderful. He reminds me of Ruby Braff on a saxophone, each note perfectly pitched and placed. This album won several awards when it was released in Great Britain last year, and it would not surprise me to see it have similar success over here. (www.jimtomlinson.net)

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. Catalog numbers have been included when available.



Talkin' Big Bands

NJJS Hosts Discussion by Band Vets

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

MONTCLAIR — They worked with everyone from Benny Goodman to Jimmy Dorsey to Buddy Rich, Glenn Miller, Stan Kenton and Charlie Barnet. And that's not half the list. The NJJS's first Monthly Member Meeting at Trumpets Jazz Club in Montclair brought together four musical veterans to talk about the storied era of the big bands.

On the panel were drummer Buddy Schutz, bandleader and saxman Dick Meldonian, trumpeter Leo Ball and bandleader Clem De Rosa. The panel was moderated by business journalist and radio reporter Ray Hoffman.

Once the discussion got going — and it got going fast — the stories and quips came fast and furious, like tenors trading eights on a Kansas City blues. The microphone got passed around (sometimes grabbed away) as the colorful cats riffed off each other's reminiscences.

In the early going (as often happens when guys who worked with bandleader Benny Goodman get together) the King of Swing came in for a bit of a beating.

"Aren't there any *good* Benny Goodman stories?" asked moderator Hoffman as the pileup continued.

"Well, Mousie Alexander liked Benny," came the reply.

"Yeah, but Mousie liked everybody," was the retort.

Stan Kenton it turns out: "paid well, but he wouldn't let wives or girlfriends travel with the band." He also was apparently a stickler about band uniforms and evidently wanted his players to stick strictly to the charts. Meldonian, who did a brief stint with Kenton eventually, went back to Charlie Barnet, who let the women travel with the band.

"Rather swing and sweat with Charlie Barnet than swing and sway with Sammy Kaye," Meldonian quipped.

It went on that way for two hours with stories too numerous to recount here, and some not quite fit to print, but it was all a gas. Hoffman, a *Business Week* journalist who gives morning business reports on WABC radio evidently knows as much about the big bands as he knows about the big board and he did a deft job of keeping the conversation lively and moving along. Kind of like a good bandleader. Mr. Hoffman, an NJJS member, has conducted more than 200 oral history interviews with swing era musicians and is planning to write a book on the subject as his "retirement project."

Next up in the NJJS Member Meeting series is a panel on jazz clubs on November 19, featuring former owner of Gulliver's, Amos Kaune; former owner

of the Half Note, Ed Polcer; and Trumpets owner Enrico Granafei. **JJ**



above, left to right (and sitting around the table): Buddy Schutz, Dick Meldonian, Ray Hoffman, Leo Ball, Clem De Rosa. Photos by Tony Mottola.

Jazz Blows Through the Windy City

2006 Chicago Jazz Festival

By Sandy Ingham

The Chicago Jazz Festival is the biggest free event of its kind anywhere, and it also likes to boast about the broad spectrum of music it offers...everything from the roots to the far-out branches (but no "smooth" jazz, thank goodness). It lived up to its billing on both counts over Labor Day weekend.

An estimated 310,000 people filled the Petrillo Bandshell and the surrounding Grant Park over the three-day event that kicked off September 1.

The list of festival highlights is a long one. Maggie and Africa Brown performed a vibrant song-and-dance tribute to their late father, poet, playwright and composer Oscar Brown Jr. The Joe Lovano Nonet (one of three nonets at the festival...I can remember when there were no nonets) reworked Miles Davis classics from the "Birth of the Cool" sessions while Dr. Michael White and his New Liberty Jazz Band played early New Orleans music. Other standouts included an organ "summit" with Joey DeFrancesco engaging in mock combat with Dr. Lonnie Smith, pianists Willie Pickens and Jason Moran, and the event's artist-in-residence, nearly-80-year-old Lee Konitz.

And then there was Maurice Brown.

Maurice who? Trust me, if you haven't heard Brown, or heard of him, you will. He's a young trumpeter from the Chicago area who moved to New Orleans after getting out of school in 1999. Then Katrina drove him out to New York, but not before he'd absorbed much of the joie de vivre the Crescent City is famous for.

Brown was one of several New Orleans artists booked by the Jazz Institute of Chicago as a salute to that beleaguered city and its stature as the fountainhead of much of the jazz music we all love. His band was pitted against a young Chicago counterpart led by Corey Wilkes, another

fiery post-bop trumpeter who's known Brown since grade school. The battle was more like a lovefest, with the ensembles teaming up on stage for a grand finale.

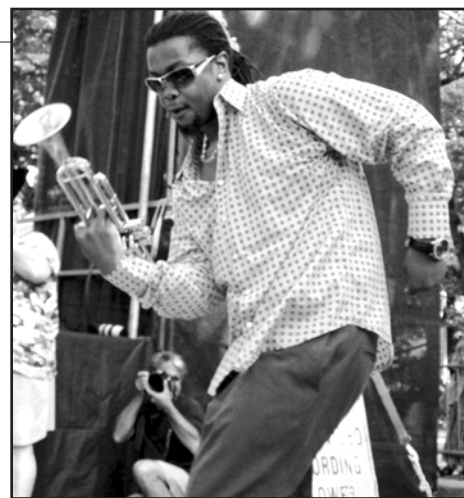
Brown plays as though he's plugged into a stage outlet, constantly in motion, zapping lightning bolts of energy out his horn. The excitement is something to see as well as hear. And when Brown and his band mates (all displaced by the hurricane) paraded off the stage and down around the photo pit to simulate the "Second Line" anthem they played, followed by another Big Easy brass band favorite, "Do Whatcha Wanna," it was a defining moment of the festival for me. The performance was a testament to the resiliency of the human spirit and a summons to all within earshot to come on "Down Yonder" and feast on much more of that musical gumbo.

The festival's opening night concert at Symphony Center was a two-part tribute to John Coltrane, who would have turned 80 this year.

First, hip vocalist Kurt Elling delivered a set of ballads associated with Trane, highlighted by "Nancy With the Laughing Face," which Elling dedicated to his baby daughter, nicknamed "Nishi," and by "The Meaning of the Blues," with the singer plumbing the depths of both lyric and harmony on that classic. He was accompanied by his own trio, plus a string quartet and saxophonist Ari Brown.

The second set had talented tenorman Joshua Redman and his trio in front of a big band recreating Coltrane's "Africa/Brass" sessions. The moving "Alabama," composed after the Birmingham church bombing of 1963 and Martin Luther King's eulogy to the four girls and call for protest, stays in the mind.

Oscar Brown's songs have never sounded so good as when his two spirited daughters and a fine band performed them. The



Maurice Brown at the Chicago Jazz Festival. Photo by John Fraine.

clever lyrics to "Mr. Kicks," "Dat Dere," and "Signifying Monkey" came across clear as bells, and "The Old Man" portrayed a keenly observed last stage of life.

Holland's Bik Bent Braam big band fulfilled the festival's commitment to bring in at least one international act to Chicago each year. The outfit proved to be great fun, blending early 1930s-style swing with avant-garde flourishes, reminiscent of the late, lamented Sun Ra Arkestra. Soloists would come to the fore sending earnest, often passionate, messages from their horns, while behind them the band chimed in with barnyard squawks and squeals. A Dutch treat!

The Joe Lovano Nonet's superb playing of three Miles Davis cool-period masterpieces, "Moon Dreams," "Move" and "Boplicity," owed much to arranger Gunther Schuller, who conceived richly textured ensemble passages that gave the music greater depth than the originals had. Lovano also joined with Lee Konitz for an unaccompanied duet, and then all hands were turned loose on a driving blues finale.

Organists Joey DeFrancesco and Dr. Lonnie Smith brought the 28th annual Chicago Jazz Festival to a rousing close, sticking mostly to the blues that have been the bread and butter for B3 players ever since Jimmy Smith emerged on the scene. DeFrancesco is a bear, climbing all over the keyboard, pulling out all the stops from the get-go. He "battled" it out with Smith who is a panther, teasing and tickling the keys, and the edge-of-its-seat audience, stalking relentlessly toward the inevitable climax. Call it a draw. **□**

Sandy Ingham is an occasional contributor to Jersey Jazz.

Danny's Skylight Room

By Joe Lang NJJS Music Committee Chair

During this past Labor Day weekend, I spent three evenings at Danny's Skylight Room (346-348 West 46th Street, New York, NY) taking full advantage of the chance to enjoy performances by Los Angeles-based vocalist Pinky Winters who was making an all too rare series of appearances in New York City. As I sat in this intimate room in the heart of Restaurant Row, I started to think about how frequently I had been there in the past year to hear singers who tread that fine line between jazz and pop vocalizing. Danny's is a room that consistently provides opportunities for people who dig a blending of jazz and the Great American Songbook, and want to make the scene without having to take out a second mortgage.

In addition to Pinky Winters, who performed with pianist/singer Richard Rodney Bennett, I have attended performances by Charles Cochran, Eric Comstock, Barbara Fasano, Jane Scheckter, Ronny Whyte, Barbara Rosene, Annie Ross, and Opie Bellas within the last year. These are all performers with a definite jazz influence in their work, and are some of the many who appear at Danny's each year.

The Pinky Winters/Richard Rodney Bennett shows were truly special. They took turns vocalizing, with Winters singing the majority of the numbers. Winters's singing is warm, uncluttered and fully respectful of lyrics. One singer in the audience told me after the first show that she felt "like she had been to a Master Class." Bennett is a master accompanist and arranger, as well as an effectively understated vocalist. The pair are very selective when it comes to material. They freely mix standards and lesser-known songs, often choosing interpretations that are surprising, but successfully so. Representative of this were Winters's movingly wistful reading of "Melancholy Baby," and Bennett's "Don't Sleep in the Subway," done with a poignancy never hinted at in the pop version by Petula Clark. Another unusual and lovely moment

was the blending of Winters singing "The Very Thought of You," and Bennett's take on "I Thought About You." Winters has a particular affinity for the compositions of Johnny Mandel, and included several Mandel tunes in each performance. There were few repeat numbers from evening to evening. The net effect of their artistry was to provide each listener with the feeling that he or she was privy to something very special each evening.

Another performer who is not in town often enough is singer/pianist Charles Cochran, now a resident of Palm Beach. When he is in New York, however, Danny's is the place he performs. He was in town last May, and, abetted by bassist David Finck, helped New Yorkers remember the days when Cochran and his peers were tickling the ivories, and singing the best of songs at many locations around Gotham. Cochran is the essence of charm, wit and elegance in a performer. He treats each wonderful song that he selects as an old and intimate friend, one that deserves to be presented in the best possible light. His most recent recording, *Live in New York*, was recorded at Danny's a few years ago, and effectively captures what it is like to catch him in performance. (See the Other Views column in the July/August 2006 issue of *Jersey Jazz* for a review of this album.)

Most of the shows at Danny's have some type of theme, and, when done with the proper preparation and taste, offer both entertainment and education.

Eric Comstock is a master at putting together shows highlighting the output of various songwriters. This year he brought two such shows to Danny's, one titled "Mostly Strayhorn" in May, and another devoted to the songs of Charles DeForest in August. Comstock seems to know every song ever written, and how to get to the heart of each. For the May performances, Comstock delved into the fabulous catalog created by Billy Strayhorn, with a few

Ellingtonia goodies tossed into the mix. It was a terrific evening of song and commentary. As good as the Strayhorn evening was, however, the DeForest show was the best that I have seen Comstock perform, and that is high praise indeed, for he has set the bar at a high level for quite some time. The material from the DeForest catalog is the work of a songwriter who had a way with words that was extraordinary, whether serious or satirical, and an ability to set his lyrics to melodies that framed them perfectly. Anyone who saw DeForest perform remembers him as having a wit that was ready, sharp and truly hilarious, a trait that Comstock shares. At the other end of the spectrum, DeForest could move you to tears with a love song, and Comstock also knows how to communicate passion, sadness, irony, and all of the other emotions that can be found in a touching ballad.

Comstock returned to Danny's in September for a show with his wife, Barbara Fasano titled "Two for the Road." This program, which I saw several months ago at The Manor in West Orange, matches two terrific singers in a set of duets and individual turns that is well paced and highly entertaining. Fasano also presented her Harold Arlen tribute at Danny's earlier this year. (For more information about the Fasano/Arlen show, see the review of her album *Written in the Stars* in the October 2006 issue of *Jersey Jazz*.)

The death last year of Bobby Short deeply affected the legions of fans and performers who found inspiration in his dedication to preserving so many great songs. Jane Scheckter and Ronny Whyte both incorporated memories of Short in programs presented at Danny's.

"Jane Scheckter loves, adores, MISSES Bobby Short" found Scheckter reviving and revising a show that she originally performed in 1996. For this iteration, Scheckter called upon pianist Tedd Firth,

continued on page 30

The Hopewell Valley Bistro presents

An Evening *of* Swinging Gypsy Jazz

Aaron Weinstein, *violin*

Frank Vignola, *guitar*

Gary Mazzaroppi, *bass*

Saturday, November 11, 2006

8:00 – 10:30 PM

Fixed Price Menu (includes Dinner & Show)

Community Seating (Parties Less than Six)

Call 609-466-9889 for Reservations

15 East Broad Street (Rt. 518), Hopewell, NJ 08525

(Approx. 15 minutes from Princeton, NJ)

Live Jazz Every Saturday Night

www.hopewellvalleybistro.com



DANNY'S SKYLIGHT ROOM *continued from page 28*

bassist Chip Jackson and drummer Peter Grant to provide the backing for her loving tribute to Bobby Short. Any show that gives a nod in Short's direction is bound to be filled with wonderful songs, and that is surely the case with Scheckter's presentation. "Sand in My Shoes" was a staple of the Short repertoire, and Scheckter's decision to open with this song got things off to a perfect start. Along the way there were gems like Cole Porter's "How's Your Romance?" in medley with Rodgers and Hart's "My Romance," Cy Walter's "Some Fine Day," Alec Wilder's "Is It Always Like This?" and Bart Howard's "Year After Year." Jane Scheckter will be returning to Danny's with this show on three Mondays in November, the 6th, 13th and 20th at 9:15 PM.

Singer/pianist Ronny Whyte also paid tribute to Bobby Short in one of the best-conceived and executed shows I have seen in years. In addition to Short, Whyte honored two other recently departed friends, composer Cy Coleman and the

mistress of the double entendre song, Ava Williams. Whyte wove personal memories of his relationships with his three subjects, with perceptive performances of songs associated with each of them. He captured the off-color humor of Williams, the sophistication of Short, and the creative talent of Coleman. Whyte brought the show back to Danny's during this September, and it is to be hoped that he will continue to find opportunities to perform similar revivals of this superior program.

Last year Barbara Rosene released an album titled Moon Songs (see review in Compact Views column of the December 2005 issue of *Jersey Jazz*) and performed the songs from that album in an engaging show at Danny's. This past August, Rosene returned to Danny's with the theme this time being "Dream" songs. With the aid of Jesse Gelber on piano and Michael Hashim on saxes, Barbara put on a show that was natural, witty, informative and entertaining. She is a lady steeped in the music of the '20s and

'30s, with an occasional daring move into the '40s. Gelber and Hashim proved to be the perfect accompanists on this trip to Dreamsville. Barbara truly dims the line between jazz and cabaret, doing a well-planned theme show, but with a strong element of jazz present. She is basically a straightforward vocalist, but Gelber and Hashim are cats with great chops and imagination, who push Barbara into a jazzy vocal mood.

Based on my experience over several years, it is wise for anyone who digs the type of performances mentioned above to keep abreast of what is happening at Danny's Skylight Room. Check out the website (www.dannysgrandseapalace.com) for information on future shows. In addition to the Jane Scheckter performances noted above, Joyce Breach will be appearing with pianist Keith Ingham on October 20, 23 and 27. It is expected that Blossom Dearie will be back for Sunday evening shows starting in November. **JJ**

"Great music ...
great food ...
destined to become
central New Jersey's
most happening
downtown place to be."



an american bistro
—
swing, blues & jazz

Introducing an exciting new venue unveiling in time for the holidays.

Swing by eighty eights ... enjoy cool sounds, sights and tastes.

Just a glance away from the city's new train station and easy access to a parking deck across the street. eighty eights is an easy 42 minute mid-town direct train ride from New York City.

1467 Main Street Downtown Rahway


For latest schedules, updates and to make reservations, please call 732-499-7100

In The Mainstream

By **Mainstream Mac** NJJS Entertainment Contributor

He left us last week. W. Fred Meyers of Hawthorne, a former member of this society, died at age 81. Fred had concurrent serious illnesses and his passing was a blessing to him. In 1976 Fred got together with his pal Red Shane and started what came to be “The Jazz Record Masters of North Jersey.” The men met in each other’s homes every Tuesday night. The current membership is still doing so 30 years later. They listen to the host’s jazz records, eat a sandwich, schmooze about sports, and relax.

After the membership reached about twenty, it was realized that the club had two Mikes, two Bobs and five Freds! Something had to be done. So, Fred Meyers (a real Lester Young fan) being club president, became “Pres.” One of the other Freds became “Mac.” We also had “Clox” and “Fritzie.” Among Pres’s other favorites were Wardell Gray, Hank Mobley and Zoot Sims. Yes, he was partial to tenor players.

Pres led us to concerts in the city and to a great record store in Montclair called Crazy Rhythms (since closed). He was their best customer. And he was instrumental in lining up great guests for our meetings. People like Clifford Jordan, Howard McGhee, Clark Terry, Eric Alexander, Jim McNeely, Jimmy Heath, Todd Coolman and many more. He filled the basement of his home with LPs, tapes, CDs, jazz magazines, books, marvelous photographs and sculptures. I cherish a picture taken there of Tal Farlow and myself. Pres called it his “palace.” The palace is silent now. 

Jazz Trivia

By **O. Howie Ponder**



Questions

- 1.** “Jim & Andy’s” was the name of a popular midtown Manhattan bar frequented by musicians in the 1950s & 60s. Jim was Jim Koulouvaris, the owner. Who was Andy?
- 2.** Ivie Anderson’s first recording with Duke Ellington’s Orchestra became one of his most famous songs. What was that song?
- 3.** He studied violin, E-flat clarinet, and oboe in Tuskegee, Alabama, where his parents taught at the famous Institute, but went on to become one of the most revered jazz pianists of all time. Who was he?
- 4.** Who was the guest musician who performed the Bix Beiderbecke tribute, “I’m Coming Virginia,” at Benny Goodman’s 1938 Carnegie Hall concert?
- 5.** The jazz movie *The Last of the Blue Devils* is set in what geographical area?

answers on page 35

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

What do you get for your \$35 dues?

- **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.

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.

'Round
Jersey

Watchung Jazz

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

Cornetist **Mike Stein** is known to the NJJS audience through appearances in Watchung and at The Pee Wee Stomp with the Centennial Jazz Band. He's changed affiliations since and will bring his new **WildCats** to Watchung on Friday evening, November 10. Six pieces playing hot traditional jazz and the price (including intermission refreshments) remains at \$13.

This is a new band, but with names you'll recognize since many of the players are tenured with the Red Onions and other established groups. **Dick Dreiwitz**, for example, plays trombone, and **Joe Licari** is on clarinet. **Alan Cary** is their stalwart banjo player, and you'll surely know **Barbara Dreiwitz** once she emerges from behind the tuba. Pianist **Hank Ross** is a special treasure. Come out just for his inventive solos and breaks.

This is a new band made up of expert, seasoned players, well worth discovering in this intimate setting. Having Mike Stein's hot horn in the front line assures the excitement level will be high.

The year closes with a solo date for pianist **Fred Fischer**, respected by fans and other jazz pianists. Fisher is a great player with an enormous repertoire. You may have seen him toiling anonymously with bands led by others — or soloing at private parties where he's often not identified. Fred can recall and play jazz tunes, pop favorites, Broadway hits and haunting obscurities seemingly without effort, and can throw in a stride piece now and then, his programs tend to be varied and never dull.

Catch his Watchung appearance on December 1, after which the Jazz Series goes on winter hiatus. The longterm future of these concerts is uncertain at this time.

above: Mike Stein leads the WildCats at Watchung in November.

below: Tom Artin appearing in Bridgewater's Tommy Dorsey tribute.



Bridgewater Jazz

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

Tommy Dorsey is remembered by the public for leading one of the most popular of the swing era Big Bands. His early work included recordings with Bix Beiderbecke and other major figures in smaller groups and he never forgot his roots. Dorsey's Clambake Seven was the compact band-within-a-band that provided more spontaneous interludes than any structured swing band could ever achieve. Dorsey was a great individual player, respected by fellow musicians. "His tone was pure, his phrasing was elegant and he was able to play an almost seamless legato line," writes esteemed critic James Lincoln Collier, himself a trombonist of some repute.

Trombonist **Tom Artin** has played for Jazz in Bridgewater often, most recently as part of this summer's SATCHMO tribute, but also with the TomCats, his own Big Band. Tom has assembled a smaller all-star ensemble to present **REMEMBERING TOMMY** on Saturday evening, November 4, assuring that the 50th anniversary of Dorsey's passing will not go unheralded.

Assisting him in this endeavor is **Randy Reinhart** (another trombonist) who is preparing to play Bunny Berigan's difficult yet memorable trumpet solos, probably on a cornet. **Dick Meldonian** (himself a Big Band leader) will play several reed instruments, and pianist **Dick Lincoln** will be at the keyboard. Others may be added to the roster as the date approaches, but as you can see there aren't any slackers in this band.

Construction is complete and all parking areas restored at the Vo-Tech School, so this would be a good time to renew your acquaintance with Jazz in Bridgewater, which is co-sponsored by NJJS and benefits the Somerset County United Way. Call the United Way to arrange for inexpensive tickets to the entire monthly series. Ask for easy printed directions if this is your first visit.

The season continues on Saturday, December 9 with a rare NJ visit by the **Statesmen of Jazz**. This all-star aggregation is drawn from a roster of veteran players who assemble only for specific occasions, including worldwide tours, to promote the music by presenting it in superlative fashion. Mat Domber of Arbors Records personally recruited **Buddy DeFranco** ("a talented improviser with a liquid tone and prodigious technique") to lead the group, and backed him with several NJJS favorites — pianist **Derek Smith**, bassist **Rufus Reid** and drummer **Eddie Metz Jr.**

You may have expected a Benny Goodman tribute in January to celebrate the anniversary of the landmark Carnegie Hall concert, but you probably never anticipated three of your favorite clarinetists will be featured together. **Dan Levinson**, **Joe Midiri** and **Dan Block** have all led this annual event in the past and Jazz in Bridgewater has given this January 20 edition the whimsical title **THREE BENNY OPERA**.

PIANO GREATS on February 3 brings back **Derek Smith** and introduces local favorite **Rio Clemente** to a larger audience. The season closes with the biggest **BIX BIRTHDAY BASH** they've ever mounted, involving the **Dreamland Orchestra** that was such a hit at the Bickford this summer. The date was pushed back to March 17 to assure this band's availability.

Morris Jazz

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

A funny thing happened at Jazzfest this year. Several well-known guitarists were on the bill, but during their free time they were seen in the Aerobics Room intently observing the technique of **Stephane Wrembel**, a total unknown to most. This wouldn't surprise anyone who caught Wrembel's DJANGOLOGY tribute at Watchung last year, and the people just discovering him at Jazzfest left eager to hear more. His audiences grew visibly as the day progressed.

Wrembel's rapid fingering and strumming genuinely capture the unique style of the legendary Django Reinhardt, and he does so better than any current player in the opinion of several reviewers. "When French musician Stephane Wrembel picks up a guitar and jams out one of his dizzying Gypsy jazz tunes, his left hand dances over the neck of the instrument and his right hand strums furiously over the strings. The notes are clear, but the hands are a blur. He's that fast," writes Lauren Johnston.



Photo supplied by the artist.

The **Stephane Wrembel Trio** will play the Wyeth Jazz Showcase for the first time on Monday evening, November 6. **Jared Engel** backs Stephane on string bass, and **David Langlois** provides percussive rhythm. Don't expect much chit chat between tunes though. Prepare for one 90-minute set that's nearly solid music, starting at 8 PM. As with other presentations here, the tab is \$13 in advance and a still modest \$15 at the door.

Drummer George Wettling "produced a crisp, clear sound, and his inventive breaks made his recordings immediately identifiable," writes a biographer. He was a prominent drummer, playing with most everyone, including Bobby Hackett, Artie Shaw, Paul Whiteman, Red Norvo, Eddie Condon...even Chico Marx! **Kevin Dorn** has studied the Wettling technique, and has prepared a centennial tribute for him on November 20. Kevin was drummer for Jim Cullum in San Antonio, and knows his way around the trap set.

Kevin leads the **Traditional Jazz Collective**, with regular gigs in NYC. This will be their first visit to the Bickford, but most of the players have been there before with other groups. **Jesse Gelber** just visited with the Dreamland Orchestra and is a promising pianist who should be watched. **Pete Martinez** is an Albert clarinetist who often pops up in Dan Levinson's larger groups. **Michael Hashim** backed Barbara Rosene here, playing alto and soprano sax masterfully. And look out for **J. Walter Hawkes** on trombone and **Doug Largent** on bass. This energetic group justified the "hot" in the Hot Steamed Festival last summer.

Future programs involve the return of "chamber jazz" quintet **Elite Syncopation** (December 4), **Howard Alden** and **Ken Peplowski** (December 11), **Bria Skönborg**, **Jim Fryer**, **Noel Kaletsky** and **James Chirillo** (January 8), **THE GREAT GROUNDHOG DAY JAM** (January 29) and **Roof Garden Jass Band** (February 26), which will be celebrating 90 years of recorded jazz. Mark your calendar!



Jazz For Shore

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

Art Tatum "transported the art of jazz piano improvisation beyond the real and imagined confines of his day," notes a biographer. "His technical abilities, lightness of touch and control of the full range of the instrument were unprecedented." His recordings rarely required a second take; not bad for a largely self-taught player who was nearly blind and had few role models to follow.

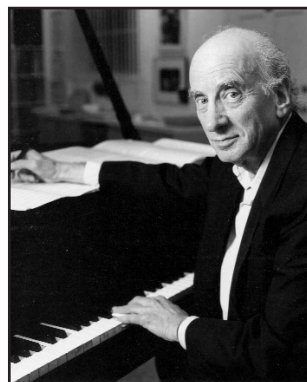


Photo supplied by the artist.

Several pianists were consulted about **FIFTY YEARS WITHOUT TATUM**, and the unanimous opinion was that **Dick Hyman** was the *only* living player who could do justice to Art Tatum's legacy. Fortunately, Dick was available for the November 29 date at Ocean County College, and was enthusiastic about the theme as well.

Not surprising that a *Mississippi Rag* reviewer said of Hyman: "He knows and loves Tatum, but his Tatum is less garrulous than the original. At top speed, his lines never blur, and his touch, delicate yet steely, is marvelous in itself. Many pianists who believe they have mastered older idioms should devote a semester to studying Hyman's brilliantly varied left hand.

OCC's MidWeek Jazz series runs on Wednesdays from 8 PM as a single 90-minute set in their comfortable auditorium. Tickets are \$13 in advance, \$15 at the door, with the added advantage that early buyers get to choose their preferred seats. The college is easily reached from the Parkway from anyplace south of the Raritan River. Newcomers should ask for their printed driving directions.

This growing series will present several "southern editions" of events also booked for Bridgewater or Morristown. If upstate dates are not convenient, consider driving down for **Ken Peplowski** and **Howard Alden's** duet (December 13), **THREE BENNY OPERA** (January 17), **THE GREAT GROUNDHOG DAY JAM** (January 31) and their **BIG BIX BLAST** (March 21). **Jay Leonhart's** one-man **BASS LESSON** (February 7) is unique to this location. **JJ**

clockwise from top: Stephane Wrembel plays a Django-style guitar in Morristown in November.

Dick Hyman in **FIFTY YEARS WITHOUT TATUM** at Ocean County College.

Kevin Dorn leads a George Wettling tribute at the Bickford.

Photos by Bruce Gast except as otherwise noted.

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

Somewhere There's Music

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

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.

Clifton

St. Peters Episcopal Church
380 Clifton Ave.
973-546-3406
Saturdays 7:30

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

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, 07506
973-427-9200
7:00 - 10:00 PM
No cover
AlexusSteakhouse.com
Bucky Pizzarelli & Frank Vignola
on rotating schedule Tuesdays &
every other Thursday

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 Restaurant/Bar
440 Main St., 07424
973-890-5056
www.barcavelha.com
Fridays 7:30 - 11:30 pm Bossa Brazil
No cover

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

Morristown

Sushi Lounge
12 Schuyler Place
973-539-1135

Mountainside

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

Newark

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

Newark

NJPAC
1 Center St.
888-466-5722
www.njpac.org

Newark

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

Newark

Savoy Grill
60 Park Place
973-286-1700
www.thesavoygrillnewark.com

New Brunswick

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

New Brunswick

State Theatre
15 Livingston Ave.
732-246-7469
www.statetheatrenj.org

continued on page 35

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

Tell them you saw it in Jersey Jazz!

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.rahwayartsguild.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.thedancinggoat.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

West Orange

Franklin Tavern
97-99 Franklin Ave.
973-325-9899
No cover

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.

The Name Dropper

Howard Alden is appearing at the Arts Guild of Rahway in support of violin virtuoso Aaron Weinstein. You may remember Aaron from the 2005 Jazzfest. The show begins at 8:00 PM on November 10.

Herb Gardner is a member of **Robbie Scott's New Deal Orchestra**. You can hear them at Harmon Cove in Secaucus, 3:00 PM, November 19.

Our own **Laura Hull** will do a show at Sushi Lounge, 12 Schuyler Place, in Morristown at 6:30, November 26. Their number: 973-539-1135.

Darla Rich and her quintet will be at the Hopewell Valley Bistro 11/4.

Sandy Sasso and a big band perform at the Auten Road School in Hillsborough at 2:00 on November 19.

Arthur Topilow is half of a piano duet, along with **Dick Hyman**, at the Jewish Community Center in Deal on November 18.

A good friend of the NJJS, **Jerry Veza**, has a new CD called *You Are There*. Jerry is backed by Tom Di Carlo, bass and Glenn Davis, drums. Many of the tunes have vocals by Frank Novello.

JAZZ TRIVIA ANSWERS

questions on page 31

1. Andy was Jim's cat.
2. "It Don't Mean a Thing If It Ain't Got That Swing," recorded February 2, 1932.
3. Teddy Wilson
4. Bobby Hackett
5. Kansas City



laurahull vocalist

Whether you need entertainment for a private party or corporate event, restaurant or jazz club, vocalist **Laura Hull** will provide a memorable musical experience tailored to your needs.



Laura performs as a duo with piano, as a trio with piano and bass, or as a quartet with drums. Don't have piano or sound equipment? Not to worry. Laura can provide all the gear necessary to make your event a success.

Catch Laura weekly at the Westin Governor Morris Hotel. Visit LauraHull.com for dates and times.

LAURA HULL • P.O. BOX 771 • MORRIS PLAINS, NEW JERSEY 07950
Phone: 973-290-9669 • www.LauraHull.com • info@laurahull.com



Weichert! Real Estate And all that Jazz

At Weichert, we sell more because we do more.
Invite me in so I can share how we can help you.



Francis 'Joe' Lang

Chatham Office
64 Main Street
Chatham, NJ 07928
Office: (973) 635-5000
Home: (973) 635-2761
Cell: (973) 978-2427

JerseyJazz

PO Box 410
Brookside, NJ 07926-0410

Send all address changes to the address above

**Time Value Material
Deliver Promptly**

PERIODICALS
Postage PAID at
Morristown, NJ
07960

Founding Member



*Building an International
Jazz Community*