

# JerseyJazz

Journal of the New Jersey Jazz Society *Dedicated to the performance, promotion and preservation of jazz.*

Volume 34 • Issue 11

December 2006

## Dan Morgenstern Master Advocate Is Named Jazz Master

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

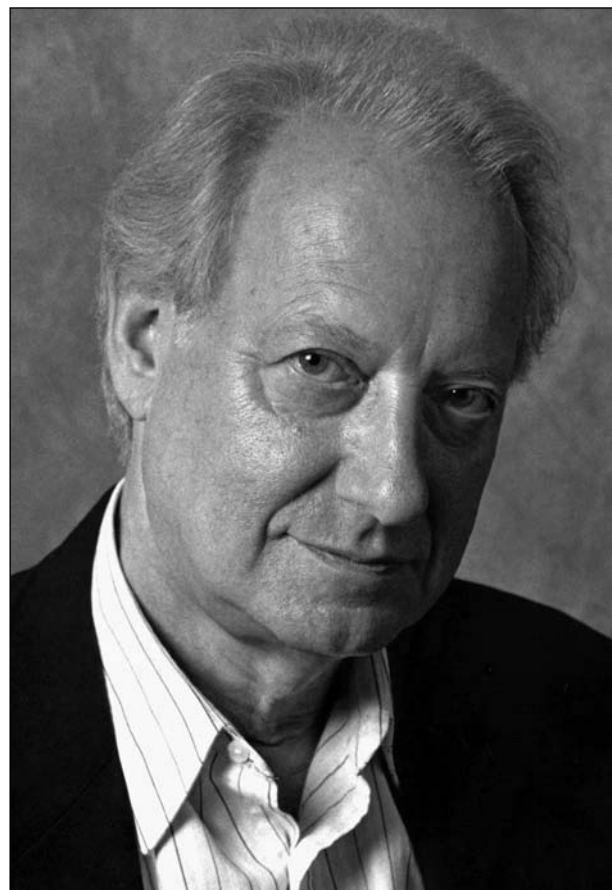
Dan Morgenstern, a leading American jazz scholar, has been chosen to receive the 2007 A. B. Spellman–National Endowment for the Arts Award for Jazz Advocacy. Morgenstern is director of the Institute of Jazz Studies at Rutgers University–Newark. He was one of seven picked for the NEA Jazz Master Award. The announcement was made during a concert in October at the Duke Ellington Jazz Festival in Washington, D.C.

“What a birthday present this is,” Morgenstern, who turned 77 on October 24, told *Jersey Jazz*. “If my own role in the music could be reduced to two words, they would be jazz advocate.” First introduced in 2004, the advocate citation has been awarded to the critic Nat Hentoff, the concert producer and pianist George Wein, and talent manager John Levy, a former bassist.

The Masters awards will be presented January 12 at a concert and ceremony in Manhattan. All honorees receive a plaque and a one-time fellowship of \$25,000. The other six are the Manchurian-born pianist and bandleader Toshiko Akiyoshi, 77; the trombonist and composer Curtis Fuller, 76; the pianist and leader Ramsey Lewis, 71; the vocalist Jimmy Scott, 81; the ex-Basie saxophonist and flutist Frank Wess, 84, and the alto saxophonist and composer-arranger Phil Woods, 75. Only living musicians or advocates are eligible for the NEA title of Jazz Master.

The new honorees join 87 musician and advocate laureates, including Marian McPartland, Horace Silver, Billy Taylor and Tony Bennett. The trumpeter Roy Eldridge (1911–1989), one of the first Masters, was a close friend of Morgenstern, who said, “I’m delighted to be linked to Roy in this way.”

Morgenstern, a jazz historian, author, editor, lecturer and broadcaster, has headed the Institute of Jazz Studies since 1976. Located in Dana Library on the Rutgers–Newark campus, IJS holds the largest archival collection of jazz and jazz-related materials in the world. Roundtable seminars are open to



Dan Morgenstern: 1930, born in Germany and living in Newark, NJ. Photo by Ed Berger.

*continued on page 4*

### NJJS Annual Meeting

The New Jersey Jazz Society will ring in its 35th year at the organization’s Annual Meeting on Sunday, December 3 at Shanghai Jazz in Madison. The afternoon’s activities include the installation of new board members and an award presentation, and will be highlighted by musical performances by the singular father/daughter duo of Herb and Abbie Gardner. NJJS members are encouraged to attend.

For details see page 6.



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## NJJS Calendar

**Sunday November 19**  
MONTHLY MEMBER MEETING  
Trumpets/Montclair see ad p 8

**Monday November 20**  
Bickford/Morris see p 37

**Tuesday November 28**  
Rutgers/Douglass College  
New Brunswick Concert and  
NJJS presents award to  
Eddie Palmieri

**Wednesday November 29**  
Ocean County College see p 37

**Friday December 1**  
Watchung Arts Center see p 36

**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 37

**Saturday December 9**  
Bridgewater see ad p 31 & p 36

**Monday December 11**  
Bickford/Morris see p 37

**Wednesday December 13**  
Ocean County College see p 37

**Sunday December 17**  
Bill Steinberg Memorial Concert  
Bickford Theater see p 10

**Monday January 8**  
Bickford/Morris see p 37

**Wednesday January 17**  
Ocean County College see p 37

**Saturday January 20 2007**  
Bridgewater see ad p 31 & p 36

**Monday January 29**  
Bickford/Morris see p 37

**Wednesday January 31**  
Ocean County College see p 37

**Saturday February 3 2007**  
Bridgewater see ad p 31 & p 36

**Wednesday February 7**  
Ocean County College see p 37

**Monday February 26**  
Bickford/Morris see p 37

**Sunday March 4 2007**  
Pee Wee Russell Memorial Stomp  
see COMING UP p 3

**Saturday March 17 2007**  
Bridgewater see ad p 31 & p 36

**Wednesday March 21**  
Ocean County College see p 37



## Prez Sez

By Andrea Tyson President, NJJS

At year's end I always try to reflect on the previous months. I won't reiterate all the events, but it's been a year since I took over the position of NJJS President and for the most part I've enjoyed every moment. At first, I didn't know what I'd write in this column. But, as you may have learned, I'm never at a loss for words to let you know what's been going on. Jazz is all around us and I've tried to bring it to you — even if you weren't there! And that's been my year — going to live jazz events and reporting on my jaunts. I hope you've become interested in visiting those venues yourselves.

And in one very large aspect of my presidency, I've taken care of business by getting a replacement for our one and only Paul White, who we still see regularly, but who is now retired from his editor's duties. I believe we have really lucked out with Tony and Linda in their editorship as you can see from these pages, and I thank them for their efforts.

I want to thank my board of directors, each of whom has stood by me. They've put up with my lack of experience this past year. As you know, they work hard to make our Society a success. Membership is way up and we're scheduling more events — for you, our loyal membership. In 2007 we are also welcoming new board members; you'll hear more about them in future months.

Thirty-five years is quite an accomplishment for any organization and for a jazz society is extremely rare. We're not only still standing but are having a good time growing and succeeding. Thank you all!

Our best wishes for a Happy Holiday Season and a Healthy New Year. I hope to see you at our events.

## Recent Doings

■ **Dizzy's Club Coca Cola** is a beautiful venue at Columbus Circle in NYC overlooking Central Park. I was fortunate to be invited to attend a Harry Allen concert. He performed with Trio da Paz and special guest singers Maucha Adnet and Joe Locke. My extra special thanks to Gwen Calvier, President of *Hot House Magazine*, for arranging my visit. We got a table in back and I can attest there are no bad seats in the house; however, reservations are a must. The show was spectacular with each player bringing his or her special talents to the audience in a very well blended manner. As usual, Harry was at the top of his game whether soloing or accompanying. Dizzy's is not to be missed — the food is good and the view is just what you'd expect — great! Check out their schedule at [www.jalc.org](http://www.jalc.org).

■ **We caught Rio Clemente's performance at the Watchung Arts Center** where he played to a packed house. Bruce Gast had arranged the chairs so it was piano in the round. Rio's new CD, *Allegria*, would make a lovely holiday gift and we have some in inventory, along with his Gershwin CD. Just let me know, and I'll gift wrap them!

■ **BE THERE FOR BOBBY, Again** — Bobby Hackett was remembered at a Bridgewater Vo-Tech performance. The original concert 30 years ago, a benefit for Bobby's widow, Edna, raised \$10,000 — in 1976! Fifty musicians gave their talents to that event. If any of you have the September 1976 issue of JJ, look at the cover. At *this* concert, Nick DeCarlis, from Florida, a Bobby Hackett aficionado, stood in for Bobby and was on the mark every time.

*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

The audience couldn't get enough — and they took home many CDs. Pianist John Sheridan, up from Texas, Scott Philbrick, down from New England, Dan Block, Frank Tate (who was at the original concert 30 years ago) and Kevin Dorn really put their hearts into this one. The audience not only got great music, but also Nick's historical knowledge, which was enlightening, and entertaining. In many ways, he brought Bobby back to us. Bobby's granddaughter couldn't be there, but wrote a beautiful letter to NJJS, which Nick read to the audience. The band started off with "Tell Them I Remember You" and went on with "Embraceable You" to "Poor Butterfly," "String of Pearls," and many others, making all of it look very natural and, if you closed your eyes, sometimes you could just see and hear Bobby. Bobby was a huge supporter of NJJS at the beginning and I'm happy to say we're still there for him.

The web site that Nick DeCarlis put up to help promote the show ([www.bobbyhackett.com](http://www.bobbyhackett.com)) — is still up. There is a page that indicates which Bobby Hackett albums have been re-released to CD. I think there are more available now than there have been in many years. I encourage fans to visit the site. We just got the CD *Jump Presents Ruby Braff and His Musical Friends Featuring Bobby Hackett and Ralph Sutton* in inventory.

■ **Member Meeting** — On October 22, we enjoyed our second Sunday afternoon Member Meeting at Trumpets Jazz Club in Montclair. Thanks again to Trumpets owners Kristine Massari and Enrico Granafei for their hospitality. The presentation by Jack Stine, our founding member, was very interesting as Jack brought with him some of his favorite CDs to share with us. He had stories and pictures and kept the audience captivated with his wry style. Thanks, Jack. Later, Dick Meldonian entertained with a big band. They

filled up the orchestra pit. The arrangements were tight and crisp and the music was delightful. The band enjoyed being there and so did we. Thanks, Dick!

These meetings are free for our members, and we do hope you take advantage of them when they're scheduled in 2007.

### What's Goin' On

■ **Record Bin** — We now have an updated inventory list; we're working on bringing it to you on-line. I can e-mail a copy — let me know at [atyson1999@aol.com](mailto:atyson1999@aol.com). Find Joe Lang's column further along in this publication for reviews of some of the new CDs we have in stock. To date here's what's new: Bucky Pizzarelli's *Around the World in 80 Years*, *Lost Songs of 1936*, John Pizzarelli's *Dear Mr. Sinatra*, Kenny Davern's *No One Else But Kenny*, Becky Kilgore's *Watch Out!*, Dave Glasser's *Above the Clouds*, Ruby Braff's *Recovered Treasures*, *World's Greatest Jazz Band*, Norvo's *2nd Time Around*, Maurice Hines's *To Nat King Cole with Love*, more.

### Coming Up


■ **Annual Meeting** — The NJJS Annual Meeting is set for Sunday afternoon, December 3 at Shanghai Jazz in Madison. Herb Gardner and his wonderfully talented daughter Abbie will entertain us ([www.herbgardner.com](http://www.herbgardner.com) and [www.abbiegardner.com](http://www.abbiegardner.com)). We encourage you to come hear a terrific father/daughter act as we install new board members, give out an award, and wrap up our year. It's an opportunity to get to know fellow members, meet the board and enjoy good music. There will be time to buy gift memberships and CDs for all your holiday gift lists. Daryl Sherman will headline the 6:00 PM show at Shanghai Jazz.

■ **Bridgewater Vo Tech** — The Somerset County United Way will honor the members of the New Jersey Jazz Society Board of

Directors (past and present) on Saturday, December 9 at their Jazz in Bridgewater concert to thank NJJS for their many years of support of that jazz series. Featured are the Statesmen of Jazz with Buddy DeFranco, Derek Smith, Rufus Reid and Eddie Metz, Jr. A pre-concert reception will be held from 6:30 PM to 8:00 PM in the Somerset County Vo-Tech High School Theatre Conference Center, on North Bridge Street and Vogt Drive in Bridgewater. Tickets for the December 9 concert and reception are \$15 in advance. Contact the United Way Office at 908-253-6519.

The reception (reservations required) will include a light supper of hot and cold hors d'oeuvres, sandwiches, and a dessert buffet, as well as assorted hot and cold beverages (non-alcoholic due to school policy).

■ **Bill Steinberg, NJJS past president, will be remembered** by Rio Clemente and friends in a benefit concert for the Bill Steinberg Scholarship Fund at Morris Museum's Bickford Theatre, 6 Normandy Heights Road at 8:00 PM on Sunday, December 17. Tickets are \$20 in advance, \$25 at the door. Please call the Bickford Box Office, 973-971-3706. We thank Eric Hafen and the Bickford Theatre for their generosity and constant support.

■ **Pee Wee Stomp** — We're lining up a spectacular event; same place: Birchwood Manor in Whippany; same time: noon — on Sunday, March 4, 2007. Joe Lang and the Music Committee put together a program last year that filled the ballroom. We're looking toward that same response in 2007 (Smith Street Society Jazz Band will be joining us again). The original Stomp propelled the NJJS to where it is today — still going strong 35 years later. We're expecting some really good dancers to be struttin' their stuff! So get your tickets early and bring your friends and family. 

Band, Vince Giordano's New Orleans Nighthawks — the list goes on. They'll be available at our Annual meeting in December or you can email NJJS President Andrea Tyson at [atyson1999@aol.com](mailto:atyson1999@aol.com) or write to her at 110 Haywood Avenue, Piscataway, NJ 08854 and enclose your check. This CD would make an excellent

holiday gift and contribute to a most worthy cause.

### 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](mailto:llobdell@optonline.net) or call 201-306-2769; we want to be

able to reach you as details develop.

### Volunteers

Like Uncle Sam, we're always looking for a few good people: We need assistance with our Record Bin. If you are interested in hearing more about this, let's talk. Contact NJJS President Andrea Tyson at 732-356-3626 or [atyson1999@aol.com](mailto:atyson1999@aol.com).

## DAN MORGENSTERN

*continued from page 1*

the public, which is also welcome to make use of the facility by appointment.

Morgenstern received ASCAP's Deems Taylor Award for two books, *Jazz People* (1976) and *Living with Jazz* (2004); the latter anthology of his writings was also honored with the 2005 Jazz Journalists Association's Best Book About Jazz award. He co-authored *The Great Jazz Day* (1999) and has contributed to major reference works, including *The New Grove Dictionary of Jazz*, *American Music*, *The African American Almanac* and *The Oxford Companion to Jazz* (2000).

Born in Germany and raised in Austria and Denmark, Morgenstern immigrated to New York in 1947 and became a U. S. citizen. He attended Brandeis University. He served as editor of both *Metronome* and *Jazz* magazines. Joining *Down Beat* magazine as New York editor in 1964, he was promoted to chief editor of the trade journal in 1967, holding that post until 1973. He was a record reviewer for the *Chicago Sun Times*, and New York correspondent and columnist for *Jazz Journal* in Great Britain and *Swing Journal* in Japan.

### NJJS Award in 1984

A prolific annotator of record albums, Morgenstern won six Grammy Awards for Best Album Notes between 1973 and 1995. He received a NJJS Award in 1984 and the Jazz Journalists Association's Lifetime Achievement Award in 2001. He is co-editor of the *Annual Review of Jazz Studies* and the monograph series *Studies in Jazz* — encompassing 53 titles as

## 2007 NEA JAZZ MASTERS

Left column, top to bottom:

**Curtis Fuller:** 1934, born in Detroit, living in New York City. Photo courtesy of the artist.

**Toshiko Akiyoshi:** 1929, born in Manchuria, living in New York. Photo by TsuTomu.

**Ramsey Lewis:** 1935, born in Chicago and still living there. Photo by Michael Coakes.



Right column, top to bottom:

**Jimmy Scott:** 1925, born in Cleveland and still living there. Photo by Hiroshi.


**Frank Wess:** 1922, born in Kansas City, MO. Photo by Ron Hudson.

**Phil Woods:** 1931, born in Springfield, MA and living in Delaware Water Gap, PA. Photo by David Coulter.

of 2006 and published jointly by IJS and Scarecrow Press.

He taught jazz history at the Peabody Institute, at Brooklyn College (where he also was a visiting professor at the Institute for Studies in American Music), at New York University, and at the Schweitzer Institute of Music, directed by Gunther Schuller. Morgenstern served on the faculty of the two Institutes in Jazz Criticism jointly sponsored by the Smithsonian Institution and the Music Critics Association. He is on the faculty of the Masters Program in Jazz History and Research at Rutgers-Newark.

His broadcasting endeavors include the role of senior advisor to Ken Burns' award-winning PBS television series *Jazz*, co-producer of the 1971 PBS television series *Just Jazz*, producer and host of *The Scope of Jazz* (Pacifica Radio Network, 1962–67) and co-producer and co-host of *Jazz From the Archives*, a weekly feature on WBGO-FM since 1979.

Morgenstern was co-founder of the Jazz Institute of Chicago, and served on the boards of the New York Jazz Museum and the American Jazz Orchestra. He is a director of the Louis Armstrong Educational Foundation, the Mary Lou Williams Foundation, and The Statesmen of Jazz. He was a member of the International Committee awarding Denmark's annual JAZZPAR prize from its inception in 1989 through the final prize in 2004. "I miss those annual visits to my 'Wonderful Copenhagen,'" he said, "and touching base with many old friends." 

# The CORNERSTONE

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## Jazz Schedule for December 2006

### WEDNESDAYS

7:30 – 11:30 PM

- 12/6:** YVETTE GLOVER TRIO
- 12/13:** DAN BLOCK TRIO
- 12/20:** PAM PURVIS TRIO  
W/ BOB ACKERMAN
- 12/27:** JOHN BUNCH TRIO

### FRIDAYS

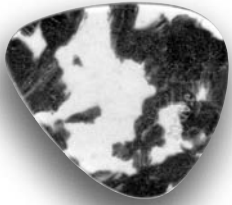
7:30 – 11:30 PM

- 12/1:** FIVE PLAY FROM DIVA
- 12/8:** CLIFF KORMAN QUARTET  
W/ VIRGINIA MAYHEW
- 12/15:** HENDRIK MEURKENS  
QUARTET W/ HELIO ALVES
- 12/22:** STEVE ASH QUARTET  
W/ JOE MAGNARELLI

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For last minute changes, please visit our Web site: [cornerstonenj.us/](http://cornerstonenj.us/)

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## The Editor's Pick

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

### The Baron's Jewels

There's a sense of serendipity to this month's issue as we pay tribute to Dan Morgenstern — named a 2007 Jazz Master by the National

Endowment for the Arts — and also present an exclusive excerpt from Danish Baron Timme Rosenkrantz's memoir, *Adventures in Jazzland*, as translated and annotated by *Jersey Jazz's* International Editor Fradley Garner.

Every great art needs its devoted chroniclers and advocates to find and nurture its audience. And while jazz has been well served in this regard by many fine writers and champions, Morgenstern and Rosenkrantz stand out. In a long career as a journalist, educator, archivist and historian, Mr. Morgenstern has established himself as perhaps the preeminent advocate of jazz in the music's history. And in his own time, Baron Rosenkrantz was the first and most passionate promoter of this American art form to the European audience he helped create.

*There Is Just One King And He Is The Duke*, Rosenkrantz's homage to Duke Ellington, is presented here in printed English translation for the first time. It's a gem of a portrait that tells us as much about Timme as it does about Duke, and leaves the reader eager to read more of the "Jazz Baron's" wide-eyed adventures in the bustling jazz world of New York City in the 1930s and 40s. Rosenkrantz wrote about dozens of legendary artists in his memoir, including Billie Holiday, Benny Carter, Benny Goodman, the Dorsey brothers, Eddie Condon, Fats Waller, Louis Armstrong, Art Tatum, Bud Powell, Coleman Hawkins and many others. *Adventures in Jazzland* appears to be an undiscovered jewel box of jazz history treasures, and we hope Mr. Garner is successful in his endeavor to find a publisher for his worthy translation. We'd love to read more.



**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:  
**January issue: November 26, 2006 • February issue: December 26, 2006**

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

## The New Jersey Jazz Society Annual Meeting

NOTICE IS HEREBY GIVEN THAT THE ANNUAL MEETING OF THE NEW JERSEY JAZZ SOCIETY WILL BE HELD:

**Sunday, December 3 from 2:00–5:00 PM**

Shanghai Jazz

24 Main St. (Rt. 124), Madison, NJ 07940

**973.822.2899 • info@shanghaijazz.com**

- Installation of New Board Members
- Award Presentation
- Music by Herb and Abbie Gardner (2 sets)
- Cash Bar and Food Available
- Jazz CDs and Gift Memberships Available for Holiday Shopping



Please Join Us! Bring a Friend!

## Jersey **Jazz** The Journal of the New Jersey Jazz Society Volume 34 • Issue 11

*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.

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**Joe Lang** *Past President*  
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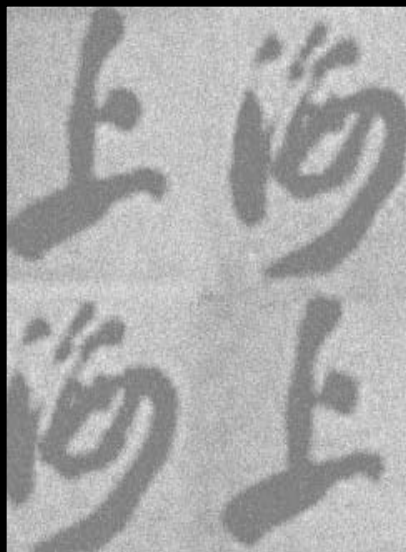
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**Comments?** *Jersey Jazz* welcomes your comments on any article or editorial. Send e-mail to [tmottola@aol.com](mailto:tmottola@aol.com). Include your name and geographical location.



# SHANGHAI JAZZ

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

Highlights, end of November, & December:

**wed 11/29: KEN PEPOWSKI**

**thu 11/30: VINCE GIORDANO**

**sun 12/3: DARYL SHERMAN**

**wed 12/6: HARRY ALLEN**

**fri & sat**

**12/8 & 9: JAVON JACKSON**

**sun 12/10: NANCY NELSON**

**wed 12/13: STACEY KENT** (*to be confirmed*)

**thur 12/14: MORRIS NANTON**

**sun 12/17: JOHN CARLINI**

**fri & sat**

**12/22 & 23: STEVE TURRE**

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](http://www.shanghaijazz.com)

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

## Notes from the Music Committee

By Joe Lang NJJS Music Committee Chair

It is always a pleasure to report on a new venue for the performance of jazz. Such a place is the new South Orange Performing Arts Center (SOPAC).

■ **There is not a lot** to report this month. The venue arrangements for Jazzfest are still incomplete, and until those arrangements are firm, we cannot start to book artists.

■ **The Pee Wee Russell Memorial Stomp** will again be held at the Birchwood Manor in Whippany. The date will be Sunday, March 4, 2007, from noon to 5:00 PM. We have chosen the bands that we desire to hire, but have only firmed things up with one band so far, the Smith Street Society Jazz Band. They have participated in this event many times, most recently at the 2006 event, and always draw an enthusiastic response. We are confident that you will love the lineup that we have chosen for 2007. The award winners have already been selected and notified. They are Vince Giordano for the Musician's Award, and Amos Kaune, former owner of Gulliver's and a member of the NJJS Advisory Panel, for the Non-Musician's Award. Both men have made significant contributions to jazz, Vince through his dedication to keeping alive the great music of the '20s and '30s, and Amos for his tireless promotion of jazz. We will announce the prices and ticket availability at the Annual Meeting.

■ **Speaking of the Annual Meeting**, it will be held at Shanghai Jazz in Madison on Sunday, December 3 at 2:00 PM. The activities will run through 5:00 PM with Herb Gardner and his vocalist daughter Abbie providing the entertainment, in two one-hour sets starting at 2:30 PM and

4:00 PM. The business meeting will take place between these sets. As always, there will be a cash bar, and food available for purchase. Of course, we shall have a nice array of CDs for sale, a wonderful opportunity to do some holiday shopping.

■ **We'll be planning the programs for the Member Meetings** for 2007 shortly, and should have info in the next issue of *JJ*. The first two have been well received, and we expect that this will become a popular and well-attended event each month. Make sure that you make it to these programs. It is a great opportunity to meet your fellow NJJS members.

■ **It is always a pleasure to report on a new venue** for the performance of jazz. Such a place is the new South Orange Performing Arts Center, a 415-seat theatre located at One SOPAC Way, adjacent to the train station in South Orange. This will be a welcome addition to the vibrant South Orange arts scene. Here is a list of the jazz events scheduled as of this writing:

12/10/06 @ 8:00 PM – "A Jazzy Holiday" with Vocalist Stacey Kent

01/25/07 @ 8:00 PM – Latin Jazz Pianist Eddie Palmieri

02/03/07 @ 8:00 PM – Pianist Benny Green and Guitarist Russell Malone

02/16/07 @ 8:00 PM – DBR and The Mission

03/03/07 @ 8:00 PM. – Pianist Bill Charlap

03/18/07 @ 8:00 PM – The Bad Plus

03/25/07 @ 3:00 PM & 7:00 PM – "Dear Mr. Sinatra" with John Pizzarelli & The New York All-Star Big Band

**NEW!**

## NJJS Monthly Member Meetings

Trumpets Jazz Club  
Montclair

**Sunday, November 19, 2006**

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

**free for NJJS members**

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

2:00 – 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  
973-744-2600 • [www.trumpetsjazz.com](http://www.trumpetsjazz.com)

For more info:

NJJS 1-800-303-NJJS • [www.njjs.org](http://www.njjs.org)

**WATCH FOR 2007 SCHEDULE**

04/14/07 @ 8:00 PM – "Spring Benefit for SOPAC" with Vocalist Nancy Wilson

04/28/07 @ 7:00 PM – The Tommy Dorsey Orchestra

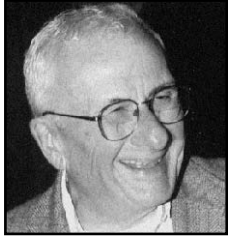
05/12/07 @ 3:00 PM & 7:00 PM – Vocalist Tierney Sutton

There is a lot being offered for fans of straight ahead jazz. For further details about all SOPAC shows, including ticket information, please visit their website at [www.SOPACNOW.org](http://www.SOPACNOW.org) or call 973-313-ARTS. This sounds like an exciting new venue, fully deserving of the support of all jazz fans.

I'll check in with you again next month.







## Classic Stine

By Jack Stine NJJS President Emeritus

A number of years ago I received a phone call from a man who told me his name was Dick Shannon and he said that he was calling me from San Antonio at the suggestion of Jim Cullum, Sr. He said that Jim had given him my name as one of the few men he knew up north who could be trusted in a very delicate matter. I asked how delicate.

“Very delicate. I have several hours of tapes by Peck Kelley, and I’m hoping you can put me in touch with someone who can get them issued on LPs.”

“Don’t look at me,” I told him.

Long years of asking people in the audience not to make illicit tapes of NJJS concerts had made any such participation in Shannon’s project on my part out of the question. Moreover, I knew that any tapes of Peck Kelley, given his career-long refusal to record, had to be bootlegged stuff, and as a one-time owner of a liquor store this was something I wanted nothing to do with.

I’d known of Peck Kelley for years and knew all about him and his many hangups. Jack Teagarden was the first to mention him to me, saying that Kelley was the best pianist he’d ever heard or played with. I considered this high praise, considering that Teagarden had also played with the likes of Earl Hines, Joe Sullivan, and Jess Stacy all of whom were not exactly B-team ticklers. There was the possibility, of course, that T’s praise for Kelley was the kind of cronyism that one Texan might feel for another, but I had a bit more confidence in Teagarden’s judgment in things musical than that. “But if you want to hear him play, you’re going to have to go to Houston. He won’t record and he won’t leave home, so don’t ask him,” was Teagarden’s final statement in the matter.

I’d heard such things about Peck Kelley ever since the late 1930s. Articles about him had appeared in the jazz mags we all subscribed to; occasional travelers who had been in Texas and heard Kelley in person returned with what seemed to be exaggerated accounts of the amazing pianist they’d heard there. Kelley was described as having a big two-fisted stride technique which could transform seamlessly into a style as delicate as anything Mozart had ever written. In a game as filled with legends as jazz, Peck Kelley’s stood out like a sore thumb. He came to be known as one of the finest jazz pianists that only a few had heard. If it’s contradiction you’re looking for, try that one out.

The bare facts concerning this remarkable musician are simple enough. He was born in 1898 in Houston and died there in 1980. He started playing the piano at an early age and by the time he was 20, he had become good enough to attract the attention of such musicians as Jack Teagarden, Pee Wee Russell, and Leon Prima — all of whom at one time or another played in one of Peck’s bands which he called “Peck’s Bad Boys.” Except for very few forays to places like St. Louis and New Orleans, Kelley never left Houston despite the efforts of many promoters to bring him to bigger playing fields like Chicago and New York. Record producers were similarly spurned in their efforts to get him into a studio to record. Throughout his career Kelley never changed. Houston was about

as far as he wanted to go. Thus his whole career was spent playing the various rooms and hotels in Houston, mostly as a soloist. He was never without a gig and seemed to have been quite content spellbinding those who came to hear him, right up to 1955. By this time, Peck Kelley was almost totally blind (Shannon thought it was the result of diabetes) and a progressively worsening Parkinson’s Disease had taken over the control of his hands. It had been years since promoters had given up trying to get Kelley into a recording studio, years since anyone had tried to book him out of town, so the name of Peck Kelley lost any of the currency it might have had had he so chosen. By 1955, he had become just another legend in the annals of jazz and his retirement was noticed by very few outside of Houston.

And now, some 20 years after Kelley closed

Jack Teagarden was the first to mention (Peck Kelley) to me, saying that Kelley was the best pianist he’d ever heard or played with.

his keyboard for the last time, came this phone call from Dick Shannon with a story about having tapes of Kelley and wanting to get them to market. I pointed out to him — and never mind Jim Cullum, Sr.’s remark about my being the only northerner he could

trust — that for years I had been imploring audiences not to make illicit tapes of concerts we put on up here in Jersey. I was only moderately successful in this, but at least I had covered the NJJS if a difficulty arose. Any unauthorized tapes, I told Shannon, could invite legal action, given Kelley’s career long aversion to being recorded.

*continued on page 10*

**CLASSIC STINE** *continued from page 9*

Shannon interrupted me. "This is different," he said. "Peck himself is in on this. He's agreed to the whole thing."

"You mean he's still alive?" I asked. I couldn't believe what I was hearing.

Shannon told me Peck was indeed still alive, and then he told me the rest. After retiring in 1955, he spent just about all of his time sitting on his front porch and playing host to endless visits from old playing buddies and fans. One day in 1959, Peck was having an unusually good day. His Parkinson's tremors had let up and he mentioned to Shannon that he thought he might try to play a little piano. Shannon called the local radio station and asked if they could use one of their studios that had a piano for a few hours. When he mentioned that it was for Peck Kelley, any objection that might have been raised quickly disappeared.

Shannon, the clarinet in one of the last editions of Peck's Bad Boys, brought his clarinet along and word spread quickly that Kelley was playing again. Before long the studio was filled with other musicians and the jam session was underway. Needless to say, the station's engineer had cranked up the recording mechanism and got it all on tape. Kelley had no idea he was actually being recorded, and these tapes were the ones that Shannon was now trying to peddle. When Kelley got to hear them, according to Shannon, he authorized their release.

By now I must admit I was beginning to get excited about the prospect of getting Peck Kelley's artistry before the public. I had been friends for years with Jim Cullum, Sr. and knew he'd never try to involve me in a hoax of any kind, so I told Shannon I'd do what I could to place the tapes for eventual release. "Send them up to me," I said. "I can't sell something I don't have."

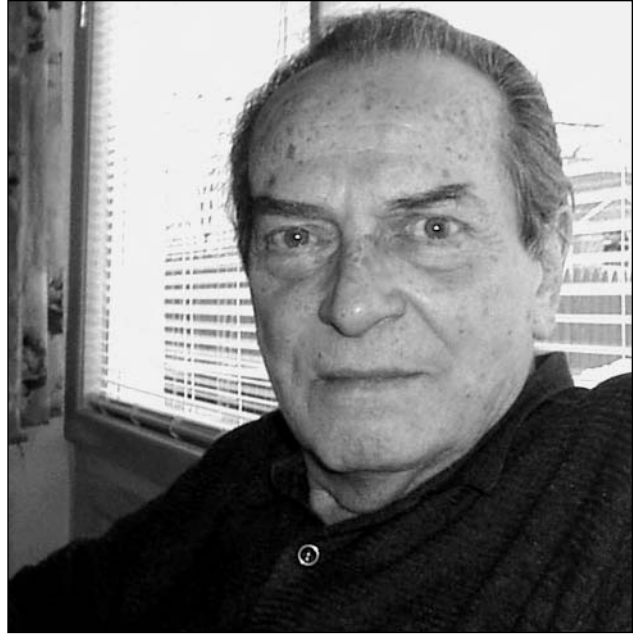
A week or so later the tapes themselves arrived and I started making phone calls.

*(To be continued.)*

**Bill Steinberg Memorial Concert**

**The Bickford Theater  
December 17**

The late Bill Steinberg, past president of the NJJS, will be remembered with a memorial concert at the Bickford Theater at the Morris Museum in Morristown on Sunday, December 17. Curtain time is 8:00 PM.



Bill Steinberg. Photo by Vince Giantomasi.

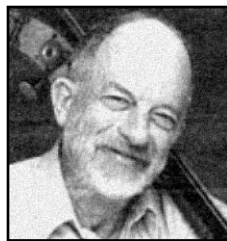
Composer and pianist Rio Clemente is the concert's producer and all the musicians are donating their services with proceeds from the event being donated to the Bill Steinberg Scholarship Fund. The fund was established to benefit students who excel in music and want to further their careers.

Performers include the Rio Clemente Trio, Pam Purvis and Bob Ackerman, singers Dave Blocker, Rashima, and Joan Murphy and pianists Tomoko Ono, Louis Buesser, and Regan Ryzuk. Other performers are yet to be announced. NJJS Board Member Stan Myers will emcee the program.

Tickets may be purchased through the Bickford Theater box office: 973-971-3706, \$20 in advance and \$25 at the door.

**From the Crow's Nest**

By Bill Crow



From John Altman in London: Chris Laurence, the great classical and jazz bassist, comes from a distinguished musical family, the Goosens. His grandfather and great aunt were both preeminent harpists who only retired when they were in their late 90s. As a precocious 17-year-old, Chris played his first session in an orchestra with his grandmother on harp. During the tune-up he called out, "Give me an A, Grandma." The conductor yelled, "How dare you talk to this lady so disrespectfully!" The terrified young bassist babbled, "But she is my Grandma!"

■ After playing a concert at a nursing home. Eddie Bert was chatting with some members of the audience. A lady asked him, "Is your leg alright?" Eddie said, "Yeah, why?" She tapped her foot repeatedly on the floor and said, "You keep doing this."

*Bill Crow is a freelance musician and writer. His articles and reviews have appeared in Down Beat, 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

*In November we introduced Denmark's and New York's favorite Jazz Baron, Timme Rosenkrantz (1911–1969) and cited Duke Ellington's posthumous tribute to his good friend. It is a privilege this month to print, with permission, the full Ellington chapter from Rosenkrantz's memoir, Adventures in Jazzland, translated and adapted by another friend of the author, our international editor, Fradley Garner. — Editor*

### There Is Just One King, And He Is The Duke

By Timme Rosenkrantz

There have been many dukes, but for me the only Duke is Ellington.

Kings of jazz and swing have come and gone, but the only *King of Jazz* is Ellington.

English and French jazz critics have been joined by critics of the classical in crediting Edward Kennedy Ellington with the distinction of being the most important single influence on all modern music. Some great contemporary academic composers, among them Stravinsky and Milhaud, concur.

Oddly enough, the real stature of this composer, pianist and orchestra leader was not widely recognized at home until the summer of 1965 when, in a City Hall ceremony, the Mayor of New York handed Duke the Key to the City during “Ellington Week.” That key turned out to open the whole country.

More than a decade before these festivities, I happened to mention Ellington's crucial importance in the world of music, and was flabbergasted to hear his road manager of many years exclaim, “Gee! I didn't know the guy was *that* great...” No, he was not putting me on. The Duke never sported the laurels heaped on him.

Henry Miller, in *The Colossus of Maroussi* (1941), portrays Ellington in the lyrical lines his music deserves. In picturing the wondrous blue light of Grecian skies, Miller intones: “I let a song go out of my heart, to Duke Ellington, that double-jointed cobra with the steel-flanged wrists whose favorite mood is indigo, which is that of the angels when all the world is fast asleep.”

Arthur Jackson, my dear old friend from Mel-O-Dee Music Shop days, put his

finger on the power of Ellingtonia. Arthur was the person in whose company I most enjoyed listening to records. No question, he had missed his calling. He should have been a musician instead of a postmaster. His whole body, his heart, brain, all his other inner and outer parts are filled with jazz. He just has to whisper and he swings. Instead, he joined the U.S. Postal Service. Well, look at it positively: Great music needs deep listeners.

I remember Arthur reproaching me when I began a record session with a new Ellington side I was anxious to play for him. “Now, Timme,” my friend said gently, “I came to spend the evening, and if you are going to *start* with the Duke, what on earth are you intending to *follow* him with?”

My first meeting with Duke Ellington was in London in 1933, the year before my first visit to the United States. I was twenty-two, he was thirty-four. As if it were yesterday, I remember pulling myself together and striding off to invade the imposing Grosvenor House, tremulous but determined somehow to get his autograph and an interview for my Danish newspaper, *Politiken*.

Taking a deep breath and straightening my tie, I knocked timidly at the door of his suite. It was instantly opened by an elderly gentleman. Duke Ellington's father bade me enter as I mumbled something incoherent and darted into the enormous room, coming to a halt directly in front of the seated Duke, who was industriously occupied with a king-size steak. I couldn't have been more nervous had I been standing in the presence of Greta Garbo, my other idol of that era. There was not much difference, really. To me, Duke was the Garbo of jazz, the ultimate in brilliance and beauty. Ellington brought the same royal glamour to America's music as the Swedish actress did to the silver screen.

Duke quickly put me at ease with his boundless charm and graciousness. “Sit down! Sit down and tell me about yourself,” he said, flashing that smile. Over the years, I can say with pride that we have become very close friends. I have made it my business to *know* where he is playing at all times. When he and his band perform in theaters, clubs or concert halls in New York or (when I am there, and within distance), in Europe, I am nearly always in the audience or standing next to the fireman in the theater wings.<sup>1</sup> It is the same when Duke has a recording session at Victor or Columbia. You can't keep me away.

For a whole year, Inez Cavanaugh was Duke's secretary and also took care of his publicity, and during that period he was often in our home. It was, incidentally, Inez who wrote the original words for Duke's first epic composition, “Black, Brown and Beige.” A tone poem, he called it, and Inez wrote the text in blank verse. Almost a hundred pages long, it was a gripping account of the history of black people in America, to complement the music. The original idea was that the book be published along with Ellington's own recording of the work. For various commercial reasons, it never was.

An equally big sin was that Ellington's own debut performance of “Black, Brown and Beige” in January 1943 at his orchestra's first concert in Carnegie Hall, never was released on records. It was such an important composition, with marvelous solos by trombonist Tricky Sam Nanton, and saxophonists Ben Webster and Johnny Hodges and trumpeter Rex Stewart, and wonderful singing by Betty Roche. Instead, some parts of the work were recorded a few years later on the Victor label. They were pale and bland by comparison.

What a privilege it has been to share many of Duke's off-duty hours (if they ever

*continued on page 12*

**THE BARON AND THE DUKE** *continued from page 11*

were) at his home, in his dressing rooms, at the after-hours sessions in Harlem, Paris, London, Copenhagen, Stockholm, wherever. Getting to know him has been the most fascinating experience of my life. Many times, at his apartment, I have thought the hour late, but no, Duke always managed to find something else to keep him up, and so between raiding the Frigidaire and listening to music, I found no place for fatigue in the stimulation of his presence. His subtle sense of humor, so alive in all his creations, his devouring curiosity and profound understanding and tolerance of people, his canny acceptance of their quirks and foibles, has been a key factor in keeping his unique organization together.

His musicians had often opposing musical tics. When it came right down to it, he may have wanted the quirks rather than discipline. The musicians became extensions of his personality to the point that he would indulge their faults as though they were members of his own family.

The sectional sound, as well, consisted of a blend of attracted contradictions, consonant antonyms, a sort of high-flying, explosive post-impressionism. The brass would be voiced in clusters, with Bubber Miley, Cootie Williams and Joe (Tricky Sam) Nanton manipulating wah-wahs and plungers and an assortment of mutes united in their variety. The melodic saxophone section's soli rolled along hauntingly. His cross-textural orchestral choirs came from some very private place, blended sweet and sour, hot and cold, breathy and clear...the soloists Johnny Hodges, Ray Nance, Lawrence Brown, Cat Anderson, Jimmy Hamilton...are all individuals, yet Ellington creations as well. Ellington was an inventor of sound as much as a composer, and to get specific colors, he hired individuals rather than the instruments they played. Clark Terry played himself, not the trumpet. Their improvisations became part of the "score."

— Mike Zwerin, "Ellington's Timeless Blend," about *Anniversary* (13 CD box, Masters of Jazz), in *International Herald Tribune*, May 26, 1999

And Duke does everything in his power to hang on to his players, even using some of the royalties from his compositions to help cover the very heavy band payroll.

Really, how many bandleaders could put up with such a collection of "sensitives" and keep on composing new music at such a rate for so long on that endless road of one-nighters? The men who have left the band for health or other reasons have never reached the same creative heights away from Ellington. Nor have they been as happy in their work. For Duke, losing a man is like losing a finger or an arm. He loves them all, as he says, and they are all his instruments.

Like every other leader he has to deal with the personal problems of his men, and this he always does, with patience and sympathy.

One evening at the great Orpheum Theatre in Los Angeles, Sonny Greer, who had been entertaining in his dressing room between

[Ellington] fell for New York the first time he glimpsed the bright lights — which, to his imaginative soul, were an Arabian Night's dream.

shows, leaned back against his chimes, arms folded in true concert stance, when suddenly he took a ten-foot drop — chimes, drums, cymbals, Sonny and all, crashing backwards off the bandstand.

It happened during Dusty Fletcher's

("Open the Door, Richard!") act. Duke was standing in the wings. Backstage was in a flurry. Duke didn't budge or utter a single word. But fear that Sonny had injured himself blanched his face.

Inez Cavanaugh was touring with the band. She was sent home with Sonny who, when caught up with at the hotel, was holding court and protesting, "I know Duke is going to think I was high..."

Despite all his bravado, Sonny was ashamed to face the boss. On his return to the theater, he decided to meet the heat head-on. He flung open the door to Ellington's dressing room and bluffed: "Well, here I am, daddy, sharper than a skeeter's peter!"

Duke roared. "It's okay, Sonny!" he said. "I found out the band boy didn't put the brakes on your chimes when he set up. You're my man! And the sharpest!"

Ellington has been called superstitious, but I felt he was no more so than anyone as aware as he was of the element of chance. And so, I did not deem it extraordinary when he told me, on closing night of a Capitol Theatre engagement, as we drove past the entrance on the way to his home uptown: "I always tell Willie (his chauffeur) not to pass in front of the theater on closing night. I just don't like to see my name being taken down from the marquee..."

An odd commentary on the vicissitudes of life is the fact that Ellington does not like the business of getting from one place to another. He cannot sleep on trains, ships, in cars, and he especially dislikes flying. Constant traveling for forty years has not changed him at all. Approximately 14,650 sleepless nights account for those heavy bags under his eyes. Come to think of it, he doesn't like to go to bed at home, either. Life fascinates him so much, it seems a terrible waste of time. He just seems to thrive on not sleeping!

On the road, he prefers to play cards with the bandsmen, very often winning all their loot — but he is a gracious loser, too. Until recently, when he bought an apartment in a skyscraper on New York's Central Park West, Duke had a modest little flat on Harlem's Sugar Hill. He fell for New York the first time he glimpsed the bright lights — which, to his imaginative soul, were an Arabian Night's dream.

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A born big-city man, he has a deep-seated dislike for expanses of green grass, saying they remind him of cemeteries. Can't bear any kind of outdoor sports; regarded the walk down three flights of stairs in his old Harlem apartment as his daily constitutional; laughingly describes himself as "a hot-house flower."

"You have to be careful, Timme," he once told me. "There's nothing more dangerous than fresh-air poisoning!"

My parents would take me to see Duke Ellington when I was a kid. We were lucky because we had no generation gap with music. My father would take me to the Apollo Theater to hear Ellington or Basie or Earl Hines or Andy Kirk... In that period, all the music was in the black community, so many of the songs were written about the African-American experience. Duke was our master storyteller. He was universal in his compositions. He wrote music about Asia, about the Queen of England. He was a great composer, but whatever he did, I don't care how complicated it was, he always heard the blues underneath, which for me was the black expression. I didn't recognize Ellington as a pianist until much later. Then I heard him play trio at the Museum of Modern Art for the first time, and I was moved.

— Randy Weston, pianist, in *Down Beat*, July 2004

Duke, like this writer, has a "thing" about birthdays. He loves birthdays, and insists they be celebrated in grand style. His own, the twenty-ninth of April, I have happily attended many times. Naturally, every sixth of July when my birthday rolls around, Ellington is there if he is in town.<sup>2</sup>

In July 1943, I was planning the usual bash on West Thirteenth Street, where Inez and I lived in Greenwich Village. I was upset when I heard Duke was on tour, but the party had to go on. Many types I had never seen before, or after, found their way to the shindig in true Village style, bottles in hand. There was some kind

of unwritten law in Greenwich Village: If you turn up with a bottle, you can't be turned away.

Well, among the invited, who could barely squeeze their way in, I was delighted to see Red Norvo, Willie "The Lion" Smith, Pete

Brown, Herman Chittison, Bernard Addison and Billy Taylor. And my rented grand piano never stopped rocking, much to the distress of some of my unhip neighbors, but the cops on the beat were used to jazz parties and the likker was good.

I shan't linger on the details of that party, though the details linger on me. Out came the Danish delicatessen and the spirits, and in came an endless parade. At any rate, when I awakened the next day, I was of the firm conviction, confirmed by a mammoth hangover, that this must have been the mother of all parties.

Desperately in need of a breath of air, I took my head for a walk, Danish style. Up on Broadway I was momentarily paralyzed by the sign on the huge marquee over the Paramount

Theatre: TONIGHT — DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA — PREMIERE!

Dashing backstage, I found Duke, and my unhappiness must have shown all over me: "So you're in town! I only wish I had known. It was my birthday yesterday. It was a great party, and I certainly missed you!"

Duke gazed at me for a long, astonished moment. With profound pity on his noble face, he said — putting emphasis on these words — "Timme, that *must* have been the *greatest* party. Don't stand there and tell me you can't *remember* the two of us sitting in the corner by your fireplace until dawn, talking music and stumbling over bodies to change the records..."



Duke Ellington c. 1943. Photo courtesy of CTSIMAGES.COM.

1 On a short amateur video of an interview with Ellington, Timme says, "I have tried to hear your concerts whenever I have been around." Duke replies, "And Timme, do you know that I remember exactly what you were wearing — each time!" See Discography, category 2, in Appendix.)

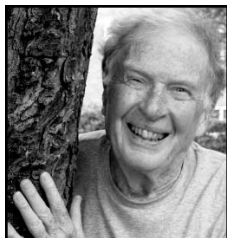
2 In the Timme Rosenkrantz Collection at the University of Southern Denmark there is an acetate recorded on Timme's birthday, July 6, 1946 at his New York apartment, on which Duke plays two tunes on solo piano. The recording quality is not very good, according to chief librarian Frank Büchman-Møller.

**THIS IS THE 37TH MONTH** I have chronicled the Big Band above. Burnout was beckoning. Also, most of the people I've covered were in my own age bracket or younger — a sobering thought. I mean, mortality is a given, but do I have to keep tapping my index fingers on it every month? An old Jersey jazzier once told me a "necro column" had no place in a journal like *Jersey Jazz*, and there's no sign that he's changed his mind. I was ready to hand on the sputtering torch.

Encouragement had come from higher quarters. Dan Morgenstern wrote that ever since one of his favorite professors, a historian, said obituaries were the only things worth reading in a newspaper, he had always been an avid obits reader. "When I was editor of *Down Beat*," Dan emailed me, "I always gave obits prominence in the news pages, often leading off when the person was a major figure, and my publisher was not happy with this — thought it was a downer. But I persisted; it is important not only as a milestone event, but also as an opportunity to educate the reader about a particular artist and to sum up his/her contribution — I almost always concluded with a paragraph about the most important recorded works. So, please prevail!"

Then I thought: Three editors (four, counting one who died shortly after he took over) had labored seriatim for 34 years to get this baby to bed, and never skipped an issue. Now a new chief and his associate have revamped *Jersey Jazz* cover to cover, and suddenly it's professional.

So onward. Writing obits doth a better scribe make, as any journalist will tell you. I'll never be a great storyteller like Jack Stine, but so what? It's a joy to be between the covers with Jack and Joe and Andi and Bill and Tony and Linda and all that jazz. ILJJ. Happier 2007!



## Big Band in the Sky

By Fradley Garner *Jersey Jazz* International Editor

■ **Ian Hamer, 73, British trumpeter, composer-arranger, bandleader, Liverpool, England, September 11, 1932 – Brighton, England, September 3, 2006.** Ian Hamer, hailed as the "acme" of British jazz, worked with leading British as well as American musicians, including Ella Fitzgerald, Woody Herman's Anglo-American Herd, the Thad Jones-Mel Lewis Band and Ted Heath. He was proudest of his own sextets from the 1960s and 1970s, which featured many of his own compositions. Hamer was much amused to be making his record debut as a leader at age 73. A double album, *Acropolis*, recorded by the original sextets, was released earlier this year. He died in Brighton, where he had retired nearly 20 years ago and founded the Sussex Youth Jazz Orchestra.

■ **Jimmy Vass, 69, alto saxophonist and flutist, Philadelphia, PA, March 31, 1937 – New York, NY, September 20, 2006.** James Henry (Jimmy) Vass Jr., a saxophonist described as blending "Coltrane's discoveries with a tongue-in-cheek kind of humor absent from that giant's desperate lyricism," died in his sleep in New York's East Village. He had shown no signs of illness. Vass, who played his first job at 18, moved to New York in 1963. He toured and recorded with, among others, Lionel Hampton, Charles Mingus, Andrew Hill, Milt Buckner, Muhal Richard Abrams, Woody Shaw and Clarence "C" Sharpe. At New York area venues, he led his own groups, playing originals and standards. "I found him an incredibly dedicated musician," his pianist friend Ursel Schlicht told *Jersey Jazz*. "He played a weekly concert night with his quartet, and led Friday and Saturday jam sessions at University of the Streets, his musical home on East 7th Street." Vass never recorded an album as a leader, but "he truly lived his music," Schlicht said. He took the Muslim name Nur Abdullah. His favorite saying was, "You are your music." Vass is survived by his companion, Lea Kobayashi; his brother,

Warren; two sons; two daughters-in-law; seven grandchildren, and a great-grandchild.

■ **Aladar Pege, 67, jazz and classical bassist, Budapest, Hungary, 1939 – Budapest, September 23, 2006.** Aladar Pege, whose mastery of the string bass so impressed Charles Mingus's widow, Sue Mingus, that she gave him her late husband's instrument, died after "patiently enduring brief suffering," the Ministry of Education and Culture announced. It described Hungarian culture as "in mourning" over the loss. Pege was a jazz and classical virtuoso in the heady echelon of players that included Denmark's late Niels-Henning Ørsted Pedersen. Born into a Budapest family of Gypsy musicians, he took up the instrument at age 15. In 1982 he was tendered his country's top artistic award, the Kossuth Prize. Pege, known as "the Paganini of the bass" after the legendary violinist Nicolo Paganini, was an astounding performer who moved into the classical realm and later became a professor at the Liszt Ferenc Music Academy in Budapest, where he had finished his studies. Among his memorable jazz performances were duet recordings with the expatriate American pianist Walter Norris and with Mingus Dynasty. He also played with Art Farmer, Dexter Gordon and Albert Mangelsdorff.

■ **Henry Townsend, 96, blues guitarist and songwriter, Shelby, MO, October 27, 1909 – Grafton, WI, September 24, 2006.** A St. Louis blues guitarist who wrote and published hundreds of songs in a career spanning eight decades, Henry Townsend died a month short of his 97th birthday in Grafton, WI. The cause was a pulmonary embolism, according to the *Glasgow* (Scotland) *Herald*. Townsend was the last surviving star of the old Paramount Records. He was being honored by the Grafton Blues Association, which brought a plaque to his hospital room just hours before he died. About a quarter of all the blues numbers recorded from 1929 to 1932 were

*continued on page 15*



Jimmy Vass had a regular Sunday gig for at least two years at Pierrot, a New York City East Village bistro.

released on the Paramount label. These included the so-called “race records” — by black artists for black audiences. As a nine-year-old, Townsend moved to St. Louis “to avoid a whipping” from his father. Working as a shoeshine boy, he met a generation of pianists “who had grown up on ragtime and were teaming up with guitarists to experiment with the blues,” according to *The Herald*. When he heard the young bluesman Lonnie Johnson play in the old Booker T. Washington Theatre in St. Louis, Townsend decided to make a living in music. He started recording in 1929 and continued into the present century. In the 1930s, when he played with blues legends Walter Davis, Robert Johnson and Roosevelt Sykes, studio scouts would round up local talent in St. Louis and other cities for recording sessions. The juke box sidelined live music for a time, but in the late 1950s a folk music revival brought the old race records back into the limelight and Townsend, who often performed with his late wife, Vernell, along with other veterans, found new audiences across America and in Europe. A National Heritage Award in 1985 feted Townsend as a master artist. “He was the patriarch of St. Louis blues,” said Ed O’Shaughnessy, president of BB’s Jazz, Blues and Soups, a St. Louis club. “He wasn’t in it for the money. He believed in the music. It told a very honest story.”

■ **Claude Luter, 83, French clarinetist and bandleader, Paris, October 6, 2006.** Claude Luter, a prominent clarinetist who embraced the New Orleans idiom as a teenager and quickly rose to become France’s leading player of traditional jazz, died in Paris. Luter began performing during the German occupation in World War II, when jazz was officially banned. After his country was liberated, he and his group began a long run at Lorientals, the first Latin Quarter jazz club at the epicenter of France’s cultural renaissance. Luter met and played with Louis Armstrong at the 1948 Nice Jazz Festival. A year later he formed a working relationship with Sidney Bechet that went on until Bechet died in 1959. Though he kept playing until very recently, Luter was eclipsed after the 1940s when a new generation latched onto bebop and experimental jazz forms. [see page 16 for Floyd Levin’s remembrance of Claude Luter. — Ed.]

■ **Sheldon Meyer, 80, book editor and jazz advocate, Chicago, IL, June 8, 1926 – New York City, October 9, 2006.** A top editor whose more than four decades at Oxford University Press yielded a bookshelf of jazz and black American history works, Sheldon Meyer was credited with “Americanizing” the staid British publisher. He edited, and Oxford published, titles such as Gunther Schuller’s *Early Jazz* (1968), Alec Wilder’s *American Popular Song* (1972), Whitney Balliett’s *American Musicians* (1986), Gary

Giddins’s *Visions of Jazz* (1998), and other works on jazz history and aesthetics. He chose Bill Kirchner, a composer-arranger and jazz historian, to edit *The Oxford Home Companion to Jazz* (2000) and, as OUP vice president of editorial, oversaw the four-year compilation of that 850-page original anthology. In the preface, Kirchner called Meyer “one of the great editors...responsible for bringing a staggering number of jazz books, among others, into print.” Dan Morgenstern, a scholar who contributed two essays to *The Oxford Home Companion to Jazz*, said “Sheldon was one of the most loyal friends jazz writers ever will have, and I am blessed to have had him as my editor on what, alas, turned out to be one of his last projects.” In an email to *Jersey Jazz*, Morgenstern added: “In the world of trade publishing, he was a latter-day saint.”



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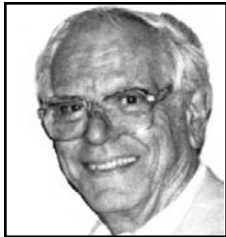


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## Claude Luter

### A Friend Remembered

By Floyd Levin

The morning news in the *Los Angeles Times* and in my e-mail postings announced the recent death of the influential Parisian clarinetist Claude Luter. He died at 83 on October 6, 2006.

Those solemn notices not only confirmed the loss of another honored member of our jazz fraternity, but they also struck a personal blow. For almost four decades, I shared many memorable moments with the great artist on several occasions — here in Los Angeles, in New Orleans, and in Paris.

Long before we met, I was enjoying his early French recordings that helped set the scene for the traditional jazz revival that swept the musical world in the '40s — and continues to this day.

Luter's 78 rpm recordings, along with similar releases by Lu Watters' Yerba Buena Jazz Band in California, the Graeme Bell orchestra in Australia, and Humphrey Lyttelton's Jazz Band in England, re-introduced the almost-forgotten music that heated the Jazz Age two decades earlier.

It is difficult to describe the thrill of hearing that wonderful music being played by young contemporary jazzmen breathing fresh life into the music of an earlier era. (Coincidentally, Luter and Lyttelton both included authentic versions of Armstrong's "West End Blues" on their first recording session.)

Those seminal sounds had been silenced during and after World War II by the popular big bands' recordings. They sold in the millions; and the major U.S. record firms (there were only three!) considered the early material in their vaults "out-of-date."

As the revival period flourished, usually on independent labels, the recordings were

often "bootleg" dubbings of eagerly sought early jazz classics. Soon, an entire generation of fans became aware of the historical importance of King Oliver's Creole Jazz Band, Jelly Roll Morton's Red Hot Peppers, Louis Armstrong's Hot Five, etc.

Although he was only twenty-five years old, Claude Luter had quickly become one of France's leading exponents of classic jazz. His band was invited to participate in the initial Nice Jazz Festival in 1948 and he sat in with Louis Armstrong during that weekend.

The following year, when Sidney Bechet immigrated to France, he chose Claude's band to accompany him and launched a relationship that lasted for about ten years — probably the most productive decade in Bechet's career.

After Bechet's death in 1959, Claude's popularity in France continued. He appeared in dozens of French films and made scores of recordings, mostly on Charles Delaunay's Vogue label. His recorded duets with ex-Ellington star clarinetist Barney Bigard extended his fame to an international status.

In his LP liner notes, Delaunay wrote, "Claude plays with such impetuosity and drive that one could think of a trumpet; it brightens even more the color and grace of Bigard's clarinet playing." My autographed copy of the LP (Vogue SLD 767) shows signs of extreme wear! It was a gift from Claude during one of his dates in a steamy



cellar jazz club deep beneath the streets of Paris.

He made his U.S. debut in 1970 when he was among the 46 stellar musicians who accepted my invitation to participate in "Hello Louis!," a concert I produced to launch the Louis Armstrong Statue Fund. Critic Leonard Feather, in his review of the event, praised his "surging solo style and ability to express himself in a variety of moods."

It is not generally known, but Luter was an ardent admirer of the New Orleans clarinetist, Willie Humphrey, and always heard him during his frequent visits to the Crescent City.

We were with Claude in New Orleans one year, when he noted the condition of Willie's timeworn clarinet, which he carried in a scarred old case patched with tape. The bell of the ancient Albert System horn was cracked, and rubber bands supplanted broken springs on several keys.

Returning to Paris, Luter commissioned the Selmer Company to manufacture a custom horn for his friend. This was a formidable and very expensive task. Since Albert system tooling was no longer available, many parts had to be made by hand.

*continued on page 17*

top photo: On stage at "Hello, Louis!" 1970. Maxim Saury, Charlie Lodice (hidden), Doc Evans, Claude Luter, Ray Brown, Lloyd Glenn, Max Murray, Bob Havens (hidden). bottom photo: Jacques Gauthé, Willie Humphrey, Claude Luter, Floyd Levin, Amy Sharpe. Photo by Ray Avery.



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The following year, Claude Luter returned to New Orleans, proudly carrying a new instrument made from special aged ebony with shiny silver keys. Willie's name was carved in the bell. The engraved gold nameplate on the handsome leather case said: WILLIE HUMPHREY, NEW ORLEANS, U.S.A.

On Claude Luter's opening night at Le Hotel Meridien with Jacques Gauthé's Creole Rice Jazz Band, Willie appeared as guest artist. A large crowd filled the lobby bar and overflowed onto an adjacent stairway to the balcony. Luter and the band played the first set and the surprise presentation took place during the intermission.

Since Claude spoke very little English, he asked me to introduce Willie and make the presentation for him. After an ornate fanfare, I made the introduction and, flanked by Luter and Gauthé, presented him with the beautiful case (see photo). When he opened it and viewed the contents, he embraced Claude and Jacques — and me — and tearfully expressed his appreciation.

Before the second set began, Willie left the new instrument with his wife, Ora, and climbed on the bandstand holding the old horn. Assisting him up the steps, I asked him why he did not bring the Selmer. He said, "It's beautiful! I'm gonna have to get

used to it first — it will take a while before I can play it in public."

patrons entering the hotel from Canal Street. The thrilling event was prominently reported in the morning paper and repeated in jazz publications around the world.

Here is the very strange part of that saga that has not been told. Several years later, when I asked him about the new horn, Willie confided, "Floyd, I've never played it! It was wonderful of Claude to get it for me. I've never seen such a beautiful thing! I know it cost a lotta money. But, I just could not get used to it. The action is different — the keys respond differently. I guess I'm just too old to re-learn."

The following year, for the first time after Willie's death, we visited Ora at their little Cadiz Street home. I recognized the leather Selmer case standing in a corner. It was next to the battered old case Willie continued carrying to his jobs until the end. I am sure that Claude Luter was never aware of this situation.

Several years ago, he engaged my assistance in his quest to donate his elaborate electrical scale model of the city of New Orleans for permanent exhibit there starting with their forthcoming World's Fair.

Unfortunately, I was not successful. Apparently because the gift clause required

used to it first — it will take a while before I can play it in public."

We were all disappointed but realized an instrument is a highly personal thing and, after playing one clarinet for so many years, Willie needed some time to become acquainted with the gift.

The evening went well. The three clarinetists filled the Meridien lobby with mellow sounds heard down a long corridor by

them to pay the transportation charges, the Crescent City officials did not accept the generous offer. Claude was extremely saddened when he learned that his magnificent achievement would not be an important tourist attraction in New Orleans. For several years, it remained in a local warehouse where I was privileged to see it during a visit to Paris.

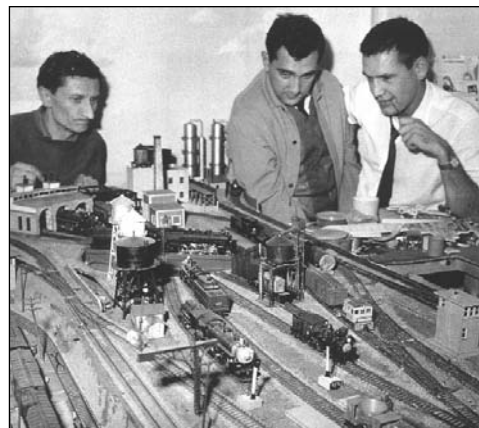
My last contact with Claude was in a letter last year when I informed him that I had written lyrics to his 1979 instrumental "More Time Papa" re-titled "Costa Mesa, U.S.A." Several bands played the tune at the Orange County Classic Jazz Festival in Costa Mesa, California. When the city officials of Costa Mesa heard it, they wanted to "adopt" the song as their city theme. They now play it at all city events, on their web site, and their TV cable channel. I am sure that Claude was pleased to know about this.

Although a trip to Paris is not on my foreseeable travel agenda, any future visit to the "City of Light" will be dimmed by Claude's absence. He had a zest for life, enjoyed good food and a ribald joke, and loved his family and friends. He left a remarkable legacy that will continue to influence succeeding generations of jazz musicians.

Claude Luter's last public appearance, a month before his death, was at the Parisian Cultural Ministry where he contributed his scale model of New Orleans to the city of Paris (see photo).

Floyd Levin is an occasional contributor to *Jersey Jazz*.

Cornetist Pierre Merlin, Clarinetist Pierre Atlan and Claude Luter viewing the scale model of New Orleans. Photo by Studio Iskender, Paris.





## Compact Views

By Joe Lang  
NJJS Music  
Committee Chair

Sackville and Arbors have both come out with some fine new releases this month, giving us some additional titles for the NJJS inventory.

■ Mention popular composers to me, and among the first names to enter my mind is Jimmy Van Heusen. Mention jazz piano players and I always number **JOHN BUNCH** among my favorites. What a pleasure it was then to receive for review a copy of **John Bunch at the Nola Penthouse Salutes Jimmy Van Heusen (Arbors-19326)**. John, along with bassist Dave Green and drummer Steve Brown, breath fresh life into 15 Van Heusen tunes like "All This and Heaven Too," "Darn That Dream," "It Could Happen to You," "Like Someone in Love," "Come Fly With Me," "Call Me Irresponsible" and "Last Dance." Bunch is such an elegant player that it is sometimes easy to forget that he is at heart a swinger. Green and Brown give Bunch the kind of support that is always where it should be without becoming intrusive. This disc could serve as a textbook for anyone who needs to learn how a great jazz piano trio is supposed sound.

■ Freddie Green, the guitarist for the Count Basie Orchestra for almost 50 years, is generally recognized as the nonpareil rhythm guitarist. **5 For Freddie: Bucky Pizzarelli's Tribute to Freddie Green (Arbors-19344)** has the kind of feeling that was generated by the classic Basie rhythm section of Green, Basie, Walter Page and Jo Jones. For this session, Pizzarelli plays the role of Green, John Bunch adds the Basie feeling on piano, bassist Jay Leonhart is the Page counterpart, and drummer Mickey Roker emulates the driving understatement of Jones. Adding a Harry "Sweets" Edison touch on cornet is the immensely creative Warren Vaché. This album is as tasteful as it gets. The 13 tracks ease along effortlessly, yet they are full of subtle excitement. This is a group in the strongest sense of the word. They have an uncanny unity of spirit that gives the music almost a religious feeling, not one of excessive fervor, but one of deep spirituality. Each player contributes nicely to a most successful venture. Green would have dug it!



■ On the cover of **Guess Who's in Town (Arbors-19341)** singer/pianist **DARYL SHERMAN** is arriving at the Waldorf-Astoria on Park Avenue in Manhattan, seated in a bicycle cab with a big grin on her face, waving to whomever happens to be looking. Since she regularly plays at this esteemed New York City landmark, on Cole Porter's piano no less, it must be Daryl Sherman who is in town to lend her winning style and talent to another late afternoon/early evening gig where she seduces the cocktail and tea drinkers with a program of quality songs like those found on this album. They will hear a voice with hints of Mildred Bailey, Teddy King and Blossom Dearie, influences to be sure, but coming from Daryl Sherman with her unique blend of taste, swing and affinity for lyrics. They will also hear a pianist who is both a fine self-accompanist, and superior jazz player. For this album, Sherman is joined by Dave Green on bass and Jon Wheatley on guitar, with occasional contributions from Harry Allen on tenor sax and Vince Giordano on bass sax. Jay Leonhart takes the bass in hand for a wonderful duet with Sherman on "Someday Sweetheart." This disc contains an eclectic selection of tunes from an eclectic performer, Daryl Sherman, one of the true gems on the New York City entertainment scene.

■ **I Thought About You (Arbors-19342)** is a pleasant 12-song disc from singer/pianist **NORM KUBRIN**. New York native Kubrin, who played around New York City for many years, settled in Palm Beach in 1993, and has had a steady series of gigs at some of the most fashionable spots in that city. Kubrin has a light baritone that he uses to fine effect here on songs that include "Isn't It a Pity," "My Ship," "Let's get Away from It All," "Nice Work if You Can Get It," "The Shining Sea" and "It Could Happen to You." Bob Hanni on guitar and Don Coffman on bass accompany him on the album. Kubrin has a nice touch at the keys, perfectly complementing his understated vocal efforts. This is the kind of album that is just right for listening as you sip that evening cocktail or enjoy a candlelit dinner.

■ **MARIA ANADON** is a new name to me. She is an accomplished jazz singer from Portugal who has absorbed many musical influences. **A Jazzy Way (Arbors-19351)** is her first US release. She has support from four of the five women who comprise Five Play, the small group culled from the Diva band, and led by drummer Sherrie Maricle. The players are Maricle, Anat Cohen on clarinet and tenor sax, Tomoko Ohno on piano

and Noriko Ueda on bass. The 14 songs comprising the program are taken mostly from the Great American Songbook, the exceptions being "Confirmation," a Charlie Parker classic with words added by Sheila Jordan, and "Stolen Moments," with lyrics by Mark Murphy for a jazz standard composed by Oliver Nelson. Anadon has a darkish voice with a hint of sandpaper. She handles the English lyrics extremely well, and is a singer with a natural feeling for jazz phrasing and rhythms. Her backing group is sensational. Cohen, who has become a significant jazz reed player, pushes Anadon constantly, and Ohno continues to show why she is truly a first call player. Now that I have heard Anadon, I look forward to an opportunity to see her live.

■ It is almost impossible to find anything new to say about **KENNY DAVERN**. He is a jazz institution, a singular voice on clarinet. No matter how many times you hear him, you always find yourself marveling at how he is always exciting to hear, and that he seems to find new ways to play a tune that he has played more times than even he would believe. **No One Else But Kenny (Sackville-3069)** is his latest recording, and it is another in a long line of keepers. This session finds him matched with two cats from New Orleans, pianist David Boeddinghaus and drummer Trevor Richards. Producer John Norris heard this combo in their only appearance together at a jazz festival in Switzerland a few years ago. He resolved to get them back together for a recording, and the stars finally aligned earlier this year for a 12-tune session that was completed in one day. They blew on some familiar tunes like "Sugar," "All By Myself" and "Moonglow." Davern and Boeddinghaus played a terrific duet on "Pretty Baby," while Boeddinghaus displayed his solo chops on "Beale Street Blues." This is a package of joyous and energy-filled music, the kind that just grabs you, and will not let you go.

■ **ANDREW SCOTT** is a young Toronto-based guitarist who proves on **Blue Mercer (Sackville-2066)** that he is a player who is fulfilling the promise shown on **This One's for Barney (Sackville-2062)**. For this outing, he is joined by trumpeter Randy Sandke, tenor saxophonist Mike Murley, pianist Bernie Senensky, bassist Louis Simao and drummer Joel Haynes. The program consists of eight songs with lyrics by Johnny Mercer plus two originals from Scott, one being "Blue Mercer," his homage to Mercer. The

continued on page 20

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**COMPACT VIEWS** *continued from page 18*

real sleeper here is "Have a Heart," with music by the great pianist Gene DiNovi, who also provided the liner notes. It is a beautiful melody lovingly caressed by Murley and Sandke with Scott and Senensky adding some touching interludes. There is a lot of fine playing from all parties on **Blue Mercer**.

*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.*

■ I want to hip you to my favorite new album. **Memories of T (Concord-30095)** by **BEN RILEY'S MONK LEGACY BAND** is just plain wonderful. Riley and artistic sage/trumpeter Don Sickler have created and superbly executed an inspirational idea — a piano-less tribute to Monk and his music. Working on the accurate assumption that nobody could possibly duplicate the sound or feeling of Monk as a pianist, Sickler has transcribed not only Monk's solos and those of his sidemen, but has also transcribed Monk's comping behind the solos and uses a band comprised of three saxes, trumpet, guitar, bass and drums to create an approximation of the sound of Monk's peerless quartets, one of which included the drum artistry of Ben Riley. The players, who include Sickler on trumpet, Bruce Williams on alto and soprano saxes, Wayne Escoffery or Jimmy Greene on tenor sax, Jay Brandford on baritone and bass saxes, Freddie Bryant on guitar, Hiyoshi Kitagawa or Peter Washington on bass and Riley on drums, are given plenty of freedom to assert their individuality within Sickler's arrangements. All are perfectly tuned into this challenging music, much to the benefit of all lucky listeners. The selection of tunes includes some of Monk's best known, as well as some more esoteric pieces. The program is "Let's Call This," "Rhythm-A-Ning," "Gallop's Gallop," "Nutty," "Brake's Sake," "Pannonica," "Straight, No Chaser," "Bemsha Swing," "Shuffle Boil," "Green Chimneys" and "Epistrophy." This is a special recording of some very special music. (concordmusicgroup.com)

■ Trombonist **SCOTT WHITFIELD'S** most recent albums have found him in a big band setting. For **Live at Charlie O's (Summit-460)**, Whitfield features his quintet, one that includes Roger Neumann on sax and flute, John Rangel on piano, Jennifer Leitham on bass and Kendell Kay on drums. Bob Florence also appears as a guest on piano. The song lineup includes four Whitfield originals, Frank Rosolino's "Blue Daniel," and three standards, "Bye Bye Blues," "Let's Get Lost" and "You Go to My Head," the latter two featuring some hip vocalizing by Whitfield. For those who love straight-ahead jazz, this is a dream album. Whitfield is as good as it gets on trombone, fluent and imaginative, with a wonderful tone. Neumann, also a wonderful arranger, is an exciting player on tenor sax, soprano sax and flute. I do not often have nice things to say about



the soprano sax, but Neumann is one of the few who makes it palatable. The rhythm section is as strong and steady as you could wish for in any group. It is great to hear this group recorded in performance at Charlie O's, a club in Van Nuys that is a favorite of both musicians and fans. When Scott Whitfield left New York City for the West Coast, it left a real musical gap around here. At least we can still listen to him on recordings, and during his occasional trips eastward. (www.summitrecords.com)

■ I distinctly remember the first time that I really started paying attention to jazz guitar. A good friend of mine took me to see the duo of George Barnes and Bucky Pizzarelli play at the St. Regis Hotel in New York City. It was a revelation for me. I loved the variety of feelings that Barnes and Pizzarelli pulled forth from their instruments. I was also bowled over by the speed with which Barnes threw out notes, and by the intense rhythmic foundation laid down by Pizzarelli. Over the years, I have heard a lot of jazz guitar players, some of whom grab me, and some who, despite critical acclaim and popularity, leave me cold. It is always a happy day when I hear a new guitarist who touches my musical pleasure button. Well, **KEN SONG** (how about that for a musician's name), a young player based in Southern California, has released his first album, **Goin' Wes (Primrose Lane-006)**, and I believe that he is a player that you will hear a lot from in the future. On this disc, he is accompanied by Llew Matthews on piano, Luther Hughes on bass and Paul Kreibach on drums, a solid and experienced rhythm section. Song has a clean, relaxed sound, and his improvisations flow cleanly, never letting his impressive technique descend into pyrotechnic displays that eschew feeling. The title of the album reveals his admiration for Wes Montgomery, and the title tune is Song's way of saying thank you to his inspiration with an original composition that Montgomery surely would have enjoyed blowing on, were he still with us. (www.primroselanemusic.com)

■ The gypsy jazz of Django Reinhardt has been a source of inspiration for countless guitarists, some of whom like Bireli Lagrene, Frank Vignola, Stephane Wrembel and Jimmy Rosenberg are magnificent, while others are pale imitations of the original. Add to the list of winners **HARRI STOJKA**, an Austrian-born player with a Roma

*continued on page 22*

**Other Views**

By Joe Lang

There is a lot to cover this month on non-NJJS inventory new release CDs, so I'll get right to it.

■ T'ain't nothing like a swinging big band to get my juices flowing, and **THE TAYLOR/FIDYK BIG BAND** is just such a group, as is evident on **Live at Blues Alley (OA2 Records-22027)**. Co-leader Steve Fidyk powers the band from the drum chair, while his partner does most of the arranging. Taylor, who has written arrangements for the likes of Stan Kenton and Louis Bellson, proves to be a man who writes interesting, swinging and challenging charts. He and Fidyk have gathered together a crew of cats who know how to play tightly and with élan. The solo spots are well spread around amongst players who are fluent and focused. There is a nice balance of originals, three by Taylor and one a collaboration between Fidyk and Louis Bellson, with six pop and jazz standards, "Maiden Voyage," "My One and Only Love," "When Johnny Comes Marching Home," "What'll I Do," "Anthropology" and "My Cherie Amour." This is the second album from this Washington, D.C.-based aggregation. Based on the evidence here, it will not be the last. (www.cdbaby.com)



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**OTHER VIEWS** *continued from page 20*

gypsy background. Stojka has had a varied musical career, having played jazz, fusion, rock, heavy metal and blues before concentrating on the gypsy jazz that is his current bent. **A Tribute to Gypsy Swing (Zoho-200609)** is one of the better examples of this genre that has come along. Working with Claudius Jelenik on rhythm guitar and banjo, Ivan Ruiz Machado on bass, Heimo Wiederhofer on brush snare and Eva Berky on violin, Stojka presents a program of 13 selections, ranging from the much traveled "Swanee River" to Stojka's original "Song for My Daddy." Probably the most predictable selection is the Reinhardt classic "Nuages," but Stojka and his band take it at a more sprightly tempo than one usually associates with it. Among the other familiar tunes are "Bei Mir Bist Du Schoen," "Avalon," "Limehouse Blues," "Just One of Those Things" and "Sweet Sue." Stojka plays with great technique and truly feels the music. This is a wonderfully kicking album. ([www.zohomusic.com](http://www.zohomusic.com))

■ The request to **STEPHANIE NAKASIAN** was straightforward, that was to make a CD of standards. Simply head into a New York Studio with Pianist Hod O'Brien, and bring along Harry Allen on tenor sax, Neal Miner on bass and Jimmy Wormworth on drums. Lay down 14 tracks over three sessions, and voila, out pops **I Love You (Spice of Life-0004)**. Well I am sure that it was not all that simple, but Nakasian and her crew make it seem that way, the whole outing sounds so unforced and natural. This disc has a well-paced program moving from tempo to tempo with comfort, always having the swinging undercurrent that seems innate in Nakasian's singing. The brisk opening number, "Gypsy in My Soul," is followed by my favorite track, a rarely heard Strayhorn/Ellington ballad, "I Don't Mind," originally performed by Ivie Anderson with Ellington's band. Among the other highlights are "Serenade in Blue," "So Many Stars," "Someone to Watch Over Me," "But Beautiful" and "You Must Believe in Spring." Once again, Stephanie Nakasian proves that she deserves a place among the true elite of female vocalists on the scene today. ([www.stephanienakasian.com](http://www.stephanienakasian.com))

■ While having a famous father like Frank Sinatra sure does not hurt when it comes to opening doors, it is also something of a curse when you opt to follow in your father's professional footsteps. Having a voice and style quite reminiscent of your parent inevitably encourages comparison with the original, and when the

original is generally recognized as the best of them all, it is a steep mountain to climb. Well, **FRANK SINATRA, JR.** has persisted in spite of the odds against him, and has developed a nice career for himself, one that has seen a spike in activity since the passing of his father. The good news is that Sinatra the younger is no mere clone, rather a well-trained musician capable of holding his own in a difficult situation. He has not done a lot of recording, even though his efforts are always quite admirable. With **That Face (Reprise-70017)** Frank Sinatra, Jr. has produced his best recording to date, one that deserves much attention and success. For his thirteen-song program, he has wisely avoided tunes that were commercially recorded by Old Blue Eyes, the exception being "You'll Never Know." The selections include "That Face," "I Was a Fool (To Let You Go)," "Cry Me a River," "The Trouble With Hello Is Goodbye," "Walking Happy" and "The People That You Never Get to Love." The arrangements for the album come from many sources, including Nelson Riddle, Billy May, Torrie Zito, Don Costa and Bill Rogers. Sinatra Jr. is in fine voice throughout, and consistently demonstrates that he learned his phrasing lessons well from you know who. **That Face** deserves to succeed on its own merits. ([www.repriserecords.com](http://www.repriserecords.com))

■ Blue Note Records has performed a welcome service to those who desire to see more classic vocal albums available once again to the general public. They have recently released ten reissues of vocal albums from the vaults of the Capitol, Roulette, United Artists, World Pacific, Liberty and FM labels, most of which have been bouncing among collectors on tapes and CDRs. Space will not permit me to say more than a few words about each of them. ([www.bluenote.com](http://www.bluenote.com))

From a personal perspective, I am most pleased that **A Man Ain't Supposed to Cry (Roulette Jazz-71340)**, a brilliant album of love lost ballads by **JOE WILLIAMS** is finally out on a suitably remastered commercial release. This album contains some of Williams most persuasive ballad singing, backed by superb arrangements by Jimmy Munday. These are twelve tracks that tug at your heartstrings.

In 1959, **JON HENDRICKS** was devoting most of his activities to the exciting Lambert, Hendricks &



Ross group. He still found time to get down with the likes of Cannonball and Nat Adderley; Pony Poindexter; the Montgomery Brothers, Wes, Monk and Buddy; Gildo Mohanes; Jimmy

Wormworth and Walter Bolden to lay down eleven hip tracks on **A Good Git-Together (Pacific Jazz-69812)** with lyrics by Hendricks and music by several first-rate jazz composers like Gigi Gryce, Benny Golson, Randy Weston, Gildo Mahones, as well as Hendricks. This is a fun-filled romp.

When asked who my favorite female vocalist is, I unhesitatingly reply "**JUNE CHRISTY**." Slowly, but surely, most of her albums have made it to CD, either here or on some foreign shore. The latest to see light domestically is **The Intimate Miss Christy (Capitol Jazz-69800)**, one of her last for Capitol, and unusual in that it did not have a big band setting. The backing is by guitarist Al Viola and bassist Don Bagley, with some lovely interjections on flute by Bud Shank. This album captures the unique sound that was unmistakably June Christy, one of the most appealing in recorded history.

**CHRIS CONNOR** was frequently lumped with June Christy as being representative of a certain school of female vocalists who captured the essence of the cool sound. She followed Christy onto the Kenton band, thus begging the comparison. Connor actually had her own sound, and by 1963 when she recorded **Chris Connor at the Village Gate (Roulette Jazz-71346)** she had gotten beyond the "Cool School," adding many swinging arrangements to her repertoire. This is some wonderful jazz vocalizing.

Another lady who was grouped into the "Cool School" was **JULIE LONDON**. Most of her work during her extended affiliation with the Liberty label was ballad oriented. **Around Midnight (Capitol Jazz-69810)** is a good representation of the intimate and sultry sound that one associates with London. The twelve selections include "Lush Life," an unusual version where she sings only the closing section, and "Something Cool," a song forever associated with June Christy. This is an interesting taste of Julie London.

**IRENE KRAL** was a great singer who never achieved the kind of fame and fortune that her talent deserved. **The Band and I (Capitol**

*continued on page 24*



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**OTHER VIEWS** *continued from page 22*

**Jazz-69809** a United Artists date with the Herb Pomeroy Orchestra, is an album certainly deserving of being back in print. Kral is in great voice, and has terrific arrangements by Ernie Wilkins and Al Cohn to support her on a tasteful twelve-song program. Her "Detour Ahead" is as good as it gets. She closes with "Something to Remember You By," and this reissue is a welcome way to remember Irene Kral.

**DINAH SHORE** is not a name that is often associated with jazz, but when she signed with Capitol Records, she was placed in the company of the likes of Red Norvo, and André Previn. On **Dinah Sings, Previn Plays (Capitol Jazz-69802)** the Previn Trio with Red Mitchell on bass and Frank Capp on drums fits her understated vocalizing like a glove. There are 15 tracks, four not included on the original album, and they are performed by Shore with great beauty, and sensitivity offered to each lyric. This is probably her finest album.

**SUE RANEY** is a singer who brings sighs of recognition and admiration from other singers and vocalist fanatics like myself, but who has never gained wide recognition with the general public. A professional since the age of 14, Raney signed with Capitol while still in her teens, and recorded three albums, the last of which **All By Myself (Capitol Jazz-69806)** is part of this Blue Note reissue series. This album demonstrates Raney's terrific chops and versatility. She can swing with the best of them, and caress a ballad just the way that it should be caressed.

During her tenure at Roulette Records, **SARAH VAUGHAN** recorded two magnificent albums with the backing of only guitar and bass. The second of these, featuring Barney Kessel on guitar and Joe Comfort on bass, was **Sarah + 2 (Roulette Jazz-71339)** and it is back for all to enjoy. This is Sarah at her purest, no pyrotechnics, just that gorgeous voice making each of the eleven selections sound like it was written for her.

**DAKOTA STATON'S** second Capitol album, **Dynamic (Capitol Jazz-69804)** is certainly well titled. Staton was always a strong presence, and this 16-song collection captures her at her most dynamic. She does rhythm numbers with an enthusiasm that is boundless, and never hesitates to add a healthy dose of drama to her ballads. It all adds up to an effective package.


■ **ANNE HAMPTON CALLAWAY** first came to the attention of those of us who frequently find pleasure in hanging out in saloons where there is a singer/pianist in residence singing those good old standards, at various gigs in New York City, where she frequently added some of her witty originals to the familiar tunes that we came to enjoy. Well she is still singing the standards, and mixing in a few of her own tunes, but she is now playing the cream of the most sophisticated clubs, and filling concert halls everywhere that she appears. For her latest recording, **Blues in the Night (Telarc-83641)**, she uses this proven programming formula while assaying twelve tunes in a variety of settings. The anchor for all of the groups is the marvelous pianist Ted Rosenthal, who contributes his talent to 11 of the tracks. There are four tracks featuring Sherrie Maricle and the Diva Jazz Orchestra, with small group backing on the others. The small group consists of Rosenthal, bassist Christian McBride and drummer Lewis Nash, with saxophonist Anat Cohen and trumpeter Jami Dauber from the Diva band, and guitarist David Gilmore joining in on various selections. Callaway is an assertive vocalist who sometimes has a tendency to get a bit over the top in her delivery, but on this album, she approaches songs like "Spring Can Really

Hang You Up the Most" and "It's All Right with Me" with appropriate understatement. The Diva Jazz Orchestra sounds terrific on their tracks, but those are the tracks where Callaway seems less concerned with lyrics, and has a tendency toward some stridency. The track that stands out for me is her very bluesy take on "Willow Weep for Me." Overall, **Blues in the Night** has enough fine moments to offset the few times when Callaway's jazz feeling yields to some Las Vegas-style excesses. (www.telarc.com)

■ Just in time for Christmas, Telarc has released two discs that will help to make the season resonate with fine music. **Christmas Break (Telarc-83657)** is a compilation drawn from previously released Telarc Christmas albums by jazz artists. The featured performers are Oscar Peterson, Mel Tormé, Jim Hall, Jeanie Bryson, Dave Brubeck, George Shearing, Ray Brown and Al Di Meola. Eric Kunzel and the Cincinnati Pops Orchestra have been a Telarc staple since the inception of the label, having produced almost 70 albums for the label. **Christmastime Is Here (Telarc-05382)** is Kunzel's second Christmas album, and he has recruited Anne Hampton Callaway, Tony DeSare, the Kings Singers, John Pizzarelli and Tierney to each contribute a track to the disc. If you need more holiday music for the upcoming season, these are two discs worth considering. (www.telarc.com)

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





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## Jazz at Chatauqua

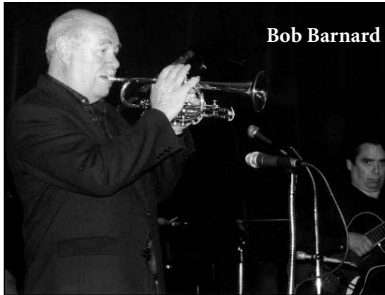
The ninth annual Jazz at Chatauqua took place at the Athenaeum Hotel in Chatauqua, New York September 28 – October 1.

Thirty jazz artists from around the U.S. and as far away as Australia performed a weekend of swinging jazz music celebrating the classic compositions of American popular song. The event presented 27 hours of music in solo, duet, trio and large group formats.

NJJS member Robert Chamberlin once again attended the Allegheny Jazz Society-sponsored event and sent along these photos.



Bob Havens



Bob Barnard



Blue Django. All photos by Bob Chamberlin.

## New Disc from Jerry Vezza

Madison pianist and composer Jerry Vezza — a good friend of the NJJS — has a new CD that's well worth checking out. Called *You Are There*, the disk brings Vezza together with bassist Tom DiCarlo and drummer Glenn Davis for a set that combines eight standards and three originals. The trio is joined on several tracks Union City vocalist Frank Noviello.

In addition to the title track, written by Johnny Mandel and Dave Frishberg, highlights include Cole Porter's "Everything I Love" and Noviello's mellow Latin-flavored "You Don't Know What Love Is." *Star-Ledger* jazz writer Zan Stewart, who gave the disk three and a half stars, wrote: "Vezza sings with his hands."

*You Are There* is available through the NJJS.



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## NJJS October Member Meeting

### Jack Stine Takes the Stage in Montclair

By Tony Mottola *Jersey Jazz* Editor

“When you know you’ve got something, it’s the greatest feeling.”

It had all the trappings of a one-man show. Jack Stine, a founder and president emeritus of the NJJS, was alone on stage at Trumpets Jazz Club with just a microphone, a stool and a CD player, behind which he discreetly placed a tumbler of Scotch whiskey.

But Mr. Stine is a master storyteller, and before he was done a whole cast of colorful characters and jazz legends — not to mention a nudist colony theatrical troupe — took their turn on stage as he talked about a lifetime love affair with jazz music.

Jack began his 80 years as a jazz aficionado extraordinaire during a childhood illness that left him completely deaf in his left ear. Confined indoors during recuperation, the young Stine whiled away the hours listening to the hundreds of jazz records that had been given to his carpenter uncle as payment by a Princeton University student. Jack can evidently hear better with one ear than most folks with two, and by his early 20s he was putting on jazz concerts.

The raconteur held forth for close to three hours, interspersing stories and anecdotes with musical rarities and personal favorites played on his boom box. Some of the noteworthy music included Count Basie’s first recorded piano solo and Buddy Hackett’s “Pennies From Heaven.”

Evidently Jack Stine is a guy who is willing to go to great lengths to get things done. He recounted a long series of correspondence with Russian officials and the U.S. Embassy in the aftermath of the Cold War that eventually led to the young Russian jazz pianist Leonid Chizhik’s performing at Jazzfeast in 1993.

Stine also told the fascinating tale of how he and Bob Wilber set upon a search for original Benny Goodman arrangements for a tribute to the King of Swing to be staged by the NJJS at Waterloo



Village. The search began at Yale University, moved on to the Morgan Library and ended at the Library of the Performing Arts at Lincoln Center where — in a room Stine described as “a junk shop” — they found a cigarette-burned box marked “BG arrangements.”

The arrangements were incomplete, but enough to work with, and the Goodman tribute led by clarinetist Bob Wilber brought the house down at the 1984 performance.

Stine said he knew early in the show that things would go well. “When you know you’ve got something, it’s the greatest feeling, and when Lou Soloff played his trumpet solo on ‘Tiger Call Rag’ I knew we had the audience in the palm of our hand.”

To underscore his point Stine played recordings of both “Tiger Call Rag” and Fletcher Henderson’s arrangement of “Sometimes I’m Happy” from the 1984 Goodman tribute. It sounded like it must have been a hell of a show...and so was Jack Stine’s performance at Trumpets on October 22. D

**NOW LISTEN TO THIS** — Jack Stine played musical rarities and personal favorites during his October talk at Trumpets Jazz Club in Montclair. Photo by Tony Mottola.

THE SPOTLIGHT IS ON

The New

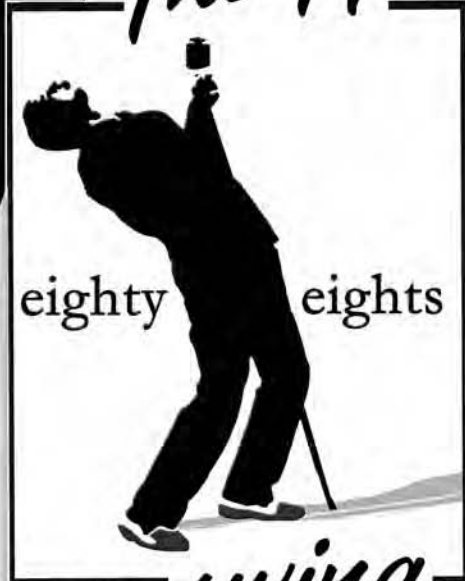
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## Autumn in New York

By Robert L. Daniels

### At The Oak Room

No longer does curling smoke from a cigarette clutter the air in a nightclub. Designer water appears to have replaced a nice glass of Chablis or Pinot Grigio. But some things never change and veteran crooner Jack Jones took center stage in the Oak Room of the Algonquin Hotel to sing some of the old ones.

The hair is silver and the pipes are strong. Jones is one the last great baritones who remains no stranger to the embracing repertoire of Cole Porter, the Gershwins and those distinctive songsmiths of the last half century. He phrases a love lyric with a knowingness that plucks one's heartstrings and reveals the deep seated romanticism of the Cy Coleman-Carolyn Leigh confessional, "It Amazes Me."

A robust and keenly polished showman, Jones reflects on his less than distinctive song hits, "Wives and Lovers" and "Love Boat," but more than makes up for his chart tunes with Michael Legrand's reflectively exquisite "One At a Time" and Frankie Laine's sweet song of farewell, "We'll Be Together Again."

A ringside guest was 96-year-old actress Kitty Carlisle Hart, who co-starred with Jack's silver screen Dad, Allan Jones, along with the Marx Brothers in the 1935 comic spree, *A Night at the Opera*. Jack was born on the very day his father was in a recording studio waxing his signature tune, "Donkey Serenade."

### Cabaret Convention at Lincoln Center

The annual Cabaret Convention, long in residence at Town Hall, has moved uptown to Lincoln Center. Produced by veteran publicist Donald Smith for the Mabel Mercer Foundation, the five-night celebration kicked off with a warming tribute to beloved American composer Irving Berlin.

KT Sullivan, who wears her own brand of Technicolor and creamy galore, rendered a rare Berlin torcher, "Love, You Didn't Do Right By Me," introduced by Rosemary Clooney in "White Christmas," followed with bouncing allure by "You'd be Surprised."

The stately Barbara Carroll brought silvery strains to "Be Careful, It's My Heart" followed by a Bach flavored "Blue Skies." With Jay Leonhart on bass and the clean tight brushwork of drummer Joe Cocuzzo, Carroll sailed through the melodic phrases with the distinctive good taste that has been her hallmark for a half-century.

It may have been off-season for "Easter Parade," but pianist Bill Charlap reminded us of Berlin's melodic core. The Mabel Award was presented to Steve Ross in recognition of his four decades as a master of good taste and musical imagination. Ross addressed "an

KT Sullivan



Kitty Carlisle Hart and Robert L. Daniels at the Oak Room.

audience riddled with sophistication," with that "unforgettable pavilion in the rain" moment from *Top Hat*, "Isn't This a Lovely Day." Ross also asked in song that eternally perplexing Berlin query, "How Deep is the Ocean?" The lyric is structured on seven elusive questions.

### Feinstein's at the Regency

In the posh environs of Feinstein's at the Regency a couple of l'pert jazz divas dominated the fall season. Stacey Kent took center stage for a fortnight accompanied by the warming tenor sax of husband Jim Tomlinson and a first class rhythm trio. The pair took a cue from Tomlinson's new CD *The Lyric* which features Kent on a dozen tracks.

Kent possesses a warm curling small voice and she phrases with a sensitive awareness of a songs melodic core, plus she believes in a lyric. Excerpts from *The Lyric* included a sprightly "Cockeyed Optimist" by Rodgers and Hammerstein, and a seductive Jobim bossa turn with "Corcovado." But for pure insight into the true heartbeat of romanticism, there can be nothing more fervent than Irving Berlin's "I Got Lost in His Arms." Tomlinson framed his wife's art of song with enveloping tenor sounds that defined cool.

(Jessica) Molaskey is the new dream girl of jazz.

"Quality Time" at Feinstein's, was just that with the pairing of tunesmith Dave Frishberg and pretty thrush Jessica Molaskey. The songs of course were by Frishberg, marked by the wry, brittle humor of his lyrics, from the lawyer's lament, "My Attorney Bernie" to the savory aroma of his generic road song, "Sweet Kentucky Ham."

Molaskey is the new dream girl of jazz. Her subtle sweetly focused take on "You Are There," a Frishberg collaboration with Johnny Mandel, turned out to be a fervently studied portrait of harbored passion.

Aside from his delicious serving of fun and fancy free, Frishberg wrote some deeply affecting observations of people and places, best illustrated by "Do You Miss New York?" and "Listen Here." Coupling with Molaskey was a recipe for the hippest duo in town.

Rosemary Clooney once asked Frishberg for a new tune. The composer noted that he only had a song for a guy to sing. Rosie quickly responded, "That's OK, I'll do it!"

The song was "I Want To Be a Side Man" and Frishberg fulfilled a fantasy that perhaps all of us jazz lovers share. J

Robert L. Daniels is a thirty-year contributor to *Variety* and *New York Theatre News* and the author of *Laurence Olivier* — Theatre and Cinema.



## DVD Review

By Joe Lang NJJS Music Committee Chair

### Jazz on the West Coast: The Lighthouse

A Film by Ken Koenig • 78 Minutes, \$25.00 • Rose King Productions, 2006

A few years ago, I was seated in a bus riding from Los Angeles to Hermosa Beach to see the Phil Norman Tentet play at the Lighthouse Café, a shrine for jazz fans. I had been there once for a brief look see a year or two earlier, but there was no music going on — I just wanted to see the place. Seated next to me was another attendee at the four-day jazz event that I was attending, a stranger to me. We got to talking, and it turned out that it was a chap named Ken Koenig. He informed me that he was in the process of making a documentary about this jazz Mecca that we were about to visit.

Well, that film is now available as *Jazz on the West Coast: The Lighthouse*, and it is a gas. Combining still photos, film clips and interviews, Koenig has created an affectionate and interesting portrait of this cauldron of West Coast Jazz.

Koenig has definitely done his homework well. He draws extensively from the interviews that he did with the musical guiding light of the club, bassist Howard Rumsey. The interviews are presented in a more complete form as a bonus feature on the DVD. Rumsey, now approaching 89 years of age, although he has the presence of a much younger man, has total recall about his days at the Lighthouse, and shares that information in a thorough and engaging manner. Among the other voices heard from are musicians Max Bennett, Milt Bernhart, Bill Holman, Bud Shank and Stan Levey. There are also recollections and commentary from Ross Levine, son of the club's owner John Levine, Los Angeles Jazz Institute Director Ken Poston, musicologist Robert Hughes, jazz photographer William Claxton, Lighthouse bartender Ken Kolar, jazz journalist Kirk Silsbee and jazz historian Robert Gordon. Together with the script that Koenig has

skillfully written to cohere the disparate components, the interviews, stills and performance footage provide a comprehensive view of the scene that gave rise to and nurtured this important piece of jazz history.

Jazz came to the Lighthouse as a result of Rumsey's desire to get back actively into the Los Angeles jazz scene. He had been a member of the early Stan Kenton Orchestras, but had grown away from the music business to follow other pursuits. He was seeking a venue where he could organize jam sessions featuring modern jazz. One Sunday afternoon in 1949, he wandered into a sparsely populated restaurant/bar that had once been a haven for local seamen right near the ocean in Hermosa Beach, a coastal community located just south of Los Angeles. The Lighthouse had a stage that seemed appropriate for Rumsey's dream, so he approached owner John Levine, and suggested that he allow Rumsey to organize Sunday Afternoon jam sessions. Levine somewhat reluctantly agreed, and on May 29, 1949, the Lighthouse started on its way to becoming the most important jazz venue in the Los Angeles area.

The time was ripe, as local police activity had begun to put a damper on the Central Avenue scene. Central Avenue was located in a predominately black area of Los Angeles, and for years had been a vibrant center for music, especially jazz and rhythm 'n' blues, as well as theater, and other public entertainments. The races mixed rather freely in the Central Avenue entertainment venues, both on stage and off. This always rankled the mostly Caucasian police force in Los Angeles, and by the end of the 1940s, the police employed various methods to discourage the mixing of races.

Rumsey's belief that a venue featuring modern jazz could succeed in one of the beach communities proved to be valid. From the Sunday afternoon when they opened the front doors and let the sounds of bebop waft above the beach crowds, the customers started coming. Rumsey also started to play jazz records in the Lighthouse on weekday evenings, but soon convinced Levine to let him bring in live jazz for the evenings. This began a 22-year relationship during which the Lighthouse achieved world wide recognition as one of the great jazz clubs extant.

Over the years, many of the great players of jazz graced the Lighthouse stage. Initially, Rumsey was able to present racially mixed groups with players like Teddy Edwards, Sonny Criss and Hampton Hawes sharing the stage with their white contemporaries. In fact, during a short period when Rumsey ended up incarcerated for a minor drug offense, Edwards filled his position as musical director of the Lighthouse. Within a few years, it became apparent that the black musicians were no longer welcome in Hermosa Beach. This was not a situation that set well with Rumsey and Levine, but they were realistic enough to understand that, in this case, it was best not to fight City Hall. There followed a ten-year period when black players were rarely among the players at the Lighthouse. There was a brief period of about six months, starting in September 1953 when this situation was eased. Max Roach was hired to replace Shelly Manne in the drum chair, and during Roach's tenure players like Miles Davis suddenly started to appear at the Lighthouse. Max was like a magnet for the greatest stars in jazz, players who wanted to sit in with one of the masters of modern jazz drumming. Following the end of Roach's contract with the club, Stan

*continued on page 32*

## 2nd Annual Duke Ellington Jazz Festival Weathers the Storm in D.C.

By Sandy Ingham

When a nor'easter came barreling up the Atlantic Coast on October 5–6, the folks behind the Duke Ellington Jazz Festival in Washington, D.C., did what jazz people do best. They improvised.

So the all-day free festival planned that Saturday on the National Mall was divided in two...some sets Saturday, some Sunday ...in the historic Lincoln Theater where Ellington himself used to perform.

Even without music in the shadow of the Washington Monument, the second annual festival made good use of the many landmarks in the capital. There were free concerts at the Kennedy Center, the Smithsonian Sculpture Garden and Library of Congress. A dinnertime concert in the National Gallery of Art. And two nights at the elegant Willard Hotel including a re-enactment of "A Night at the Cotton Club." At \$500 a pop, I didn't get to that.

The music was as impressive as the settings. Just consider the lineup: Roy Haynes, Paquito D'Rivera leading the United Nations Orchestra, John Scofield with Mavis Staples, Poncho Sanchez, Dr. John, Randy Weston, Wallace Roney, Geri Allen, Stephanie Jordan, Luciana Souza with Romero Lubambo, Janis Siegel, and Diego Urcola...plus late night gigs at Blues Alley and three clubs in the revitalized U Street neighborhood, once known as "Black Broadway."

The National Endowment for the Arts names a number of "jazz masters" each year, with winners receiving \$25,000 fellowships. The announcement of the "Class of 2007" was made at the festival by NEA Chairman Dana Gioia. Honored were bandleader Toshiko Akiyoshi, trombonist Curtis Fuller, pianist Ramsey Lewis, singer Jimmy Scott, reed player Frank Wess, composer-arranger Phil Woods and writer-curator Dan Morgenstern. The honorees will be enshrined January 12 at the annual convention of the International Association for Jazz Education in New York.



Photos by Richard J. Skelly.

The announcement came between sets by two already-installed jazz masters... drummer Haynes and bandleader and reed player D'Rivera. Haynes, 80, remains as vibrant as ever, leading his Fountain of Youth quartet. Highlights were the intricate Monk tune "Trinkle Tinkle," a modal romp on "My Heart Belongs to Daddy" and "Skylark," with alto saxophonist Jaleel Shaw swooping and soaring like a bird in flight.

D'Rivera is a buoyant spirit, whether playing or speaking. "I'm the illegal alien jazz master," he joked. Later, talking about the U.N. Orchestra he leads with players from around the globe, he quipped: "We're just like the United Nations. Except, we work!"

Classically trained, hailing from Cuba, mentored by bebop pioneer Dizzy Gillespie, the saxophonist/clarinetist weaves all these elements into the music, with stunning results. I'm particularly fond of his clarinet playing, and he rewarded with a brilliant coda on his heartfelt eulogy "I Remember Diz," briefly reprising a half-dozen of Gillespie's most recognized tunes...yes, the audience knew just when to call out "Salt Peanuts." Later came a bubbly duet with the band's other clarinetist, Anat Cohen.

Talking about the U.N. Orchestra he leads with players from around the globe, (Paquito D'Rivera) quipped: "We're just like the United Nations. Except, we work!"

Guest stars included trumpeter Roy Hargrove and stunning singer Roberta Gambarini. For a grand finale, D'Rivera underlined the international appeal of jazz,



bringing on stage a Colombian harp plucker, Edmar Castaneda, and a quartet of Mexican marimba players, Na'rímbo, for an exploration of Venezuelan folk music.

Next day, Poncho Sanchez and his Afro-Cuban septet brought the heat to a cold day, playing selections from their new *TropiBlue* CD and a recent Ray Charles tribute, saluting Ellington with a mellow Francisco Torres sounding on trombone like Tommy Dorsey on "In a Sentimental Mood," playing "Besame Mama" for Sanchez's mentor, Mongo Santamaria, and funking it up on a Booker T and the MGs tune, "Raise Your Hand." The burly, bearded and bereted conguero never fails to excite.

Dr. John and his Lower 9/11 quartet Duked it up, playing tunes from the *Duke Elegant* album of a few years back including the seldom-heard lilting Mexican melody "Flaming Sword." Unfortunately, neither his gruff vocals nor his quintessential New Orleans R&B piano work were well served by muddy sound.

More gritty blues ensued with guitar master Scofield and band's tribute to the late Ray Charles. He had two singers with

*continued on page 32*

# 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.

Buy in advance and show your tickets for the elegant reception (from 6:30 PM to curtain) honoring NJJS Directors (past and present) for their support of this series and jazz throughout the entire region.

# THREE BENNY OPERA

*Saturday, January 20\* 2 & 8 PM*

Celebrating the anniversary of Benny Goodman's Carnegie Hall triumph with not just one but THREE clarinet stars playing in harmony: **Dan Levinson**, **Joe Midiri** and **Dan Block**, together for the first time. Pianist **John Sheridan** (TX), vibes ace **Paul Midiri** (DE) and others from near and far join them in playing the exhilarating material that made swing music the anthem of generations. *Select the matinee or evening performance for this special event only.*

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.

**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.

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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.



Guitar master John Scofield  
with the great gospel belter  
Mavis Staples.



## ELLINGTON JAZZ FESTIVAL *continued from page 30*

him. The great gospel belter Mavis Staples wrenched every bit of emotion from “I Can’t Stop Loving You” (with a clever guitar-organ intro drawn from “Crying Time.”) And “Georgia on My Mind” is always a show-stopper.

But the real surprise was Dean Bowman. The riveting vocalist was a man possessed on two of Charles’ most exultant hits, “What’d I Say” and “Night Time is the Right Time.”

Pianist Dick Morgan, a Washington legend, and a quartet featuring Steve Abshire on guitar, were at their Oscar Peterson-Herb Ellis best at the Willard Hotel. Morgan draws on pop music and gospel for much of his material, enlisting his audience as a makeshift church choir on a couple of

occasions. His “Autumn Leaves” variations ranged from the rock anthem “Season of the Witch” to a Chopin Polonaise to a beguiling bossa nova. He’s steeped in the blues, too, from a hushed “After Hours” to a stomping “Moten Swing,” off his latest album, *9:20 Special*, an homage to Basie.

Afro-Cuban music was a staple at the festival. AfroBop Alliance from Annapolis played for the Smithsonian Jazz Cafe’s monthly dinner, with Antonio Hart as guest soloist. Hart was also co-leader of Soul of Corona, from Queens, at the Sunday morning brunch at the Sculpture Garden, with the sun itself showing up for the first time in days. Co-leader Michael Phillip Mossman, Hart and a contingent from Chico O’Farrill’s big band put a Latin

spin on jazz standards and R&B and soul favorites. A tasty way to end my festival, though more Ellingtonia on tap Sunday night.

I also found time to visit Cafe Nema on U Street, where drummer Quincy Phillips led an assertive trio of “Young Lions” one night and South African singer-actress Thembi Mtshali-Jones and a band called “Lalema” conjured up fond memories of Miriam Makeba’s sweet soulful sounds. **J**

Sandy Ingham is *Jersey Jazz’s* roving reporter.

## DVD REVIEW *continued from page 29*

Levey was in on drums, and things returned to the way they were before Roach’s arrival, although this was not a reflection on Levey as a player or a person. There were still occasional players like saxophonist/flutist Buddy Collette and pianist Sonny Clark who broke the color line, but they were few and far between until the early 1960s when the tensions eased, and racially mixed groups once again became the norm.

At the time that the black musicians started to feel uncomfortable with the racial attitudes in Hermosa Beach, many players who had been on the road with the Stan Kenton Orchestra decided that they wanted a less hectic lifestyle, and opted to settle in the Los Angeles area. One of the most significant was trumpeter/flugelhornist, composer/arranger Shorty Rogers. He soon found himself in the company of Rumsey, saxophonist Jimmy Giuffre, trombonist Milt Bernhart, drummer Shelly Manne and pianist Frank Patchen as members of the original Lighthouse All-Stars. This group was one of the first to develop the sound that became known as West Coast Jazz. This

style featured written arrangements that, while still based in bebop, had a more formal structure, and, to many ears, a more distant emotional involvement with the music. Other progenitors of West Coast sounds were the Dave Brubeck Quartet with Paul Desmond, and the Gerry Mulligan Quartet featuring Chet Baker. Each brought its own unique contributions, with Brubeck bringing in many classical influences, and Mulligan making extensive use of counterpoint in his pianoless quartet. In addition to the players listed above, others who enjoyed stays with the Lighthouse All-Stars during its heydays of the 1950’s were trumpeters Maynard Ferguson, Rolf Ericson, Stu Williamson and Conte Candoli; trombonists Bob Enevoldsen and Frank Rosolino, saxophonists Bob Cooper and Bud Shank, and pianists Marty Paich and Claude Williamson.

In the mid-1960s, Rumsey recognized that it was becoming too difficult to maintain the Lighthouse All-Stars with the caliber of musicians who had made it so successful, so he disbanded the group, and adopted a policy of booking other major jazz groups

into the Lighthouse. By 1971, John Levine had died, and Howard Rumsey moved on to a new venue a little further south called Concerts By the Sea. This ended the run that the Lighthouse enjoyed as one of the best and most famous jazz venues. It remains open to this day, still occasionally featuring jazz, but no longer relying on a loyal coterie of jazz fans for its existence.

Koenig has done a masterful job of conveying the story of a special place and time in jazz. Yes, you learn the facts, but you also hear some of the music and get a real sense of the unique ambience that the Lighthouse provided for the enjoyment of the music that was played there, music that was creative, entertaining and significant. *Jazz on the West Coast: The Lighthouse* is a love song to this special club and the music that came to life there. I guarantee that you will watch it again and again. It will not only keep calling you back, but will compel you to seek out more of the music that you get a taste of in the film.

With the Holiday Season approaching, this would make a great gift for jazz fans on your list. It can be ordered at [www.RoseKing.org](http://www.RoseKing.org). **J**



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## In The Mainstream

**By Mainstream Mac**  
NJS Entertainment Contributor

Have you been in a record store lately? I can testify that my last visit was weeks ago when I happened to be in Times Square and decided to investigate the scene at the Virgin Megastore. That place was humming. The jazz section comprised about ten alphabetized rows. The selection was good and I bought a few. But that was a rare visit from me. We used to go at least once per month. Junior would take the afternoon off. Chuck and I would head for the city. We would meet at Tower's in Greenwich Village. It usually took an hour of browsing to do what we had to do there. Tower seemed to be the best in imports. Then we would walk down to J & R near City Hall. Shopping there would take at least another hour. J & R had, and still has, the premier collection

in New York. I would have lists that had to be checked off as the finds were made. One of the guys holds the record for J & R — \$1500 spent in one afternoon! Then, off to dinner — followed by a nearby concert to which we would tote our bags full of CDs.

I read recently that Tower Records was in bankruptcy. I used to visit them on Route 17, Route 59, the upper east side, plus the Village. There was Borders at GSP; there was Barnes and Noble.

My purchasing habits have been changing and, like the song says, "I never go there any more." What I do now is order from mail order houses like Worlds Records or Dusty Groove. And there is Mosaic Records — the Cadillac of the reissues. These places are reliable, fast and the ordering is very easy from right in my chair. Maybe the day of the record store is behind us. 

## Jazz Trivia

**By O. Howie Ponder II**

*This issue marks the transition from O. Howie Ponder to his successor, O. Howie II. It is appropriate that we again publish the introduction to Howie's first trivia column from December, 1985:*

With this issue we introduce something which hopefully may become a regular feature of *Jersey Jazz*. It is designed to give you the opportunity to fairly test your memory of the myriad of relatively unimportant details that are part of the history and lore of this art form we call jazz. The challenge to us will be to come up with information that, if not known, will be considered interesting by our readers. It is easy to ask who played the drums on some unknown record by some obscure band, but who cares?

Recognizing that a cross section of our readership would reveal a wide variance in the store of knowledge and degree of memory you possess, we expect that some will come up with most (but not all) of the answers; others will find the questions difficult. If you think you have better ones and are willing to share them, contributions will be accepted. If, on the other hand, you're going to criticize the questions or challenge the answers you may find yourself writing the column next month.

### Questions



- 1.** This popular singer of the 1930s was influenced by Bessie Smith and she, in turn, influenced Ella Fitzgerald. Who was she?
- 2.** The ideal saxophonist, according to this Jazz Hall of Famer, would have "my technique, Al Cohn's ideas and Zoot Sims' time." Who said that?
- 3.** This Jazz Hall of Fame trumpeter had the misfortune to die on July 8, 1971, two days after Louis Armstrong, and thus the world hardly noticed. Did you? Who was he?
- 4.** Before becoming a bandleader, he attended New Jersey's elite Blair Academy. Who was he?
- 5.** What band broke the all-time attendance record at Harlem's Savoy Ballroom?

*answers on page 39*

## *Jazz at The Berrie Center presents*



# **THE FREDDY COLE QUARTET**



**A Holiday Tribute  
to Nat “King” Cole  
and Others**

**FRIDAY, DECEMBER 1, 8 P.M. SHARP THEATER**

**Freddy Cole** doesn't apologize for sounding so much like his brother, Nat “King” Cole. There are certain unmistakable similarities, especially when you hear his version of “The Christmas Song.” Kick off the holiday season with this legend in his own right, as he presents a glorious tribute to the songbooks of Jerome Kern, Cole Porter, and of course, brother Nat.

### **TICKETS:**

**Adults: \$24/20/15; Children (under 17): \$12. Seniors: 5% discount off regular ticket prices.  
New Jersey Jazz Society members receive a discounted ticket rate.**

“Freddy Cole is, overall, the most maturely expressive male jazz singer of his generation, if not the best alive.”  
- *The New York Times*

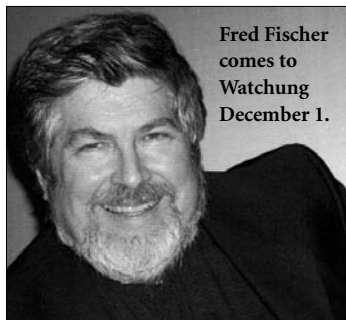
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## Watchung Jazz

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



Fred Fischer comes to Watchung December 1.

When it was mentioned to noted stride player Jeff Barnhart that **Fred Fischer** was going to solo at the Watchung Arts Center, Jeff expressed sorrow that he couldn't be there. It seems that Fred's reputation as a stride master had reached well into New England, and Jeff had enjoyed his playing when Fred's Glad Rags group came through on tour.

Closer to home, Fred Fischer is viewed more as a generalist at the piano, since he does so many things so well. He is the pianist with several jazz and swing bands in the area, accompanist to singers and a favorite at parties, where he can be induced to play pop melodies, show tunes, jazz standards or obscurities from a diverse mental repertoire that is both broad and deep. He's played most NYC and NJ jazz rooms, those you've heard of and a few you may not know.

For his Watchung appearance on Friday, December 1, Fred is more likely to play material associated with James P. Johnson, Fats Waller and such rather than Jerome Kern or Andrew Lloyd Webber...although you never know what might come up in the way of requests.

This is the last concert planned for the Jazz Series at Watchung, which has had a run of over 17 years. Other programs at the Arts Center will continue, and there might even be some jazz, if someone steps forward to run it. Call them at (908) 753-0190 to reserve your seats (tickets are just \$13, payable at the door) or to indicate your interest in producing events for them.

Elite Syncopation is an interesting group appearing at the Bickford Theatre on December 4. They play jazz and ragtime using chamber music instrumentation.



Buddy DeFranco, legendary clarinetist, who will lead the Statesmen of Jazz for Jazz in Bridgewater on December 9.



Guitarist Howard Alden will appear with Ken Peplowski (right) at both the Bickford and OCC in December.



## Bridgewater Jazz

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

For the last dozen years the **Statesmen of Jazz** have traveled the globe, sharing the music of these seasoned veterans with fans on major college campuses, concert halls and festival sites. Drawn from a roster of over 30 recognized names, they are among the top practitioners playing today.

On Saturday evening, December 9 the Statesmen make their first visit to Jazz in Bridgewater. Clarinet legend **Buddy DeFranco** will lead the group. His career spans the Swing Era, working with Tommy Dorsey, Count Basie and others, ultimately leading the reconstituted Glenn Miller Orchestra for nearly a decade. But he's largely celebrated for his exciting, creative work with smaller groups, where his "liquid tone and prodigious technique" are showcased best.

Backing him will be an outstanding crew drawn, it seems, from favorites in the Arbors Records catalogue: pianist **Derek Smith**, bassist **Rufus Reid** and drummer **Eddie Metz, Jr.** Certainly names that will delight NJJS members.

Although the concert starts at 8 PM, members are invited to come early and enjoy a reception honoring the New Jersey Jazz Society Board of Directors for their support of this series and jazz in general, throughout the region. The reception will run from 6:30 through curtain time, and your concert tickets admit you to the room with the food and drink. That's an awfully good deal for \$15 (advance)!

January 20's **THREE BENNY OPERA** goes beyond the customary Benny Goodman tribute at the anniversary of the landmark Carnegie Hall concert. Clarinetist **Dan Levinson** has arranged some of your best loved clarinet solos into three part harmonies, which he will present with the help of **Joe Midiri** and **Dan Block**. All three have led these tributes before, so you will be treated to an exceptional show. The supporting cast is equally first class, including pianist **John Sheridan** (flying up from Texas for this show) and **Paul Midiri** playing vibes.

Interest in this concert has been so strong that a 2:00 PM matinee has been added, especially appealing to those uncomfortable with night driving. Be sure to specify matinee or evening when ordering tickets, since they are the same price.

The season continues on February 3 as PIANO GREATS unites two old friends and keyboard extroverts: **Rio Clemente** and **Derek Smith**. That's followed by their **BIGGEST BIX BIRTHDAY BASH** ever, featuring the eleven-piece **Dreamland Orchestra** that plays in the manner of Jean Goldkette's groups when Bix Beiderbecke was in his prime. To get this outstanding band, the date was pushed back to March 17.

Ticket ordering information is contained in the ad on page 31. Construction at the Vo-Tech school is complete, so there is now more parking, more seating and even more rest room capacity!

## Morris Jazz

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

There are many ways of presenting jazz. Artie Shaw at one point used lots of strings, even a harpsichord. You've seen piano duets, programs involving vibes and violins, and Paris Washboard is certainly hard to categorize.

**Elite Syncopation** breaks new ground by taking familiar material — rags, early pop tunes, marches, Dixieland — and presenting it with chamber music instrumentation. "Catchy, sensual stuff," writes one reviewer. "The effect isn't prim." They've been known to convert classical aficionados into jazz fans.

The five member ensemble is popular around New England because their style is uniquely their own. Violin, cello and double bass form a string section, with piano as rhythm and flute, clarinet or saxophone added as needed for melodic spice. They delight audiences at the Hot Steamed festival, where the music is normally as hot and spirited as hard core traditional jazz addicts can stand.

Elite Syncopation will visit the Wyeth Jazz Showcase on Monday, December 4, playing one extended set from 8:00 PM. You can bring your classical friends and surprise them, or show your jazz buddies that there are excitingly different ways to approach familiar material.

In any case, tickets are just \$13 in advance, going to \$15 at the door. Transaction fees have been adjusted downward to encourage advance purchases and keep the lines in the lobby short. Call the box office to order, to get driving directions or to inquire about future events.

The following Monday, December 11, the dynamic duo of guitarist **Howard Alden** and reed master **Ken Peplowski** take over, again playing your favorite material in an uncommon manner. This pair, each of which has led larger aggregations here, came together for Arbors Records to produce a duet album, and this will be their first promotional appearance in New Jersey.

Both these guys have been Jazzfest favorites and need no introduction to NJJS members. The duet format is tricky, though. Working off each other, it encourages, even demands improvisation because it cannot be rehearsed and probably will never be repeated quite the same way again.

Looking ahead past the holidays, West Coast trumpet marvel **Bria Skönerberg** makes a rare visit East, accompanied by trombonist **Jim Fryer** (cameo appearance with the Barnharts recently), reed maven **Noel Kaletsky**, guitarist **James Chirillo** and more. All this on Monday, January 8. Traditional jazz plus some Turk Murphy stuff rarely played here but adored along the Pacific.

Then THE **GREAT GROUNDHOG DAY JAM**, an annual bash that's developing a cult following for its music and humor, follows on January 29. **Herb Gardner** leads things, with **Randy Reinhart**, **Dan Levinson**, **Robbie Scott**, **Joe Hanchrow** and **Bruce McNichols** adding zest to the mix. **Abbie Gardner** sings again, a popular feature. They then take the show south to OCC with the same cast but different tunes. **Dan Levinson** returns on February 26 with his **Roof Garden Jass Band** (spelled correctly) to celebrate the 90th anniversary of recorded jazz. It's not too early to order tickets for these now.

## Jazz For Shore

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

First order of business: this magazine is likely to arrive early enough for you to catch **Dick Hyman's** solo presentation on November 29. His **FIFTY YEARS WITHOUT TATUM** is a reminder of the originality that Art Tatum brought to jazz piano, and how much was lost with his departure. Several top jazz pianists insisted that Dick was the only living jazz pianist who could properly capture the Tatum style and sound. This concert will not be repeated up north, but is worth the drive to hear in this lovely acoustic setting.

**Ken Peplowski** led the 60th anniversary Benny Goodman Carnegie Hall celebration that turned away hundreds. His work on tenor saxophone is admired almost as much as his clarinet playing, so he is able to cover a vast array of reed assignments. Good thing too, because with only guitarist **Howard Alden** on stage with whom to exchange musical ideas, Ken will be challenged to explore his limits. Howard is a great partner for duets, since he can switch from rhythm to melody in an instant, and come up with clever solos to counterbalance the strong reed presence.

The pair were brought together in a studio and the result is a new duet CD that will be introduced to a South Jersey audience for the first time on Wednesday, December 13. They'll play one extended set, from 8:00 PM until around 9:30, then probably spend the rest of the evening autographing those CDs. Tickets (reserved seats!) are just \$13 in advance, but \$15 at the door, with no fees involved.

Duet work is challenging, because there is no rest for either player. Each must listen to what the other is doing and react cleverly yet quickly. Each time they do a tune they will have new ideas, variations on the theme, which makes for exciting improvisation. It's the essence of jazz, with the result turning out just a bit different. Any performance can never be the same as the familiar recording. Some may want to experience the pair in Morristown, then again down here.

The next couple of events here also have counterparts in Bridgewater or at the Bickford Theatre. The **THREE BENNY OPERA** on January 17 will feature **Dan Levinson**, **Joe Midiri** and **Dan Block**, playing clarinet harmonies of Benny Goodman's best material, celebrating the anniversary of the famous Carnegie Hall concert that legitimized jazz and swing music. Pianist **John Sheridan** and vibes ace **Paul Midiri** are featured too. THE GREAT GROUNDHOG DAY JAM plays here for the first time on January 31 and features the music and humor that has made the event an institution up north. **Herb Gardner**, **Bruce McNichols**, **Dan Levinson**, **Randy Reinhart**, **Joe Hanchrow** and **Robbie Scott** are featured, with vocals by **Abbie Gardner**. We are assured that, although the cast is the same, the show will be different. **Jay Leonhart** brings his one-man **BASS LESSON** here on February 7, with no equivalent appearance at other sites.

All photos used this month have been supplied by the performers.

*'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

**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

**PORT CITY JAVA**  
55 Mine Brook Road  
www.fridaynightjazzjam.com  
4th Friday 7:00

**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 7:00 PM Vic Juris/Kate Baker  
Sunday Brunch 11:00 AM 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 7:00 PM

**Hackensack**  
**SOLARI'S**  
61 River St.  
201-487-1969  
1st Tuesday 8:00 PM  
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 9:00 PM  
Swingadelic

**SHADES**  
720 Monroe St.  
888-374-2337

**Hopewell**  
**HOPEWELL VALLEY BISTRO & INN**  
15 East Broad St.  
609-466-9889  
www.hopewellvalleybistro.com  
Friday/Saturday 7:00 PM  
Minimum \$15

**Lawrenceville**  
**FEDORA CAFÉ**  
2633 Lawrenceville Road  
609-895-0844  
Wednesday 6:00 PM  
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 7:00 PM  
Friday/Saturday 6:30 PM  
Sunday 6:00 PM  
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.

**FIRST CONGREGATIONAL CHURCH**  
40 South Fullerton Ave.  
973-744-6560

**PALAZZO RESTAURANT**  
11 South Fullerton Ave.  
973-746-6778  
Friday/Saturday 7:00 PM  
Joe Licari/Larry Weiss

**RICHIE CECERE'S**  
2 Erie Street  
973-746-7811

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

**Morris Plains**  
**AMBROSIA RESTAURANT & BAR**  
650 Speedwell Ave.  
973-898-1111  
www.ambrosianj.com  
Rio Clemente Wednesday 7:00 PM

**Morristown**  
**THE COMMUNITY THEATRE**  
100 South St.  
Morristown, NJ  
973-539-8008

**COPELAND RESTAURANT/WESTIN  
GOVERNOR MORRIS HOTEL**  
2 Whippany Road  
973-539-7300  
www.copelandrestaurant.com  
Thursday/Friday 5:00  
Laura Hull/Pat Firth

**THE SIDEBAR AT THE FAMISHED FROG**  
18 Washington St.  
973-540-9601  
www.famishedfrog.com/thesidebar

**ST. PETER'S EPISCOPAL CHURCH**  
70 Maple Avenue  
973-455-0708

**SUSHI LOUNGE**  
12 Schuyler Place  
973-539-1135

**Mountainside**  
**ARIRANG**  
1230 Route 22W  
908-518-9733  
Wednesday 7:30

**Newark**  
**NEWARK MUSEUM**  
49 Washington St.  
973-596-6550  
www.newarkmuseum.org  
Summer Thursday afternoons

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

**THE PRIORY**  
233 West Market St.  
973-242-8012  
Friday 7:00 PM  
No cover

**SAVOY GRILL**  
60 Park Place  
973-286-1700  
www.thesavoygrillnewark.com

**New Brunswick**  
**DELTA'S**  
19 Dennis St.  
732-249-1551

**STATE THEATRE**  
15 Livingston Ave.  
732-246-7469  
www.statetheatrenj.org

continued on page 39

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  
7:00 PM

### Nutley

**HERB'S PLACE AT THE PARK PUB**  
785 Bloomfield Avenue  
973-235-0696  
8:30-11:30 PM

### Oakland

**RUGA'S**  
4 Barbara Lane  
201-337-0813  
Tuesday thru Saturday 7:00 PM

### Pine Brook

**MILAN**  
Hook Mountain Road  
Friday: Stein Brothers

### Plainfield

**CAFÉ VIVACE**  
1370 South Avenue  
908-753-4500  
Wednesday/Thursday 7:00 PM  
Friday/Saturday 7:30 PM

### Princeton

**MCCARTER THEATRE**  
91 University Place  
609-258-2787

### Rahway

**ARTS GUILD OF RAHWAY**  
1670 Irving St.  
732-381-7511  
www.rahwayartsguild.org  
8:00 PM

### EIGHTY EIGHTS

1467 Main Street  
732-499-7100  
6:30-10:00 PM

### Red Bank

**COUNT BASIE THEATRE**  
99 Monmouth St.  
732-842-9000

### "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 7:30 PM  
John Bianculli

### Somerville

**RED TOWER RESTAURANT**  
956 Route 22  
908-541-1400  
Sunday 3:00 PM  
Open jam

### Somerville

**VERVE RESTAURANT**  
18 East Main St.  
908-707-8605  
Thursday 6:00 PM  
Friday/Saturday 8:30 PM

### South Orange

**DANCING GOAT CAFÉ**  
21 South Orange St  
973-275-9000  
www.thedancinggoat.com  
8:00 PM

### SOUTH ORANGE PERFORMING

**ARTS CENTER**  
One SOPAC Way  
973-235-1114

### Summit

**SUMMIT UNITARIAN CHURCH**  
4 Waldron Ave.  
Sunday

### Teaneck

**LOUNGE ZEN**  
254 DeGraw Ave.  
201-692-8585  
www.lounge-zen.com  
No cover

### 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  
7:00 PM

### 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 4:00 PM

### West Caldwell

**COLORS RESTAURANT & LOUNGE**  
1090 Bloomfield Ave.  
973-244-4443

### West Orange

**CECIL'S**  
364 Valley Road  
973-736-4800

### 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

NJJS member **Marlene Ver Planck** will make four New Jersey appearances in December. On December 2, Marlene will introduce a new jazz venue to the area, eighty eights, at 1467 Main Street in Rahway. The number for reservations is 732-499-7100.

The next night, at 8:00 PM, she will give a FREE concert at the Fair Lawn Library at 1001 Fair Lawn Ave., Fair Lawn. Call 201-796-3400.

On December 12 at 7:30 PM, Marlene will be at the Hunterdon Library, North County Branch at 65 Halsted St. in Clinton. Their telephone is 908-730-6135. And, December 29 she will return to eighty eights.

Happy Birthday to drummer **Buddy Schutz**, still swingin' at 92 on Thanksgiving Day, November 23.

## JAZZ TRIVIA ANSWERS

*questions on page 34*

1. Connee Boswell, of the Boswell Sisters.
2. Stan Getz.
3. Charlie Shavers.
4. Charlie Barnet.
5. Guy Lombardo's Orchestra.



# **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.



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