

JerseyJazz

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

Volume 35 • Issue 01

January 2007

Ed Berger's Focus on Jazz

Photographic Studies from Louis to Wynton

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

NEWARK — “The first performance photos I ever took were of Louis Armstrong in 1956 when I was 17,” recalls Ed Berger, associate director of the Rutgers University Institute of Jazz Studies and dedicated photographer of musicians, who has mounted his first ever exhibit in Dana Library on the Newark campus. “Louis was playing on a revolving stage in a tent not far from where we lived in Princeton, and it was a moving experience in more than one sense.”

Berger's 54 black and white photographs are displayed in a room often used for classes and other events, so visitors can't go in at times. He suggests calling the library office at 973-353-5222, to check when it's open to the public.

On the creative level, that matter of access — into performing venues — has become a growing problem for photographers, says Berger, who notes that many promoters and club owners “seem to be getting more and more restrictive about picture taking.” If you happen to be in the right place at the right time, he shrugs, “almost any idiot can push the shutter button and get something interesting.”

continued on page 12



LOUIS ARMSTRONG. Music Circus, Lambertville, NJ, July 4, 1966. Photo by Ed Berger.

**2007
Pee Wee Russell
Memorial Stomp**

MARCH 4, 2007

Birchwood Manor, Whippany

TICKETS NOW AVAILABLE

see page 8

in this issue:

NEW JERSEY JAZZ SOCIETY

| | |
|-----------------------------------|-------|
| Pres Sez/NJJS Calendar/ | |
| NJJS Bulletin Board | 2 - 3 |
| The Mail Bag | 4 |
| Editor's Pick/Deadlines/NJJS info | 6 |
| Notes from the Music Committee | 8 |
| In the Mainstream | 34 |
| Jazz Trivia | 34 |
| Dance Lessons for friends of NJJS | 35 |
| About NJJS/Membership Info | 35 |

ARTICLES

| | |
|---------------------------------------|----|
| Classic Stine | 9 |
| Salt Creek Grille in Princeton | 10 |
| From the Crow's Nest | 10 |
| Milt Hinton Jazz Photography Award | 11 |
| Tony Mottola Tribute at Shanghai Jazz | 11 |
| Big Band in the Sky | 14 |
| Dixieland in Israel | 16 |

REVIEWS

| | |
|--------------------------|----|
| Cape May Jazz Festival | 18 |
| November Member Meeting: | |
| Jazz Club Owners | 19 |

| | |
|---|----|
| Hopewell Valley Bistro Gypsy Jazz | 20 |
| CDs: Other Views | 22 |
| Books: <i>Alive at the Village Vanguard</i> | |
| and <i>Lennie Tristano</i> | 25 |
| Book: <i>Band Singer</i> (Garry Stevens) | 28 |
| DVD: <i>Jazz Icons</i> | 29 |
| NJPAC: Gillespie All-Stars and | |
| New Orleans Jazz Orchestra | 31 |

EVENTS

| | |
|-----------------------------|----|
| 'Round Jersey: Bridgewater, | |
| Morris, Ocean County | 36 |
| Somewhere There's Music | 38 |

| | |
|------------------|----|
| The Name Dropper | 39 |
|------------------|----|

ADVERTISERS

| | |
|-------------------|----|
| Shanghai Jazz | 5 |
| Cornerstone | 7 |
| Salt Creek Grille | 17 |
| Trumpets | 21 |
| eighty eights | 23 |
| CTS Images | 28 |
| Arbors Records | 33 |
| Laura Hull | 40 |
| Weichert Realtors | 40 |

NJJS Calendar

Monday January 8 2007

Bickford/Morris see p 36

Wednesday January 17 2007

Ocean County College see p 37

Saturday January 20 2007

Bridgewater see ad p 27 & p 36

Saturday January 20 2007

Peabody/Charleston Workshop Union see p 35

Monday January 29 2007

Bickford/Morris see p 36

Wednesday January 31 2007

Ocean County College see p 37

Saturday February 3 2007

Bridgewater see ad p 27 & p 36

Sunday February ? 2007

MONTHLY MEMBER MEETING
Trumpets/Montclair (details TBA)

Wednesday February 7 2007

Ocean County College see p 37

Monday February 26 2007

Bickford/Morris see p 36

Sunday March 4 2007

Pee Wee Russell Memorial Stomp
see COMING UP p 3 and p 8

Monday March 12 2007

Bickford/Morris see p 36

Saturday March 17 2007

Bridgewater see ad p 27 & p 36

Monday March 19 2007

Bickford/Morris see p 36

Wednesday March 21 2007

Ocean County College see p 37

Monday April 9 2007

Bickford/Morris see p 36

Tuesday April 10 2007

NJJS co-sponsor Mason Gross
concert New Brunswick see p 3

Saturday/Sunday

June 9/10 2007

Jazzfest
Drew Univ. Madison see p 8

Sunday October 7 2007

NJJS 35th Anniversary
Dinner Dance (details TBA)



Prez Sez

By **Andrea Tyson** President, NJJS

January is an exciting time for the NJJS — acclimating new board members, arranging committee assignments, setting up our special calendar in this our 35th incorporated year. The new board members, along with news of the December 3rd Annual Meeting, will be presented via these pages in future editions.

2006 was a very good year for our membership roster, with many new and renewing members. Thank you all so much. Speaking of members — it's never the wrong time to give a gift membership — renewal rates are very high for those people who receive a gift membership. So, please remember the NJJS when thinking of gifts for your friends and family for birthdays and anniversaries.

Also, please send me your e-mail address at pres@njjs.org. We send an e-mail blast every now and then with emerging news — we'd like to make sure as many members as possible get those updates.

Recent Doings

■ **We had a lovely evening at Cecil's in October** celebrating a special anniversary with Pam Purvis and Bob Ackerman. They provided a meal for all guests and we were very appreciative of their hospitality. Cecil's should now be sporting a large

New Jersey Jazz Society banner in their club — please check it out — and if you don't see it, ask about it! The concert that night was just star-studded, as some of their friends joined them up on the bandstand. A good time was had by all! Rio Clemente sat in, then Zan Stewart stepped up with his sax, among many others. This is a fine club with ample private parking.

■ **Speaking of Zan, we caught his quartet at Trumpets** one recent Sunday evening — with Bob DeVos on guitar, Andy Watson on drums and Kevin McCarthy on bass. The performance included lovely versions of Cole Porter's "What is This Thing Called Love" and Bob Haggart's "What's New?" The intimate setting was perfect and the evening was a bit of a meet and greet as Sheila Anderson and Awilda Rivera of WBGO walked in. Carrie Jackson was on hand as well.

■ **I think all those in attendance had a fun afternoon at our November Member Meeting** at Trumpets in Montclair. A special thanks to owners Enrico and Kristine for their continued support and generosity. What a terrific panel discussion — lots of laughs, too. Our panel consisted of Mike Canterino, Kristine Massari, Amos Kaune and Ed Polcer. Jazz club owners didn't have it easy and they still don't! That's why we need to support them by getting off the couch to go clubbing! Entertainment that evening was

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 support Music Cares, Hurricane Relief

2005 and the American Library Association, Katrina Relief Fund. We still have a few in inventory. This is a very worthy cause — one still in need of financial assistance. So please help by purchasing a CD. Cost is \$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. E-mail NJJS President Andrea Tyson at pres@njjs.org or write to her at 110 Haywood Avenue, Piscataway, NJ 08854 and enclose your check. This CD makes an excellent gift that also contributes to a most worthy cause.

by Judi Canterino and Mike also, on a couple of numbers, with Rio Clemente accompanying.

We're not having a Member Meeting in December/January fearing inclement weather, but will resume in February. We've had good response to the first three meetings and hope even more members will attend in the future.

■ **NJJS met with the owners of the Salt Creek Grille;** we hope you'll support their efforts in opening a new restaurant in Princeton with jazz several nights a week. Check them out at www.saltcreekgrille.com and let them know you read about them in *Jersey Jazz*.

■ **On the college scene, NJJS met with** Anthony D.J. Branker of Princeton University's Department of Music. He's very interested in forging a new partnership with our society to get more people down to their jazz concerts. They put on some wonderful events and you'll be hearing more about them in JJ. Princeton doesn't offer a degree in Jazz Studies as such, but they do have a certificate program and we'll be updating you on that information.

■ **Also on the college scene, NJJS was the co-sponsor** of a recent concert at the Mason Gross School of the Arts's gorgeous Nicholas Center in New Brunswick. Ralph Bowen directed the Rutgers Jazz Ensemble and Conrad Herwig directed the Scarlet Knights Jazz Trombones, joining in on a couple of tunes. The evening featured Eddie Palmieri on piano and Renato Thoms and Johnny Rivero on percussion. Dr. Lou Iozzi presented Mr. Palmieri with an NJJS Lifetime Achievement Award. The evening's selections emphasized Rutgers's Center for Latino Arts and Culture. Selections such as Dizzy Gillespie's "Manteca" brought the house to its feet! Please come out and enjoy a wonderful gem of the Garden State. Many of their concerts are free. Advance Notice: I was told the April 10 event is going to be very special — so pencil in the date for future information. NJJS will be co-sponsoring that performance also.

■ **I was very fortunate to be able to attend a recent concert at the NJPAC.** What a terrific space to hear jazz. For a complete review of the performances by the Dizzy Gillespie All-Star Band and the New Orleans Jazz Orchestra see Sandy Ingham's article on page 27.


What's Goin' On

■ **Record Bin** — We've updated our inventory list. If interested, I can e-mail a copy to you (it's in Excel) — let me know: atyson1999@aol.com. Jack Sinkway is now handling our CDs, so he's the go-to guy!

■ **Plans are being finalized** as we go to press regarding the Stomp, Jazzfest and our fall dinner/dance. Check out Joe Lang's Music Committee Column on page 8.

Coming Up

■ **Pee Wee Stomp TICKETS AVAILABLE NOW.** We've lined up a spectacular event. Same place: Birchwood Manor in Whippany. Same time: noon, on Sunday, March 4. Joe Lang and his Music Committee put together a program last year that filled the ballroom and this year sounds just as good (see page 8). The original Stomp propelled NJJS to where it is today, and it's still going strong 35 years later. We're expecting some really good dancers (will you be among them? see dance lessons below and page 35; singles are welcome) who'll be struttin' their stuff.

Get your tickets early, bring your friends and family and keep the music going. For more info, visit www.njjs.org or call our Hotline 1-800-303 NJJS. 



Jazz Dance Lessons January 20 Save the Date

PLANNING IS UNDERWAY for one or two Saturday dance workshops. Learn basics of Charleston and Peabody in preparation for the Pee Wee Stomp. We've lined up some of the metro area's finest instructors. **SINGLES**

WELCOME: NO PARTNER IS REQUIRED. Classes rotate partners, and social dancing means there are plenty of hoofers to go around. **We need to know how to reach you as late-breaking details are finalized.** If you're interested, even if you can't commit 100% now, we need to know who you are! We're also trying to get a

rough head count for all sorts of reasons. E-mail LlobdeLL@optonline.net or call 201-306-2769. Learn more on page 35.

Volunteers

Like Uncle Sam, we're always looking for a few good people. If you've got special skills or interests, maybe you'd enjoy helping out with one or

more of our committees. Among them: American Jazz Hall of Fame, Development/Finance, Education, Music, Nominations/Board Development, Publicity/Marketing, Record Bin. If you are interested in hearing more about this, let's talk. Contact NJJS President Andrea Tyson at 732-356-3626 or pres@njjs.org.

The Mail Bag

I DID NOT EXPECT TO BE THE COVER SUBJECT for *Jersey Jazz* and was knocked out! Thanks to you and Fradley; am personally pleased, of course, but most important, it's good for the Institute.

While I have your ear (or rather, eyes), let me congratulate you on what you've accomplished with *Jersey Jazz*. It's never looked better, but most importantly, never read better. It's always been a cut above other jazz society publications, but now it's become a professional product, journalistically speaking.

Dan Morgenstern
Newark, NJ

[Mr. Morgenstern is Director of the Rutgers Institute of Jazz Studies. In December, *Jersey Jazz* reported on his being named a 2007 NEA Jazz Master. — Editor]

WHILE I DID NOT KNOW TIMME ROSENKRANTZ, I do know Fradley Garner and am aware of the work he has put into translating and editing Rosenkrantz's Harlem memoirs. I especially like the short profile of Timme that appeared in your journal (*JJ*, November). It is an inviting overview of the "Jazz Baron's" extraordinary career, and really ought to be positioned at the front of the book. Thank you for sharing with your readers the chapter on Duke Ellington in your December issue. I understand that the search is on for an American publisher, and wish Fradley and all concerned success in finding an American house that will take on this project.

Otto B. Lindhardt
Publisher Emeritus
Copenhagen, Denmark

WHEN I WAS A KID GROWING UP IN GREENWICH VILLAGE, NYC was the place to hear jazz, and we could afford to live there too. I could walk from our apartment to The Village Vanguard or the Half Note, later to Sweet Basil or the Cookery, and end up at Bradley's. Sometimes I'd end up midtown at Ryan's or Condon's (that's as close as I ever got to imagining what 52nd Street must have been like). Of course some of the hipper cats way back when had already figured out that moving to New Jersey was the smart thing to do — Thad Jones, Sam Jones, Roland Hanna, the Adderleys... Now it seems that most are forced by economic pressure to live across or up the river and commute to their gigs in the NYC clubs. Even the audiences are migrating to more feasible economic climates, leaving the city to its burgeoning transient population of tourists. I know there have always been some "local spots" outside of "town" but it seems that now there are more venues and they are getting more exposure. That's the up side.

The jazz societies aren't new, either, but while they are slowly becoming more pro-active, most that I've seen could stand to learn a thing or two from NJJS. Your publication is impressive and its global outlook and embrace is much appreciated.

Swinging along,
Devra Hall Levy

[Devra Hall, author of *Men, Women, and Girl Singers*, is currently working on *Seeking Harmony: The Life and Music of Luther Henderson for Scarecrow Press*. Henderson, once known as Duke Ellington's "classical arm," was also Lena Horne's musical director and the man behind the music of many Broadway shows. — Editor]

THANK YOU FOR THE NICE OBITUARY OF JIMMY VASS. I am glad to see that *Jersey Jazz* recognizes this tremendous musician — he has kept a low profile and deserves to be known to a much wider audience. The jam sessions at University of the Streets happened to be one of the first places I discovered when I came to New York in 1994. UotS struck me as the most non-commercial and welcoming place. Anyone could go and hang out all night, listen to the music, without having to consume anything. On the contrary, since the core audience and host are Muslim, it was a totally alcohol-free and respectful place.

Jimmy Vass would open up the evening with a set of his favorite tunes, then invite some musicians to sit in with him and the house band, and then open it up to everybody. Those days, the place was packed and we all signed up to play. Jimmy was very dedicated to the music and made it clear that unless you could play he was not taking you seriously. It took years until I played with him for the first time! He never knew how much he made me practice, though, I used to get home and work on tunes to prepare for the next week.

Eventually, I — a German woman — became the house pianist for a while and felt that I began to win the respect of the core group, mostly black, male, at least 20 or more years older than me. Some even took interest in my music, my free improvisation or composing. Once I moved away from the neighborhood to Brooklyn, I only stopped by every once in a while — I couldn't handle the very late hours, and my music was taking other directions.

Muhammad Salahuddeen, the center, father, initiator of Uots, calls every so often, as does bassist Tony Oblaney. When Tony called that Jimmy had passed, I just could not believe it. Jimmy had been thriving and happy, and we all were shocked that he left so suddenly. I'll always treasure the memory of playing with him, especially favorites of his such as Coltrane's "Giant Steps," "Grand Central," "Central Park West," "26-2," and Mingus's "Peggy's Blue Skylight," or of hearing him sing unforgettable renditions of Strayhorn's "Lush Life."

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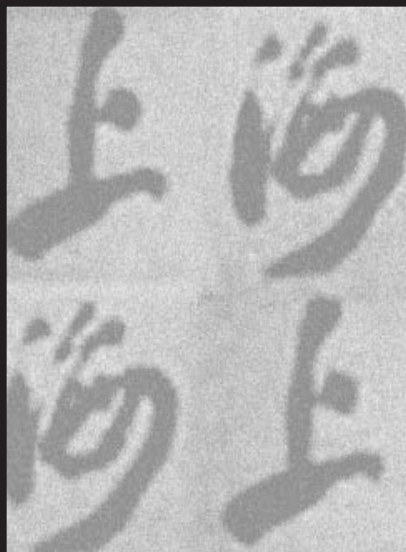
THE ELLINGTON ESSAY

(December) is wonderful, and the Duke photo never looked better. It fits Fradley Garner's translated chapter to a tee! I have Timme Rosenkrantz's *Swing Photo Album 1939* in my photo book collection as well as a few of his jazz prints. It was wonderful to see an article about him (November *Jersey Jazz*). I'd venture to say most people do not know enough about the Jazz Baron. Nice graphic design and overall look. In fact, the whole December issue looks great! Kudos to you.

Cynthia Sesso
www.ctsimages.com
California

[Ms. Sesso is a jazz photography archivist and supplied the Duke Ellington photograph used to illustrate the chapter excerpted from Timme Rosenkrantz's memoir that appeared last month. — Editor]

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



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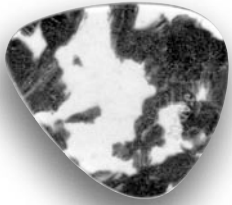
Highlights, end of December, & January 2007:

- thur 12/28:** ALLAN VACHÉ
- sat 12/30:** GROVER KEMBLE
- sun 12/31:** TONY DESARE (*by reservation only*)
- wed 1/10:** KEN PEPOWSKI
- thur 1/11:** MORRIS NANTON
- wed 1/17:** DEREK SMITH
- sun 1/21:** TRIBUTE TO TONY MOTTOLA
FEATURING GENE BERTONCINI
- wed 1/24:** BUCKY PIZZARELLI
- fri & sat**
1/26 & 27: WYCLIFFE GORDON

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Sunday: 6:00 PM – 9:00 PM

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The Editor's Pick

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

Join the Club

Symphonies have their halls and rock stars have their arenas, but jazz lives in the clubs. Right there you know there's something different about the jazz experience and about the relationship between jazz artists and their audience. After all, when was the last time you got to chat with Yo Yo Ma or have a beer with Mick Jagger? Probably not lately. Well, those kinds of interactions between performers and the listeners take place in jazz clubs all the time.

The "Jazz Club" is easy to join. Most places you just walk in, pony up a modest sum for some food and drink, and you're in. The only thing exclusive about this club is that it's exclusively for people who dig the music.

Running a jazz club, however, isn't so easy. Owning a jazz establishment is more of a calling than a business and comes with a whole passel of vexing challenges. That was made abundantly clear at a recent NJJS-sponsored panel on running jazz clubs that included four owners of some famed former and current New York and New Jersey clubs (see page 29). Other insights into the world of the jazz club in this issue can be found in Joe Lang's review of a memoir by Village Vanguard owner Lorraine Gordon (see page 21).

If you haven't yet joined the club, or your membership's lapsed, why not do yourself and the music some good and get out for a night of live jazz? It's how the music's meant to be heard and there are several fine clubs advertised in this issue that would be happy to sign you up.

Tell them *Jersey Jazz* recommended you.



CORRECTIONS

Getting Bobby Hackett Right

In our December report on the NJJS October member meeting at Trumpets we mistakenly referred to Bobby Hackett as Buddy Hackett. We apologize for the error and try to make amends by sharing this vintage photo of Hackett with Jack Teagarden at a Jump Records recording session in Los Angeles in 1950. — Editor

Jack Teagarden/Bobby Hackett.

© Cecil Charles CTSIMAGES.COM



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 LlobdelLL@optonline.com or 201-306-2769 for technical information.

NJJS Deadlines The deadline for submission of material for upcoming issues is as follows:
February issue: December 26, 2006 • March issue: January 26, 2006

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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Jazz Schedule for January 2007

WEDNESDAYS

7:30 – 11:30 PM

- 1/3:** JEANNIE BRYSON TRIO
W/ COLEMAN MELLETT
- 1/10:** ADRIANO SANTOS TRIO
- 1/17:** MISHA PIATIGORSKY TRIO
- 1/24:** HELIO ALVES TRIO
- 1/31:** NICKI PARROTT TRIO

FRIDAYS

7:30 – 11:30 PM

- 1/5:** TOMOKO OHNO QUARTET
W/ BILL CROW
- 1/12:** SARAH JANE CION
QUARTET W/
GERRY NIEWOOD
- 1/19:** HENDRIK MEURKENS
QUARTET
- 1/26:** VIRGINIA MAYHEW
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Notes from the Music Committee

By Joe Lang NJJS Music Committee Chair

A lot has been happening since I wrote my last column.

■ **All of the bands are now set for the Pee Wee Russell Memorial Stomp** on March 4, 2007 at the Birchwood Manor in Whippany. On board are Vince Giordano's Nighthawks, the Smith Street Society Jazz Band, Kevin Dorn's Traditional Jazz Collective and Dick Voigt's Big Apple Jazz Band. We expect that this year's event will match the appeal of the 2006 edition, and that we'll have another large crowd. There will be a limit on available space this year, so make sure to order your tickets early.

Prices will be as follows:

Member Advance Price \$25.00
Non-Member Advance Price \$30.00
Price at Door for All \$35.00

For tickets, please send your check payable to "NJJS" together with a stamped self-addressed envelope to: Kate Casano, 274 Jackson Pines Road, Jackson, NJ 08527.

■ **At last, we've finalized the venue arrangements for the sanofi-aventis Jazzfest 2007.** The event will be held on Saturday June 9 and Sunday June 10 at Drew University in

Madison, New Jersey. Drew is located about a mile down the road from Fairleigh Dickinson University, where Jazzfest has had its home for the last several years. Several factors led to the decision to move the event. We've always been open to suggestions for relocating Jazzfest if a change of venue made sense. We were approached by Drew to consider making such a change. Upon examining the facilities available at Drew we concluded that they had certain advantages over those

at FDU. The concert hall in the Dorothy Young Center for the Arts opened in February 2005, and is a state-of-the-art facility. It has approximately the same capacity as the auditorium in Dreyfuss Hall at FDU, but is acoustically superior. The small venue at Drew, also located within the Arts Center, is a rehearsal theatre known as the Black Box. It has acoustics that are superior to the Aerobics Room at FDU and has about the same seating capacity, but in permanent bleacher style seats that provide better sight lines than the fold up chairs used at FDU. The outdoor tent will be set up along the wall behind the Arts Center that runs along Route 124. This site will be highly visible from Route 124, the main road connecting the Chatham/Madison/Morristown area, and this visibility should create added interest in Jazzfest. There is ample space for setting up picnic blankets, and many trees to provide shade. The CD sales will be transacted in



the atrium of the Arts Center, making for a more comfortable and accessible sales environment. The Music Committee has met several

times to plan the program, and we hope to have the performers booked in time to give you the lineup by this time next month. Keep checking the website, as we will try to keep it up-to-date with Jazzfest information.

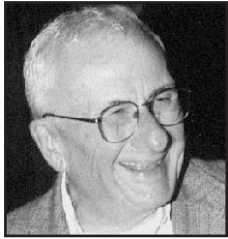
■ **About a year and a half ago, NJJS joined the Madison Arts and Cultural Alliance** (www.madisonartsnj.org), with our publicist, Don Smith, acting as our liaison. As a result of our involvement with MACA, Don became acquainted with Robert Weisbuch, the President of

Drew University, and Ellwood R. "Woody" Kerkeslager, the mayor of Madison, who both became strong advocates of the move to Drew. We look forward to their enthusiastic support in promoting Jazzfest 2007. Getting both Drew University and the Borough of Madison actively involved in Jazzfest should greatly benefit the event. Our primary goals in making this move are to provide attendees with the best possible event, and to generate increased attendance by offering superior facilities and greater visibility.

■ **Next year is the 35th Anniversary of NJJS** and we'll celebrate that milestone with a Dinner/Dance scheduled for Sunday, October 7, 2007. Full details about place, time, entertainment and ticket pricing will be available soon. Mark your calendars for this special occasion, as seating will be limited, and we encourage you to act quickly when details are announced.

■ **As a final note I must mention that Anita O'Day**, one of the greatest jazz singers of all, died on Thanksgiving Day. At her peak, she had few peers. She was an innate swinger who adapted her vocal limitations to create a style that was unique. When you heard a few notes from her, the identity of the singer was unmistakable. I got to see her in clubs and in concerts, and seeing her was usually an adventure. She was mercurial, always saying whatever she thought, regardless of the effect that it might have on the object of her comments. Several times I heard her speak to musicians in a manner that made you expect them to pack up and leave the gig. Most of them knew what to expect, however, and would just carry on, with perhaps a shrug of the shoulders, a wince or a frown. Anita was Anita, and if you

continued on page 35



Classic Stine

By Jack Stine

NJJS President Emeritus

For the past two issues I've been writing about my unexpected involvement with two figures who have rightfully been assigned the status of jazz legends: John Hammond and Peck Kelley. I mentioned how Hammond had been the recipient of NJJS's first non-musician award at an early Pee Wee Russell Memorial Stomp. Peck Kelley, of course, was the fabled jazz pianist whose fame depended solely on first-hand accounts by those who heard him in person in Texas. He lived and played there almost his whole life, would never record and, like the man with a better mousetrap, let the world of piano jazz lovers beat a path to his door in Houston.

I wrote also about a phone call from Texas I received in the late 1970s. It was from a friend of Peck Kelley's named Dick Shannon. He claimed to have tapes of several hours of Kelley's playing and asked if I would help him find a record producer to get them on the market. I told him to count me out, that I knew all about Kelley's aversion to being recorded and my own aversion to well-meaning people making illicit tapes at our NJJS concerts. Shannon assured me that these tapes were squeaky clean, that Kelley himself had agreed to have them released. At this point I became interested. I told Shannon to send me the tapes and I'd see what I could do.

Naturally, the first thing I did when Shannon's tapes arrived was to play them for myself. There were five or six tapes of varying length that amounted to a total of a little more than two hours worth of music. Shannon had told me the circumstances under which they were made, how Peck, almost totally blind and suffering from advanced stages of Parkinson's Disease, was having an unusually good day back in 1959 and allowed that he thought he'd like to play a

little music. A local radio station gave him the use of a studio and everyone adjourned there to hear the great man play again. Word went out, and soon the studio began to fill with admirers and friends, some of them bringing instruments for a jam session. Not surprisingly, the first of the tapes consisted of a lot of uproarious greetings and tentative piano runs and sounds of tuning up. Lots of fun, but very little music. A prudent sound engineer, however, taped the entire afternoon, beyond the ken of anyone there. It could only get better, and it did.

My own impression of Kelley's playing? A somewhat conditional disappointment. Jack Teagarden, the only musician who had played with Peck Kelley that I had ever talked to, told of a big, two-fisted talent that bordered on stride and strong rhythm patterns. My ears heard little of this on the tapes. Even given his age — Peck would have been in his 60s then — and the fact that he'd been retired and hadn't played for some five years, plus his crippling physical condition, I had expected to hear something like the bravura of a Hines or a Waller, but here there was none of that. Instead, it was clear, to me at least, that Kelley had moved beyond all of this into the realm of locked chords and chromaticism — at which he was unquestionably wonderful. My initial disappointment was not of form, but of content. But I had a job to do, and I set to work.

The (Peck) Kelley tapes, released on the Commodore label, are the last recordings ever to be produced by Milt Gabler and I believe they make a unique final statement about his belief in classic American jazz.

I have written of the connection we at NJJS had made with John Hammond and naturally this was my first stop in placing the tapes. These were the days when you could get into an office building in New York carrying a big

paper bag of stuff without having to go past sensor wands and detectors, and I made my way easily to John's office in the CBS building. I told John about the tapes and how Peck Kelley had agreed to their release. He was electrified, told me that he had once gotten Peck into a recording studio after a long tussle, only to have him back out without even playing a few chords. "I was sick," John said, "but he was certainly great and deserved to be heard. But how can I get to hear these tapes of yours?" I pointed to the brown bag on the floor. "You mean you've brought them? They're in the bag?"

I handed the bag over and he was like a kid at Christmas. He asked if he could play one and I told him that was why I had brought them. Behind his chair he had a reel-to-reel setup and soon we were both listening to Peck Kelley playing. Hammond was ecstatic and made a phone call. "Bob? You'll never guess what I'm listening to. Listen..." he held the phone in front of a speaker. "Peck Kelley. PECK KELLEY tapes! I've got them here in the office." John turned to me. "Bob Altschuler wants to hear them. Can you leave them with us for a couple of days? He's tied up right now."

continued on page 10

CLASSIC STINE *continued from page 9*

I recalled Shannon's remarks when he first called me, that Jim Cullum, Sr. had said I was the only northerner he'd trust with the tapes, but I quickly felt that John Hammond was at least as trustworthy as I, so I said I'd be happy to leave the tapes with him. "Only promise me you won't copy them." I said, and he assured me he wouldn't. I left, thinking it had been a pretty good morning's work.

It was about a week later that John called me to say that he and Altschuler had given a listen to the tapes and reluctantly had come to the conclusion that they didn't fit in with their present production plans. He didn't say as much, but I think his reaction to the tapes was the same as mine, that they didn't square with the expectation Kelley's reputation as a forceful, big sounding player had let us all look for. Disappointed as I was, it was gratifying to have my own initial reaction supported by people like Altschuler, then president of CBS, and John Hammond.

The next stop in peddling the Kelley Tapes was easy. I phoned Milt Gabler, told him the whole story, and offered them to him. He immediately accepted them, picked up the tapes from me, and set about editing and cleaning them up for production. Milt made a couple of trips to Houston to assure clearances and get contracts signed. There was only one hitch. At just about the point when the records were to be pressed under the great old Commodore label, Kelley made one of his famous balks, didn't think he wanted them released after all, but after Milt made one last frantic flight to Houston, Peck relented and all went forward to production.

The Kelley tapes, released on the Commodore label, are the last recordings ever to be produced by Milt Gabler and I believe they make a unique final statement about his belief in classic American jazz. Not long after the LPs hit the market, both Peck and Milt died, but, oh, what they managed to do while they were here. **J**

**Salt Creek Grille:
Princeton's New Jazz Restaurant**

Following close on the heels of the opening of eighty eights in Rahway, the new Salt Creek Grille in Princeton makes for a bit of a trend of new upscale eateries building their appeal around the presentation of live jazz.

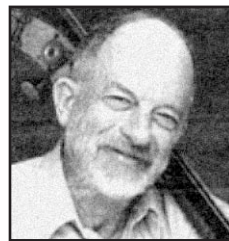
Located on Rt. 1 South in Princeton Forrestal Village, the 11,000 square foot casual restaurant — which is an established culinary success in Rumson, NJ since 1998 — will employ approximately 150 people.

The Salt Creek Grille's concept is a tribute to some of America's greatest cultural contributions with American grille cuisine using unique authentic Mesquite wood-fired grille and Arts and Crafts architecture. Central to the Salt Creek Grille ambience will be five nights of live jazz entertainment. Partners Tim McCune, Steve Bidgood and Hugh Preece, all jazz enthusiasts, have devoted valuable dining area to a performance stage with a baby grand piano.

The Salt Creek Grille is a classic American grille with an open theater-style kitchen that will seat 275 guests in the dining room and the bar/lounge. A one-of-a-kind patio off the bar has Salt Creek Grille's trademark outdoor fire pit. Patio dining is available around a massive fireplace that opens both indoors and out. Banquet rooms for private dining, business and social functions will accommodate groups up to 150 guests. Salt Creek Grille will be open for lunch and dinner and Sunday brunch.

"Our Princeton location is a landmark, free-standing design for us. Being able to build our first Salt Creek Grille from the ground-up is a tremendous opportunity for us to refine our traditional American Arts and Crafts design. Our three outdoor fireplaces and covered patios will be defining and something really unique," said McCune. **J**

Central to the Salt Creek Grille ambience will be five nights of live jazz entertainment.



From the Crow's Nest

By Bill Crow

At a jazz festival, George Masso and Jake Henna were playing with a vibraphonist who played very well, but who left no spaces in his solos at all. After listening to one of his whirlwind solos, Jake leaned over to George and said, "He's really got that circular breathing down!"

■ On New Year's Eve 1994, a band led by Frank Amoss was playing for singer Roberta Linn at the Riverside Hotel in Laughlin, Nevada. Just before midnight, Frank started a roll on his tom-tom, and Roberta, on the microphone, started counting: "One, two, three, four..." Frank says if they hadn't stopped her, she'd still be counting. **J**

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 2007 Milt Hinton Award for Excellence in Jazz Photography

By Floyd Levin

The Milt Hinton Award Committee and the International Association for Jazz Education have selected the highly acclaimed London-based photographer David Redfern as the seventh recipient of The Milt Hinton Award for Excellence in Jazz Photography. It will be presented during award ceremonies at the annual IAJE meeting in New York City, January 11, 2007.

The prestigious international award honors a photographer or an organization for creating and promoting jazz photography as a viable form of art and/or jazz history.


The 2007 award is the second being co-sponsored with the IAJE. It was created by the Jazz Photographers Association and named after and features an image of its initial awardee in 1993, the great musician and photographer, Milt Hinton. Since then, subsequent recipients have been William Claxton, Ray Avery, Herman Leonard, Bill Gottlieb, and K. Abe.

David Redfern began filming the jazz scene in the early 1960s when the British Trad era was in full steam. His first published photos of Kenny Ball, Chris Barber, and George Melly were followed by classic shots of the Beatles, the Rolling Stones, and Dusty Springfield. Redfern was active nightly at various London clubs photographing jazz greats from Ella Fitzgerald to Miles Davis.

By 1970, he was firmly established as one of the major jazz and music photographers in the business and became Frank Sinatra's official tour photographer. In celebration of his 25th anniversary behind the lens, Redfern held a solo exhibit at the West End Gallery, and a few years later mounted an exhibition in Cuba during a major jazz festival. Other exhibitions of his photographic skills include London's SoHo Jazz Festival and at the Vienna Jazz Festival.

The United States Postal Service honored David Redfern in 1995 by featuring his photos of Louis Armstrong, Thelonious Monk, and Coleman Hawkins in a set of stamps commemorating jazz personalities.

At 70, Redfern is still traveling the world, camera in hand, photographing jazz activity at clubs, festivals, trade shows and conferences.

His work is on permanent exhibit at the recently opened Redfern's Music Picture Gallery, 3 Bramley Road, London W 10 6SZ, U.K. For additional information about the Milt Hinton Award for Excellence in Jazz Photography, contact the IAJE/JPA Milt Hinton Award Committee at wwishner@quest.net. 

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

Shanghai Jazz to Present Tribute to Tony Mottola



Shanghai Jazz owners David and Martha Niu have announced plans to present a musical tribute to the late guitarist Tony Mottola on Sunday, January 21. Scheduled to perform at press time were Bucky Pizzarelli, Gene Bertoncini and Derek Smith, with other artists expected to be added to the lineup, Niu said.

Mottola, a lifelong New Jersey resident, began his extraordinary musical career in the 1930s as an 18-year-old guitarist with the George Hall Band in a rhythm section that included pianist Johnny Guarnieri and drummer Nick Fatool. He capped off a life in music 50 years later as Frank Sinatra's guitarist for six years, touring with the legendary singer in the early 1980s.

In between Tony was a mainstay of the New York music scene, working on thousands of recording sessions and dozens of radio and television programs. He also recorded 50 albums as a leader for Command and Project 3 Records and other major labels.

Mainly self-taught, Mottola was renowned for a distinctive singing melodic tone and a rich and original harmonic technique that remain an influence for guitarists today.

"When I put out my first CD one of the first checks I got in the mail was from Tony," recalls guitarist Frank Vignola. "I said to myself, 'I can't take a check from *Tony Mottola!*' I sent the CD and returned the check with a note: 'I should send *you* a check for all the licks I stole off your records when I was learning to play.'"

For updates on the event keep an eye on Shanghai Jazz's website at www.shanghaijazz.com. 



DUET — Tony Mottola accompanying Frank Sinatra at Carnegie Hall, 1983.

ED BERGER

continued from page 1

But that’s not the way this scholar, who loves recording both the images and sounds of jazz so much that he started his own record label, Evening Star, likes to work. “I’ve been fortunate in getting to know many musicians who have allowed me to tag along and shoot at rehearsals, backstage and at recording sessions,” he told *Jersey Jazz*. “I also try to share my photos with the performers, so they don’t feel they’re just being used. If they want to post anything...on their websites, or use it for publicity, that’s fine with me.”

Berger was steered to jazz by his father, Morroe Berger, a Princeton University sociology professor and author who arranged for the jazz giant Benny Carter to become a visiting professor at the school and forged a lifelong friendship between the two families. Father and son collaborated on the most comprehensive biography ever published of a jazz musician: *Benny Carter: A Life in Music* (2 vol. set, 2nd ed., 2002, Scarecrow Press, 1360 pages).

Above everyone else, says Ed Berger, “I’m grateful to Benny Carter, who allowed me to share 35 years of his life, both personally and professionally, and opened a lot of doors for me.” He has known some of the other musicians portrayed in the exhibit for almost as long. The Chicago trumpeter and guitarist Randy Sandke and Berger became friends when the two were freshmen at Indiana University in 1966. Another close friend for many years is the trumpet and flugelhorn player Joe Wilder.

A Certain Intimacy

“There’s a certain intimacy one sees in Berger’s black-and-white recording studio shot of...Joe Wilder,” wrote Mitchell Seidel in *The Star-Ledger*. “Wilder is seen in profile at the right side of the shot, with a score set up on a music stand at the left, illuminated by a single lamp. While the light easily shows the music and Wilder’s face and horn, it falls off abruptly,



Clockwise from left:
 BENNY GOODMAN, Rehearsal, NYC, 1985
 GRACHAN MONCUR III, Newark, 2001
 ANAT COHEN, Rubin Museum, NYC, 2006
 RUBY BRAFF, Recording Session, Nola Studios, NYC, 2002



All photos © Ed Berger

surrounding him in darkness and creating the impression of a man alone with his art.”

Putting together his show, Berger said it dawned on him that “the images I prefer are those of musicians when they’re not actually playing — either just sitting and thinking or in some social setting.”

Right now he is in “a transitional stage,” doing both digital and film photography. While he prefers the qualities of film and old-fashioned, standup darkroom printing, digital is so easy and convenient, and magazines like *JazzTimes* want all their images by e-mail. So Berger may reach for his digital camera. But, he confides, “I have no plans to sell my Leicas!” JJ

[WBGO, Newark’s Public Radio station, has expressed interest in moving the show to their gallery after it closes at Rutgers on January 19. Clubs and organizations are welcome to contact eberger4@verizon.net.

— Editor]



Clockwise, from above right:
WARREN VACHÉ, JR., Sweet Basil, NYC, 1999

SCOTT ROBINSON, Highlights In Jazz,
Pace University, 2003

WYCLIFFE GORDON, Recording Session,
Nola Studios, NYC, 2003

JOE WILDER, At home, NYC, 1998

BENNY CARTER, Stein on Vine Music Store,
Los Angeles, 1999

CHRISTIAN McBRIDE,
Jazz Museum in Harlem, 2005

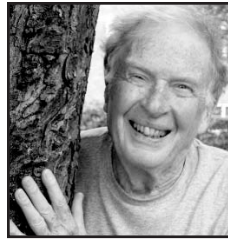


NOVEMBER IS WHEN I WRITE

the obits for January, and half the month went by with no visible recruits for the Big Band Beyond. No news reached this screen, anyway. Then that superb blues and jazz singer Ruth Brown joined the angels — followed six days later by another vocalist every reader over 50 has heard, and many a younger fan, too. Yes, Anita O'Day. I was filling this space with their career stories when more obits pinged in.

Somebody could write a thoughtful essay comparing the lives of Ms. Brown and Ms. O'Day. Both came out of poverty with the talent and "pipes" (Sinatra's word) and gutsy drive to scale the heights and tumble down but come back up again. Take Ruth Brown. "She was OKOM for some" (that snotty in-group acronym for Our Kind of Music), "a hell of a gal as well as a fine singer," wrote the veteran Philadelphia clarinetist Steve Barbone, who sent the *Times* obit to his Dixieland e-mail list. "A strong willed survivor who swung like crazy, yet never learned to read music."

I don't know if O'Day read music, but each vocalist had her own "grits and gravy" sound, instantly pegged. One was black, the other white, and both began singing in church. Both ran away from home too early, survived on the streets and carved careers that lasted 60 years. Both made stacks of hit records and had their autobiographies published. Both were in movies. Ruth Brown's talent, I think, went deeper and spread wider, embracing many straight film and stage acting roles, radio hosting, working for causes. She won her battle for fellow artists who had been cheated out of record royalties, forcing the labels to ante up millions.



■ **Ruth Brown, 78, rhythm & blues and jazz singer, actress, Portsmouth, VA, Jan. 12, 1928 – Las Vegas, NV, Nov. 17, 2006.** Ruth Brown, the best-selling black woman performer of the early 1950s, of whom it was said that R&B also stood for her name, died at 78 of complications of a heart attack and stroke following surgery. Her career spanned six decades and embraced radio, television, the Broadway and Off-Broadway stage and film. One of her movie roles was as the disc jockey Motormouth Maybelle in *Hairspray*. She won a Tony Award for her stage role in *Black and Blue*. Writing in *The New York Times*, Jon Pareles said "She could sound as if she were hurting, or joyfully lusty, or both at once. Her voice was forthright, feisty and ready for anything." Born Ruth Weston, the oldest of seven children, she debuted at age 4 when her father lifted her onto the piano at the Emmanuel African Methodist Episcopal Church in Portsmouth. Picking cotton summer times on her grandmother's Carolina farm "made me the strong woman I am," she said in 1995. At 17, she ran away from home to work with Jimmy Brown, a trumpeter, taking his name as her stage name. The marriage was not legal (he was already married), but she kept the name. Lucky Millinder hired her for his big band in Detroit in late 1946, and fired her in Washington, DC. Ever resourceful, she got a job singing at Crystal Caverns, where the Voice of America disc jockey, Willis Conover, heard her and passed the word to Atlantic Records. But her legs were so badly smashed in an auto accident on the way to New York that she stood on crutches to record her first session for Atlantic in 1949. "So Long," a blues-tinged ballad, hit the charts. Pushed to do faster-tempo tunes, she did a take of "Teardrops From My Eyes" and her voice cracked into a squeal. The producer called it "a tear." Brown's "Teardrops" hit first place on the R&B chart, and she made her voice crack on other hits.

Big Band in the Sky

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

Dozens of her singles reached the Top 10 in the 1950s. She drove a Cadillac and had affairs with musicians. She raised her children on Long Island and worked as a teacher's aide and a maid, singing club dates in the New York area and recording an album in 1968 with the Thad Jones-Mel Lewis Big Band. Though Atlantic Records was called "The House that Ruth Built," Brown reached a point where she could not afford a house telephone. Redd Foxx stepped in, inviting her to Los Angeles to play Mahalia Jackson in *Selma*, a civil rights musical. That launched a comeback that never stopped. She won a part in the sitcom *Hello, Larry* and returned to New York and other roles. She was instrumental in forcing record labels to pay back royalties to hit-record artists. Brown's recording career was renewed with *Black and Blue*. A 1989 album, *Blues on Broadway*, garnered a Grammy for best female jazz performance. She hosted Public Radio shows, and her autobiography, *Miss Rhythm* (Dutton), written with Andrew Yule, won an award for music journalism. She toured and recorded and was about to go to Alabama to make a movie when she fell ill. Brown never learned to read music. "I knew I could sing it," the *Times* quoted her. "I woke up one morning and I could sing."

■ **Anita O'Day, 87, jazz singer, Chicago, IL, Dec. 18, 1919 – Los Angeles, CA, Nov. 23, 2006.** Anita O'Day was a tough-living, gritty-voiced singer flung to fame in the Swing era with the 1941 hit record, "Let Me Off Uptown," co-featuring trumpeter Roy Eldridge with Gene Krupa and His Orchestra. It was flouting social mores then to record a duet between a white vocalist and a black musician: (*Spoken*)
 ANITA: Hey Joe!
 ROY: What d'ya mean Joe? My name's Roy!
 ANITA: Well come here Roy and get groovy. You bin uptown?



Anita O'Day.
Courtesy of Jim Eigo,
Jazz Promo Services

ROY: No I ain't bin uptown but I've bin around.

ANITA: You mean to say you ain't bin uptown?

ROY: No I ain't bin uptown, what's uptown?

The record included Eldridge's poignant, "Anita, oh Anita! Say, I feel somethin'!" followed by a riveting trumpet solo. *Down Beat* magazine crowned her "New Star of the Year" and she recorded a string of hits with the Krupa band, including "Alreet," "Kick It" and "Bolero at the Savoy." O'Day pursued her roller-coaster career with a vengeance for well over 60 years — longer than any other top vocalist in jazz. She died at 87 on Thanksgiving Day in a convalescent center. The cause was cardiac arrest after a bout of pneumonia and a longer slide into Alzheimer's disease. "She was the last of the instantly recognisable jazz divas from a group that included Ella Fitzgerald, Billie Holiday, Sarah Vaughan and Carmen McRae," critic Steve Voce wrote in *The Independent of London*. O'Day left Krupa to work with Stan Kenton in 1944–1945, recording the million-selling *And Her Tears Flowed Like Wine*. She began singing in church as a pre-teenager in Kansas City. At 14, she left home and hitchhiked to Muskegon, MI to enter a Walkathon, a round-the-clock endurance contest. She spent two years on the long-distance circuit, once walking 97 straight days, while making pocket money singing, dancing and selling pictures of herself and partner. Then a truant officer forced her to return home to Chicago and go back to school. At night she started singing in Chicago's north side taverns. Her 1981 autobiography, *High Times, Hard Times*, "described a life that included back-room abortions, a nervous breakdown, two failed marriages, jail time for drug possession and more than a decade-long addiction to heroin that nearly killed her with an overdose in 1966," wrote Voce. The *Los Angeles Times* said "She kicked her heroin habit cold turkey, although she turned to alcohol." As she went on singing into her eighties, O'Day's behavior became increasingly erratic. *Jersey Jazz* reviewer Joe Lang tells of seeing her perform at Gulliver's, a club in Lincoln Park, NJ. She took the stage to start her second set, "nodded to her piano player, and he proceeded to play an arpeggio. She immediately turned around and said rather sternly, 'Can't you play a better arpeggio than that?' He just shrugged, played another arpeggio, and she went on

with her performance as if there was never any problem." Anita O'Day leaves no immediate survivors. [See Joe Lang's remembrance on page 8. — Ed.]

■ **Sonny Cohn, 81, trumpeter, Chicago, IL, Mar. 14, 1925 – Chicago, IL, Nov. 7, 2006.** A quiet and supportive sideman who never became famous, though he was well-known to musicians and fans, George Thomas (Sonny) Cohn played first trumpet in the Count Basie Orchestra from 1960 until well after the leader died in 1980, doubling as road

manager from 1974. His often muted sound is best heard on Basie's recordings of "April in Paris" and "Li'l Darling." Inspired by Roy Eldridge and Charlie Shavers, young Cohn started at age 9 on a horn owned by his father, a postal worker. As a teenager, he played in his sister's trio, Frances and Her Rhythm Kings. "You kind of suspected he was going to be great one day," his 83-year-old sister recalled. Basie heard Cohn after he had worked off and on in Red Saunder's sextet from 1945 to 1960, and hired him. Sonny Cohn toured the world with Basie, backing music icons such as Ella Fitzgerald and Frank Sinatra.

■ **Bobby Byrne, 87, trombonist, Columbus, OH, Oct. 10, 1918 – Irvine, CA, Nov. 25, 2006.** Robert (Bobby) Byrne was a master trombonist whose 40-year career in the limelight started with his big band's breakthrough in 1941, at Frank Dailey's Meadowbrook in Cedar Grove, NJ. He died in his sleep at a hospice in Irvine, CA, a victim of advanced Alzheimer's and a stroke. Byrne worked with many leaders of the day, including the Dorsey brothers, Benny Goodman, Gene Krupa, Ray McKinley, Bobby Hackett, Freddy Slack, Peanuts Hucko, Bob Eberly, Bing Crosby and the Andrews Sisters. As a child, he went through a range of instruments before his father, a music teacher, handed him a trombone. He was a prodigy. At 16, he started with the Dorsey Brothers band and, after the brothers split, played solo trombone with Jimmy Dorsey until 1939. He arranged "Danny Boy" as the theme song for his own band, which he led from 1939–1942, hiring Don Redman as arranger for a year. Frank Dailey booked the band before its run at the Glen Island Casino in New Rochelle, NY. After he left the army in 1946, the trombonist led a short-lived big band, then freelanced in New York, fronting a Dixieland combo on the Steve Allen Show in 1953–54, later followed by an 11-year run on the Perry Como

continued on page 16

BIG BAND IN THE SKY

continued from page 15

Show. He recorded as a sideman and a leader for Enoch Light's Grand Award Records, then worked as a studio musician in many groups, including those of Cannonball Adderley, Pearl Bailey, Charlie Barnet and Lionel Hampton. Byrne turned from performance to the business world about 1970, when the Command label made him A&R director. He retired in the late 1980s. He can be heard on CD with the Dorsey brothers, Louis Armstrong and others.

■ **IN BRIEF: Jerry Sacco**, a washboard player and club manager from Connecticut who lived in Sacramento, CA, died November 11 after a two-year struggle with a brain tumor, his friend and fellow-washboarder Mike Johnson reported from Parker, CO. Sacco managed the Denver club Your Father's Mustache from about 1969–1972 and played with the STJS Street Band in Sacramento street parades.

■ **AT PRESSTIME: Don Butterfield, 83**, a renowned tuba player, composer and teacher from Clifton, NJ, died Nov. 27, 2006 in Cedar Grove. A full obituary will appear in February. □

Ella Fitzgerald will be immortalized near the end of January as the 30th honoree in the Postal Service's Black Heritage series. Fitzgerald (1917-1996) was widely known as "The First Lady of Song." Her extraordinary vocal range and flexibility, combined with her gift for pitch, rhythmic sense and flawless diction, made her one of America's most distinctive singers of jazz and popular tunes. The Ella Fitzgerald stamp image is a portrait based on a photograph taken around 1956 that captures the joy and excitement that Fitzgerald brought to music.



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Way Down Yonder in Israel

By Steve Barbone

How a last minute pick-up Dixieland band traveled to the Middle East and stole the show at a modern jazz festival.

EILAT, ISRAEL — Paul Grant (Barbone Street trumpet player) and I traveled to Eilat Israel last summer to perform with the "Ambassadors Of New Orleans" at The Red Sea Jazz Festival. Here's what happened there.

The Preservation Hall Jazz Band had been contracted to perform at the Red Sea Jazz Festival, a modern jazz festival, as a representative group from New Orleans. All the other bands booked were modern jazz groups like Gonzalo Rubalcaba, a Cuban pianist; The Mingus Dynasty, a European based band; a Russian group; a South African group and some Israeli bands. Twenty acts in all. At the last moment, PHJB cancelled, perhaps because of the Hezbollah/Israeli clash.

So Tom Wiggins, a Bay Area Californian was asked by the panicking festival producers to supply a "New Orleans Jazz Band." Tom has a New Orleans marching group, but not all are Dixieland players. He needed a trumpet and a clarinet to round out his unit and called me. I immediately suggested Paul, rushed to get my passport and off we went, Paul and I along with five musicians from the West Coast. The West Coast guys rehearsed the numbers Paul and I suggested and I was asked to handle the microphone chores. I delegated musical direction to Paul and we were set.

EILAT: The trip across was arduous. Flew from Philly to JFK, met the other guys there, then into the El Al Terminal. Surprise of surprises, as we anticipated a real hassle with all our gear, an El Al rep met us (the airline sponsored the band), rushed us ahead of about 400 people and cleared us through security in record time.

When we got to Tel Aviv, the same thing happened. An El Al special rep met us, cleared our passports and arranged a private passageway to the waiting area for our flight to Eilat, which is right across from Aqaba Jordan on the Red Sea. About 350 miles away from the Lebanon border fighting. Arrived on Sunday night. Slept till noon Monday.

THE FESTIVAL PERFORMANCES: We were booked for two one-hour-and-15-minute sets, one on Monday night and one on Wednesday. Our sound check provided an opportunity to play together for the first time and it was wonderful. We meshed well and I practiced my Hebrew phrases, which I would use to bond with the audience.

As we waited for performance time, we were stunned to learn that this was the largest venue, seating 3000 on the docks at the port with the stage facing the Red Sea and an old ferryboat tied up there. And, that it was SOLD-OUT at an average of \$35 a person, SRO on both nights. That's a gate of \$210,000 to hear Dixieland,

continued on page 32

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Cape May Plays Host to Big Easy Jazz Royalty

By Sandy Ingham

Germaine Bazzle is one of the best jazz singers you'll probably never hear... unless you get lucky in New Orleans. But a couple of thousand visitors to the Cape May Jazz Festival November 10–12 had the pleasure, as two dozen Crescent City musicians were invited for "New Orleans Comes to Cape May."

There were two main stage concerts at Convention Hall with all-star bands, plus several small-group sets at various clubs around the resort town.

Bazzle, a music teacher at a girls' prep school, regards performing as a hobby, but her senior status at school — she's 74 — entitles her to travel more now. She's blessed with a rich, flexible voice, a fondness for great old songs and the Betty Carter-like skill to take a melody apart and reassemble it in her own unique way.

She especially wowed listeners with her trumpet mimicry. Then, toward the end of a joyous ride aboard "Surrey With the Fringe On Top," she simulated a horse prancing off over the hill, clacking her tongue on the roof of her mouth while humming the melody to fade-out.

Tenor player Kidd Jordan, clarinetist Alvin Batiste and trumpeter Clyde Kerr, Jr. were the old hands fronting the all-star band accompanying Bazzle. On their own, they covered a lot of musical ground, from a traditional marching band opener to an avant garde free-for-all.

A whole different cast took the stage on opening night and also offered a wide range of New Orleans jazz. Traditionalist Michael White on clarinet traded licks with young lions Christian Scott (trumpet), Corey Henry (trombone) and Jonathan Batiste (piano). Topsy Chapman was the vocalist for "Butter and Egg Man."



Germaine Bazzle. Photos by Richard J. Skelly.

(Stephanie Jordan) closed with a blues medley that started out with *Stormy Monday*, whose old lyrics eerily foretold the horrors of the hurricane: "They call it stormy Monday, but Tuesday's just as bad. Wednesday's worse, and Thursday's oh so sad."



George Kanzler and Jeannie Bryson.

The late drummer James Black's composition "Magnolia Triangle" was the highlight, thanks to drummer Herlin Riley's compelling intro and tenor player Victor Goines's riveting variations on the serpentine melody.

Later on Friday night, Stephanie Jordan, Kidd's daughter, who was a surprise hit at the Higher Ground Katrina Relief concert at Lincoln Center a year ago, reprised the Shirley Horn anthem of hope, "Here's to Life," in a small group setting. She closed with a blues medley that started out with "Stormy Monday," whose old lyrics eerily foretold the horrors of the hurricane: "They call it stormy Monday, but Tuesday's just as bad. Wednesday's worse, and Thursday's oh so sad."

Trumpeter Maurice Brown was a Katrina evacuee who landed on his feet in New York. His quintet has three new faces, but they didn't miss a beat playing selections from his "Hip to Bop" debut CD plus a few new tunes. Brown is bound to show up on some jazz authority's "bright new stars" list someday soon.

Many of the guest artists took part in a press conference to discuss the continuing struggle to rebuild their homes, their careers, and their city. The message was clear: the American people have been exceedingly generous, but the government hasn't lived up to its promise to make New Orleans whole and safe. It's up to those who love jazz to keep helping...and to push our representatives to "make levees, not war." Several of the panelists cited the Jazz Foundation of America for having helped 1,000 or more musicians...an effort that continues.

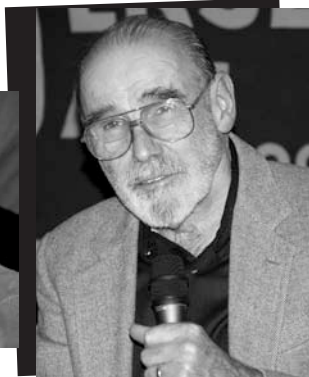
Some other festival highlights

- Kevin Mahogany's balladry as he promotes his latest CD, a tribute to Johnny Hartman. Mahogany's velvet voice has never sounded as lush.
- Singer Jeannie Bryson's set covered blues, ballads, a bossa nova and a charming duet with husband Coleman Mellett on "It's So Nice to Have a Man Around the House."

continued on page 35

NJJS November Member Meeting Jazz Club Owners Forum

By Tony Mottola *Jersey Jazz* Editor



clockwise, from top —
The Panel: Kristine Massari,
co-owner of Trumpets;
Amos Kaune, former owner of
Gulliver's; Mike Canterino, former
owner of the Half Note; Ed Polcer,
former co-owner of Condon's.

below: Judi Canterino, wife of
Mike, entertained after the panel
discussion, accompanied by
Rio Clemente on piano.

Photos by Tony Mottola.

Apparently one thing about running a jazz club hasn't changed over the past 50 years: it ain't easy.

A would-be club operator had best be ready to handle fickle audiences, sometimes mercurial musicians and the frequent financial challenges to staying afloat. It takes a love of the music to persevere and succeed in what's a tough business and it was clear that the owners on stage at Trumpets at the NJJS November Member Meeting all came to the business with an abundance of love for jazz music and its players.

When Mike Canterino decided to take over a Greenwich Village bar called "The Zombie" in 1957 he walked through the place and saw a book on an old beat-up upright piano. The book was titled *How to Read Music*. Canterino flipped it open randomly, saw the definition of a half-note, and thus a legendary club name was born.

In the beginning Canterino stumbled around in the dark — literally. The fledgling club owner sought out pianist Lenny Tristano. Tristano, who was blind, lived with his brother, also blind.

"With two blind guys in the house there were no lights on," Canterino recounted. The Tristano brothers relented to their sighted guest, turned on

the lights and they talked. Lenny was convinced to come to the Half Note and sit in. "I don't dig the piano," Tristano declared. "But I *just bought* it," Canterino protested. "I don't dig it," Tristano repeated. Luckily a renegotiation with the piano dealer soon brought the club a better instrument.

Canterino next went looking for bassist Charlie Mingus, despite being warned, "What do you wanna find him for? He's nuts." Ignoring the warning Canterino hooked up with the volatile bassist/composer who proceeded to make a celebrated 13-week stand at the club. Then Mingus told Canterino, "We gotta do poetry and jazz." So off went the Half Note owner to the Village's Cock 'n Bull coffee house.

"I walked in and said 'I need some poets' and the whole place stood up," Canterino recalled. He indulged Mingus "until Max Gordon heard about it and started doing it at the Village Vanguard and I threw the poets out."

Cornetist Ed Polcer took a methodical approach when he set out to open Condon's in 1975. "We were always committed to the (Eddie) Condon style of music so we had a focus. We walked Manhattan from the 30s to the 70s to find a location. Fifty-fourth Street was within five blocks of 40 hotels and Jimmy Ryan's was on the same block so we said let's try to recreate a 52nd Street on 54th Street."

From the beginning the club was musician friendly, with drinks at half price (\$1.25!) for musicians. "If we didn't know you, you just had to show your union card." Condon's also ran tabs for musicians. "That was dangerous," Polcer said, "we had \$10,000 on our tab when we closed in 1985."

But the policy was a plus. Ruby Braff, Bobby Hackett and Buck Clayton were seated at the bar on opening night ("that was pressure," Polcer recalled) and whenever Count Basie was in town at least half the band would stop by. Musicians loved the place. Polcer could basically book the club and tend bar at the same time.

Ten years later, after a great run, the club closed with a celebrity audience that included Benny Goodman. "I closed the gates and looked at the sun come up with no regrets," Polcer said. "It was time to move on."

Amos Kaune, who opened the beloved Gulliver's in West Paterson in the 1970s and later moved the club to Lincoln Park, is a modest and soft-spoken man. He's also a pioneer who gave jazz audiences a place to hear top-notch players at a time when there were precious few opportunities to catch live jazz in the state.

continued on page 32



An Evening of Swinging Gypsy Jazz

By Tony Mottola *Jersey Jazz Editor*

The Hopewell Valley Bistro is a rustic country restaurant that presents live jazz every Saturday in its “Starlight Room.” The room has an old-world elegance with its floral wallpaper, sconce lighting, elaborate drapes and the large brass chandelier that hangs above the stage. And the Hungarian accents on the restaurant menu lent a European air to the November 11 performance billed as “An Evening of Swinging Gypsy Jazz” by event planners Darla and Rich Tarpinian.

This band of gypsies featured Aaron Weinstein (violin), Frank Vignola (guitar) and Gary Mazzaroppi (bass), and they more than lived up to the billing in a sizzling 16-song set that paid tribute to jazz violinist Stephane Grappelli and gypsy guitar virtuoso Django Reinhardt.

If you haven’t yet heard Aaron Weinstein you can be forgiven. He’s only a few years away from having his group, The Stephane Grappelli Tribute Trio, voted the nation’s best *high school* instrumental jazz group by *Down Beat Magazine* and currently attends Berklee College of Music in Boston. *The Wall Street Journal*, no less, presented a glowing Nat Hentoff review of Mr. Weinstein’s debut CD under the title: “The Rebirth of the Hot Jazz Violin.” From what was heard at the Hopewell show, it appears the future of jazz fiddling is very bright in the hands of this young phenom.

The trio opened with a spirited romp through Cole Porter’s “Cheek to Cheek” that featured Vignola mixing chord and



THE “SWINGING GYPSIES” Gary Mazzaroppi, Aaron Weinstein and Frank Vignola in The Starlight Room. Photo by Tony Mottola.

single note lines with blue licks and trading fours with Mazzaroppi. Weinstein then introduced the band and announced, “I’ll be your concertmaster for the evening and we’re going to play all kinds of songs in the hopes you’ll like one.”

“You can’t go wrong with Duke,” our concertmaster assured us and the trio eased into a bluesy version of “Do Nothing Till You Hear from Me.” Then off to a lightning quick “Indiana” with Vignola and Weinstein trading breakneck choruses on the way to a rousing finish. Vignola plays with a slight amplification to his Benedetto guitar but has a woody, natural sound. A guitarist of prodigious technique, he’s one of the most authentic of the many disciples of the great Reinhardt.

Weinstein uses more amplification on his instrument, but he still can put one in mind of the great Joe Venuti, as he did

playing a rubato verse on “Someone to Watch Over Me.”

“Now for the country music portion of the program,” Weinstein said, adding, “as in music from other countries,” and the group launched into “Tico, Tico.” Weinstein then switched to amplified mandolin for “Paper Moon.” He strings the mandolin with four strings rather than the usual eight and the sound is reminiscent of the four-string tenor guitar. His duet here with Vignola had the sound of a Dick McDonough/Carl Kress two-guitar number. Sticking with the mandolin the trio played “Somebody Loves Me,” first in swing, then in double tempo — a tempo that kept getting ever faster as Vignola and Weinstein upped the ante as they traded dueling choruses. When Vignola passed the now frenetic tune off to Mazzaroppi, the veteran bassist cut the tempo back to swing. “I’m not crazy,” he declared.

continued on page 34



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Other Views

By Joe Lang

NJJS Music Committee Chair

I have a nice selection of non-NJJS inventory CDs to review for you this month.

■ It is always nice to kick this column off with mention of a kicking good big band. Prior to hearing **Fast Track (Jazzed Media-1023)** by **JACK CORTNER AND THE NEW YORK BIG BAND**, I was unaware of Cortner despite the fact that he had been around New York City since the mid-60s composing and arranging for musical theatre, television and commercial jingles. One of Cortner's oldest professional acquaintances, and also a long time friend, is trumpeter Marvin Stamm. When Cortner decided to record some of his arrangements with a big band comprised of first call players from the Apple, he also made the decision to use Stamm as his featured soloist. The album was recorded during the month of April in 2004, 2005 and 2006, a month when the musicians that he wanted in his band were generally in town. In addition to Stamm, he found solo space for Dave Tofani on alto and tenor sax, Jim Pugh on trombone, Bill Mays on piano and John Riley on drums. This album starts off strongly with a Stamm original, "Who's at Talkin'," and never lets up through the last note of "Lover Man." Of the other nine tracks, there are five originals by Cortner plus "Softly, As in a Morning Sunrise," "Secret Love," "On the Trail" and "Limehouse Blues." Stamm, an underrated giant on trumpet, justifies every second of solo time afforded to him. Riley really kicks the band from the most important seat in a big band. While it took Cortner three years to lay down this album, the results should guarantee enough of a clamor for more from this band to garner him the backing to record a follow up real soon. (www.JazzedMedia.com)

■ **Body & Soul (Americatone Records-20156)** is the third album by **THE FAT TUESDAY BIG BAND**, a Cleveland-based group led by tenor saxophonist Ernie Krivda. On this album they introduce vocalist Erin Kufel, who nicely complements this hard-hitting band. She neatly captures the spirit of the too rarely heard

Ellington tune "I Didn't Know About You." Drawing from arrangements by masters like Bill Holman, Billy Strayhorn, Fletcher Henderson, Jimmy Munday, Ernie Wilkins and Med Flory, as well as charts from band members Vaughn Wiester, Garney Hicks and Don Turoso, the 13-song program shows the FTBB off to great advantage. They are tight, with primary solo space taken by the exciting tenor of Krivda. It always amazes me that there are great sounding big bands like this in most major cities, and yet we rarely hear a positive word about the current state of big bands. At least the folks in Northeast Ohio have a resource for palatable big band sounds. (www.americatone.com)

■ Organist **PAT BIANCHI** recently released an interesting album titled **East Coast Roots (Jazzed Media-1022)**. Most organ trio albums that I've heard have a lot of intense and busy organ work, and often have a funk/gospel feel to them. Bianchi plays much sparer lines, often allowing guitarist Mark Whitfield to hold the spotlight with Bianchi lightly comping behind. Drummer Byron Landham is also tuned into the understatement that marks this recording. Of the eight tracks, two were recorded in a Denver club, with the remaining six done in a studio. Except for "Nobody Else But Me," the selections are jazz tunes by the likes of Bobby Hutcherson, John Coltrane, Jimmy Heath and Bill Evans. Bianchi achieves something here that I am not used to hearing, subtlety on the organ. It is different, and it is effective. (www.JazzedMedia.com)

■ How would you like to hear a recording with only a six-man sax section plus a rhythm section? If so, get a copy of **JEFF DARROHN'S T-Bird '60 (Jazzed Media-01020)**. Give it a listen before you read the liner notes or look at the credits. Then read on, and you will discover that all of the sax parts, save one baritone part on one song, have been played and overdubbed by Darrohn. The point of all this warning is that you will be amazed that all of the sax playing is the work of one man. What started out as an effort to create a demo showing off Darrohn's versatility, evolved into a marketable album. All of the 10 selections were written and arranged by Darrohn, and they are all solid tunes. A Philadelphia native, he moved to London in 2004, where he now



resides, keeps busy playing in several groups, and staying involved in jazz education. It was the move to London, and the desire to get his name around, that inspired him to undertake the initial phase of this project. We can now all benefit from his unique approach to marketing his talent. (www.JazzedMedia.com)

■ One of the surprises that we presented at last June's sanofi-aventis Jazzfest was guitarist **STEPHANE WREMBEL'S** trio. When their first set started, the crowd was not huge, but word quickly started to spread, and by the second set, the room was full. The excitement that they generated on that occasion is captured on **Barbes-Brooklyn** (no label or catalog number). The 11 selections are all penned by Wrembel, except for Mongo Santamaria's "Afro Blue" and Dizzy Gillespie's "Night in Tunisia." The trio of Wrembel, bassist Jared Engel and percussionist David Langlois is augmented for the recording by Oliver Manchon on violin, Julien Augier on drums and Eric Rodgers on guitar. Wrembel is simply one of the most amazing young guitarists to come along in recent years. His group combines the feel of the Quintet of the Hot Club of France with various elements of world music to present a unique and exciting blend that has universal appeal. These young men are developing an audience of younger listeners who are learning about the magic of jazz. This recording will help greatly to spread the word. (www.stephanewrembel.com)

■ **NATE NAJAR** is a terrific young guitarist from Florida who has developed a symbiotic musical relationship with the Washington DC-based vibraphonist/drummer Chuck Redd. Their most recent project is **I'm All Smiles (Blue Line Music - 1006)**. On this session, Najar is joined by Redd on drums, Steve Boisen on bass and Duduka da Fonseca on percussion for 10 selections "I'm All Smiles," "What Are You Doing the Rest of Your Life?," "Spring Can Really Hang You Up the Most," "House of the Rising Sun," "I Cover the Waterfront," two Jobim tunes "Samba Do Aviao" and "Inutil Passagem" and three Najar originals. One of the originals is titled "Remembering Charlie Byrd," a tribute to Najar's major influence, and a player with whom Redd frequently worked. Given this heritage, this album

continued on page 24

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OTHER VIEWS *continued from page 22*

delivers just what you would expect, subtle swing, exquisite taste and an avoidance of flashy excesses. (www.natenajar.com)

■ Ever since Charlie Byrd and Stan Getz brought the sounds of Bossa Nova to these shores, Brazilian jazz has remained a steady favorite among a significant sector of American jazz fans. One of the primary advocates for this music today is harmonica/vibraphone player **HENDRIK MEURKENS**, German-born, but of Dutch heritage, who now resides in New Jersey. His latest recorded foray into the Brazilian idiom is **New York Samba Jazz Quintet (Zoho-200701)**. For a December 2005 gig at Cecil's Jazz Club in West Orange, New Jersey, Meurkens added Jed Levy on tenor sax and flute to his regular quartet players, pianist Helio Alves, bassist Gustavo Amarante and drummer Adriano Santos. The nine tracks on this album include four Meurkens originals, four tunes by the Brazilian composers Joao Donato, Djavan and Antonio Carlos Jobim, and the Duke/Gershwin standard, "I Can't Get Started." This dynamic group explores three Brazilian idioms on this disc, Bossa Nova, Samba and Choro. The varying rhythms make for refreshing listening. Of course, given the high level of musicianship present in these players, the results are an album that grabs you right from the start and never lets your attention wane. (www.zohomusic.com)

■ Thad Jones was a composer who created music that was both challenging and accessible. **One More: The Summary — Music of Thad Jones, Vol. 2 (IPO-1011)** brings back an all-star group to explore nine tunes written by Jones plus a Jerome Richardson composition, "Groove Merchant," that Jones arranged for the big band that he co-led with Mel Lewis. The players are **BENNY GOLSON** and **JAMES MOODY** on tenor sax, **FRANK WESS** on tenor sax and flute, **EDDIE DANIELS** on tenor sax and clarinet, **JIMMY OWENS** on trumpet and flugelhorn, **JOHN MOSCA** on trombone, **HANK JONES** on piano, **RICHARD DAVIS** on bass and **KENNY WASHINGTON** on drums. It would be impossible, given the space available, to analyze each selection and list the solos on this disc. Suffice to say that Jones was a superior creator of jazz tunes, and these gentlemen play them with immense improvisational imagination. Excitement

is a word that is often used excessively, but it surely applies to this exemplary program.

■ Finding albums of Christmas music that sound fresh is not an easy task. **Snowriding (Ridge Tone Music-6244)** is the second holiday offering from Pittsburgh pianist **RICK GALLAGHER**, and, like his first, is just what the doctor ordered for those who want a Christmas album that has a jazz flavor, but still respects the source material. The album opens with one of my favorite secular Christmas selections, "Silver Bells." Others in this vein are the title tune by Gallagher, Paul McCartney's "Wonderful Christmas," and Frank Loesser's "What Are You Doing New Year's Eve?" The carols include "O Little Town of Bethlehem," "The First Noel," "Carol of the Bells," "I Saw Three Ships," "Joy to the World," "Here We Come A-Wassailing," "Caroling, Caroling" and "It Came Upon a Midnight Clear." Bassist Paul Thompson and drummer Thomas Wendt accompany Gallagher, with percussionist George Jones also present on six tracks. They have created an album that will bring an uplifting spirit to any Christmas season gathering. (www.rickgallagher.com)

■ It doesn't take very long listening to **Music Is the Magic (Sapphire-7612)** to realize that **KELLEY JOHNSON** is the real thing. This is a young lady who can sing! She does the hippest "Tea for Two" this side of the recently departed Anita O'Day, and includes the rarely heard verse. For some reason, "Moon and Sand," a haunting song penned by Alec Wilder, Morty Palitz and William Engvick, has had a renewed popularity in recent years, and Johnson's version on this disc, done with a Bossa Nova flavoring, makes others that I have heard fade from memory. Among the musicians who back her are pianists Geoff Keezer and John Hansen, trumpeter Brian Lynch and alto saxophonist Steve Wilson. This is Johnson's second album, and you can be certain that it will not be her last. (www.kelleyjohnson.com)

I don't get many albums to review by male vocalists that really catch my ear, but this time out, I have two to recommend.

■ Vocalist **MARCUS GOLDHABER** reminds me of Chet Baker, but with more warmth and a nicer feeling for the lyrics that he sings. His 12-tune



debut album, **The Moment After (Fallen Apple Records-837101207423)** is simple, straightforward and engaging. Buried in the middle of a group of standards is a surprisingly winning version of "Old Cape Cod," a song that would normally seem a bit overwhelmed by the likes of "Like Someone in Love," "Be Careful, It's My Heart," "Keepin' Out of Mischief Now," "The One I Love Belongs to Somebody Else," and "Wrap Your Troubles in Dreams." Goldhaber, who has been performing frequently in New York City, is accompanied by Jon Davis on piano, Paul Gabrielson on bass, and Kyle Strive or Will Terrill on drums. This is an encouraging first recording. (www.marcusgoldhaber.com)

■ **A Lot of Livin' to Do (Pacific Coast Jazz-121215)** also marks the recording debut of vocalist **JONATHAN PORETZ**. Poretz is an old school swinger. He is well abetted in his swinging by Noel Jewkes on several horns, Lee Bloom on piano, Pierre Josephs or Jeff Neighbor on bass, and Harold Jones or Vince Lateano on drums. There are 11 tracks with songs like "A Lot of Livin' to Do," "Then I'll be Tired of You," "Come Rain or Come Shine," "I'll Remember April," "It Never Entered My Mind," "On the Street Where You Live" and "Just One of Those Things." The tracks that most caught my ear were "My Time of Day/I've Never Been in Love Before," "This Time the Dream's on Me," "I See Your Face Before Me," and "How Insensitive," with some fine flute support from Jewkes. Poretz owes a lot to his stated influences, "Frank, Tony, Mel and Bobby," but he seems to have found the key to absorbing their lessons without resorting to slavish imitation. I believe that Poretz is, as Harry Connick has already done, finding his own individual approach to material that has been done many, many times before. Good songs bear repeating, and it is nice to have a new singer who can find some individual nuances to add to this repertoire. (www.jonathanporetz.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 shown after each review, or from a variety of other on-line sources.



Book Reviews

By Joe Lang NJJS Music Committee Chair

Alive at the Village Vanguard: My Life In and Out of Jazz Time

By Lorraine Gordon as told to Barry Singer • Hal Leonard, Milwaukee • 288 pages, illus, 2006, \$27.95

Lorraine Gordon is a Jersey Girl who developed an early love for jazz, sought out the bohemian life in New York City, married two men who were important participants on the jazz scene, became involved in radical politics, and finally assumed the role as owner of one of the most revered jazz clubs of all time, the Village Vanguard. *Alive at the Village Vanguard* is a frank and engaging account of Gordon's life to date.

She arrived on the scene on October 15, 1922 in Newark, New Jersey. In her teens, she got hooked on jazz. She and her brother Phillip would go around Newark, knocking on doors, and asking those who answered if they had any jazz records that they would like to sell. They paid 25 cents apiece for them, and acquired a respectable collection. They listened to Ralph Berton spinning jazz discs on the radio. Through a chance meeting, her brother introduced her to Berton, who became her first lover.

One night Berton took her to Jimmy Ryan's, a jazz club on the legendary 52nd Street, and he introduced Gordon to Blue Note Records founder Alfred Lion. This led to a relationship that resulted in a seven-year marriage, during which Gordon became actively involved in the record company. She began meeting many musicians, most memorably Thelonious Monk. On a personal note, I must admit that Monk is one

of my jazz heroes, and Gordon's description of her reaction to his music is one that reflects mine:

To me, he seemed firstly to be a blues pianist and a stride pianist, a jazz traditionalist, really, but with this grand, almost regal perversity. Monk's note choices seemed slightly off, yet he made each note the right choice in the end through his wild sense of harmony, his fractured sense of rhythm, and his unique sense of compositional structure — all of which were completely his own, impeccable and outrageous simultaneously... Thelonious Monk I understood. Always. Monk was a revelation. From our very first encounter, he was right in my groove.

Eventually Gordon grew restless in her relationship with Lion, and ended it.

The next phase of Gordon's life started with a chance meeting that she had with Village Vanguard founder and owner Max Gordon, in a bakery on Fire Island. She was still married to Lion, and was anxious

to get Monk booked into the Vanguard. She succeeded in convincing Gordon to hire Monk for a week, with rather dismal results.

She finally left Lion, and took off for Mexico, where she spent time as a model for artists in the town of San Miguel de Allende. Her relationship with Max Gordon was maintained by mail until she decided upon returning to New York City to divorce Alfred. She married Max as soon as it was legal to

do so. She now assumed the role of wife and mother, eventually of two daughters, as Max continued to watch over the Vanguard and the Blue Angel, an uptown nightclub that he co-owned with Herbert Jacoby.

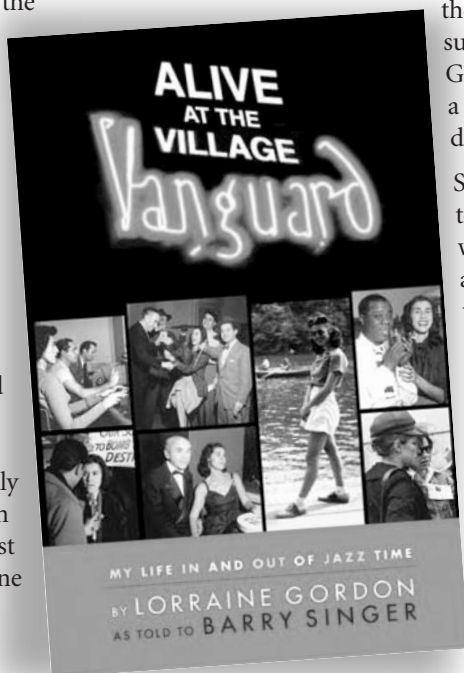
In the early 1960s, Lorraine Gordon became involved in pacifist political activities. She also had to face the financial difficulties that were arising with a dying nightclub business, the Blue Angel. Money was needed in the Gordon household, so she went to work, initially for a fashion designer, and then for a fine print dealer.

Max continued to run the Village Vanguard, but as the years passed, his health began to deteriorate, and Lorraine Gordon found herself becoming more and more involved in helping Max at his club. Max passed away in 1989, and it was time for Lorraine to get into the jazz club business full time. Her love for and knowledge of jazz, combined with the time that she spent helping Max at the club, stood her in good stead to take on the mantle of ownership of the Village Vanguard. At a time when most jazz clubs have difficulty making ends meet, the Vanguard, under her guidance, continues to carry on successfully in this difficult climate.

Lorraine Gordon has had an interesting life, and has conveyed the essence of it in this highly readable memoir. She tells her story chronologically, devoting an occasional chapter to musicians who were particularly special to her, like Monk and trumpeter Jabbo Smith. Her love for jazz is never far from the surface, except when she gets on a political tangent or discusses business activities that were unrelated to jazz. As these are essential parts of her life, their inclusion is logical, even though they may be of little interest to a reader like me, who is primarily focused on the elements of her story relating to jazz.

Blue Note Records and the Village Vanguard are two institutions that enjoy an important place in jazz history. *Alive at the Village Vanguard* gives us an insider's view of parts of their stories. It makes for fascinating reading.

continued on page 26



LANG BOOK REVIEWS *continued from page 25*

Jazz Visions: Lennie Tristano and His Legacy

By Peter Ind • Equinox, London • 214 pages, illus., \$29.95

Jazz Visions is a remarkable book about a remarkable musician. Pianist Lennie Tristano was a true jazz visionary, mentor to many great players like Lee Konitz, Warne Marsh and Sal Mosca. In this volume, Peter Ind, himself a jazz bassist who studied and played with Tristano in the 1950s, includes some biographical background on Tristano, but this book is mainly about Ind's belief that Tristano deserves greater recognition for his place in jazz history. To support this position, Ind touches upon many aspects of jazz, the techniques, history, players, politics, sociology and economics of this music, as well as placing these facets within a broader historical and sociological context.

The book is divided into three sections. The initial seven chapters are of a general nature, setting the players and music covered in the historic and sociologic context of the New York City jazz scene from the mid-1940s through the 1950s. Chapters eight through ten deal with the technical aspects of jazz improvisation. The final four chapters explore more fully the Tristano legacy, and why the recognition of his particular genius has dimmed. The last of these chapters provides a summary of the message that Ind has conveyed in the preceding chapters.

Lennie Tristano was born in Chicago on March 19, 1919. He was "poorly sighted" from birth, with his subsequent blindness a result of a childhood bout with measles. Mention of Tristano's lack of sight gave rise to some observations by Ind that are exemplary of the kind of insights that are present throughout the book.

One remarkable thing about Lennie was that he always looked at you when speaking to you. Though it was obvious that his eyes were sightless, you always felt the contact of his looking at you, as though, despite his sightlessness, a powerful energy nevertheless made contact with you.

As many blind people will tell you, sighted people often treat the blind as though they are also deaf and dumb.

Ind's attention to details like this help to create a portrait of Tristano that goes beneath the surface, helping the reader to understand the many factors that made Tristano so unique.

Starting in the mid-1940s, Lennie Tristano was recognized as an important jazz improviser. Tristano believed that improvisation was the essence of jazz. Early in his professional career, he studied the improvisations of Art Tatum, mastered many of Tatum's solos, and was content to use his replicating of the Tatum recordings as the basis for his performances. It was through a fan who came to listen to Tristano nightly that Tristano gained an important insight. This acquaintance "insisted to Lennie that he (Lennie) had not yet found himself in his music." This led him to eventually realize "that playing Art Tatum's music, though very skillful and entertaining, was not the same as developing his own skills in improvisation."

Tristano did develop into one of the supreme improvisers in jazz. In addition, he had a desire to transfer his newly acquired skills to others. He developed an approach to teaching jazz that was innovative and effective. He made his students play scales, not just as exercises, but as real music. He required his students to learn and master all musical keys. He encouraged his students to learn not only the melody of a song, but the underlying harmonic changes to the tunes. He had his students study great jazz solos, and learn to sing them before attempting to play them on their chosen instruments. Once the students understood and mastered these phases of his system, only then did Tristano feel that they were equipped with the tools necessary to develop their improvisational skills.

Other aspects of the Tristano legacy that Ind finds underappreciated are his innovations in the way jazz was played and recorded.

During a May 1949 recording session for Capitol Records, Tristano laid down two tracks, "Intuition" and "Digression," that were the first recorded free-form improvisations, predating the first Ornette Coleman free-form recordings by ten years. While Tristano's sides were historic, the label refused to release them, believing them to be of no commercial value. It was not until a New York jazz disc jockey known as Symphony Sid obtained a copy of those sides, and played them constantly on his radio show, that the demand for copies of these recordings caused Capitol to relent and release them. To this day, writings about free-form improvisation make relatively little reference to the Tristano sides, often leaving the impression that Coleman was the progenitor of this genre of jazz.

His use of multi-tracking for some of the selections on his first Atlantic album, *Tristano*, was innovative, but dismissed by many critics as trickery. When multi-tracking was used on future jazz recordings, most notably the Bill Evans album *Conversations with Myself*, these recordings were greeted with enthusiasm by most critics.

Given Tristano's standing as a player and educator, Ind explores the factors that have led to Tristano's relative obscurity, instead of his being widely remembered and revered as one of the most significant participants in the development of jazz. He attributes part of this lack of recognition to Tristano's personality, and gradual withdrawal from remaining active as a working musician. He also cites the unfair categorization of Tristano's music as cool and unemotional, and mostly played and appreciated by only white musicians. One's reaction to the early part of this statement is in the ears of the listener, but the latter portion is disputed by the facts, as musicians like Charlie Parker, Charles

continued on page 31

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 acknowledged 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), bassist **Brian Nalepka** and drummer **Kevin Dorn** join them in playing the exhilarating material that made swing music the anthem of generations. Based on previous editions, it's a potential sellout! *Select the matinee or evening performance for this special event.*

PIANO GREATS

Saturday, February 3 8 PM*

Two extremely popular pianists share the stage for the first time here, with keyboard pyrotechnics expected. Witness **Derek Smith** and **Rio Clemente** exhibiting their best stuff... and pity the poor grand piano!

And it's never too early to order tickets for the season's grand finale:

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.

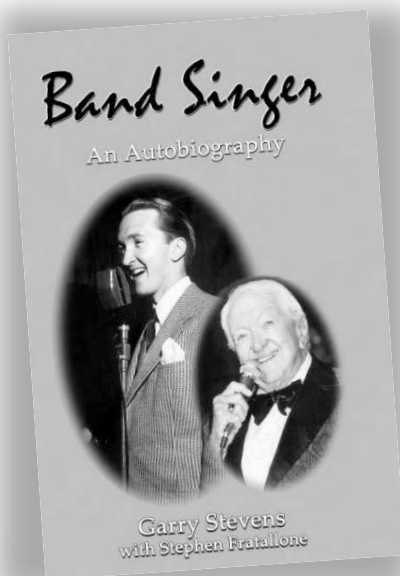
Sorry. No advance sales are possible within 48 hours of each event.

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

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benefiting the Somerset County United Way

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

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Book Review

By John R. Tumpak

Band Singer — An Autobiography

Garry Stevens with Stephen Frattalone • Bookstand Publishing (2006)

• \$15, includes shipping and handling • paperback only

• e-mail jazzconnection@hotmail.com, or log onto

Ebookstand at <http://www.ebookstand.com/books.grp/ST2002.html>

Garry Stevens was an important contributor to the glory days of the Big Band Era. From early 1941 to late 1942 he had a series

of smash hit records with the Charlie Spivak Orchestra. One of those hits, “My Devotion,” became an Era classic. As a member of the Special Services during World War II Stevens sang and played trumpet with an Army Air Corps big band up and down the West Coast entertaining troops all the way from the Pacific Northwest to the Stage Door Canteen in Hollywood. Immediately after the war he scored another classic singing “Anniversary Song” with Tex Beneke and the Glenn Miller Orchestra. Born in Los Angeles on October 21, 1916, Stevens is still actively appearing with big bands throughout Northern California and refers to himself as the oldest band singer in the business.

In his autobiography *Band Singer*, written with *Jazz Connections* internet magazine publisher Stephen Frattalone, Stevens does a masterful and entertaining job of chronicling his life’s history starting with his days as a spirited youth during the 1920s growing up in Los Angeles in the shadow of the University of Southern California. He tells how by chance in elementary school he started his music career playing a Conn 22-B trumpet and progressed through the 1930s Los Angeles jazz scene and on across the country with several big bands to radio station WTOP in Washington, DC where he launched his career as a vocalist. His time with Charlie Spivak, the Special Services, and Tex Beneke are told in absorbing detail.

I have always been interested in learning about how the lives of big band luminaries unfolded after the Era ended soon after World War II came to a close. Stevens and Frattalone do not disappoint in this regard. They interestingly describe Stevens’s move to Albany, NY, where he became a local radio and television personality during the 1950s and then segued into a highly successful business career in real estate before he and his wife Judy moved from Upstate New York to Benecia, CA, in 1999. The closing chapter provides an update on Stevens’s on-the-go retirement that includes gigs with local big bands, appearances at the annual Glenn Miller Festival in Clarinda, IA, mentoring the Benecia High School Jazz Band, enjoying his sailboat *Band Singer*, and keeping on top of his golf game.

This book is worth examining for several historical considerations. First, it documents the complete life of a major Big Band Era personality with humor and interesting personal experiences. Second, it contains close to 30 pages of rare pictures that cover the subject’s years in the music business. Third, it gives an incisive insight into both the Era itself and American popular culture. As an added feature, Stevens’s discography with Spivak and Beneke are included. It’s a good read for big band enthusiasts. **J**

John R. Tumpak is an occasional contributor to *Jersey Jazz*.

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DVD Review

By Joe Lang NJJS Music Committee Chair

Jazz Icons — Part One

Reelin' In The Years Productions has released the first nine of what promises to be a continuing series of concert DVDs featuring great jazz artists. The series is named *Jazz Icons*, with the initial release containing discs featuring Louis Armstrong, Count Basie, Quincy Jones, Buddy Rich, Dizzy Gillespie, Art Blakey, Thelonious Monk, Chet Baker and Ella Fitzgerald. I'll cover the first five of these in this review.

■ **Louis Armstrong: Live in '59 (Jazz Icons – DVWW-JILA)** presents **LOUIS ARMSTRONG AND HIS ALL-STARS** in a May 1959 concert in Belgium. It was only a month later that Armstrong suffered a heart attack in Italy that forced him to cancel the balance of his European tour. I remember seeing him at Carnegie Hall not long after he returned to performing, and he was a different man than the one who gave the robust performance captured on this DVD. When I saw him, he had not yet regained the lip and stamina that characterized his work prior to his illness, although he still had a robust sense of humor and charisma to spare. It is a real pleasure to see Armstrong and his cohorts romp through a 13-song program during which Armstrong is the ebullient presence set in so many of our minds. This version of the All-Stars included Trummy Young on trombone, Peanuts Hucko on clarinet, Billy Kyle on piano, Mort Herbert on bass, Danny Barcelona on drums and Velma Middleton on vocals. The program includes many Armstrong favorites like "When It's Sleepy Time Down South," "Basin Street Blues," "Tiger Rag," "When the Saints Go Marching In" and "La Vie En Rose." A special highlight is his duet with Young on "Now You Has Jazz," a number that he performed with Bing Crosby in the film "High Society." Middleton was a terrific singer and a real crowd pleaser as she demonstrates here with "St. Louis Blues"

and "Ko-Ko-Mo." When she got to dancing around, the crowds loved it. It's great to have a representative documentation of the kind of performance Armstrong gave during the years when many critics had dismissed him as more interested in playing to the crowds than in playing jazz. There are many moments here where Armstrong demonstrates that he was still a creative and vibrant jazz musician.

■ **DIZZY GILLESPIE** was another great trumpet player who knew how to please a crowd without compromising his creative genius. **Dizzy Gillespie: Live in '58 & '70 (Jazz Icons – DVWW-JIDG)** presents Gillespie in both small group and big band settings. The earlier set was recorded in Belgium in 1958 with a group comprised of Gillespie on trumpet and Sonny Stitt on alto and tenor saxes, backed by an all-star rhythm section of Lou Levy on piano, Ray Brown on bass and Gus Johnson on drums. They play five tunes, an understated "Blues After Dark," a very hip "On the Sunny Side of the Street," a solo showcase for Stitt's alto on "Loverman," a Gillespie solo on "Cocktails for Two," and a burning "Blues Walk" to conclude the small group session. The vocal by Gillespie, aided by Stitt, on "Sunny Side" demonstrates what a fine jazz singer Gillespie was when he chose to exercise that talent. The 1970 concert finds Gillespie in the company of the sensational Kenny Clarke/Francy Boland Big Band, an aggregation comprised of some of the best players from the United States and Europe. One cannot help but be impressed by a lineup that includes Benny Bailey, Art Farmer, Dusko Goykovich and Idrees Sulieman on trumpets; Nat Peck, Ake Persson and Erik Van Lier on trombones; Billy Mitchell, Ronnie Scott, Tony Coe, Derek Humble and Sahib Shihab in the reed section; and a rhythm section of Boland on piano, Jimmy Woode on bass, and the dual drums of Clarke and Kenny Claire. These cats can swing, and Gillespie is

very obviously delighted to be standing out in front, and getting a chance to wail with this band. Things start out rather mellow with the beautiful Gillespie composition "Con Alma." This is followed by "The Brother K," "Now Hear My Meanin'," "Manteca," "Let Me Outta Here," and the concert concludes with a frantic "Things Are Here," featuring a frenetic exchange between Gillespie and Goykovich. No matter what the setting, Gillespie's playing is satisfying, and often inspired.

■ **Quincy Jones: Live in '60 (Jazz Icons – DVWW-JIQJ)** is taken from two European concerts, one in Belgium and one in Switzerland. The story of how Quincy Jones happened to have a big band in Europe in 1960 is fascinating, but too complicated to relate here. It is related in detail in the booklet accompanying the CD. Suffice to say that Jones put together an all-star band that deserved a longer life. The personnel in Belgium was Porter Kilbert, Phil Woods, Budd Johnson, Jerome Richardson and Sahib Shihab on reeds; Benny Bailey, Leonard Johnson, Floyd Sandifer and Clark Terry on trumpets; Jimmy Cleveland, Quentin Jackson, Melba Liston and Ake Persson on trombones; Julius Watkins on French horn; Les Spann on guitar and flute; Patti Brown on piano; Buddy Catlett on bass and Joe Harris on drums. The lineup in Switzerland was the same except that Budd Johnson was gone and Roger Guerin replaced Terry on trumpet. Whatever the cast of characters, this was one hell of a band. The ensemble playing was extremely tight, and the band was stocked with great soloists. Both

concerts started with "Birth of a Band" and closed with "Big Red." In between the Belgian audience got to hear "Moanin'," "Lester Leaps In," "The Gypsy," Tickle Toe" and "Everybody's Blues," while the Swiss attendees were treated to "I Remember Clifford," "Walkin'," "Parisian Thoroughfare," "The Midnight Sun Will Never



continued on page 30

DVD REVIEW

continued from page 29

Set,” “Everybody’s Blues,” “Stockholm Sweetnin,” “My Reverie” and “Ghana.” There are lots of memorable moments here, including Terry’s flugelhorn solo on “Moanin,” Woods incredible take on “The Gypsy,” the Al Cohn arrangement of “Tickle Toe,” Benny Bailey’s evocative playing on “I Remember Clifford,” and Woods again on “The Midnight Sun Will Never Set.” This band did not last long, but while it did, it was quite special.

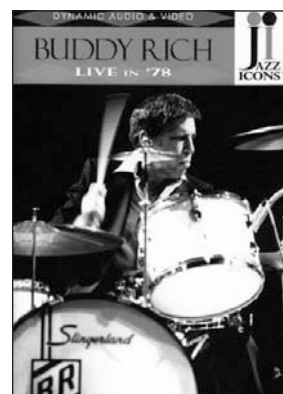
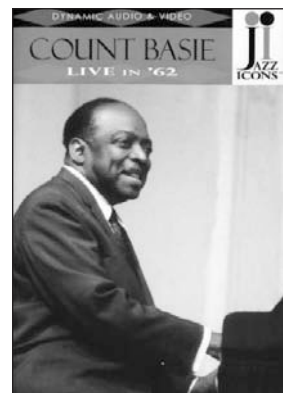
■ Intensity is the word that stayed in my mind as I watched **Buddy Rich Live in '78 (Jazz Icons – DVWWW-JIBR)**. The version of Rich’s band that he named “Killer Force” had about a two-year life that had concluded not long before this 1978 concert at the North Sea Jazz festival in Holland. The roaring spirit and many of the players from “Killer Force” were still present when the band took the stage at the NSJF. Steve Marcus was still the featured soloist on tenor and soprano saxes, as he would be right through the last performance by a Rich band. On this occasion the Buddy Rich Big Band was definitely up, and the crowd was right with them for a program comprised of “Ya Gotta Try,” “Little Train,” “Best Coast,” “Grand Concourse,” “Round Midnight,” “Birdland,” “Channel One Suite” and “Big Swing Face.” In any band that he was part of, Rich was always the center of attention. You just cannot take your eyes off him when he is on screen, even when one of his players, usually Marcus, is taking a spectacular solo. When you get to the point where Rich takes an

extended solo on “Channel One Suite,” you sit in awe, even if you have seen him before playing on this piece or “West Side Story Suite” of any of several other charts featuring Rich. You say to yourself that what he is doing is not possible, especially by someone who has had a history of heart problems. When he concludes this number, and bounces off of his stool to accept the accolades from the audience, you can sense the exhilaration that he is feeling at that moment. As the band goes out with “Big Swing Face,” there is no doubt that the players have had a terrific experience, and so has the audience. Now, anyone wise enough to grab this DVD can get a taste of what it was like that evening in Holland.

■ There is one big band that has given me more pure pleasure than any other, and that is the **COUNT BASIE ORCHESTRA**. I saw them more than any other band, and for good reason — they, along with Zoot Sims, defined for me what swinging means. **Count Basie: Live in '62 (Jazz Icons – DVWWW-JICOB)** documents an April 24, 1962 concert in Sweden by a Basie band that included Marshall Royal, Frank Wess, Eric Dixon, Frank Foster and Charlie Fowlkes on reeds; Al Aarons, Sonny Cohn, Thad Jones and Snooky Young on trumpet; Henry Coker, Quentin Jackson and Benny Powell on trombones; Freddie Green on guitar; Eddie Jones on bass; Sonny Payne on drums; and, of course, Basie on piano. From the first notes of “Easin’ It” to the obligatory closer “One O’Clock Jump,” the Basie band does what it does

best — swing. The riffs are flying, the soloists are always to the point, Green is laying down an unflinching rhythm and Basie is selectively playing just the right notes to let you know that he is in control. The vocalist at this point was Irene Reed, and she was, and still is, a fine jazz vocalist. Her contributions are “I Got Rhythm,” which she certainly does, “Backwater Blues” and “Alexander’s Ragtime Band.” The balance of the program has only one Basie standby, “Corner Pocket.” The other tunes are “You Are Too Beautiful,” featuring the tenor of Eric Dixon; a Sonny Cohn feature on “Stella By Starlight;” “Back to the Apple;” “I Needs to Be Be’ed With,” with a lot of Basie on piano and some wry commentary by Jackson on trombone; and an all-stops-out “Old Man River,” the number where Payne gets to really cut loose on his drum kit. If you missed seeing the Basie band when it was at its peak, grab this DVD, and you will probably end up jealous of those of us who were there so many times to dig these oh so swingin’ cats. For those who got to see them, you will want this disc to reinforce your memories.

Having so much wonderful music available for hearing and viewing is a gift for all jazz lovers. Each selection has an informative booklet included, with informative liner notes and some incredible images. Check out the Jazz Icons website at www.jazzicons.com for additional details about the series, and to order the DVDs. 



A "Heavyweight Bout" at NJPAC

by Sandy Ingham

The Dizzy Gillespie All-Star Big Band...

NEWARK — Back in the day, this battle of the bands at the New Jersey Performing Arts Center in Newark would have been declared a TKO before the first note sounded.

In this corner, the heavyweight champions, the Dizzy Gillespie All-Star Big Band, boasting legendary names — Moody, Heath, D’Rivera, Slide Hampton — playing beloved classics by Dizzy, Monk, Golson et al.

And the challengers, an assortment of younger cats from New Orleans, playing brand new music.

But the New Orleans Jazz Orchestra had some secret weapons for this November 25 concert. Members were raised or schooled in America’s most musical city. And their leader, Irvin Mayfield Jr., is a dynamic trumpet soloist, a captivating figure on stage, and most of all, an extraordinarily gifted composer and arranger.

Mayfield unveiled his latest work, *Rising Tide*, a suite that grew out of Katrina and that was commissioned by NJPAC and Prudential Insurance.

Though the subject is somber, and the chanting that introduced each of the three movements — “Hold That Water,” “Better Get to Higher Ground” and “High Water” — were full of foreboding — the music rushed ahead, carrying the audience along on a surging stream of sound. Brass sections shouted and saxophones moaned in familiar call-and-response patterns, while fire-breathing soloists soared above.

“It’s a Creole Thing — You Just Don’t Understand” was another brilliant piece, featuring the passionate clarinet work of Evan Christopher. The work is a synopsis of New Orleans music, evolving from a darkly liquid noirish blues to a tango to a Dixieland ensemble sound to some rollicking R & B piano licks — then back to Christopher’s unaccompanied coda.

Mayfield closed the first set playing the gospel-inspired “May His Soul Rest In

Peace,” dedicated to his father, who drowned in Katrina’s aftermath.

The gauntlet was thrown, and the Gillespie tribute band was up to the challenge, opening with a quintessential bebop tune, Tadd Dameron’s “Hot House,” and reeling off Bop 40 hits for the next two hours. Everyone shone in the solo spotlight, especially trumpeter Roy Hargrove on the nostalgic “I Remember Clifford;” altoist Antonio Hart, tenor man James Moody and the band’s singer, Roberta Gambarini. She and Moody hooked up in a scat duet on “Moody’s Moods,” a bluesy ballad, and all five trumpeters came out front and traded licks on the grand finale, “Blue and Boogie.”

What great sound NJPAC offers! Every note came across crystal clear. Mayfield called it “the best concert hall in America.” He gets no argument here. **J**

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

...meets the New Orleans Jazz Orchestra.

LANG BOOK REVIEWS

continued from page 26

Mingus and Max Roach embraced Tristano’s music.

Overall, Ind makes a convincing case for a reappraisal of Tristano’s rightful place in jazz history. He is a fine writer, a good raconteur, and a tough-minded advocate. His personal involvement with Tristano affords him an insider’s perspective that bolsters his position. The main weakness to the book is Ind’s lack of much first hand knowledge of the years of Tristano’s life that occurred after Ind permanently left New York City in 1963. Tristano died on November 18, 1978. During the years after Ind left New York, Tristano remained

active, occasionally as a player, and regularly as a teacher. It would have benefited the book and its readers for Ind to have contacted some of those who maintained an active relationship with Tristano, to better fill out these later years. It might have opened up more understanding of precisely why Tristano has faded from the consciousness of most jazz enthusiasts. *Jazz Visions* is on balance an important book, one that will hopefully rekindle an interest in and inspire greater recognition of Lennie Tristano, a true jazz master. **J**



ISRAEL

at a Modern Jazz Festival. So we didn't feel the least bit guilty about what we were costing them as a band.

We entered the venue from a side door and marched around the back to the main aisle, and up to the stage playing "Closer Walk." First dirge and then double time. The audience went nuts, came out of their seats, patted us on the back as we passed, took all sorts of pictures and even formed a small second line behind us.

We got on stage, finished the number and then I thanked the crowd in Hebrew: "Todah Rabah." "NO, NO," they shouted back in English, "thank you." So I said, "Everyone asks why we came here, aren't we afraid? I told them and now tell you that we are here because, Anachnu Ohhavim Et Chem, (which means in Hebrew 'We Love You')." Well, 3000 people came up out of their chairs with a roar and it was just a precursor of how the set went. Most of the audience was young, 17 to 35, and not at all knowledgeable about Dixieland. Yet they went crazy over us. They danced, clapped, cheered and interacted with my stage patter.

The jam sessions were even more fun. We brought girls on stage who sang songs with us. One aspiring singer even knew "Sweet Georgia Brown." We jammed with the Cuban pianist, the Russian bass player, an Israeli guitarist and a French saxophonist and had a ball. We blew the place apart getting huge crowd response where the modern groups got only polite applause. We asked the kids to come see us on Wednesday night. Some came up to us later and asked if we would bring them on stage at our second festival set.

That second set was the most exciting set I ever played, anywhere, anytime. On Monday, Tom, Paul and I did a TV interview and a radio station interview that was played Monday, Tuesday and Wednesday. So when we went downtown to see the sights, people recognized us. They pointed at us, shouted "New Orleans," giving us a thumbs-up sign.

continued from page 16

When Paul and I stopped for a beer in the shopping mall, girls came over said "New Orleans" and insisted on taking cell phone pictures of us. We drew crowds of young people there, and they promised to come see us Wednesday night.

Well, they did, and they brought their friends. Another SRO set with all these young people who formed a mosh pit in the 20-foot space between the raised bandstand and the first row. At least 300 kids, dancing, swaying, cheering for solos, cheering for songs, screaming. I spotted some of the girls we met downtown. They were dancing in the mosh pit and I said; "I see you." They laughed and replied, "We *know* you see us." It was over all too soon. We tried to exit back stage and were stunned to see hundreds of people there who wanted to talk, get a picture, get an autograph, get a hug and a kiss, etc. After about 40 minutes they started to thin out and a fan about 50 came over. She was very pretty and shyly asked, "Do you have time for an older fan?" Oh my. We talked about jazz for about 30 minutes and then I had to get the bus back to the hotel because we were leaving in an hour for Tel Aviv and then home. "Too bad," she said, "that we didn't meet Monday." Felt like Bogart in Casablanca.

The trip back was harder because of headwinds. We missed our JFK-Philly flight and took the limo back. Total door-to-door about 30 hours. But along the way in both Ben Gurion airport, and on the plane to JFK, we were recognized by people as "New Orleans." Kind of made it bearable. That was the closest thing to experiencing what Mick Jagger experiences at a performance and I have to tell you that it was wonderful. Even got a thank you note from the producers, which read in part: "Thank you for an absolutely amazing performance."

Clarinetist Steve Barbone leads the Philadelphia-based jazz band Barbone Street.

JAZZ CLUB OWNERS

continued from page 19

Amos is kind of a philosophical guy. "I had a nice run. I missed it when I sold Lincoln Park. I miss the problems, they're part of the business, they're why we like to do puzzles. Problems are not the worst thing in life. The worst thing in life is not doing anything."

At Gulliver's Amos did plenty, and for many years, brought famed players to his McBride Avenue bar. For example Zoot Sims, whom he once asked: "How can you get so drunk and play so great?"

"Easy," replied Zoot. "Practice drunk."

Of course, the sometimes unreliable jazz artist can be challenge for the club owner. Anita O'Day once told Mike Canterino: "I gotta go around the corner, I'll be back in ten minutes." Four years later O'Day called in from Bangkok.

Times and musicians have changed a bit and Ms. Massari talked about some of the present-day challenges for owners.

"Things are different today with more competition. July is dead because of so many free concerts. But musicians really work with us. 'Let's see what we can do,' they say. They want to keep things going. When Emily (Wingert) opened Trumpets there were 20 restaurants in Montclair, now there are more than 100 and you have to rethink things."

Kristine's husband, Trumpets co-owner and musician Enrico Granafei who was on the road performing, wrote in an e-mail read at the panel: "Jazz becomes more and more like a mission, and we all have to contribute to keep the music alive." He's got a point. Your old LPs, your CDs, your iPods are all well and good, but the real jazz happens when you're sitting right there in front of the players and the music gets played just for you and just that night.



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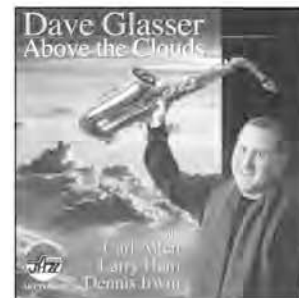


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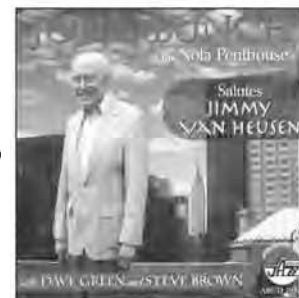


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In The Mainstream

By **Mainstream Mac** NJJS Entertainment Contributor

First, let me state that there is a legitimate question as to whether or not I should be writing about this at all! Once before, I was criticized by a colleague for praising the contents of a CD which he considered to have been pirated. He had a point. Why should the improper use of an artist's product be brought to your attention? Why should it be praised? On the other hand, should great music from long ago remain unheard? Should the living among those performers gain from having their work reviewed? I have decided to go ahead with comments about some recent releases from the Spanish label Fresh Sound Records.

How about this for a band: Mulligan, Brookmeyer, Zoot, the legendary Jon Eardley, Red Mitchell, Larry Bunker! Yes, the Gerry Mulligan Sextet. Three CDs from the mid-50s. They do many of the famous pianoless quartet tunes plus standards (FSR 417).

The Nash Brothers (Ted and Dick) got together for some beautiful small group jazz on two occasions in 1954 and 1956. One of the sessions has Jimmy Rowles on piano — *Juntos*. (FSR 2229)

Don't miss The Swingin' Nat Pierce Band on *Kansas City Memories* (FSR 2232). If you liked Basie, you will love this. Some of the players: Dick Collins, Urbie Green, Kamuca, Jack Nimitz, Freddie Green, Jo Jones, Ruby Braff, Hal McCusick, Phil Woods, plus Nat on piano.

The Seldon Powell nonet and sextet are featured on FSR 422 with many great players including Pete Mondello, Jimmy Cleveland, and Roland Hanna.

One of my favorites — Jimmy Raney is on FSR 423 *Jimmy Raney Quintet Complete Recordings 1954-1956* with Phil Woods, Bill Crow and other stars.

An early Shorty Rogers Giants band does arrangements by Shorty and Andre Previn in *In Collaboration* (FSR 2227). Among the Giants were Milt Bernhart, Bud Shank, Bob Cooper, Jimmy Giuffre, and Shelly Manne. The second half of the record features singer Betty Bennett.

Lucky Thompson Meets Oscar Pettiford (FSR 424) is mostly originals by Thompson, and he was a talented composer. Jimmy Cleveland and Hank Jones are on some tunes. John Towner Williams cut some jazz sides before going on to a career in movie music. They are excellent. Check out *Jazz Beginnings* (FSR 2228). Two CDs with several different groups. Featured are Herb Geller, Buddy Collette, Bob Enevoldsen, Frank Capp, Don Fagerquist.

All in all, very important music from a time when much great jazz was being created. Get it and listen!



SWINGING GYPSY JAZZ

continued from page 20

The set moved on through "Limehouse Blues" (with a tasty and swinging solo by Mazzaroppi), "I'll See You in My Dreams," and "Just One of Those Things." One of the evening's emotional highlights was the trio's version of Reinhardt's famed composition "Nuages," featuring Vignola's most Django-esque playing of the evening. The group went on to "Just You, Just Me," as a swinging ensemble and finished off with "Sweet Sue." The final number started at gentle pace with Weinstein playing coy little whisper squeaks on his violin and then offering a playfully plucked chorus before the group sprinted into double time and raced to fiery finish. All in all, the performance was a spirited and original re-imagining of a special jazz genre in a cozy and intimate room. The Jazz in the Starlight Room experience is worth the drive.

The series is the brainchild of local musicians Darla and Rich Tarpinian who put together a plan called the "Bistro Blueprint" in 2001 and began a partnership with Bistro owners Susie and Paul Molner to present jazz on Saturday nights. It was a blueprint for success. At first the Bistro provided a place for the Tarpinian's band — the Darla Rich Quintet — and other local jazz players to perform. But the Tarpinians soon began presenting periodic special events. Special indeed, as they've brought the likes of Harry Allen, Joe Cohn, Bucky Pizzarelli, Jerry Bruno, John Bunch, Joe Cocuzzo, Jeannie Bryson and the late Tony DiNicola to Hopewell. It's a tribute to the growing reputation of Jazz in the Starlight Room that Aaron Weinstein reached out to the Tarpinians to do an event there when planning his most recent eastern tour.



Jazz Trivia

By **O. Howie Ponder II**



Questions

1. Your friend tells you about a new CD release of Buddy Bolden recordings. What's your response?
2. Hall of Fame clarinetist Buddy DeFranco referred to it as "The greatest clarinet solo of all time." What was it?
3. By what professional names do we know the following artists?
 - a. Salvatore Massaro
 - b. Joseph Kenneth Norville, Jr.
 - c. Robert Zukowski
 - d. John Henry Muenzenberger
4. Do you remember the two jazz pianists that appeared on conservative columnist William F. Buckley's TV program "Firing Line" on January 4, 1981?
5. This young New Jersey pianist, born in 1904, had his heart set on becoming a drummer until he encountered Long Branch's Sonny Greer. Who was he?

answers on page 39

Learn to Dance with NJJS

NJJS has booked Midori Asakura and Chad Fasca to share their enthralling brand of jazz dance instruction with NJJS members and friends. Please save Saturday, January 20 from 11 AM – 4 PM for this special opportunity. We begin at 11 with two hours of Peabody basics, followed by a lunch break (bring your own or we'll provide info about local eateries), then two hours of Charleston basics. We'll have knock-out vintage dance footage to inspire you throughout the day. Peabody and Charleston can be combined easily on the dance floor. Visit <http://fasca.net/performances/video/> to see how Chad and Midori do just that, wowing crowds at national competitions (don't be intimidated — they've been doing this a long time). We're securing a space, probably in Union, NJ. Details to come. We need a head count, so please, even if you are tentative, e-mail LlobdeLL@optonline.net without delay to express interest. Fees will be \$20 per class OR all four hours of class for only \$60. Advance registration is encouraged. We may hold a second workshop on February 17, when we'll build on Peabody and Charleston skills or learn Balboa basics. All of these dance styles are authentic, stunningly hip, and a great way to enjoy the Pee Wee Stomp on March 7. Let's dance!

No dance experience is necessary. You do not need a regular dance partner to do social dancing. Leaders learn to lead, followers learn to follow, we rotate partners during every lesson, and we all dance with everybody. It's a wonderful, exhilarating arrangement. What are we waiting for?

MUSIC COMMITTEE NOTES *continued from page 8*

played with her, you had better be prepared for almost anything. She was infamous for personal habits that would have taken their toll on most people far sooner than they did with Anita. Sure, she should have retired a long time ago, but, like so many performers, she kept plugging along, even though the results in recent years were sadly inadequate.

I choose to remember the Anita who made a remarkable series of albums for Norman Granz in the 1950s and early 1960s, performances that are captured in their entirety in an out-of-print box from Mosaic Records. Some of the individual albums are still available from Verve. If you do not have any of this material, I suggest that you correct this void in your collection immediately. R.I.P Anita! **JJ**

CAPE MAY JAZZ FESTIVAL *continued from page 18*

- Edgardo Cintron's Azuca Band turned up the heat for a full afternoon of big band Latin jazz.
- A memorial service for pianist Brian Trainor, a festival stalwart since the early 1990s who died at 56 this July, included videotaped clips of his past performances, eulogies by friends and fellow musicians, and a reunion of the Festival All-Star band he put together a few years ago. Afterward, a band led a parade of second-liners out of Convention Hall; they sashayed on down Beach Drive for the afternoon festivities. It was just another instance of New Orleans coming to Cape May. **JJ**

About NJJS

The New Jersey Jazz Society is dedicated to the performance, promotion and preservation of jazz. Founded in 1972, the Society is run by a board of directors who meet monthly to conduct the business of staging our music festivals, awarding scholarships to deserving New Jersey college jazz studies students, conducting the Generations of Jazz programs in local school systems, and inducting pioneers and legends of jazz into the American Jazz Hall of Fame, among other things. The membership is comprised of jazz devotees from all parts of the state, the country and the world. The New Jersey Jazz Society is a qualified organization of the New Jersey Cultural Trust.

Visit www.njjs.org, e-mail info@njjs.org, or call the HOTLINE 1-800-303-NJJS for more information on any of our PROGRAMS AND SERVICES:

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

Member Benefits

What do you get for your \$35 dues?

- **Jersey Jazz Magazine** — a monthly magazine considered one of the best jazz society publications in the country, packed with feature articles, photos, jazz calendars, upcoming events and news about the NJ Jazz Society.
- **NEW! FREE Monthly Member Meetings** — See "Pres Sez" for updates.
- **Musical Events** — NJJS sponsors and co-produces a number of jazz events each year, ranging from intimate concerts to large dance parties and picnics. Members receive discounts on ticket prices for the Pee Wee Russell Memorial Stomp and Jazzfest. Plus there's a free concert at the Annual Meeting and occasionally other free concerts.
- **The Record Bin** — a collection of CDs, not generally found in music stores, available at reduced prices at most NJJS concerts and events and through mail order.

Join NJJS

MEMBERSHIP LEVELS

Member benefits are subject to update.

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

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



Bridgewater Jazz

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



left to right:
Dan Levinson,
Joe Midiri and
Dan Block
perform for the
THREE BENNY
OPERA in
Bridgewater
January 20...

...and Toms River
January 17.



The challenge of running a Benny Goodman tribute each year (in the case of Jazz in Bridgewater, at the anniversary of the landmark Carnegie Hall concert) is not to find new material to feature. Benny took care of that, and left us a huge legacy of both jazz and swing titles from which to choose. The material will last a lifetime and most of it is well worth preserving. The problem is how to present it in a new and different way, so that people who attended previous editions want to return to see what's happening this year.

Rising to the challenge, Jazz in Bridgewater has reached into its own past and drafted three previous leaders to assemble the program for 2007. With the whimsical title **THREE BENNY OPERA**, they're having **Dan Levinson**, **Joe Midiri** and **Dan Block** not only solo on Goodman favorites, but to do three part harmonies of the clarinet parts that Levinson has arranged. This will be the most unusual Goodman tribute ever and hopefully the most satisfying for fans.

Each artist has done at least one BENNY previously that was a sellout, or nearly so. Dan Block led what was probably the world's only Benny Goodman tribute done with an Albert system clarinet, his preferred instrument. Joe Midiri brought a septet for the matinee, followed by a sellout Big Band evening show, enticing many people to attend both. Dan Levinson led the Stan Rubin Orchestra in a faithful recreation of the entire Carnegie Hall program. These guys, individually and collectively, really know the Goodman material. And the rest of the band is first rate too. See the ad nearby.

The **THREE BENNY OPERA** on Saturday evening, January 20 will have both a matinee and an evening show. The afternoon edition is aimed at those who are uncomfortable with night driving, and will provide an alternative if the evening show, as might be expected, sells out all the available seats.

When calling in advance for tickets — strongly advised, noting the early cut-off on discounted pricing — be sure to specify matinee or evening show. Past

BENNYs have brought out many people with only a casual interest in jazz, such that an overflow has seen fans turned away at the door. Tickets cannot be cross-honored. The matinee tends to have more last minute seats.

While ordering BENNY tickets, use the opportunity to secure your seats for **PIANO GREATS** on February 3. The featured players are **Derek Smith** and **Rio Clemente**, good friends and keyboard marvels who don't play together as a rule. Perhaps some four-handed duets will see them not only on the same stage, but at the same piano! This is followed on March 17 by the **BIGGEST BIX BIRTHDAY BASH**, another annual feature, this time involving the 11-piece Dreamland Orchestra playing those challenging hot dance pieces. Only a handful of bands across the country (the Nighthawks come to mind) even attempt those difficult charts. These guys did an outstanding job with related material at the Bickford last summer.

Morris Jazz

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

Traditional jazz is considerably more popular in other parts of the country, particularly along the West Coast. Not only are the festival crowds larger (numbering in the thousands rather than hundreds), but the repertoire is more extensive. Most West Coast revival pieces are rarely played here because the arrangements are difficult at best...but fun to hear. Also the age range of musicians is greater because they nurture their young players through improvisational jazz camps and playing opportunities alongside top resident and touring pros. The result is a raft of bands and players you may never have heard about. West Coast festivals are treats worth savoring.

On very rare occasions these players find themselves in the East, and we can catch a glimpse of what the fuss is about. Monday, January 8 provides just such an opportunity, as a phenomenal trumpeter from Vancouver visits. **Bria Skönberg** is a product of several youth bands, jazz camps, scholarships and such, and now leads two bands herself, as well as regularly playing in all-star groups with top names. Over the course of a year, she appears at more than 20 festivals in North America (and even Europe), and her hot horn is heard on at least 10 CDs.



Bria Skönberg will appear in
Morristown January 8.
Photo supplied by the artist.

The influence of Louis Armstrong is obvious in her trumpet work, not the commercial Louis of his middle years but the searing Satchmo of the Hot Fives and Sevens period, not surprising since she's also still in her 20s. Her repertoire runs from the familiar Eddie Condon recordings through those tough Turk Murphy pieces, plus pop tunes of the classic period, novelties and more.

For this visit she's surrounded by top professionals, as usual. Trombonist **Jim Fryer** is organizing things. You may have caught him sitting in with

Jeff Barnhart last visit. He's a bandmate of Jeff's, involved with the Titan Hot Seven, ubiquitous at West Coast and European festivals, as well as touring with a highly regarded British band. He's now the regular trombonist with the Nighthawks too. On various reeds will be **Noel Kaletsky**, who tours with the Rent Party Revellers, the Bix Memorial band and some worthy New England groups. Local favorite **James Chirillo** (usually heard with Kenny Davern's quartets) will play guitar. Either of them is alone worth the admission. One or two others may be added by the time you read this.



Herb Gardner leads THE GREAT GROUNDHOG DAY JAM band, pictured above.

Then on Monday, January 29 is the 2007 edition of **THE GREAT GROUNDHOG DAY JAM**, an evening of music and merriment that has become an annual tradition. Trombonist (and pianist) **Herb Gardner** organizes the "Underground All-Stars" with the idea of providing hot jazz with a fun element, spontaneous enough to bring fans back again and again.

His roster is once again impressive: **Randy Reinhart** (cornet, trombone), **Dan Levinson** (selected reeds), **Bruce McNichols** (banjo, guitar), **Joe Hanchrow** (tuba, bass), **Robbie Scott** (drums) and Herb's daughter **Abbie Gardner** doing occasional vocals. Most of these you know as leaders of other groups, but in this context they play like musicians jamming after hours for their own enjoyment...except you're invited to stay and listen.

February 26, 1917 is historic in the annals of jazz, because on that date the Original Dixieland Jass Band recorded the first ever jazz 78s. Exactly 90 years later, the **Roof Garden Jass Band** will pay tribute to the ODJB and other "fabulous fives" that paved the way for this music to sweep the country. **Dan Tobias** follows on March 12 with a tribute to cornetist Jimmy McPartland on his centennial. Stride King **Neville Dickie** visits on March 19, and **Jeff Barnhart** salutes Scott Joplin on April 9.

Lots happening at the Wyeth Jazz Showcase, with these weeknight shows run as one 90-minute set starting at 8:00 PM. Tickets are just \$13 in advance (but \$15 at the door), with more favorable transaction fees now in place to encourage advance purchases and keep the lines short. If you don't know the way, call the box office and ask for their "jazz map."

Jazz For Shore

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

When Benny Goodman scheduled his now-famous Carnegie Hall concert, that in itself was groundbreaking, because jazz was generally played for dancing, not sitting and listening. Carnegie catered to the tuxedo set rather than the bobbysoxers who frequented the dances, so it was an entirely new audience for jazz and swing, and a tough one at that. But the huge room sold out, on a snowy Sunday evening no less. Jazz was legitimized and history was made.

OCC will host a "southern edition" of the **THREE BENNY OPERA**, an ambitious



Photos by Bruce Gast except as noted.

'Round Jersey

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

Benny Goodman tribute within a day of the actual Carnegie Hall anniversary. Ambitious, because it will feature not one but three top clarinetists, soloing and playing in harmony many of the favorite tunes in the Goodman repertoire. Those coming out on Wednesday, January 17 will hear **Dan Levinson**, **Joe Midiri** and **Dan Block** as the clarinet trio, backed by a stellar supporting cast.

Noted pianist **John Sheridan** (late of the Jim Cullum band) is coming up from Texas for the occasion, with vibes wizard **Paul Midiri** driving up from Delaware too. Bassist **Brian Nalepka** and drummer **Kevin Dorn** travel south from the NYC area. A solid band with exceptional credentials for Swing Era material.

The good music continues two weeks later for south Jersey audiences as **THE GREAT GROUNDHOG DAY JAM** heads their way for the first time. Having developed a cult-like following in Morristown, the same band will emerge again in Toms River on Wednesday evening, January 31. Same band, but different material is promised, so some ardent fans may wish to take in both shows.

The accent is on having fun, and the musicians play unscripted jazz peppered with casual humor as if entertaining themselves. Trombonist (and pianist) **Herb Gardner** leads the aggregation, which includes many who are often leaders themselves. **Dan Levinson** will bring his clarinet back, but also a saxophone or two. **Randy Reinhart** plays cornet and perhaps an occasional trombone solo. The Rhythm section has **Bruce McNichols** (leader of the Smith Street band) playing banjo and guitar, **Joe Hanchrow** alternating between tuba and string bass, and **Robbie Scott** (New Deal Orchestra leader) behind the drum set. **Abbie Gardner** adds a special treat with her vocals.

MidWeek Jazz seats are priced at only \$13 in advance and \$15 at the door.

It might be wise to order tickets to additional events and secure the best seats. Bassist **Jay Leonhart** follows on Wednesday, February 7, perhaps the only string bassist in jazz who does a one man show. He gave audiences here a sample when he played with Bucky Pizzarelli early in the series. Fans return again and again, loving his amusing original songs, anecdotes and "ripped from the headlines" observations that make every appearance different.

Another **BIX BLAST** is scheduled for March 21, this time larger than last year because the 11-piece **Dreamland Orchestra** is booked. They play the charts that Bix Beiderbecke struggled with (complex as they are) when he toured with Jean Goldkette. Not to be missed. **JJ**

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

Bernardsville
BERNARD'S INN

27 Mine Brook Road
908-766-0002
www.bernardsinn.com
Monday - Saturday 6:30 PM
Piano Bar

PORT CITY JAVA

55 Mine Brook Road
www.fridaynightjazzjam.com
4th Friday 7:00 PM

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 PM

Deal

AXELROD PAC
Jewish Community Center
732-531-9100 x 142
www.arthurtopilow.com

Edgewater

LA DOLCE VITA
270 Old River Rd.
201-840-9000

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 PM

Glen Rock

GLEN ROCK INN
222 Rock Road
201-445-2362
www.glenrockinn.com
Thursday 7:00 PM

Hackensack

SOLARI'S
61 River St.
201-487-1969
1st Tuesday 8:00 PM
Mickey Gravine Big Band
No cover

STONY HILL INN

231 Polifly Rd.
201-342-4085
www.stonyhillinn.com
Friday and Saturday evenings

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

Highland Park

PJ'S COFFEE
315 Raritan Avenue
732-828-2323
Sunday 1:00 PM Open Jam

Hillsborough

DAY'S INN
118 Route 206 South
908-685-9000
Thursday 7:00 PM Open Jam

Hoboken

MAXWELL'S
1039 Washington St.
201-798-0406
Every other Monday 9:00 PM
Swingadelic

SHADES

720 Monroe St.
shadesofhoboken.com
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
Some Wednesdays 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 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
www.ramapo.edu/berriecenter

Maplewood

BURGDORF CULTURAL CENTER
10 Durand St.
973-378-2133
www.artsmaplewood.org

Metuchen

CORNERSTONE
New & Pearl Streets
732-549-5306
Wednesdays & Fridays 7:30 PM

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 BICKFORD THEATRE
AT THE MORRIS MUSEUM**
5 Normandy Heights Road
973-971-3706
www.morristownmuseum.org
Some Mondays 8:00 PM

THE COMMUNITY THEATRE

100 South St.
973-539-8008

COPELAND RESTAURANT/WESTIN

GOVERNOR MORRIS HOTEL
2 Whippany Road
973-539-7300
www.copelandrestaurant.com
Sunday Seafood Jazz Brunch
Laura Hull Trio 11:00 AM

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 PM

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

Newton

BULA
134 Spring St.
973-579-7338
www.bularestaurant.com
Fridays 8:00 PM

North Arlington

UVA
602 Ridge Road
Friday 7:00 PM
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

HANSIL'S BAR AND GRILL
7 Ramapo Valley Rd.
201-337-5649

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!

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

Pine Brook MILAN
13 Hook Mountain Road
973-808-3321
www.milanrestaurant.com
Fridays 6:30 PM Stein Brothers

Plainfield CAFÉ VIVACE
1370 South Avenue
908-753-4500
www.cafevivace.com
Saturdays 7:30 PM

Princeton MCCARTER THEATRE
91 University Place
609-258-2787

MEDITERRA
29 Hulfish St.
609-252-9680
www.terramomo.com

SALT CREEK GRILLE
1 Rockingham Row, Forrestral Village
609-419-4200
www.saltcreekgrille.com

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
eightyeightsmusicvenue.com
www.88bistrojazz.com
Thursdays – Sundays 6:30 PM

Raritan MUGS PUB AND RESTAURANT
73 West Somerset Street
908-725-6691
Fridays 7:00 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 Street
201-444-3700
www.selectrestaurants.com
Thursdays Piano Jazz/Pop
Fridays/Saturdays Jazz/Pop duos

Rumson SALT CREEK GRILLE
4 Bingham Avenue
732-933-9272
www.saltcreekgrille.com

Sayreville SHOT IN THE DARK SPORTS BAR & GRILL
404 Washington Road
732-254-9710
Thursday 7:30 PM
John Bianculli

Seabright THE QUAY
280 Ocean Ave
732-741-7755
Tuesday nights Jazz Lobsters big band

Somerville VERVE RESTAURANT
18 East Main St.
908-707-8605
www.vervestyle.com
Occasional Thursdays 6:00 PM
Fridays/Saturdays 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

Tom's River OCEAN COUNTY COLLEGE FINE ARTS CENTER
College Drive
732-255-0550
www.ocean.edu/campus/fine_arts_center
Some Wednesdays

Trenton JOE'S MILL HILL SALOON
Market & Broad Streets
609-394-7222
Occasionally

Union VAN GOGH'S EAR CAFÉ
1017 Stuyvesant Ave.
908-810-1844
www.vangoghsearcafe.com
Sundays 8:00 PM
\$3 cover

Watchung WATCHUNG ARTS CENTER
18 Stirling Road
908-753-0190
www.watchungarts.org

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

Westfield NORTHSIDE TRATTORIA
16 Prospect St.
908-232-7320
www.northsidetrattoria.com
Sunday, Tuesday, Thursdays evenings

ACQUAVIVA
115 Elm St.
908-301-0700
www.acquaviva-dellefonti.com
Fridays 7:00 PM

Woodbridge JJ BITTING BREWING CO.
33 Main Street
732-634-2929
www.njbrewpubs.com
Fridays 9:30 PM

Wood Ridge MARTINI GRILL
187 Hackensack St.
201-209-3000
Wednesday through Saturday

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

We have an important new place for jazz music in New Jersey with the **Salt Creek Grille** opening in Princeton. The new jazz restaurant is in Forrestral Village just off Route 1. Salt Creek has a room for jazz that will accommodate 80. The plan is to feature different musicians from the Princeton University Jazz Department on one night each week in addition to headliners on other nights. The number is 609-419-4200.

The **Darla Rich Quartet** will appear at Fedora in Lawrenceville on January 3 at 7:00. The address is 2633 Lawrenceville Road. BYOB. **Darla Rich** is at the Hopewell Valley Bistro & Inn on January 13 and 27. NJJS honoree **Eddie Palmieri** is at the South Orange Performing Arts Center on January 25.

JAZZ TRIVIA ANSWERS

questions on page 34

1. There are no known recordings of Buddy Bolden.
2. DeFranco believed that Artie Shaw's clarinet solo on his band's recording of "Star Dust" was the greatest clarinet solo of all time.
3. a. Eddie Lang, b. Red Norvo, c. Bob Zurke, d. Johnny Mince
4. Billy Taylor and Dick Wellstood.
5. Count Basie. (I'd have given it away if I'd said "Red Bank pianist".)



laurahull vocalist

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



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

Catch Laura weekly at Salt Creek Grille in Princeton, and 88s in Rahway. For dates and times, visit LauraHull.com.

LAURA HULL • P.O. BOX 771 • MORRIS PLAINS, NEW JERSEY 07950
Phone: 973-229-4274 • www.LauraHull.com • info@laurahull.com



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