

# JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance, promotion and preservation of jazz.

Volume 35 • Issue 02

February 2007

## Born to Stomp 38th Annual Pee Wee Russell Memorial Event Set for March 4

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

They say the universe began with a bang — although some dispute the theory — but there’s no argument that the New Jersey Jazz Society started with a stomp. That big musical noise was heard at the Martinsville Inn on February 15, 1970 when the first Pee Wee Russell Memorial Stomp was presented there. Although there would be no jazz society until three years later, the Stomp was the event that led to the organization’s creation and, as society President Andrea Tyson says, “propelled the NJJS to where it is today.”

The inaugural event was the brainchild of NJJS co-founder Jack Stine, who knew and admired Russell and planned the concert to coincide with the first anniversary of the great clarinetist’s death in 1969. The 1970 show featured Chuck Slate’s Traditional Jazz Band, Kenny Davern’s Can o’ Worms and the Red Onion Jazz Band with John Bucher on cornet. The day’s guest artist was J. C. Higginbotham, Louis Armstrong’s fine trombone player.

*continued on page 22*



Pee Wee Russell at the Monterey Jazz Festival, 1963. © Ray Avery, CTSIMAGES.COM

**Pee Wee Russell  
Memorial Stomp**

MARCH 4, 2007

Birchwood Manor, Whippany

**TICKETS NOW ON SALE**

see pp. 8 & 23

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## NJJS Calendar

**Monday January 29 2007**  
Bickford/Morris see p 40

**Wednesday January 31 2007**  
Ocean County College see p 41

**Saturday February 3 2007**  
Bridgewater see ad p 35 & p 40

**Saturday February 17 2007**  
Dance Workshop (details TBA)

**Sunday February 11 2007**  
MONTHLY MEMBER MEETING  
Trumpets/Montclair see p 2 & 39

**Wednesday February 7 2007**  
Ocean County College see p 41

**Monday February 26 2007**  
Bickford/Morris see p 40

**Sunday March 4 2007**  
Pee Wee Russell Memorial Stomp  
see p 8 and ad p 23

**Monday March 12 2007**  
Bickford/Morris see p 40

**Saturday March 17 2007**  
Bridgewater see ad p 35 & p 40

**Sunday March 18 2007**  
MONTHLY MEMBER MEETING  
Trumpets/Montclair see p 2 & 39

**Monday March 19 2007**  
Bickford/Morris see p 40

**Wednesday March 21 2007**  
Ocean County College see p 41

**Monday April 9 2007**  
Bickford/Morris see p 40

**Tuesday April 10 2007**  
NJJS co-sponsor Mason Gross  
concert New Brunswick

**Monday April 16 2007**  
Bickford/Morris see p 40

**Wednesday April 18 2007**  
Ocean County College see p 41

**Sunday April 22 2007**  
MONTHLY MEMBER MEETING  
Trumpets/Montclair see p 2 & 39

**Wednesday May 16 2007**  
Ocean County College see p 41

**Sunday May 20 2007**  
MONTHLY MEMBER MEETING  
Trumpets/Montclair see p 2 & 39

**Saturday/Sunday**  
**June 9/10 2007**  
Jazzfest  
Drew Univ. Madison see p 8

**Saturday September 15 2007**  
JazzFeast  
Princeton

**Sunday September 23 2007**  
MONTHLY MEMBER MEETING  
Trumpets/Montclair see p 2 & 39



## Prez Sez

By Andrea Tyson President, NJJS

The NJJS 2006 Annual Meeting in December was a great success, highlighted by the installation of several new board members who will be introduced to you in coming issues of *Jersey Jazz*. Happily, I am remaining as president.

The music by Herb and Abbie Gardner was much fun; by the end of the day we were having a sing-along! The father and daughter act had a great rapport with the audience. Thanks to Martha and David Niu of Shanghai Jazz for their gracious hospitality.

NJJS membership has increased — always good news — and our treasury is sound.

I had the honor to present the 2006 Nick Bishop Award to Don Robertson. He is one of my strongest “Presidential Advisors,” doing so much for the society. Don maintains our membership records and *Jersey Jazz* mailing list. Because he gets membership information, he’s also the go-to guy for e-mail blasts to members and other names he’s assembled over the years. We’re now transferring Don’s *Jersey Jazz* advertising billing tasks to new board member Jackie Wetcher. We’re also in the process of transferring Don’s duties as American Jazz Hall of Fame Secretary to Frank Nissel. I could go on and on, but I’m sure you can see that Don more than deserved the award. I’m so pleased to be the President to bestow the honor upon him. Now Don and Mary have matching awards! Thanks Don for all you do — and have done — for the NJ Jazz Society.

As part of our continuing educational initiative, NJJS is reaching out to New Jersey’s colleges and universities. From time to time, you’ll be hearing about their concerts and programs. Frank Mulvaney, a member who is very interested in that scene, is now writing a

column for our journal; we thank him for his input. Check it out on page 20 in this issue. If you know of any NJ college jazz happenings, please let us know.

## Recent Doings

■ **I recently visited the American Museum of Natural History’s Starry Nights** (W 79th St. at Central Park West, NYC). They present jazz the first Friday evening of every month; in December I saw Stefon Harris. It’s an adventure, lots of fun, but get there early to get a good view. The bandstand is behind a great big meteor, so sight lines are challenged, to put it mildly. To get up close and personal, walk around until you get the view you want. Tables and chairs are set up; food and drinks can be purchased and brought back to the tables. On February 2, Arturo O’Farrill and his Ensemble will perform. If you can’t make it in for the 6:00 PM first set, listen to WBGO’s live broadcast from 7:30 – 8:30 PM.

■ **Princeton University.** Not long ago we attended a wonderful evening of student music at Princeton’s Richardson Auditorium, an acoustically wonderful room. Frank Mulvaney reviews the performance in his column. For the first time ever, Princeton University student jazz musicians will start off JazzFeast, September 15, 2007. Professor Anthony Branker will be leading this fine group of musicians. You won’t want to miss this! Thanks go to Jack Stine.

■ **Delbarton** — I thank George and Janet Allgair for inviting Elliott and me to the 7th Annual Delbarton Parents of Alumni Association “Jazz in the Mansion” concert and reception. We heard the music of Kevin Dorn, Jim Fryer, Dan Levinson, Brian Nalepka, Randy

## NJJS Bulletin Board

### 2007 Monthly Member Meetings Dates Set

**Joe Lang and the Music Committee announce** the dates for the next series of Monthly Member Meetings. See calendar at left, and Music Committee Notes on page 39 for details. These meetings are the newest benefit of NJJS membership.

For no charge at all to members, enjoy informative and entertaining programs presented just for us. Hear and meet the people who make the jazz world tick. Reasonably priced food and drink enhance the event. Enjoy meeting other members and friends during the social hour. As an added bonus, they’re a great way to

introduce friends to the New Jersey Jazz Society. For just \$10, non-members may enjoy the program, too. That \$10 goes a long way when it’s also used as a first installment on a new membership.

Join us Sunday February 11 for a great program about Sinatra!

Reinhart, Mark Shane...and the dulcet tones of Molly Ryan, a treat anytime! The room, decorated for the holidays, made us feel that the musicians were in our own living rooms. The camaraderie of the band members was evident. They really enjoy being together — on the bandstand and off.

■ **Bridgewater Vo-Tech NJJS Dinner/ Reception and Statesmen of Jazz Concert.**

December 9. A dinner reception in honor of the New Jersey Jazz Society was a real treat (no pun intended). John Graf, Somerset County United Way, arranged for an anonymous donor to pay for our dinner and John was his usual gracious self. The directors, past and present, sincerely thank John and our anonymous benefactor for their thoughtfulness. And later, the concert was grand! The Statesmen of Jazz, led by Buddy DeFranco, lived up to all our expectations — Derek Smith on piano, Rufus Reid on bass, Eddie Metz, Jr. on drums — a talented group. Bruce Gast produces wonderful shows.

■ **Dinner and Bickford Concert.** December 11 — I had dinner with Fradley Garner, Don Robertson, and our *Jersey Jazz* editors before going to hear Howard Alden and Ken Peplowski at the Bickford Theater. Fradley, our International Editor, writes the Big Band in the Sky column and feature articles, and is always a delight. We chatted up a storm over dinner. He doesn't get to visit the USA all that often, so this was fun for all of us — especially the editors who had never met Fradley before. We wish him well and hope to see him again soon.

■ **eighty eights** — We got over to eighty eights in Rahway and caught Pam Purvis and Bob Ackerman. The restaurant is well appointed, decorated with murals (by their multi-talented chef!) that reflect the venue's support of jazz. The band has a front space with large windows facing the street to highlight what's hot inside. Treat yourself to wonderful music at their attractive restaurant — and make sure to mention you read about them in JJ!

■ **The Cornerstone** — Speaking of Pam and Bob, they were also recently at The Cornerstone in Metuchen, playing to an appreciative crowd. The joint was jumpin' to their fine music. Thanks to the owners and Ronni Rose for putting together very impressive acts to entertain at the restaurant. See their ad (page 5) and schedule in JJ every month and make a visit.

■ **Steinberg Scholarship Concert** — Rio Clemente put together a star-studded evening to start a scholarship in Bill Steinberg's memory. Bill was President of NJJS a few years ago. This was the First Annual Scholarship Concert. I'm sure Marcia was pleased with all the talent on stage to honor her late husband's memory. We wish Rio well with his worthy effort.


■ **Salt Creek Grille** — Caught a couple of great Lauren Hooker sets at the Salt Creek Grille in Princeton (page 17) with Calvin Hill on bass and Michael Cochrane on piano. Very handsome restaurant with music set up in the lounge area. Live jazz always enhances the

dining experience. So, whether you go for dinner or just drinks, you will enjoy the visit more if you're seated in the lounge area fairly close to the bandstand. They're planning to have Princeton University jazz musicians appearing on a regular basis. Their commitment to the community and jazz are to be commended.

Please support our advertisers and go hear some jazz at local venues. It's all there for you in our beautiful Garden State.

**Coming Up**

■ **Pee Wee Stomp** — I'm so looking forward to this event! What a great line-up our music committee assembled. Please review the information in Joe Lang's column and order your tickets soon. We're reserving tables this year so if you have a group of 10-12, get your orders in quickly. And for you dancers, watch out — I'll be on the dance floor!

■ **And sadly** — By now I am sure you all know the very sad news that Kenny Davern passed away in December 2006. On behalf of the board and all our members, we express our sincere and heartfelt condolences to the Davern family. In a telephone conversation with Kenny's wife, Elsa, she told me that if anybody wants to make a charitable contribution in Kenny's memory, NJJS would be the charity of their choice. She knew Kenny was very comfortable at all our events and always felt at home here. There's more about Kenny on the following pages. 

**Jazz Dance Lessons  
February 17  
Save the Date**

By the time you receive this issue, NJJS will have held its first dance workshop. PLANNING IS UNDERWAY for additional workshops. The intent is to bring dance to jazz lovers who may not know how to get started on their

own. Please note: this is not stiff or stuffy ballroom, and it's not at all like any scary dance experiences you may have had in your past (high school? disco era? we won't ask!). It's fun, friendly, fluid, lively, supportive. **IMPORTANT — SINGLES WELCOME. NO PARTNER IS REQUIRED.** Classes rotate partners, and



social dancing means there are plenty of hoofers to go around. Classes now are geared toward preparing for the Pee Wee Stomp. **We need to know how to reach you with late-breaking details.** E-mail [LLobdeLL@optonline.net](mailto:LLobdeLL@optonline.net) or call 201-306-2769 to get on the list for further information. Learn more on page 39.

**Volunteers**

Like Uncle Sam, we're always looking for a few good people. Right now we have a specific need for help updating our website. 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](mailto:pres@njjs.org).



## The Mail Bag

**I'D LIKE TO HELP ORGANIZE A TRIBUTE CONCERT FOR KENNY DAVERN.** If any *Jersey Jazz* readers would be interested in helping to plan such an event, please let me know. Thank you!

Dennis Gruenling  
732-261-9541  
dennis@dennisgruenling.com

**WITH THE RECENT PASSING OF KENNY DAVERN,** a number of anecdotes have surfaced. Here's my favorite, and it's one that can be told in polite company and should surely be offered as inspiration to any aspiring young musician. My wife recalls that the incident occurred at the Watchung Arts Center; she might be right but I'll tell it my way and not apologize for an ailing memory.

The scene is the Cornerstone about 1993. Kenny was in a rare amiable mood and asked for requests. A young woman at the bar asked if he could play like Artie Shaw. We held our breath but Kenny politely ignored her and played another patron's request. After a few more selections, Kenny again asked for requests. The young woman again asked him if he could play like Artie Shaw. Kenny deliberated briefly before replying sternly, "It took me two years to learn to play like Artie Shaw — but it took me 17 years to play like me."

The lesson conveyed, he then surprised the Cornerstone regulars by playing "Begin the Beguine" — just like Artie Shaw.

Fred Schaefer  
Mendham, NJ

**THANKS SO MUCH FOR SENDING ME YOUR WONDERFUL NEWSLETTER** as a pdf file. I have already read a couple of articles, with great pleasure. The journal is beautifully designed, too!

My book, *Genre in Popular Music* (University of Chicago Press, 224 pp, with musical examples), should be out by summer. The book is concerned with questions

about why popular music genres grow, change and, in some cases, die out. The book also discusses why many music fans debate genre categories so passionately. My examples include jazz, rock and roll, country music, and even ethnic American folk music.

Some day I hope to find time to write for *Jersey Jazz*. Maybe, for starters, on this very subject!

Fabian Holt  
Copenhagen, Denmark

**ED BERGER'S PHOTOS: WORTH AN EXHIBIT.** I have just had a glimpse of the latest edition of JJ and was delighted by the works of Ed Berger. Capturing musicians off-guard like this adds an extra dimension and above all, make me want to see more of his fine art. One idea struck me: why not bring all those fine images out to a wider audience? I would love to see more of Ed Berger's work and since travelling to NYC is quite expensive, why not bring it here?

The jazz festivals would be the right place to let people admire such marvellous work and if the photographer is interested I can arrange an exhibition here at Oslo Jazz Festival in 2007.

Arne Neegaard  
Nesodden, Norway  
neegaar@online.no

[Thanks, we've forwarded your comments to Mr. Berger. — Ed.]

**AS A PHOTOGRAPHER WITH MANY YEARS IN THE MUSIC FIELD** behind me, I am happy to see that *Jersey Jazz* in its January issue has given so much space to jazz photography. I'm thinking, of course, of Fradley Garner's article on Ed Berger and his photographs. Of course I know the name Ed Berger, of (his) Benny Carter biography fame.

Since I live and work in Denmark, I have unfortunately not seen Berger's exhibit at Rutgers, but I

get a clear impression of that picture world via *Jersey Jazz*. The wonderful thing about music is that it's international. Jazz sounds and "looks" about the same all over the world.

Jan Persson  
janpersson@mail.tele.dk  
Copenhagen, Denmark

[Jan Persson is a leading Danish music photographer of international renown. We offer two examples of his work on this page. —Ed.]

**THANKS FOR THE NICE ARTICLE IN JANUARY** *Jersey Jazz* (Ed Berger's Focus on Jazz). Didn't know about Berger's photos and they look really good! Wish I were there to see them. I'm a painter and have shown in the "Women Artist" series at the Dana Library.  
Martha Nilsson Edelheit  
Svartsjö, Sweden

**I SAW THE DIZZY GILLESPIE ALL-STAR BIG BAND AT PRINCETON'S MCCARTER THEATRE** this past November 15. The music was wonderful, but the lineup was amazing. Here is a partial listing: Slide Hampton, Paquito D'Rivera, James Moody, Jimmy Heath, Antonio Hart, Roy Hargrove, Randy Brecker, Claudio Roditi, Steve Davis, Cyrus Chestnut, John Lee and Roberta Gambarini. And there were nine more talented musicians to complete the bill. This was an "All-Star" assembly that was truly made up of stars.

I am lucky enough to get to perhaps four or five live jazz events each month, but this concert was easily one of my favorites of the year. As amazing as the music was, I spent much of the time wondering how could anyone defy the laws of economics and support a band like this? Any ideas?



Jan Persson shares his photos of Tom Harrell and Diana Krall.

I'd enjoy seeing readers send in any stories they might have of musicians they've met. Here's one of mine. Mose Allison was autographing one of his early LPs for me when another fan said, "You are just as good as you were thirty years ago when that was new." Mose replied, "Well, I thought I was thirty years better."

Schaen Fox  
Lawrenceville, NJ

**I WAS GETTING READY TO SEND A CHRISTMAS CARD** to an old friend of 70 years, but before I could mail it, news came on Los Angeles radio that the jazz world had lost a legend. Jay McShann died in a Kansas City hospital that evening, December 8.

Jay was on a Greyhound bus one day in 1936 to Omaha, when the bus made a stop in Kansas City. He had time to walk the few blocks from the station to the famed Reno Club, where the Basie band held out, and ran in to a friend, bassist Bill Hadnot. Bill told Jay that KC was the place to be. It was Boss Pendergast's town — wide open 24 hours a day, populated with jazz musicians from all over the country, playing gigs at the myriad of clubs on Vine Street. Jay McShann never got back on the bus. The rest is jazz history.

I drove from my hometown, Topeka, that same year to hear Jay when he had his first steady job at Martins on the Plaza. His combo included Gus Johnson, Jr. on drums, Gene Ramey, bass and a young Charlie Parker on alto sax. Jay had heard Charlie at a club on Vine Street, but had a hard time tracking him down. When he did, Parker said he had been "woodshedding" with George E. Lee's band in the Ozarks, trying out some ideas. I thought of Parker when I was in Cannes decades later, standing in front of a billboard promoting Clint Eastwood's film *Bird*.

Bill Smith  
Palm Desert

### Comments?

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

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## Jazz Schedule for February 2007

### WEDNESDAYS

7:30 – 11:30 PM

2/7: SARAH PARTRIDGE TRIO

2/14: ~HOLIDAY~

2/21: SARAH JANE CION TRIO  
W/GERRY NIEWOOD

2/28: MAURÍCIO DE SOUZA  
TRIO

### FRIDAYS

7:30 – 11:30 PM

2/2: DAVID SCHNITTER  
QUARTET

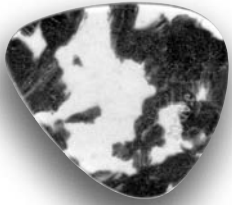
2/9: CLIFF KORMAN QUARTET  
W/ VIRGINIA MAYHEW

2/16: CLAUDIO RODITI QUINTET

2/23: HENDRIK MEURKENS  
QUARTET

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## The Editor's Pick

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

### Music Lessons

**N**ew Year's weekend I heard an interview with opera great Renee Fleming on the Leonard Lopate Show on WNYC radio.

Leonard asked about her musical education and Fleming, noting that both her parents were high school vocal music teachers, said: "I received a wonderful music education in the public schools, a fantastic education really."

Coming from an artist of her stature as one of the world's leading lyric sopranos and a fine jazz singer, that's quite an endorsement for music in public education, something that was once much valued in our society. Unfortunately it's not so much valued these days, especially by local boards of education.

A 2004 California report, *The Sound of Silence — The Unprecedented Decline of Music Education in California Public Schools*, documented a 50% decline in music programs over a five-year period. In human terms, that's a loss of one-half million music students and more than 1,000 teachers. California isn't alone. Across the nation as schools look to cut budgets, music programs often get the axe.

Ironically, at least here in New Jersey, the college jazz scene seems to be thriving these days — with vibrant jazz studies and performance programs at public and private universities all across the state. And the young musicians aren't just playing at their colleges. Some are venturing into local clubs, including at Cecil's in West Orange and Salt Creek Grille in Princeton.

NJJS member Frank Mulvaney has spent several years exploring what he calls the "little known treasures" of the college jazz world and joins *Jersey Jazz* this issue with a new column covering the scene called Jazz U. You can read Frank's first offering on page 20.

As for our elementary and high schools, the California study attributed a large portion of the dramatic decline in music education to "the high-stakes testing requirements of the federal No Child Left Behind Act." That act will be reauthorized this year. You might consider asking your members of Congress to take a look at the unfortunate consequences of the law as currently written. While we're making sure no one gets left behind, why not make sure none of our musically inclined and gifted young people are left out? **J**



**EDITOR'S NOTE:** Due to a lack of space in this issue a feature article on the late clarinetist Kenny Davern written for *Jersey Jazz* — "Kenny Davern, Man and Musician" by author Edward N. Meyer — will appear in our March edition.

#### CORRECTION

The name of bassist Jake Hanna was misspelled last issue in From the Crow's Nest.

**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:  
**March issue: January 26, 2007 • April issue: February 26, 2007**

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

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

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

**Fradley Garner** *International Editor*  
E-mail: fradgar@get2net.dk

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

**Fred McIntosh** *Entertainment Contributor*  
201-784-2182  
E-mail: derfie\_07675@yahoo.com

#### NEW JERSEY JAZZ SOCIETY OFFICERS 2007

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

**Mike Katz** *Vice President*  
973-701-0585

**Kate Casano** *Treasurer*  
732-905-9063

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

**Al Parmet** *Recording Secretary*  
908-522-1163

**Jack Stine** *President Emeritus*  
908-658-3515

**Joe Lang** *Past President*  
973-635-2761

#### DIRECTORS

Len Carlson, Carolyn Clemente, Joanne Day, Laura Hull, Mike Katz, Claudette Lanneaux, Sheilia Lenga, Bruce Lundvall, Vincent Mazzola, Fred McIntosh, Frank Mulvaney, Stan Myers, Frank Nissel, Jack Sinkway, Marcia Steinberg, Elliott Tyson, Paul White, Jackie Wetcher, Tony Mottola (Ex-officio)

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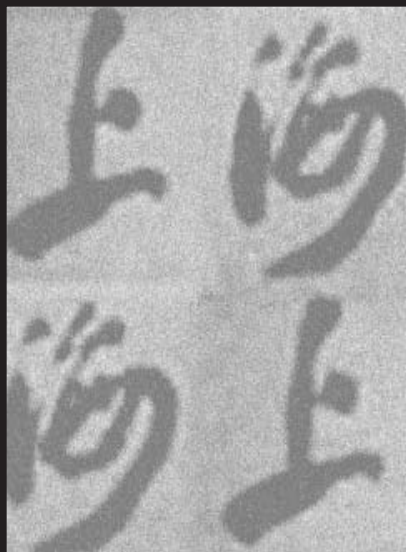
Jeff Atterton, Amos Kaune, Bob Porter

Website: [www.njjs.org](http://www.njjs.org)  
E-mail: [NewJerseyJazz@aol.com](mailto:NewJerseyJazz@aol.com)  
Hotline: 1-800-303-NJJS • (1-800-303-6557)

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

#### Comments?

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



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WORLD!!!

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

Highlights, end of January, & February 2007:

- 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  
**sun 1/28:** JUNIOR MANCE  
**thur 2/1:** VINCE GIORDANO  
**thur 2/8:** MORRIS NANTON  
**wed 2/14:** VALENTINE'S DAY WITH  
SARAH PARTRIDGE (by reservation only)  
**fri & sat**  
**2/23 & 24:** CATHERINE RUSSELL (by reservation only  
in celebration of Chinese New Year)  
**wed 2/28:** BUCKY PIZZARELLI

Wednesday and Thursday: 7:00 PM – 9:30 PM  
Friday and Saturday two seatings: 6:30 PM & 8:45 PM  
Sunday: 6:00 PM – 9:00 PM

for latest schedules and updates,  
please visit [www.shanghaijazz.com](http://www.shanghaijazz.com)

Please note: We take reservations by telephone only 973.822.2899 and not by e-mail.



## Notes from the Music Committee

By **Joe Lang** NJJS Music Committee Chair

This has been a difficult time for jazz fans, as we've lost many significant musicians during the past year. The recent loss of clarinetist Kenny Davern, coming close on the heels of the death of his long-time associate, drummer Tony DeNicola, is a severe blow to the music that sustains NJJS. Kenny appeared at NJJS events more than any other musician, having played at over 30 concerts. He was among the most popular of all musicians among the NJJS membership. I worked closely with Kenny during those years when I've done the booking for our events and he was always a pleasure to deal with, both during the booking phase, and at the festivities. As anyone who knew him can attest, he had a ready wit, albeit one that could be a bit dark at times. Most of all, however, he was a magnificent musician, one of the all-time greats on his instrument. While he was often thought of as a Dixieland player by many casual listeners, those who heard him play recognized that he was really unclassifiable when you tried to fit him into a specific style of jazz. Sure, he played a lot of old tunes, many of them staples of the trad jazz catalog, but he always brought his own perspective to these songs, one that was unique and unpredictable. We shall all greatly miss him as a player, and as a person who was totally committed to the music that he loved. He did not suffer fools gladly, but he truly appreciated those who admired his artistry. We are dedicating the 2007 Pee Wee Memorial Stomp to the memory of Kenny and Tony.

■ **The lineup for the Pee Wee Russell Memorial Stomp is all set, and things are looking up on the booking front for the sanofi-aventis Jazzfest 2007.**

The Stomp will be held on Sunday, March 4 at the Birchwood Manor in Whippany. The prices for advance sales are \$25 for NJJS members and \$30 for non-members. Tickets at the door will be \$35 for everyone. Tickets are available now: on-line

at [www.njjs.org](http://www.njjs.org); by mail from New Jersey Jazz Society, 274 Jackson Pines Road, Jackson, NJ 08527; or by phone at 1-800-303-NJJS (303-6557). For mail orders please include a \$3 processing fee unless you pay with a check and send a SASE. You can also fax your credit card order to 1-215-483-7045. To mail your tickets we must receive your order by February 23. Otherwise, tickets will be held at the door. Seating will be limited so please get your orders in early to assure yourself of a seat for the festivities.

We have four wonderful bands for the Stomp. As of now, the personnel for the groups are as follows:

### **Dick Voigt's Big Apple Jazz Band:**

*Dick Voigt (leader and piano), John Bucher (cornet), Tom Artin (trombone), Joe Licari (clarinet and soprano sax) Ken Salvo (guitar), Steve Little (drums) and Dave Hofstra (bass).*

### **Smith Street Society Jazz Band**

*Bruce McNichols (leader, banjo, soprano sax and vocals), Chicken Joe Hanchrow (tuba), Herb Gardner (trombone and vocals), Lynne McNichols (vocal) and Robbie Scott (drums).*

### **Kevin Dorn's Traditional Jazz Collective:**

*Kevin Dorn (leader and drums), Michael Hashim (alto and soprano saxes), J. Walter Hawkes (trombone and vocals), Pete Martinez (clarinet), Jesse Gelber (piano) and Doug Largent (bass).*

### **Vince Giordano's Nighthawks:**

*Vince Giordano (leader, bass, tuba, bass saxophone and vocals), Andy Stein (violin and sax), Dave Brown (trumpet), Jon-Erik Kello (trumpet), Herb Gardner (trombone), Dan Block (reeds), Mark Lopeman (reeds), Dan Levinson (reeds), Peter Yarin (piano), Mark McCarron (banjo), Rob Garcia (drums).*

This is a bounty of exciting players to keep your toes tapping and your feet dancing.

There is an ample area set aside for dancing, so bring your friends who love to get out there and swing.

We will be awarding scholarships to four deserving students who are enrolled full-time in a jazz program at a university in New Jersey. These honorees will form the core of the Youth Band that will get things off to a swinging start at noon. The other four bands will each play a 45–50 minute set commencing at 1:00 PM, and finishing at 5:00 PM. At the midway point of this part of the program, the Pee Wee Russell Awards will be presented to Vince Giordano and Amos Kaune.

There will be food and beverages available for purchase in the outer hall. We request that attendees do not bring any refreshments not purchased at the event into the ballroom. You will be asked to remove any such items from the premises. We have an agreement with the Birchwood Manor to monitor this occurrence, so please cooperate.

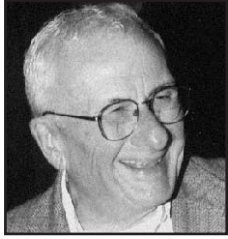
The usual assortment of great CDs will be available for purchase. We always have many titles that are not likely to be found in most retail outlets.

As plans proceed for Jazzfest, we've already booked the beginnings of a stellar lineup. So far, the bands in the tent will include **Dick Meldonian's Big Band**, the **Ken Peplowski Quintet**, the **Midiri Brothers Band** and the **Winard Harper Sextet**. The Concert Hall will be home to the **Earl May Quartet** plus a vocalist, and the **New York Samba Jazz Quintet**, led by harmonica player/vibist **Hendrik Meurkens**. In the small theatre we will have the **Bob Dorrough Trio**, vocalists **Sarah Partridge** and **Nancy Nelson**, and the **Jay Leonhart Trio** with **Joe Cohn** and **Ted Rosenthal**. Details about each group will be provided in future issues.

Changing venues is always a challenge, but we're confident that the transition to Drew

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## Remembering Kenny

By Jack Stine

NJJS President Emeritus

To me, memorable bits of writing are as important as a good jazz solo and I've stored up a pretty good stash of both over the years. On hearing a few days ago of the unexpected death of Kenny Davern, this thought, by a writer whose name I have lost, came to mind:

*Every jazz lover learns that great musicians are not replaceable. You've got to catch them when you can and be grateful for the opportunity.*

Not replaceable indeed. Who in his wildest moment could imagine a replacement for Kenny? He was one of a kind, a consummate musician, a daring jazzman, a gentleman, a good friend, a wildly funny comic, and really much more than the sum of these parts. It could be a while before members of NJJS will realize what a dominant figure in the music they love was Kenny Davern.

Kenny lived and worked in a trade where there are very few who could match his gift for invention, which is the essence of jazz. Nightly he'd play with owners of lesser talent than his who might easily slip into well worn habits of repetitious improvising, a route he never took. Camaraderie on the bandstand notwithstanding, one could easily imagine that mediocrity could be catching, but this is a virus that Kenny never caught. For even the most independent mind can be robbed of will and purpose and meaning by friendly fire. (Another bit from the stash of memorable ideas I mentioned above.) Whenever it came time for his solo, he'd soar off into some previously unsuspected place where songs store their secrets and let you hear them anew. It's something jazz can do, something great jazzmen do. Something Kenny Davern did every night.

There is a moment in Ian McEwan's latest novel *Yesterday* in which a father gives thought to his son's choice to pursue a career as a blues musician: *But is there a lifetime's satisfaction in twelve bars of three obvious chords?...when player and listener together know the route so well, the pleasure is in the deviation — the unexpected turn against the grain.* I've been thinking that any seasoned jazz lover who ever heard Kenny Davern tear into *Wild Man's Blues* know exactly what was on McEwan's mind when he wrote those lines. The unexpected turn against the grain was Kenny's stock in trade. He played it so often and so well it was his by squatter's rights. Listen to any of his solos again and you'll hear it.

So how did Kenny get that way? Plainly he had his models to get him started. We all do. His close friendship with Pee Wee Russell was well known and of long standing. Surely there are moments when you'll hear whispers of Pee Wee in his playing, but if you asked Kenny about the greatest of clarinetists, the unhesitating response would be, "Tesch...Tesch before anyone else." The reference, of course, was to the great Frank Teschemacher who, dead before his 26th birthday, forever marked the kind of jazz that became known as Chicago style with his own eccentric yet logical way of playing, like "an instant arrested in eternity," as James Huneker might have observed.

Teschemacher left very little behind for Kenny Davern to learn from. His mastery lived greatly in the recollections of those with

whom he played during his brief career, musicians like Jess Stacy, Eddie Condon, and Bud Freeman. The recorded legacy is pitifully small. According to Marty Grosz's masterful notes to the Time-Life set on Teschemacher, there are only 34 known recordings of his playing and only 26 of these were released during his lifetime. This is precious little to support a legend, but they suffice in Tesch's case and Kenny Davern seized the gauntlet to prove the point that in jazz, less is often better than more.

I wonder how many of his fans are aware of Kenny's devotion to classical music. I recall a phone call from him a number of years ago when he phoned to tell me how, on the way to a date at the Cornerstone, he happened to tune his car radio to one of the classical music stations and heard some music he had never heard before, a symphony by a composer unknown to him. It was so compelling he remained in his parked car till the end of the work, by which time the others on the gig inside were sure something terrible had happened to Kenny en route. Still knocked out by the music (it proved to be Antonin Dvorak's *8th Symphony*), Kenny just sat in the car thinking about it, playing it over in his mind.

At last he realized he'd better get inside to finish the gig, but he couldn't get over the Dvorak. Did I know any of his work, Kenny asked on the phone. Between the ride to the Cornerstone and that phone call he had characteristically done a mountain of research

Every jazz lover learns that great musicians are not replaceable. You've got to catch them when you can and be grateful for the opportunity.

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## The Teacher's Legacy *Some musicians are doubly blessed, able to perform their* *When Kenny Davern and Tony DiNicola died last year each left two legacies* *noting that the most important lessons learned weren't necessarily*

### I Remember Kenny Davern By Allan Vaché

I first heard Kenny Davern in 1970 at the very first Pee Wee Russell Stomp in Martinsville, NJ. As a young, aspiring clarinetist I was, of course, familiar with Kenny's recorded work with band-leaders like Phil Napoleon and Pee Wee Erwin. I was anxious to hear him live. Kenny was there with his own band, the Can o' Worms, with Ed Hubble on trombone and Dick Wellstood on piano. Well, Kenny was brilliant, as was the entire band.

I remember they played a few tunes by Lennon and McCartney that did not go over well with the hardcore "Trad" fans. However, I thought it was grand, and admired their willingness to try something different. As much as I enjoyed Kenny's playing that day, I didn't actually meet him until a few months later. He was playing a Sunday afternoon jazz session at Your Father's Mustache in New York with Balaban & Cats. (That club used to be Nick's in the 1930s and 1940s.) My parents, my older brother Warren and I drove into the city to hear the band. Even though I was underage (only 16) they let me in as long as I was with my parents. My dad knew Ed Polcer, who was playing cornet, and he invited dad to sit in with the band. Warren, who was 19 at the time, was also invited to play by Ed who had heard him play at the Hillside Lounge in Chester, NJ.

At Warren's urging I brought my clarinet and kept it under the table the whole time I was there. I had played in some jam sessions in New Jersey but was hardly ready to stand up with musicians of this



Allan Vaché, Kenny Davern and Warren Vaché at the Summit Jazz Party, Denver c. 1983. Photo courtesy of Allan Vaché.

caliber. When the session was over, and we were getting ready to leave, I reached under the table and grabbed my horn. I was on my way out when from behind me I heard, "Why didn't you come up and join us?" I turned to see who was talking and almost went into shock when I saw it was Kenny Davern. I was completely tongue-tied, as if I were asking a girl out on a date.

Luckily my Mom chimed in: "Oh, he's not quite ready yet Kenny, but he will be soon!"

"Well, doing it is the best way to learn," said Davern. "You're Warren's younger brother, right?"

My voice stammered: "Y-yes."

"Well, here's my card. If I can help you with anything, give me a call." I took the card and uttered a sheepish, "Thanks, Mr. Davern."

By the time I graduated from high school I had gotten the chance to hear Kenny play several times and always found him eager

to offer suggestions about my playing. The summer after I graduated Warren and I drove in to New York to see Kenny and Dick Wellstood at Michael's Pub. They had a trio with Panama Francis on drums. At intermission, Kenny and Dick invited us out to the bar for a drink. (I was 18 by then and old enough to have beer in New York — not in New Jersey, though!)

#### "Pretty Good Clarinetist"

We went out to the bar and I sat down next to Kenny, who was talking with another guy. "Allan, this is a friend of mine, and a pretty good clarinet player, Eddie Daniels."

Kenny explained to Eddie that I was just coming up and he'd been helping me out.

"Which brings me to a point," I said. "What about formal lessons?" Kenny laughed and said, "Well that's not really how I do things, but give me a call next week when you have some free time. You can come over to the house and we'll talk about it."

So, I did just that. A week later I drove down to Manasquan to start my "formal" lessons with Kenny Davern.

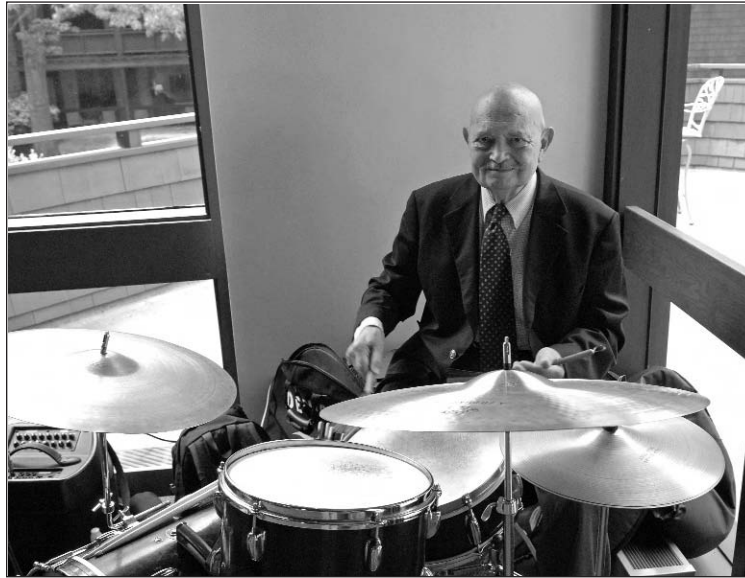
Kenny told me to make sure I had the whole afternoon and I arrived about 1:30 PM. As soon as I got there he had me take out my horn and play a little bit. He made some suggestions about my embrochure and my articulation, and gave me a couple of exercises to play. "OK," he said, "now the important part of the lesson. Put your horn away."

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art at a high level and also gifted with the teacher's desire to nurture and develop aspiring young players. — their music and their students. We're proud to present tributes to both men written by former students, about music.

## For Tony DeNicola From Mira Manickam

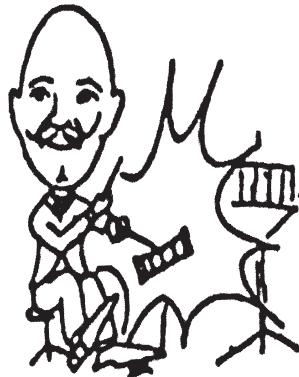
Few knew Tony DeNicola was ailing before the veteran New Jersey drummer and close colleague of the late clarinetist Kenny Davern, died suddenly September 7 following a massive heart attack. Trying to deal with the loss of her mentor, 28-year-old Mira Lee Manickam poured her heart into a eulogy. Mira, who grew up near DeNicola in Lawrenceville, studied drums with the master all through high school. Today the master of environmental sciences candidate at Yale still plays for kicks. Through a friend, Jersey Jazz got hold of Mira's manuscript. Need a drummer? E-mail [Mira\\_Manickam@yahoo.com](mailto:Mira_Manickam@yahoo.com).



Tony DeNicola and his ever-present smile. Photo by Ed Berger.

When I first met Tony DeNicola, I was 14 years old and I wanted to be a drummer — to scale the heights of untouchable, leather-jacket coolness that being a drummer meant back then. My high school had a very good jazz band, and I wanted to sit behind those drums and spark it. When I told my band instructor about this, he gave me Tony's number. "The best around," he said. I would hear this a lot. Tony was the old guard, the real deal, much respected.

It turned out that Tony lived only a few minutes from my house in Lawrenceville. On a fine summer day I walked up the block, a skinny, suntanned kid with scraped knees, circled around to the back of Tony's house and into his studio. I remember the thrill of entering that dark-paneled waiting room his students knew so well. I sat down in a chair, clutching my drumsticks, and marveled at all the signed photographs of jazz greats,



hailing "one swingin' drummer." There were even some pictures of his students playing professionally — one was a girl, and I wonder if Tony knew how encouraging that picture was to me, and maybe to other girls eager to break into the male world of jazz drumming.

Tony opened the door and greeted me with a blast of warmth. He was so kind and open — and jolly! — and I was so eager to learn. We hit it off right away. Tony listened to me play some rolls, with scrunched up shoulders and tense hands. "All right," he chuckled, "we're going to start from the beginning." I was ready. He showed me the right way to hold my drumsticks — nice and relaxed with loose wrists — and to play a roll like I wasn't strangling it.

For Tony, the world of music was chock full of wonder and joy, and for 30 minutes a week, he'd

show me around this world. He taught Latin beats the old school way — dance by dance. There was the rumba, the paso doble, the Argentine tango, the Spanish tango, the salsa, the bossa nova — each one different, each calling for a different touch. Tony would explain how the beat matched the movements of the dancers. Smiling, with eyes half closed, he would show with his hands how a dancing couple step apart, then come close, then step away again. "A real Latin band," Tony explained, "would have someone playing the *timbales*, and the *claves*, and the *cowbell*, and the *bongos*, and the *congas*" —

pausing on each of these lovely words, sounding out their melody. But when you were doing it yourself on the drumset, you had to allude to these things. I would go home and practice, doing my best to recreate old Havana in my living room. Tony taught me how to "feel" melodies in your fills. When you're trading fours [*alternating four-bar solos —Ed.*] with the clarinet, try to answer the melody as much as the rhythm, get to know the tones of your toms. This was a trick few drummers can do well, but Tony could sit down and make that drumset sing.

### Favorite moments

My favorite moments were when we would jam together. When it seemed I could competently sound out some new beat or combination but it didn't quite move, he'd play along with me on the vibes to show me how it felt. It would take a couple of minutes, but then we'd start grooving, and I could feel it — that feeling of being right

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# The American Jazz Hall of Fame Inducts Eight Artists for 2007

By Don Robertson

The American Jazz Hall of Fame (AJHOF), a joint undertaking of Rutgers University's Institute of Jazz Studies and the New Jersey Jazz Society, announces the election of eight artists for 2007. They are: Jimmy Dorsey, Herschel Evans, Locksley "Slide" Hampton, Louis Jordan, Joe Pass, Benny Powell, Wayne Shorter and Eugene "Snooky" Young. These artists bring to 234 the number of jazz musicians honored since the Hall of Fame's creation in 1983. A complete list of AJOF honorees is printed below. There is some New Jersey connection with these honorees; Pass was born in New Brunswick, Shorter was born in Newark and Hampton now lives in Maplewood.

The idea for a Jazz Hall of Fame was the brainchild of the late bassist/author Warren Vaché, Sr., one of the founders of the New Jersey Jazz Society. He proposed it to the society's directors in 1980 and the idea was quickly accepted. We have always had close ties with the Rutgers Institute for Jazz Studies (RIJS) and its Director, Dan Morgenstern, and the RIJS added their support to the effort. The first election was held in 1983 and it has been an annual event ever since.

## How Artists Are Selected

An 11-member panel of Electors makes the selection of honorees. The panel consists of three representatives from Rutgers (the Director and Assistant Director of the IJS and the Director of the Jazz Music program; respectively, Dan Morgenstern, Ed Berger and Ralph Bowen), three from the Jazz Society (the President, Vice-President and one other person; respectively, Andrea Tyson, Lou Iozzi and Stan Myers) and five distinguished "jazz world" figures, currently: bassist/author Bill Crow, jazz critic/writer George Kanzler, bassist John Lee, producer/broadcaster Bob Porter and *Star-Ledger* jazz columnist Zan Stewart. Each serves a staggered term. Others from the jazz world who have served as Electors

include multi-instrumentalist Benny Carter, record producer Milt Gabler, jazz photographer Bill Gottlieb, bassist Milt Hinton, pianist Marian McPartland, record producer Helen Oakley-Dance and singer Maxine Sullivan.

The election process has evolved over time, and might now be called a "self-generating" ballot. The Electors are first polled, by mail, to name a number of deserving artists. Most recently, they were asked to name eight living and eight deceased, with no qualification other than they aren't already in the Hall of Fame. Given the turnover in Electors and to provide a sense of continuity, each Elector is given a "reminder" list of artists who came close to election in prior years. This

is just to assure that deserving artists aren't "lost in the shuffle." The most frequently named artists from the first round are then listed on a second ballot and the Electors are instructed to choose a number of those artists to be honored. The criterion for election is to receive six or more votes from the 11 Electors. Those receiving fewer than six, but more than two votes are added to the "reminder" list for next year.

Although there is no physical site for the Hall of Fame and no formal induction ceremony, living honorees are presented with an engraved plaque when and where they can be located, usually at a performance in New York or elsewhere. **J**

Don Robertson is Secretary of the AJHOF and a former editor of *Jersey Jazz*.

## AMERICAN JAZZ HALL OF FAME INDUCTEES 1983 – 2007

Nat Adderley  
J. "Cannonball" Adderley  
Toshiko Akiyoshi  
Henry "Red" Allen  
Gene Ammons  
Lillian Hardin Armstrong  
Louis Armstrong  
Buster Bailey  
Mildred Bailey  
Chet Baker  
Danny Barker  
Charlie Barnet  
Kenny Barron  
William "Count" Basie  
Sydney Bechet  
Leon "Bix" Beiderbecke  
Louis Bellson  
R. B. "Bunny" Berigan  
Leon "Chu" Berry  
Barney Bigard  
Eubie Blake  
Art Blakey  
Jimmy Blanton  
Ruby Braff  
Bob Brookmeyer  
Clifford Brown  
Lawrence Brown  
Ray Brown  
Dave Brubeck  
Ray Bryant  
Cabell "Cab" Calloway  
Harry Carney

Betty Carter  
Benny Carter  
Ron Carter  
Al Casey  
Sid Catlett  
Paul Chambers  
A. "Doc" Cheatham  
Charlie Christian  
Kenny Clarke  
Wilbur "Buck" Clayton  
Jimmy Cobb  
Al Cohn  
Nat "King" Cole  
Wm. R. "Cozy" Cole  
Bill Coleman  
Ornette Coleman  
John Coltrane  
Eddie Condon  
Tadd Dameron  
Kenny Davern  
Miles Davis  
Wm. "Wild Bill" Davison  
B. "Buddy" DeFranco  
Paul Desmond  
Vic Dickenson  
Johnny Dodds  
Warren "Baby" Dodds  
Eric Dolphy  
Jimmy Dorsey  
Tommy Dorsey  
Eddie Durham  
George Duvivier

Harry "Sweets" Edison  
Roy Eldridge  
Edw. K. "Duke" Ellington  
George "Pee Wee" Erwin  
Bill Evans  
Gil Evans  
Herschel Evans  
Talmage "Tal" Farlow  
Art Farmer  
Maynard Ferguson  
Ella Fitzgerald  
Tommy Flanagan  
Carl Fontana  
Frank Foster  
Lawrence "Bud" Freeman  
Erroll Garner  
Stan Getz  
Terry Gibbs  
John B. "Dizzy" Gillespie  
Benny Golson  
Benny Goodman  
Dexter Gordon  
Norman Granz  
Stephane Grappelli  
Freddie Green  
Sonny Greer  
Bobby Hackett  
Bob Haggart  
Edmond Hall  
Lionel Hampton  
L. W. "Slide" Hampton

Herbie Hancock  
W. C. Handy  
Roland Hanna  
Barry Harris  
Bill Harris  
Coleman Hawkins  
Roy Haynes  
Jimmy Heath  
Percy Heath  
Fletcher Henderson  
Jon Hendricks  
Woody Herman  
J.C. Higginbotham  
Earl "Fatha" Hines  
Milt Hinton  
Johnny Hodges  
Billie Holiday  
Bill Holman  
Helen Humes  
Dick Hyman  
Milt Jackson  
Illinois Jacquet  
Ahmad Jamal  
Albert "Budd" Johnson  
James P. Johnson  
James L. "JJ" Johnson  
Elvin Jones  
Hank Jones  
Jonathan "Jo" Jones  
Quincy Jones  
Robert E. "Jonah" Jones  
Louis Jordan  
Max Kaminsky



## From the Crow's Nest

By Bill Crow

Andy Shreeves told me about an evening at the famous Newport mansion Rosecliff several years ago, playing with Vince Giordano's Nighthawks. During one number, a couple danced near the band. Something went wrong with their footwork, and the lady, with beautiful long blond hair, stumbled and fell into the saxophone section, knocking over instruments, music stands and musicians. No one was hurt, and the lady and her partner danced away across the floor. The musicians began examining their instruments as the rhythm section continued to play. Suddenly Dan Block pushed his alto into Andy's hands and ran after the couple. His clarinet was dangling from the lady's hair by the ligature screws. Fortunately, Dan caught it before it fell. □

*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.*

Wynton Kelly  
Stan Kenton  
John Kirby  
Lee Konitz  
Gene Krupa  
Donald Lambert  
Eddie Lang  
John Lewis  
Jimmie Lunceford  
Shelly Manne  
Wynton Marsalis  
Dave McKenna  
Jimmy McPartland  
Marian McPartland  
Carmen McRae  
Jay McShann  
Bubber Miley  
Charlie Mingus  
Hank Mobley  
Thelonious Monk  
Wes Montgomery  
James Moody  
Joe Mooney  
Joe Morello  
Ferd. "Jelly Roll" Morton  
Gerry Mulligan  
Ray Nance  
Joe "Tricky Sam" Nanton  
Theodore "Fats" Navarro  
Frankie Newton  
Jimmie Noone  
Kenneth "Red" Norvo  
Anita O'Day  
Joe "King" Oliver  
Melvin J. "Sy" Oliver

Edward "Kid" Ory  
Oran "Hot Lips" Page  
Charlie Parker  
Joe Pass  
Les Paul  
Oscar Peterson  
Art Pepper  
Oscar Pettiford  
Joseph "Flip" Phillips  
Bucky Pizzarelli  
Benny Powell  
Earl "Bud" Powell  
Ma Rainey  
Don Redman  
Django Reinhardt  
Bernard "Buddy" Rich  
Max Roach  
Sonny Rollins  
Frank Rosolino  
Jimmy Rowles  
Jimmy Rushing  
Chas. "Pee Wee" Russell  
Charlie Shavers  
Artie Shaw  
George Shearing  
Wayne Shorter  
Horace Silver  
John Haley "Zoot" Sims  
Arthur "Zutty" Singleton  
Bessie Smith  
H. Leroy "Stuff" Smith  
Jimmy Smith  
Willie "The Lion" Smith  
F. J. "Muggsy" Spanier  
Jess Stacy

Leroy E. "Slam" Stewart  
Rex Stewart  
Sonny Stitt  
Billy Strayhorn  
Ralph Sutton  
George "Buddy" Tate  
Art Tatum  
Billy Taylor  
Jack Teagarden  
Clark Terry  
Eli "Lucky" Thompson  
Mel Torme  
Dave Tough  
Lennie Tristano  
Frank Trumbauer  
Sarah Vaughan  
Joe Venuti  
Thomas "Fats" Waller  
William "Chick" Webb  
Ben Webster  
Dick Wellstood  
Frank Wess  
Randy Weston  
Bob Wilber  
Joe Wilder  
Chas. "Cootie" Williams  
Claude "Fiddler" Williams  
Joe Williams  
Mary Lou Williams  
Gerald Wilson  
Teddy Wilson  
Phil Woods  
Eugene "Snooky" Young  
James "Trummy" Young  
Lester Young

## Tom Lord Offers CD-ROM 7 Version of Jazz Discography

By Fradley Garner *Jersey Jazz* International Editor

**VANCOUVER:** A new version of the world's only "cross-search" music discography on CD-ROM, with a greater variety of search possibilities on a single disc, has been released by the Canadian producer, Tom Lord. Offering instant, detailed information on close to 170,000 recording sessions from 1896 to 2006, *The JAZZ Discography, version 7.0*, has nearly one million musician entries and about the same number of tune titles.

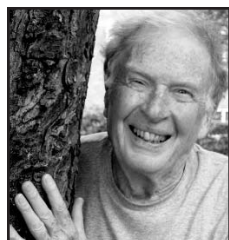
The updated version offers greater search choices as well as more raw data than the 6.0 covered earlier in *Jersey Jazz* (May 2006, page 14). You can instantly:

- Search for any musician recorded with any bandleader over the last 110 years.
- Check CD reissues of original LPs to see if they contain more tracks (songs) and make sure you are not buying an album you already own.
- Find other versions or arrangements of tunes by searching all recordings of any tune.
- Do multiple searches of up to three musicians and three tunes at the same time.

The price, \$330 including worldwide airmail delivery, may discourage the casual record collector, but serious discophiles and students of the music will find the disc indispensable. Full information and a free "tour" of the product are offered on the compiler's website, [www.lordisco.com](http://www.lordisco.com). □



**IT WAS DELIGHTFUL TO MEET** for the first time on Monday, December 11, two dear people I had been working with closely since last September. "Closely" is right, though we're still pecking and clicking an ocean and some degrees of latitude apart. Tony Mottola and his associate editor, Linda Lobdell, got a warm hug from their international editor. (Tony may have been taken aback, but okay.) The place was a Morristown area restaurant, where a quintet of NJJS'ers were convened by Don Robertson, my old buddy from eighth grade at Ridge Street School, Newark, for Reuben sandwiches and cheesecake, or whatever they ordered. Andrea Tyson was our gracious hostess. Andi I had met before, at Jazzfest. Don, whom I've always called Bill, and I played in our first band together in grade school. But the Dick Oliver Orchestra is another story. After he met my train from Manhattan, Don/Bill drove me out for a rush visit to his Brookside home. There were Mary-Adelaide, on her way out to aerobics class, and Katie, their Siamese cat who's getting on, but didn't run away. Back to the restaurant: We held a mini-business meeting before adjourning to the nearby Bickford Theatre for an evening of "Ken and Howard" — Peplowski, my favorite clarinetist, and Alden, my favorite guitarist next to Bucky. An hour and a half of standup duo joy before Don/Bill and I left the concert, so I could catch the 9:34 PM NJ Transit back to New York. Thank you, dear people all, for that Jersey recharge! Now here I sit in front of the screen in gray and drizzly Charlottenlund, Denmark, putting the final rites on the February Big Band in the Sky. Tony gave me till this morning his time to file it — and if I don't click it over the Net to Montclair right now, the new chief will have my...



## Big Band in the Sky

By Fradley Garner *Jersey Jazz* International Editor

■ **Kenny Davern, 71, clarinetist and soprano saxophonist, Huntington, NY, Jan. 7, 1935 – Sandia Park, NM, Dec. 12, 2006.** John Kenneth (Kenny) Davern, a world-class clarinetist who lived for nearly 40 years in Manasquan on the New Jersey shore, died at 71 following a heart attack at his New Mexico home. A New Orleans-rooted player at home in any genre, his liquid sound was his own. "You could pick Kenny out on a record after two or three notes — like a hot knife going through butter," his colleague and longtime friend, the trumpeter Warren Vaché said. A 35-year history in progress of the New Jersey Jazz Society revealed that Davern performed at NJJS events 30 times over the Society's lifetime and "even once before us," at the first Pee Wee Russell Stomp in 1970. "He played at every Jazzfest since 1997, except for 1999," past president Don Robertson told *Jersey Jazz*, adding: "I don't think any other musician even came close to that record." At age 11, Davern taught himself to play on an old Albert system clarinet his mother bought for \$35. He played in the school band and in a local Dixieland group with his friends. At 16, he joined the musicians' union and broke into the big time when the trumpeter Henry (Red) Allen hired the clarinetist for a job in Queens. Two years later, after touring in the reeds section of Ralph Flanagan's big band, he was hired by Jack Teagarden for his traditional jazz group. His first recording was with the trombonist in 1954. In his over half-century career, Davern also worked with Eddie Condon, Roy Eldridge, Joe Jones, his good friend the pianist Dick Wellstood and many others. His Jersey quartet included guitarist James Chirillo, bassist Greg Cohen and the late drummer, Tony DeNicola. As a leader, he made more than 30 albums. *In the Gloryland* was issued in 2003 by Elektra. [See Jack Stine's column on page 9 and Allan Vaché's remembrance on page 10. — Ed.]

■ **Tony DeNicola, 79, drummer and teacher, Pennington, NJ, Sept. 27, 1927 – Philadelphia, PA, Sept. 2, 2006.** Antonio Emedio (Tony) DeNicola, who studied piano, music theory and drums as a 12-year-old in grade school, played professionally in high school, went on to drum in Air Force bands, and later worked with the big bands of Freddy Martin, Charlie Ventura and Harry James before returning to his native New Jersey to earn a masters in music, teach and join his friend, the late Kenny Davern's small groups, died after a massive heart attack at Fox Chase Cancer Center in Philadelphia. He was 79. DeNicola taught percussion and formed jazz bands at Trenton State College from 1972 until his retirement in 1992, continuing as an adjunct professor for three more years and then teaching privately at his home studio in Lawrenceville. Praised by Davern and other professionals and students for his good taste and swing, DeNicola was honored with several prizes, including the first New Jersey "Jazz Musician of the Year" award. As a teacher, "Tony knew how to nurture, what and when to criticize, how to listen both to the playing and the person," Schaen Fox, his neighbor and friend for several decades, told *Jersey Jazz*. "He had a way of just tweaking one little thing and then everything would change." DeNicola can be heard on several 1957 live recordings with Charlie Ventura, a 1960–61 LP with Harry James, and the 1978 *Soprano Summit* with Bob Wilber and Davern. Davern's *Smiles* and *The Rhythm Men* were issued on CD by Arbors Records. His 65-1/2 minute album, *At the Mill Hill Playhouse*, with leader Davern on clarinet, James Chirillo on guitar, Greg Cohen on bass and DeNicola on drums, was released in 2003 (ARB 19296). [See Mira Lee Manickam's tribute on page 11. — Ed.]





Don Butterfield.

■ **Don Butterfield, 83, tubaist, Centralia, WA, Apr. 1, 1923 – Cedar Grove, NJ, Nov. 28, 2006.** A classically trained tuba virtuoso whose ensemble and solo work helped open the doors of jazz to an ungainly, bottom-register brass instrument, Don Keithly Butterfield died at 83 of a stroke-related illness. He was the first classically trained — at the Juilliard School — tubaist in modern jazz who also played under Leonard Bernstein. During a half-century career, Butterfield worked with Claude Thornhill, Charles Mingus, Miles Davis and Gerry Mulligan starting in the 1950s, and later with their bands and others, touring with Frank Sinatra and backing Peggy Lee, Mel Torme and Johnny Mathis. A member of the American Symphony and Radio City Music Hall orchestras, Butterfield also led his own ensemble, The Manhattan Rhythm Kings. Alice Butterfield said her husband performed in about every music club of note in New York. He taught at Montclair State and Trenton State as well as William Paterson Universities, and at the Mannes School in Manhattan. His tuba can be heard on scores of albums, movie soundtracks — including *The Godfather, Part II* and *Bullets Over Broadway* — and in television commercials from the late

1940s through the 1990s. David Demsey, coordinator of jazz studies at William Paterson University, told *The Herald News* of West Paterson that Butterfield “brought back the tuba and took the oompa out and added a melodic tone.” Bucky Pizzarelli, speaking metaphorically, said “You’ve got to be a violinist to play the tuba the way he did.” Quoted in *The Record* of Bergen County, Pizzarelli, the Saddle River guitarist who made “countless” studio recordings with the first-call tubaist, called Butterfield’s playing “beautiful” and “very delicate.”

■ **Jay McShann, 90 (?), legendary pianist, vocalist, composer, bandleader, Muskogee, OK, Jan. 12, 1916 – Kansas City, MO, Dec. 7, 2006.** James Columbus (Hootie) McShann was moving in 1936 from Oklahoma to Omaha when his bus stopped for two hours in Kansas City, the incubator of swing and modern jazz. McShann walked into a club, heard the music and, the story goes, never left. The pianist departed his adopted hometown for good Dec. 7, after a year of failing health. He had performed into 2005, although he did not enter the hospital with a respiratory illness until less than two weeks before he died. McShann denied an alleged 1909 birth date, insisting he was born in 1916. He went with an older sister to piano lessons and imitated the jazz and blues he heard on the radio. By 15, he was touring with the saxophonist Don Byas and other bands in the Southwest. The 20-year-old pianist and bandleader quickly put down roots in Kansas City, a hothouse of jazz with budding African-American legends like Bill “Count” Basie, “the kid from Red Bank;” Lester Young; Mary Lou Williams; Big Joe Turner; Earl “Fatha” Hines; the boogie-woogie pianist Pete Johnson; and an alto saxophonist later dubbed “Bird.” Legend has it that McShann was walking past a Kansas City club in

1937 when he heard the 17-year-old Charlie Parker. In the reeds section of McShann’s band, Parker cut his first records in the early 1940s, with flurries of notes and phrasing that presaged bebop. McShann’s bands were rated on par with those of Basie and Andy Kirk. Sidemen included the bassist Gene Ramey, drummer Gus Johnson and saxophonist Jimmy Forrest, who wrote “Night Train.” McShann recorded scores of albums over his more than 70-year career, continuing to perform well into the 21st century. The pianist was an eager advocate of his musical roots. “You’d just have some people sitting around, and you’d hear some cat play, and somebody would say, ‘This cat, he sounds like he’s from Kansas City;’” the Associated Press quoted the pianist in a 2003 interview promoting his CD, *Goin’ to Kansas City*. The album won him a Grammy nomination in the “traditional blues” category. “It was the Kansas City style,” McShann declared. “They knew it on the East coast. They knew it on the West coast. They knew it up north and they knew it down south.”

*For readers wanting to learn more about “this fascinating chapter in the history of jazz,” writer John Andrews, a source for this obit, recommends Kansas City Jazz: From Ragtime to Bebop — a History, by Frank Driggs and Chuck Haddix (Oxford University Press, 2005).*

■ **Oscar Klein, 76, trumpeter, clarinetist, guitarist, harmonica player, Graz, Austria, 1930 – Plüderhausen, Germany, late Dec. 2006.** A legendary European multi-instrumentalist who played traditional jazz and swing, and recorded often with visiting American artists, Oscar Klein was in apparently good health when he died at 76 of unreported causes. Klein, a Jewish refugee from his native Austria who never established residence there, was

*continued on page 16*

## BIG BAND IN THE SKY

continued from page 15


presented the nation's prestigious silver Medal of Honor for his contributions to Austria's cultural scene. He spoke seven languages, but Klein, a virtuoso, never learned to read music. He recorded more than 130 LP albums and at least 50 CDs with visiting celebrities on the order of Lionel Hampton, Roy Eldridge, Earl Hines, Albert Nicholas, Bud Freeman, Wild Bill Davison, Peanuts Hucko, Sammy Price, Ralph Sutton, Bill Allred, Dexter Gordon, Slide Hampton, Romano Mussolini, Wallace Bishop, and Spiggle Willcox, the trombonist who played into his late nineties, often at NJJS events. At 18, Klein studied graphic arts in Florence, where he began teaching himself to play the instruments that later made him a major figure. His springboard was Joe Zawinul's Fatty George Band. From there he linked with American and other top jazz artists. "In 1962, on my honeymoon, I jammed with some players at a club in Frankfurt, and remember one guy who played guitar, trumpet and clarinet," Steve Barbone, the Philadelphia traditional jazz clarinetist, said in a bulletin to his "OKOM" email list. "I had my mouthpiece with me only, and borrowed his clarinet. It was Oscar Klein. On that same trip I jammed with my cousin, a trumpet player, who was gigging on Capri. His pianist? Romano Mussolini, with whom Klein also played. Small world."

■ **Hank Shaw, 80, British trumpeter, bandleader, London, June 23, 1926 – Ramsgate, Kent, Oct. 26 2006.** "Has he died?" Dizzy Gillespie asked his good friend Hank Shaw's wife on the telephone several decades ago. "I've been in London for two days and I haven't heard from him!" Henry Shalofsky (Shaw), hailed by the leading British critic Steve Voce as "the best Bebop trumpeter in Europe," did pass on, Oct. 26 in Ramsgate, Kent. Shaw was 15 when he led his first dance band, under Teddy Foster's name, in 1942. On a visit to Canada in 1947 he played with Oscar Peterson and Maynard Ferguson. In December 1948, in London, he became a founding member of the famed Club Eleven. The next year he joined the big "progressive jazz" band of Vic Lewis. Shaw made his first recordings as a member of the Jack Parnell Orchestra in 1953–1954. The trumpeter dubbed his own playing on top of Sammy Davis's in a 1968 film, *Salt and Pepper*. When he met Davis some years later and told him about this, the actor was furious. Davis was proud of his own trumpet playing. Shaw worked in the brass sections of the Tubby Harry South and Johnny Dankworth big bands and played regularly from the 1970s to the 1990s with the John Burch Octet. He also led his own quartet until health problems ended his career in the 1990s.

■ **Walter Booker, Jr., 72, bassist, Prairie View, TX, Dec. 17, 1933 – New York, NY, Nov. 24, 2006.** Walter Booker was born in Prairie View, Texas in 1933 and moved with his family to Washington, DC in the mid 1940s. It wasn't until 1959, at the age of 26, that Bookie began playing the bass while in the Army (serving side-by-side in the same unit with Elvis Presley). Shortly after leaving the service, he became a member of Andrew White's JFK Quintet, a group of young DC musicians accomplished enough to attract the attention of Cannonball Adderley, who produced a recording for them. Bookie's next gig was to tour the United States with the

Shirley Horn Trio, along with Billy Hart on drums. In 1964 Bookie moved to New York City. Almost immediately he was hired by trumpeter Donald Byrd. From there he went on to join Stan Getz, and throughout 1965 and 1966, alternated between Getz's group and that of Sonny Rollins. Between 1967 and 1969 Bookie recorded and toured with Ray Bryant, Art Farmer, Harold Vick, Betty Carter and, most notably, with Thelonious Monk's last group. In 1969 Bookie was invited to join the Cannonball Adderley Quintet, an association that lasted until Cannonball's untimely death in 1975. Also during that time he designed, built, and ran the Boogie Woogie Studio, a Mecca for musicians from all over the world. From 1975 to 1981 Bookie was Sarah Vaughan's bassist and continued to produce recordings at his studio. He and the studio helped shape a number of up-and-coming young groups, including Natural Essence. And he became deeply involved with Brazilian music, ultimately forming Love Carnival and Dreams, one of the more successful Brazilian jazz groups on the New York scene. After leaving Sarah Vaughan, Bookie went to California with the John Hicks Trio to record an album, a trip that resulted in a West Coast tour with the trio accompanying saxophonist Pharaoh Sanders. The tour culminated in the recording of an unforgettable live concert. Shortly thereafter, Nat Adderley asked Bookie to join his new quintet. Bookie played with the quintet until Nat's demise last year. For the last five years Bookie, together with Jimmy Cobb, has been actively touring as part of the Bertha Hope Trio. In addition to the Walter Booker Quintet, Bookie has also formed Elmollenium, based on the same core group as the Quintet (plus Bertha Hope) and dedicated to playing the music of Elmo Hope.

■ **Bill Fortune, 75, President, Pennsylvania Jazz Society, Newton, MA, June 4, 1931 – Easton, PA, Nov. 29, 2006.** William D. Fortune, of Palmer Township, PA, a member of the Pennsylvania Jazz Society who had served as president since 2003, died of unreported causes in Easton Hospital. He was 75. Fortune, who served in the Army in the 1950s at Fort Benning and Fort Leonard Wood, worked as a contract manager for Operational Support and Services of Manchester, NH. He coached baseball for more than a decade in area sports leagues. He is survived by a companion, Janet Dunn; a son; two daughters; five grandchildren, and three great-grandchildren. The New Jersey Jazz Society expresses its condolences to Bill's family as well as to the Pennsylvania Jazz Society, to which donations may be made.

■ **BRIEFLY NOTED: Ahmet Ertegun, 83,** the son of middle-class Turkish immigrants and a canny businessman who, along with his partner Herb Abramson, founded Atlantic Records in 1947, died Dec. 14, 2006 in Manhattan. Ertegun's independent label gave a mass market to jazz and rhythm and blues, and shaped the careers of Ray Charles, John Coltrane, Aretha Franklin, Ruth Brown, Charles Mingus, the Modern Jazz Quartet and many other artists and groups. *Jersey Jazz* will publish a more detailed obituary in March. 

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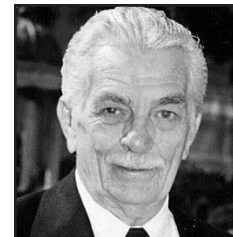




## Artistry in Rhythm/Music

### Stan Kenton

By Paul White Former Editor, *Jersey Jazz*



Much has been written about Stan Kenton, both pro and con. The intent here is to do neither, but to view the man through the eyes and ears of the author, who has been a follower of Stan's music for as long as he can remember.

As a youngster in high school, just outside of Boston, I had aspirations of becoming a chemist. High school curricula were not satisfying enough, so I enrolled in a course of The Chemistry of Plastics in Boston. The classes were held in a building on Huntington Avenue not very far from Symphony Hall. In order to reach the classes I had to walk past the Symphony Ballroom where the principal interest was in dancing, with a secondary interest in the music presented.

On one of these excursions to class my ears became aware of a sound of music, the likes of which I had never heard before, emanating from the Ballroom. The marquee posted beside the door proclaimed that the orchestra was that of Stan Kenton. I couldn't move from the door, but didn't have the money or the time to enter the Ballroom. I was late for class but have never forgotten that sound. Wow!

I also don't remember what the class material covered that night.

Unfortunately, I soon enlisted in the US Navy and went off to help Uncle Sam fight a war. After the war was over, I went to college and then heard a lot more of the Kenton sound through recordings, always leaving similar reactions to the first one in Boston.

I went to hear the Kenton orchestra at every opportunity that I could and marveled at both the sound and musicianship of the orchestra members. I remember hearing Stan talk about the "Excitement of Brass" and also became swept up by it. To hear Maynard Ferguson, for example, is just as much an unforgettable memory as the first hearing of the orchestra itself. Hearing five reeds, five trombones and five trumpets, all blasting at once, was also an experience not to be forgotten.

Yes, there were things the orchestra did that I didn't understand, nor like, but they

were far outnumbered by the many that I did like. What really impressed me was the scope of Stan's thought process in terms of what he wanted his orchestra to present. It was interesting to note that he never called it a band, only an orchestra. He even made a recording called "The Kenton Era" in which he proclaimed for all to hear that "This Is An Orchestra."

It really blew my mind when he recorded works from Wagner. A friend of mine, who was a classical music lover, listened to the recording with me and proclaimed that, "If Wagner were still alive, that would probably be the way that he would have wanted the music to be played." He was primarily referring to the Funeral March from *Goetterdaemmerung*. Stan's theme was "Artistry In Rhythm," but it could just as easily have been "Artistry In Music!"

The second mind-blower came when he collaborated with Frank Salisbury and the College of Emporia Chorale to produce a religious piece called "The Beatitudes." To Stan this was music worthy of presentation to the public. He wasn't really concerned if it was called jazz, or not, only that it was beautiful music. Yes, it was Artistry In Music!

Others, such as Ellington, Brubeck, Freddie Martin, Vaughn Monroe, etc., delved into the world of classical and religious music, but none to the extent that Stan did.



Being from Boston, it was also interesting to hear the goings on at the Schillinger House, later to be renamed the Berklee School of Music. Stan would bring his gang of hot rod musicians there for clinics and concerts, challenging the students to write charts that his men couldn't play. The school students always failed this particular challenge.

Stan's presentation of music at clinics is well known, but his most significant clinics were those at North Texas State. This is where Stan drew from for students for his orchestra, and where he eventually placed all his charts for posterity.

The talent that went through his orchestra fills volumes. Many went on to fame with other organizations, as well as with their own groups. I remember going to hear a band in Detroit one snowbound evening when, to my surprise, the drummer was Jerry McKenzie. At that point, Jerry was employed as a fire fighter, but still was alive in the world of Big Band music. It was worth plowing through the snowstorm to hear him again.

Then, there is Mike Vax who played lead trumpet with Stan for a while, and is now heading up groups that still do wonders with the Kenton charts.

In 2005, I went to the Bay Area in California, to Oakland, and heard a band led by Bob Enos. To my amazement most

the charts played that evening were their adaptations of original Kenton charts. And, in 2002, NJJS put on a tribute to Stan, and June Christy, and had the Jordan Thomas Orchestra provide the music from charts modified to fit their band. Kenton was there, in spirit! And, of course, Stephanie Nakasian did a magnificent portrayal of June who was there in spirit also. Who could ever forget June Christy?

Stan also did a lot of commercial playing. Heck they had to eat, didn't they? On one of his junkets to Disneyland, Vido Musso showed up and Stan had him on the bandstand, front and center. The accompanying picture shows Vido blasting away on "Intermission Riff" with Roy Reynolds's tenor. Roy had handed him his horn and left the stand leaving his vacant seat behind. The author is in the lower right hand corner of the picture.

After Stan's horrible accident from a fall that caused an aneurysm and had him out of action for a while, it was kind of sad to see him, with the orchestra, not being very coherent in his speech. His piano playing was still masterful, but he had to have orchestra members, especially Dick Shearer, announce the numbers, where

Disneyland: Vido Musso shows up and plays "Intermission Riff." Stan Kenton is at the piano. And Paul White is the character in the lower right corner of the audience.

appropriate. It wasn't too long after that, in 1979, that the world lost one of the most imaginative musicians that jazz had ever encountered. Sure, there were others, but none had the impact on music that Stan did. Yes, Artistry in Rhythm definitely became Artistry in Music.

This remembrance is presented in this issue, as this is the month in which Stanley Newcomb Kenton was born in Wichita, Kansas on February 19, 1912. He would have been 95 years young.



# JAZZ

# U

About six years ago, my wife Kathy and I discovered what I consider some of New Jersey's little known treasures, namely the jazz programs at our state's universities. For a jazz lover like me, the ability to enjoy quality live big bands in beautiful venues with studio quality sound at a cost of little more than the price of a movie ticket (and sometimes free) is simply heaven. There is really no other way to hear live performances of the vast treasury of big band classics and the brilliant compositions of lesser-known composers. At this point we have attended approximately 50 college programs, almost all of them memorable.

## **Jazz Goes to School** **The College Jazz Scene**

By Frank Mulvaney

### **William Paterson University**

William Paterson University in Wayne is considered to have one of the finest Jazz Studies programs in the world, with students from thirteen countries currently enrolled in the program directed by piano master Mulgrew Miller. The great Thad Jones founded the program nearly 30 years ago and the university houses the official Thad Jones Archive. Each fall and spring there are five or six concerts by top professionals and legends who perform separately and with student ensembles. Usually a student combo opens the program with three or four numbers, often original compositions.

The Jazz Room Series, as the WPU series is called, has featured dozens of hall-of-famers, including Clark Terry, Slide Hampton, Toots Thielemans, Jimmy Heath, Joe Wilder, Joe Lovano, Claudio Roditi and Billy Taylor, as well as rising stars like Peter Cincotti, Luis Bonilla and Karrin Allyson. Tickets are \$12 (\$8 for seniors). There's even an interview session with the guest artist beforehand where the audience can ask questions of the masters. Each summer the University hosts a Jazz Week — five nights of guest artists for the ridiculous cost of \$3 a session. Can you imagine seeing the likes of the fabulous Billy Taylor trio in a great venue for that price? The spring program begins on Sunday February 11 and continues for six Sundays with details yet to be announced.

### **Princeton University**

Princeton University does not offer a Jazz Studies degree but they do have a Jazz Performance certificate program, which is earned by many non-music majors. We really love going to Princeton. The campus is one of the most beautiful in the country and Richardson Auditorium is an ideal venue with state-of-the-art-sound (Wynton Marsalis recorded a CD there). The Jazz Ensemble is truly remarkable and you would never guess that half of these amazing students are not even music majors. I nearly fell over when a brilliant pianist told me he was a mathematician (23-year-old Ph.D.). He is now a director of a hedge fund in his native Australia.

The Princeton programs are typically thematic, for example all Basie or all Ellington, all Latin or modern eclectic. Program Director Anthony Branker usually gives a short lecture providing interesting background on the composer and the selections. As at William Paterson, guest artists are featured. Phil Woods, Oliver Lake, Don Braden, Stanley Jordan, Antonio Hart, Roy Hargrove and Jon Faddis — is just a partial list of fabulous guests. My most vivid memories of Princeton programs are of a student quartet



doing the entire Coltrane masterpiece *A Love Supreme* and last year's joint concert in the McCarter Theatre with the Juilliard Jazz Orchestra performing Ellington's *Far East Suite*. Each ensemble alternated performing each of the first eight movements, combining for the final movement. That final movement, "On Nippon," features an extended improvised clarinet solo, which turned into an amazing six-minute clarinet duel, during which there was a total power failure. The brilliant duel continued in pitch darkness and then emergency light without amplification. The full lights returned only seconds before the two ensembles came together on the final few bars and the audience went wild.

The most recent Princeton program on December 2 featured a student quintet performing their own compositions and the big band performing works by Thad Jones, Bob Mintzer, Charles Mingus, Horace Silver and Kenny Werner. The student compositions were varied and most impressive. Senior Irwin Hall on alto made quite an impression on President Tyson and Jack Stine, who were in attendance. I've seen this remarkable young man perform since he was in high school and I can assure you that you will hear his name many times in the future.

Princeton Jazz Ensemble concerts are scheduled for March 3 and May 12 at 8:00 PM. Tickets are \$15. You can also see the Mingus Big Band on February 10.

## Rutgers University

The Rutgers Jazz Studies Program seems to have taken off in the last couple of years. The Concert Jazz Ensemble is mostly graduate students and has included professionals wishing to get the masters degree. Such is the case for the brilliant trumpeter Sean Jones and outstanding trombonist Andy Hunter. Stanley Cowell (piano) is the Director of Jazz Studies. Ralph Bowen (tenor) is the ensemble director and Conrad Herwig (trombone monster) directs the small groups, which he calls "chamber jazz ensembles." The Concert Ensemble performs in the magnificent Nicholas Music Center.

The Jazz Ensemble performs twice each semester. The first concert is usually free and the second with a top guest artist is \$15. The October concert this year featured some wonderful compositions by Neal Slater who teaches at North Texas State. The second concert on November 28 featured Latin pianist Eddie Palmieri and was an absolute gas. The Scarlet Knight Trombone ensemble blew the house away.

The chamber jazz ensembles were heard on December 4 and 6 in the brand new Schare Recital Hall. This is a perfect acoustic venue for about 150 listeners who enjoyed some extremely well-played familiar tunes by Joe Henderson, Chick Corea and Kenny Durham and several impressive student compositions. We heard three



excellent young pianists in the first three combos. The fourth group had five upright basses. (I believe you must be gifted with a special ear to appreciate that.) These concerts were free.

The first Rutgers Jazz Ensemble concert of the spring is scheduled for Tuesday, February 20. The second concert is April 10 and features guest artist Frank Sinatra, Jr. at the usual charge of \$15. The Chamber Jazz Ensembles (nine of them) perform on April 17 and 19.

## Rowan University

Rowan University also has an excellent Jazz Studies Program headed by Denis DiBlasio, an exceptional baritone saxophonist and composer in his own right. One of the finest college jazz concerts we ever attended was at Rowan a few years ago when Diane Schuur sang and played with the Rowan big band. Among the faculty are Hall-of-Famer Joe Morello who teaches drums, of course, and a very talented arranger, Ed Vezinho, who heads up his own big band (*Blue Haired Mama* is a great CD).

In addition to the Concert Jazz Band, Rowan has a lab band with some unusual instrumentation. Among the 16 players is a bassoon, French horn and euphonium. They recorded a fine CD which I have enjoyed many times. The lab band performed at the IAJE convention in New York last year to much acclaim. Concerts are performed in the beautiful 900-seat Wilson Music Hall and admission is usually free.

The annual Rowan Jazz Festival (high schools) runs from February 7-9 concluding with a gala concert featuring Rowan faculty and student performers as well as guest artists. Small jazz ensembles perform on February 27 and April 10. The lab band and big band perform April 12.

## Montclair State University

Montclair State has a jazz program, which, though not the equal of those mentioned above, is worth your attention for the Annual Crawford Concert. This year's concert held December 10 at the beautiful new Alexander Kasser Theatre featured the fabulous New York Voices (two Grammys) with a faculty group, the jazz vocal ensemble and the big band. The entire program was a delight and it was a free admission.

*If you've never been to a college student jazz concert, I suggest you take a chance. I'm sure you won't be disappointed. You can get more up-to-date info about these college jazz programs by accessing the school websites. I'd be happy to respond to your e-mails: [fmulvaney@comcast.net](mailto:fmulvaney@comcast.net), if you have questions or comments. In future articles I hope to cover other college jazz programs around the state and report on recent events.*





## PEE WEE RUSSELL MEMORIAL STOMP

*continued from page 1*



“We almost cancelled the Stomp because of an early morning blizzard,” Stine recounts. “Marian McPartland, who wanted to attend, phoned from Long Island to say she was snowed in and wouldn’t be able to get to Martinsville, nor could Jimmy. By 4:00 PM we’d drunk the Inn’s liquor supply absolutely dry, although the innkeeper thought he had adequately prepared for the thirsty jazz fans. Happily, the snow stopped around Stomp time and everything went on beautifully. At least I think it did...I was one of those who helped drink the place dry.”

The Stomp was an immediate success and a Pee Wee Russell jazz scholarship fund was established in conjunction with Rutgers University with the proceeds from the event. The music, and dancing, have continued at annual Stomps in an unbroken chain ever since and the scholarship fund has grown accordingly.

The 2007 edition of the Pee Wee Stomp will be held at the Birchwood Manor in Whippany, NJ on Sunday, March 4 from noon to 5:00 p.m. with a lineup guaranteed to make for another swinging stomp down. The show’s bill includes Kevin Dorn’s Traditional Jazz Collective, The Smith Street Society Jazz Band, Vince Giordano’s Nighthawks and Dick Voigt’s Big Apple Jazz Band.

That’s five hours of great music in the company of hundreds of fellow jazz fans. And a cash bar and buffet to boot.

## What more could you ask for?

The event will also feature the award of scholarships to four New Jersey students. The venue offers an ample dance floor for those inclined to hoof it along with the music. For more information about the 2007 Pee Wee Russell Memorial Stomp please see page 8, and the ad on page 23.



This year’s impressive Pee Wee line-up includes:

top left: Vince Giordano, with, top right, The Nighthawks;

above: Bruce McNichols, leader of the Sixth Street Society Jazz Band;

left: Kevin Dorn’s Traditional Jazz Collective.



New Jersey **Jazz** Society

PRESENTS

THE 38TH ANNUAL  
**Pee Wee  
Russell  
Memorial  
STOMP**

SUNDAY, MARCH 4, 2007

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



## Danny's — The End of an Era

By Joe Lang NJJS Music Committee Chair

Life is full of irony, and that fact was confirmed for me when I learned that Danny's Skylight Room would be closing, just after my enthusiastic article about that fine club appeared in the November issue of *Jersey Jazz*. This sad news left me with an empty feeling, as it was a special part of the New York nightlife scene, one that helped to keep good music alive. This is no small thing in a cultural environment that is hostile to the kind of tasteful music that has been the norm at Danny's.

I decided immediately that I would select some choice shows from the remaining performances at Danny's to use as a basis for one last look at the place that I described as "a room that consistently provides opportunities for people like me, who dig a blending of jazz and the Great American Songbook, to make the scene without having to take out a second mortgage or starve their pets in order to catch a show."

I started my last laps at Danny's on the evening of November 29 to see vocalist Barbara Brussell perform a Johnny Mercer tribute titled "Mercer, Mercer Me...and Other Huckleberry Songwriting Friends." Brussell is a quirky performer, and I mean that as a compliment. She has a terrific voice, and often takes songs to places where you might not expect them to go. Aiding her on her musical adventures was Tedd Firth, a superlative piano accompanist who adjusts instantly to any unexpected turns from Brussell. She opened with the rarely heard "Ridin' on the Moon," from *St. Louis Woman*. Mercer wrote lyrics for many composers, among them Harold Arlen, Jerome Kern, Hoagy Carmichael, Richard Whiting and Jimmy Van Heusen, all of whom were represented

in Brussell's program. The songs included "Come Rain or Come Shine," "I'm Old Fashioned," "Skylark," "Hooray for Hollywood" and "I Thought About You." Two special guests, Christine Lavin and Ray Jessel, distinctly different singer/songwriters who have sharp and slightly off kilter senses of humor, added a pleasant, but unexpected element to the program. Brussell is rather free form and hilarious in her commentary, often seeming to surprise herself with some of her asides. This was an evening that had a contagious feeling of bright spirit and great fun.

On December 13, singer/pianist Chris Barrett had a release party for his new CD, *Champagne Sometimes*. Barrett has been performing at venues around New York City, other US cities, and internationally since the mid-1970s. He has a rangy baritone voice, and an extensive and eclectic repertoire of songs from the Great American Songbook, frequently choosing relatively obscure, but wonderful selections. For his evening at Danny's, Barrett performed the 17-song program that comprises his new recording. For the most part, Barrett avoids opting for tunes that are overdone. The opener, "With a Song in My Heart," is probably the most often heard selection on the program. There are samplings of two of his favorites, Cole Porter with "Take Me Back to Manhattan/Hey Good Lookin'," "That Black and White Baby of Mine" and "How Could We Be Wrong," and Noel Coward, represented by "If Love Were All" and "Sail Away." In the middle of his set, Barrett sang three lovely tunes, "I Wish I'd Met You," with words by Richard Rodney Bennett and music by Frank Underwood and Johnny Mandel, "While We're Here," with lyrics by Addy Feiger and composed by Danny Apolinar,

and "This Moment" with both lyric and composer credits going to John Wallowitch. These are the kinds of songs that unfortunately escape the attention of the general public, and survive thanks to clubs like Danny's, and the performers who appear in them. Barrett has a particular affinity for tunes of this nature, and performs them with élan. Of all the performers covered in this piece, Barrett is the one who has the least jazz influence. He simply presents wonderful songs with style and grace. The new disc is available from [www.christopherbarrett.com](http://www.christopherbarrett.com).

Two nights later, singer/pianist Ronny Whyte presented "Dinner for One," a show dedicated to songs relating to food and drink. These are subjects near and dear to the hearts of most of us, and Whyte put together a witty and well-chosen program to allow his audience to indulge themselves in good music about two of their other favorite indulgences. Whyte's 26-song program relied heavily on charming obscurities, with an emphasis on songs that contain elements of humor. He is a master at bringing out the humorous nuances of almost any piece of material. One of the great pleasures about seeing Whyte perform is the wealth of material he has at his fingertips. I have seen him countless times over the years, and I rarely see him when he does not perform at least one song that I have never heard before, or have never heard him perform before. The show was heavy on this type of material, with songs like "A Little of You on Toast" by Rodgers and Hart, "You Gotta Eat Your Spinach, Baby" by Gordon and Ravel, "Dance and Grow Thin" by Irving Berlin and George Meyer, "You Cannot Make Your Shimmy Shake on Tea" by Berlin and Rennold Wolf, and "One Hamburger for Madame" by Cavanaugh and Cleary. Sprinkled throughout are more familiar tunes like "Frim Fram Sauce," used as the opener, "You're the Cream in My Coffee," "Blue Champagne," "Tea for Two," "Cocktails for Two," and the song that gave the show its title, "Dinner for One, Please, James." One of the hippest, and most

creative of the modern day songwriters, Dave Frishberg provided the material for two of the highlight moments from the show, "Foodophobia," a dissertation on the supposed dangers of the contemporary food scene, and the witty closer, "A Little Taste." This is a program that deserves to be recorded, for there are sure to be many out there with a taste for this kind of musical nourishment.

Eric Comstock and Barbara Fasano are wonderful performers, either on their own, or as a duo, as they were for their "Good Night & Good Luck" show on December 19, marking their last of many successful appearances at Danny's. On this evening, they recalled their past shows there, especially how their initial meeting occurred as participants in a show there in 1997. They never realized at the time that they would eventually marry. The show opened with "Here's What I'm Here For," a Harold Arlen/Ira Gershwin song from *A Star Is Born*, that set the theme for the evening. Both Comstock and Fasano are possessed of quick wits, an attribute illustrated by Fasano's introduction to a Billy Strayhorn tune, "You're the One." Referring to a show of Strayhorn's music done earlier in the year at Danny's by Comstock, at which she was a guest vocalist, she stated: "Of course, I had to sleep with him to get the gig." This was a performance with one highlight after another, but I most remember Comstock's rendering of two witty and terrific songs by Lew Spence, "That Green Dress" and "What's Your Name and Will You Marry Me," and Fasano's powerful reading of Jule Styne and Bob Merrill's "The Music That Makes Me Dance." They closed with a gem from Johnny Green and

Edward Heyman, "Easy Come, Easy Go," an appropriate farewell song.

The following evening, I made my final trip to Danny's to see singer/pianist Charles Cochran. If I had to make a final visit, it could not have been for a more fulfilling evening of music. Cochran is a man of talent, charm and exquisite taste. He sang and played wonderfully, his between song comments were entertaining and enlightening, and his song selection was superb. Helping to enhance the magic was the talented bassist, David Finck. The show opened with "I Was a Little Too Lonely," a Livingston and Evans song associated with Nat Cole. Cochran has been performing in clubs since the 1950s, mainly in New York, Los Angeles and Palm Beach. During that time, he has gathered many stories about incidents and


personalities, tales that he relates with the ease of a seasoned raconteur. Prefacing his performance of "Green Dolphin Street," Cochran recalled that one evening, while working in a club in Los Angeles, he had a rather attractive blond lady seated at the bar walk up to him, take the microphone, and state: "Sweet Georgia Brown in B-flat." That was his introduction to Anita O'Day, who became a lifelong friend. Many more asides followed, including a lengthy and humorous tale about a night-long drinking bout with his then house guest, Judy Garland, that ended up with her singing along to the well-known recording of her Carnegie Hall concert, recreating all her stage movements, and acknowledging the applause, with an audience of three looking on, Cochran, his sister and his stunned cleaning woman, who never returned for another day of chores at his

pad. Despite the engaging patter, the real meat of the evening was Cochran's wonderful vocalizing. He makes every word of every lyric crystal clear, and has a jazz-tinged way of phrasing that gives each selection just the right touch. This is the kind of magical evening that is all too rare these days.

Now, the curtain has been lowered on Danny's Skylight Room, and Manhattan will be a bit less bright for those of us who enjoyed so many memorable evenings at this special club on West 46th Street. Hopefully, Don Schaffer, the gentleman who has been booking Danny's for many years, will find a new spot to keep the flame of good music alive in a venue that will capture the spirit of the club that was Danny's. When that happens, and I am positive that it will, I'll pass on the good news. 

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## Compact Views

By Joe Lang  
NJJS Music  
Committee Chair

Here are some recent additions to NJJS inventory that are full of good music that is fun to hear.

■ **The TJC Returns! (Little Simmy Records – 50397)** is the second album from **KEVIN DORN'S TRADITIONAL JAZZ COLLECTIVE**. This is a truly unique band. They pay respect to the groups of early jazz, but do so with a distinctly different sound. The group is comprised of leader Dorn on drums, Michael Hashim on alto and soprano sax, Pete Martinez on clarinet and vocals, J. Walter Hawkes on trombone and vocals, Jesse Gelber on piano and Doug Largent on bass. The lack of a trumpet and the inclusion of the alto sax immediately sets these cats apart from most trad bands. In addition, the players all have part of their roots in other musical styles, so they bring a variety of musical sensitivities to the table. It is just about impossible to adequately put into words exactly how they sound, but give them a listen, and you'll understand what I am trying to capture here. When they play "There'll Be Some Changes Made," "Rose Room" or "Hindustan," you will quickly recognize they have, in their own special way, redefined Traditional Jazz for today without removing any of its spirit or accessibility.

■ As an ex-Governor of New Jersey might have said, "**ALLAN VACHÉ** and Benny Goodman's music...perfect together." Instead, it is an ex-Attorney General of New Jersey, Bill Hyland, who does the commenting on **With Benny in Mind (Arbors – 19338)** in his liner notes for this new offering from former Garden State resident Vaché. He is most positive about Vaché and his colleagues — Christian Tamburr on vibes, Vinnie Corrao on guitar, John Sheridan on piano, Phil Flanigan on bass and Ed Metz on drums — and the manner in which they assay 14 tunes from the Goodman playbook. Hyland, himself a clarinet player and executor of his friend Goodman's estate, knows whereof he speaks. From the opening strains of "Avalon" to the last notes of "Goodbye," Vaché and his band swing their forevers off, just like the groups led by Goodman did. Vaché has his own sound and approach on the clarinet, ones that

have placed him among the most esteemed clarinetists in jazz. Goodman, an admirer of Vaché's talent when he was still here, is surely smiling down now on this tribute from Vaché's sextet.


■ **RAY KENNEDY** is simply among the most swinging and creative pianists in jazz. Long a member of the John Pizzarelli Trio, where he always garnered enthusiastic responses from the audiences, Kennedy has now embarked on a career apart from the Pizzarelli group. Judging from the evidence on **The Ray Kennedy Trio Plays the Music of Arthur Schwartz (Arbors – 19330)**, Kennedy should quickly attract a new legion of fans. His cohorts on this album are Tom Kennedy on bass and Miles Vandiver on drums with guitarist Joe Cohn joining in as a special guest. They play a 15-song program of Schwartz compositions ranging from such familiar tunes as "Dancing in the Dark," "That's Entertainment," "You and the Night and the Music" and "Alone Together" to rarely heard selections like "The Dreamer" and "A Rainy Day." Kennedy's selection of Arthur Schwartz as a focus of this disc is a wise one indeed. Schwartz, although not as much in the public consciousness as the likes of Gershwin, Berlin, Porter and Kern, was a supreme melodist who wrote songs that lend themselves wonderfully to jazz interpretations. Kennedy's affinity for the Schwartz oeuvre is apparent throughout the program. He gets to the heart of each melody before taking off on flights of improvisation that are perfectly delightful. Cohn is a wondrous musician, a guitarist who thinks and improvises like a horn player. As is evident from his work with others, especially in his frequent partnership with Harry Allen, Cohn seems to find an instant and direct connection with other musicians, making his interaction with his partners seamless. This is a disc that will not be played once and forgotten by anyone who opts to obtain it.

■ **MICHÉLE RAMO** plays jazz on violin and guitar, and plays both instruments extremely well. He has two recent recordings, playing violin on **Oh! Lady Be Good (Moonboat – 2006)** with Bucky Pizzarelli and Jerry Bruno, and in a guitar duo with Mundell Lowe on **I Didn't Know About You (Moonboat – 2005)**. The session with Pizzarelli and Bruno contains an 11-song program with eight standards plus three Django Reinhardt melodies, "Nuages," "Tears" and "Mélodie Au Crépuscle." This disc recalls the famous collaborations between Reinhardt and Stephane Grappelli, full of energetic swing and

nuanced ballad playing. One selection is "Crazy Rhythm," and there is certainly rhythm to spare on this album. The pairing with Lowe is a more understated affair. Mick & Mundy, as they call their duo, engage in deliciously subtle interplay, achieving a unique sound with Ramo playing an 8-string Rich DiCarlo guitar that adds bottom to their efforts. This is a tasteful album of gentle jazz played by two sensitive musicians.

■ Those of you who saw **JONATHAN "JAZZ" RUSSELL** perform with Ed Polcer's group at Jazzfest last June almost assuredly came away impressed with the mastery of this 11-year old violinist. Russell even had the late Kenny Davern shaking his head in amazement at his talent, and Davern was not easily moved to such a reaction. Russell now has his first album available, **The Sheik of Araby** (no label or catalog number). He has an impressive group of players surrounding him, Ed Polcer on cornet, Mark Shane on piano, Mike Weatherly on bass and Kevin Dorn on drums. This recording confirms that Russell is indeed an impressive young jazzier. He swings hard, truly improvises, and really knows tunes. You might expect him to be familiar with most of the 11 songs on the program like "Dinah," "Memories of You," "Oh! Lady Be Good" of the title tune, but the inclusion of "San," most famously associated with Bix, is a bit of a surprise. It is nice that Russell and Polcer seem to have developed a real affinity for each other's playing. They are quite a contrast age-wise, but their musical compatibility is always obvious. We shall be hearing a lot more from young Mr. Russell, and it is good to have a documentation of his growth at this stage.

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

*We now have available a listing of all CDs in the NJJS music inventory. We can either mail a hard copy inventory to you, or e-mail it to you as an attachment in Excel format. To obtain a copy please contact Andi Tyson, 110 Haywood Avenue, Piscataway, NJ 08854, or e-mail Andi at ATyson1999@aol.com.* 





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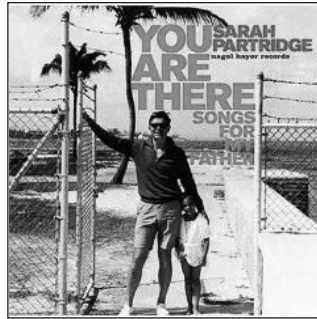
Tickets may be purchased at the door. All seating is reserved. Regular Admission \$20 | Seniors & SHU Alumni \$15 | Students & SHU Staff \$8

## Other Views

By Joe Lang

NJJS Music Committee Chair

This month I'll be catching up on several albums from the HighNote and Savant catalogs in my comments about albums that are not included in the NJJS inventory.



■ The vocal duo of **JACKIE CAIN & ROY KRAL** was an exciting presence in jazz from their days with Charlie Ventura in the late 1940s right up until Kral's death in 2002. Their many fans will be delighted to learn that there is now a new Jackie & Roy album, **echoes (Jazzed Media – 1014)**. With the cooperation of Jackie Cain, producer Graham Carter has culled the tapes of their 1976 stay at Howard Rumsey's Concerts by the Sea in Redondo Beach, California. This is a perfect complement to the 1978 release, re-released on CD in 2000, *Concerts By the Sea* (Koch – 8546), an album that contained only nine songs. The new release brings us 15 selections that capture the special sound that was Jackie & Roy, with only one song, "Runaround," appearing on both albums, although in different takes. This is a couple for whom the word hip seems to have been coined. On this disc there is a wonderful mix of tunes associated with them like "Mountain Greenery," "Wheelers and Dealers" and "It's So Peaceful in the Country" along with some selections that one or the other had a hand in creating. The latter include "The Fat Man," with music by Kral and lyrics by Fran Landesman, "The Way We Are," words and music by Kral, and "Winter Comes," with Cain supplying lyrics for a melody by Harvey Schwartz. The title of the disc is derived from an Alec Wilder/Rogers Brackett collaboration included here, "The Echoes of My Life," and this delightful collection is indeed an echo of the memorable work of Jackie Cain & Roy Kral. ([www.JazzedMedia.com](http://www.JazzedMedia.com))

■ I first saw **SARAH PARTRIDGE** perform several years ago when she sat in for a couple of numbers with the late vibist Ray Alexander. She already had a special something in addition to a fine voice and an air of confidence. She also had that elusive to define quality called charisma. She has, since that time, become a significant performer, appearing at many prestige venues

and festivals around the country. Recently she released her third album, **You Are There: Songs for My Father (Nagel Heyer – 100)**. The 14 songs she has chosen for this disc, which is dedicated to her father, one of the great influences on her musical tastes, are ones "that he loved, that he would have loved to hear me sing, and songs that I would have wanted him to hear me sing." The selections include "You and I," "My Buddy," "The Folks Who Live on the Hill," "We'll Be Together Again," and a song written by Partridge, "Dancing in My Mind." Partridge's voice is warmly attractive, her phrasing has a jazz sensitivity, and she scats infrequently, but effectively. Daniel May on piano, Tony DePaolis or Jeff Grubbs on bass and James T. Johnson III on drums are steady and supportive behind her, and Sean Jones contributes some sensitive work on trumpet and flugelhorn for three selections. Grab a taste of Sarah Partridge on this album, and be sure to come to Jazzfest on June 9 to catch her in person. ([www.sarahpartridge.net](http://www.sarahpartridge.net))

■ Brazilian vocalist **GAL COSTA** is a major international star who usually works in large venues before enthusiastic crowds. In May 2006 she appeared at the intimate Blue Note jazz club and was right at home performing a program that relied almost entirely on bossa nova selections with backing from the wonderfully supportive quartet of Zé Canuto on reeds, Marcus Teixeira on acoustic guitar, Adriano Giffoni on bass and Jurim Moreira on drums. The magic of her successful engagement is wonderfully captured on **Live at the Blue Note (DRG – 31614)**. The 17-song program relies heavily on songs by Antonio Carlos Jobim like "Fotografia," "Desafinado," "Chege de Saudade," "Corcovado," "Triste," "Wave," "Samba do Avião," "Garota de Ipanema" and "A Felicidade," and by Ary Barroso with "Camisa Amarela," "Pra Manchucar Meu Coração" and "Aquarela do Brasil." She charmingly performs two songs in English, "I Fall in Love Too Easily" and "As Time Goes By." Costa is a warm and engaging performer with a voice that is seductive, slightly dark and perfectly suited to the hypnotic rhythms of bossa nova. I was fortunate to catch

her in her return appearance at the Blue Note in December where she performed essentially the same program as appears on the CD, and seeing her emphasized for me that this disc accurately captures what it is like to experience her in person. ([www.drrecords.com](http://www.drrecords.com))

■ **Because of You: Freddie Cole Sings Tony Bennett (HighNote – 7156)** finds one masterful singer paying tribute to another. The results are just plain terrific. With the benefit of superlative arrangements by the pianist for the session, John DiMartino, Cole sings ten songs previously recorded by Bennett. His voice is always reminiscent of that of his brother Nat in its softness, but his tone and phrasing are distinctly his own. In addition to DiMartino, the rhythm section has Peter Washington on bass and Kenny Washington on drums, with percussionist Steve Kroon added on four tracks. Another contributor on half of the selections is tenor sax giant Houston Person, who is a welcome addition to any session. The tunes are "Getting Some Fun out of Life," "Blame It on My Youth," "Because of You," "All for You (Nuages)," "If I Ruled the World," "What Are You Afraid Of," "You're My Thrill," "I Got Lost in Her Arms," "The Gentle Rain" and "If We Never Meet Again." Cole has a knack for making each song that he sings sound like it was written just for him, and that is no mean feat with tunes like these, ones with the sound of Bennett's interpretations ever in your memory. There are probably some readings here that will make Bennett think to himself: "Why didn't I think of that?" Well, to each his own, and I will dig hearing both of them doing any of them any time. ([www.jazzdepot.com](http://www.jazzdepot.com))

■ The pairing of **HOUSTON PERSON** with pianist **BILL CHARLAP** on **You Taught My Heart to Sing (HighNote – 7134)** is one that brings together two of the most sensitive players in jazz playing a program of ballads like the title tune, "Where Are You," "Sweet Lorraine," "If I Ruled the World," "Where Is Love," "I Was Telling Her About You" and "I Wonder Where Our Love Has Gone, and a few songs taken at a medium swing pace, including "Namely You," "Sweet Lorraine," "'S Wonderful," and Person's own "Don't Forget the Blues." This is an album for the quiet moments when you can take some time to concentrate on the impressive artistry of these musicians. Person is one of the few tenor sax players still on the scene who recalls the breathy tone that was the

*continued on page 30*





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**February 2006**

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(piano & vocals)

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**The Ellington Band**

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**Virginia Mayhew** (saxophone),

**Edward Ellington** (guitar),

**Nancy Reeds** (vocals)

**WEDNESDAY 2/7 AND WEDNESDAY 2/21**

**NJ Jazz Society**

**Monthly Member Meeting**

Will Friedwald, author of *Sinatra! The Song is You: A Singer's Art; Jazz Singing: America's Great Voices from Bessie Smith to Bebop and Beyond; Stardust Melodies*; and who collaborated with Tony Bennett on *The Good Life: The Autobiography of Tony Bennett*; will present a program about Frank Sinatra. Will also serve as the jazz and cabaret critic for *The New York Sun*.

2 PM social hour; 3 PM program;

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**SUNDAY 2/11**

**Paul Meyers Group**

(guitar) 7:30 PM

**SUNDAY 2/11**

**Betty Liste Trio**

(piano, bass & drums)

**TUESDAY 2/13**

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**Enrico Granafei Quartet**

featuring **Kristine** on vocals

**WEDNESDAY 2/14**

**Antonio Onorato Trio**

(Jazz from Italy)

**FRIDAY 2/16**

**Enrico Granafei**

(guitar, hands-free

chromatic harmonica & vocals)

**TUESDAY 2/20**

**Organ Summit**

**All-Star Band** featuring

**Jimmy McGriff,**

**Dr. Lonnie Smith**

**and Seleno Clark**

7 PM; \$25 per person; reserve today

**SATURDAY 2/24**

**Pam Purvis,**

**Bob Ackerman**

**& Rick Crane**

(piano, bass, sax & vocals)

**TUESDAY 2/27**

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**OTHER VIEWS** *continued from page 28*

trademark of Ben Webster in his most reflective moments. He is a true master of his instrument, and a subtle, interesting improviser. Charlap seems to know, as few other pianists ever have, how to get inside of a melody and find shadings that escape all but the most insightful musicians. These are two players who exhibit a depth of musical empathy that is impressive and welcome. (www.jazzdepot.com)

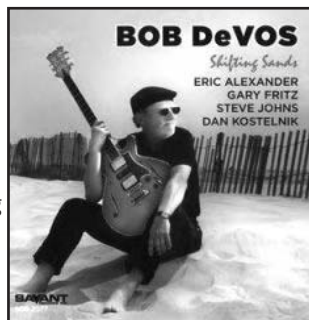
■ Losing about 30 years out of the prime of his life due to drug addiction would have defeated most men, but alto saxophonist **FRANK MORGAN** has proven to be a rare exception. Since he turned his life around in 1985, he has recorded almost an album per year, and has enjoyed countless successful engagements at the best jazz clubs and concert venues. **Reflections (HighNote – 7154)** is the latest release from the 73-year old Morgan, and is absolutely wonderful. A bebopper at heart, he shows on this album that he is also a sensitive ballad interpreter, especially on a hauntingly beautiful reading of “Monk’s Mood.” Morgan has among the loveliest tones on alto in jazz and his fluent lines flow in cascades of well-chosen notes from his horn. For this session, he has Ronnie Matthews on piano, Essiet Essiet on bass and Billy Hart on drums to provide solid rhythmic backing. Matthews contributes typically outstanding solo work. Morgan’s return to the jazz scene was welcome at the time, and *Reflections* shows that he still has a lot to say. (www.jazzdepot.com)

■ **ERIC ALEXANDER** has evolved into a major presence in jazz on tenor sax. He is one of those musicians who is always pushing himself to new heights with a seemingly limitless well of improvisational imagination. **All in the Game (HighNote – 7148)** is the latest example of this. He has a trio of stellar cohorts with Harold Mabern on piano, Nat Reeves on bass and Joe Farnsworth on drums. Alexander’s opener, “Where or When” makes you think that you are in for a hard bop excursion, but by the end of the album you are treated to a variety of stylistic approaches. Two tracks that really stand out are his “Ruby My Dear,” a Monk ballad that Alexander chooses to take up a few notches and his original “Little Lucas,” inspired by his one-year-old son, that captures the energy bursting forth from the typical yearling. The title tune shows off

Alexander’s ballad mastery. All in all, this is an album that always keeps you on your toes, expecting each track to excite, and it never disappoints. (www.jazzdepot.com)


■ Guitarist **BOB DEVOS** has a kicking good guitar/organ/drums trio with Dan Kostelnik on organ and Steve Johns on drums. **Shifting Sands (Savant – 2077)** is a fine presentation of their work. It’s a group that finds more shadings in their music than most similar groups. The title tune, a DeVos original, is taken at a more relaxed groove than one normally associates with such a trio. “Track and Field,” also penned by DeVos, is not a sprint, rather more like a middle distance event, with a steady pulse and spurts here and there, especially from the guest on tenor sax, Eric Alexander. Another DeVos tune is best described by its creator: “‘A Different Dozen’ is a different dozen because it is sort of a twelve bar blues progression, but isn’t. It has really alternate chord changes.” This is a trio with a strong sense of itself, and the confidence to expand the horizons of what to expect from such a combination. (www.jazzdepot.com)

■ Most baritone sax players give a nod in the direction of Gerry Mulligan as a source of inspiration. **JENNIFER HALL** is no exception. On **Jennifer Hall Meets...A West Coast Tribute to Gerry Mulligan (Sea Breeze – 3085)**, Hall matches up with six outstanding players from the Los Angeles area, Roger Neumann on baritone sax, Carl Saunders on trumpet, Tom Kubis on soprano sax, Terry Harrington on clarinet and tenor sax, Scott Whitfield on trombone and Jack Sheldon on trumpet for two tunes each, backed by the rhythm trio of Josh Nelson on piano, Dave Stone on bass and Santo Savino on drums. They lend their attentions to 11 Mulligan tunes plus Bernie Miller’s “Bernie’s Tune,” a song closely associated with Mulligan. Hall is a solid player with a lovely tone and an incessant swing feel. The cats that she shares the spotlight with are all first rate. The tracks with Saunders, “Elevation” and “Line for Lyons,” and with Whitfield, “Festive Minor” and “Rocker (Rock Salt),” are the cream of a very fertile crop. Also to be cherished is the Sheldon vocal on “Summer’s Over.” He is one of those jazz musicians who can parlay a voice that sounds far from classic with a sense of phrasing



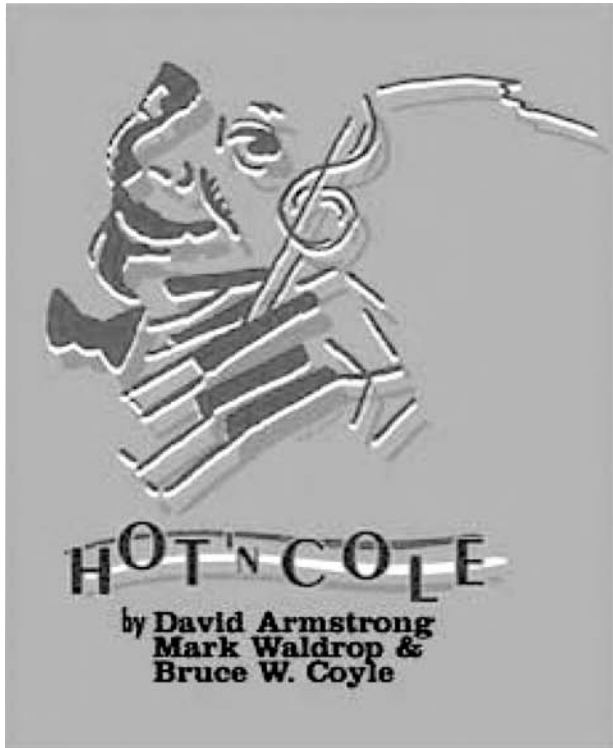
that elevates his singing to pleasurable listening. His trumpet playing is also to be savored. Hall has a winner here, blending her talent with great partners and great tunes to produce a worthy initial outing as a leader. (www.cdbaby.com)

■ Benny Carter was a consummate musician. He was an outstanding jazz player on alto sax and trumpet, an unusual combination of instruments, a superb leader of small groups and big bands, an imaginative arranger, a dedicated jazz educator, and a composer of unusual originality. It is this latter talent that trombonist **IRA NAPUS** and guitarist **STEVE MOORE** explore on **Another Time Another Place (Jazzed Media – 1016)**. Carter wrote a large number of songs, many of them recorded by the likes of Count Basie, Glenn Miller, Artie Shaw, Nat Cole and Anita O’Day, but only a few of these achieved the kind of name recognition that would put them in the amorphous classification of being a standard. Of those that do, “Blues in My Heart,” “Cow Cow Boogie,” “Key Largo,” “Lonely Woman,” “Only Trust Your Heart,” “Another Time, Another Place,” and “When Lights Are Low,” only the last three are included on this album. The balance of the 13-song program consists of nifty tunes like “Rock Me to Sleep,” “I’m in the Mood for Swing,” “People Time,” “Easy Money,” “Doozy,” and “All That Jazz.” Napus and Moore have Geoff Stradling or Tamir Handleman on piano, Bruce Lett or John Clayton on bass, and Jack LeCompte or Jeff Hamilton on drums, with a variety of other players making occasional contributions. Napus, who is a member of the Clayton-Hamilton Jazz Orchestra, and Moore take full advantage of their first recorded outing as co-leaders, each showing impressive fluidity on their respective instruments. This recording gives welcome and effective exposure to the compositions of a jazz giant who has somehow escaped the kind of general recognition that his immense talents deserve. (www.JazzedMedia.com)

*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.* 

**Jan. 25 through Feb. 18**

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They're billed as The Tierney Sutton Band, and that's an accurate description of the group comprised of vocalist Tierney Sutton, pianist Christian Jacob, bassist Kevin Axt and drummer Ray Brinker. While Sutton is the focus of their performances, this is not simply a vocalist with a rhythm section. To begin with, she is truly what I would categorize as a jazz singer, one whom I listen to as I would an instrumentalist. This doesn't mean she ignores lyrics, or is incapable of rendering a lyric with true feeling for the meaning of the words. Sutton does, however, frequently use the lyric as a springboard for some musical flights of fancy that often takes a song on new adventures. She is greatly aided by the contributions of her band mates who are right there to fully support her imagination. This was all much in evidence on the evening of December 7 on West 44th Street in Manhattan when the band appeared at Birdland.

They started with a truly unique version of "You Are My Sunshine," a song from an upcoming album that Sutton described as "an album of happy songs — the dark side of happy songs." This is typical of the approach that Sutton often takes with her material, as well as of her somewhat off-center sense of humor. Other selections from the new album performed this evening were "Great Day," "How About You" and, appropriately enough, "Glad to Be Unhappy." Her take on "Devil May Care" is one that probably sets well with its composer, Bob Dorough, another performer who usually provides a different perspective on familiar songs. This song is from her latest album, *I'm With the Band*


## Caught in the Act Tierney Sutton Band at Birdland

By Joe Lang NJJS Music Committee Chair

a rather frantic "Ding Dong the Witch Is Dead," and two wonderfully sung ballads, "Only the Lonely" and "Something Cool," a song so closely associated with June Christy, that it always seems a daring choice for any other singer. Sutton sure makes it work for her.

Jacob is one of the truly fine accompanists on the scene and is also a superior jazz player. Axt provides a strong anchor for the band, and is a wonderfully creative musician. Brinker is a master of understatement, who knows exactly when to jump into an assertive mode.

Tierney Sutton never fails to give full credit to the creative contributions of the other band members. She states that the arrangements evolve from input provided by all four of them. Her between-song patter reinforces the impression garnered from listening to her vocalizing, that she is a performer with intelligence, wit, musical sensitivity and great taste.

Birdland is the perfect setting for hearing The Tierney Sutton Band, intimate enough to enable audience members to feel strong contact with the performers, and loose enough to provide an atmosphere where a true jazz ambience is present. 

(Telarc – 83616), as are the three Irving Berlin tunes that followed, "Let's Face the Music and Dance," "Cheek to Cheek" and "Blue Skies." Later they added another selection from *I'm With the Band*, "The Lady Is a Tramp," which she performs with a somewhat ironic attitude. The other tunes for the evening came from a couple of earlier releases,



### Congratulations to the 2006 Jazz Grammy nominees.

The Mingus Big Band is among 30 jazz artists and acts nominated for the 2006 Grammys. Winners in each of six jazz categories will be announced February 11 at the Staples Center in Los Angeles.



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### **COMING UP**

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Saturday, March 3 at 8 p.m. - **LATIN JAZZ PARTY! BOBBY SANABRIA AND HIS NINE-PIECE ENSEMBLE ASCENSION!**

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**FOR TONY DENICOLA (Manickam)***continued from page 11*

in the pocket and just cruising, and he'd look over his shoulder and smile and nod — "Right on!"

Tony was my biggest fan. He'd always say, "Kid, you're going to be a star!" and I'd blush with delighted embarrassment. It took me years before I began to believe in myself the way Tony would want me to (and at that point became a much, much better drummer), but I don't think I ever would have gotten there without his encouragement. I would leave every lesson with a smile plastered to my face, skipping home in the early evening twilight while batting out some new rhythm on my thigh.

Tony taught me to appreciate the finer things in life: The crunchy chill of well-wielded brushes...the grace of a tango... the airborne abandon drawn out of a snare drum. But it didn't end with a drum roll. Never did I fully appreciate well-grown vegetables till I tasted Tony's Swiss chard. An extra bright light would shine in those twinkling eyes when he spoke about his garden. One summer I went to visit him there in Pennington. He pointed out each growing stalk of cherry peppers, tomatoes and hot red peppers as though they were newborn children. Tony knew that my dad, who comes from India, had a penchant for spicy food, so he sent me home with two grocery bags of red chili peppers that we enjoyed for the next two years.

**Teaching Me to Swing**

Of all the things Tony helped me learn about drumming, perhaps the most precious was how to swing. I remember playing simple snare drum exercises — old school drum corps stuff. I would play the piece through, screwing my face up as I tried to fit in the ruffs between the rolls. Then he would sit down and show me how it was done. He'd play that full page of paradiddles and five-stroke rolls and ratamacues, and the air would turn as raucous as a New Orleans street party; I couldn't wait to get back on the drums and make it sound like *that!* And that's how I learned to swing.

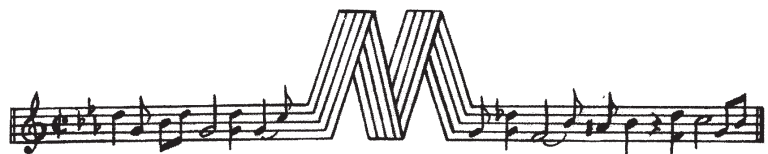
Even now my drumming bears the mark of Tony's teaching. When I play with new people, I'll often hear afterwards, "Hey, you've really got a feel for that!" The compliments that mean the most are from the old jazz hands, men like Tony who'd been playing so long they could remember the Swing era. I always brag about the drum teacher I had growing up. There is a feeling you get when you play those songs that lend themselves to swing. Tony used to say, "You have to let your drumstick dance on the cymbal — it needs to float a little." And even though you're sitting down, you feel like you and your drumset are just soaring around this world, laying down the beat as you go, so the whole planet wants to dance to your beat. When you're really bringing it home, you're flying like crazy, just on the edge of crashing, and those dancers are shimmying, swinging, passing each other round the side, kicking up their heels and skirts in time with you.

On one of Tony's Kenny Davern albums, the liner notes picture the recording session as a gathering of old friends hammering it out on a Saturday afternoon. The writer said that whenever things went

wrong, when tapes ran out, parts got bungled, Tony just kept on smiling. That was Tony — look over at the drums, you see Tony smiling, reminding the other players why they were there.

When I heard Tony had died, I was crushed. I wanted a chance to tell him how much I loved him and what he meant to me. Grandchildren can say these things to their grandparents, but the moment doesn't naturally arise between student and teacher. The night I learned of Tony's passing, I was sitting in my back yard listening to the havoc of the New Jersey summer insect chorus. I looked up at the stars. Then I stood up and told Tony out loud that I loved him, up in heaven, up among those stars. And suddenly, I thought what a party they must be having right now, a big New Orleans brass band kind of party for the arrival of Tony DeNicola, and I couldn't help but laugh as I pictured Tony on the drums, smiling, smacking out that sweet beat and telling me not to be sad, but to enjoy the music. And I thanked Tony for all the ways he taught me to do that. □

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## 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**, both superb and powerful players exhibiting their best stuff... and pity the poor grand piano! Evoking fond memories of NJJS's aptly-named Piano Spectaculars, this evening will be both a musical and visual delight.

## BIGGEST BIX BASH

*Saturday, March 17 8 PM*

Fans love the material played by legendary cornetist Bix Beiderbecke, but mostly it is scaled down for today's smaller groups. This year we've booked the 11-piece **Dreamland Orchestra**, which plays authentic arrangements with proper period instrumentation. They capture the excitement of the hot dance music of the 1920s, as played by the Jean Goldkette Orchestra and others. Only a handful of bands worldwide attempt these intricate, rapidfire charts these days, yet Dreamland makes it look easy.

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

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**I REMEMBER KENNY DAVERN (Vaché)***continued from page 10*

As I did what I was told Kenny went into the kitchen. A few minutes later he came back out with two vodka martinis. He handed me one and said, "C'mon, we're going to listen!" We went into the living room and for the next three and half hours he played me everything he could think of. From Johnny Dodds and Jimmie Noone to Benny Goodman (pre-1931 Benny only), Alphonse Picou, Tony Parenti — the list was endless. He told me the best thing I could do was to listen to as many good guys as I could. It was about 8:00 or 9:00 PM when I finally left his house. We repeated this ritual every few months for the next two years and it's impossible to list all the things he taught me.

At one point, I started trying to sound like Kenny. Although it was not really possible because Kenny had one of the most unique clarinet sounds of anyone I ever heard. If you listen to any of his recordings, even if you didn't know it was Kenny on the record you'd know after listening to just a few notes. Pee Wee Russell was the only other clarinetist I know who had his very own sound.

While I was in my Kenny Davern imitation phase, Warren and I were working with Mark Heter's Great Swamp Jazz Band. We had an afternoon gig at the Newark

Museum. Kenny had an early morning gig in the city at O'Conner's and another in Watchung, NJ, that night. There was little point in him driving all the way back to Manasquan just to leave again so he called our house to see what was going on with us. My dad told him we were playing in Newark and Kenny drove over to see us, and sat in with the band. We played together and I was doing my best to sound like Kenny. At the end of the set he took me aside and said, "What exactly are you doing?" I asked what he meant. "You're not me and you never will be. You're you! You should be trying to sound like you, not me. I'm flattered by the sentiment, but you need to develop your own style. You never will if you keep trying to sound like me, or anyone else for that matter." I took his advice to heart, and from that moment on I gave up trying to sound like Kenny Davern and spent the rest of my career trying to sound like me.

Kenny never stopped being my teacher. Even when I moved to Texas to join Jim Cullum, we would call each other and play our horns to each other over the phone. He'd send me mouthpieces to try. He came and played with the band several times and showed me alternate fingerings for the upper register that he had discovered on his own. I would not be known for my

altissimo register ability if it weren't for the tips Kenny gave me. We played several jazz festivals together, often doing two-clarinet sets. Whenever I played I could tell he was watching and listening to my every note as a teacher would his star pupil. I believe he was proud of what I had accomplished, although he never actually said anything. He wouldn't, of course. That wasn't his way.

I last spoke with Kenny just a few weeks ago. He told me he was coming to Florida in January to work with Dick Hyman and he'd give me a call — maybe we could get together if I was going to be in town. Dick Hyman called me yesterday and asked me if I could play the gig in Florida. I told him I would. I'd like to think that Kenny would have wanted me to play the gig for him.

Kenny's passing has left a deep hole in me. There was never any way I could repay him for all the help he gave me as I was learning my craft. Kenny Davern was a true giant of American music, and I feel greatly privileged to have known him and called him a friend.

I will miss him. □

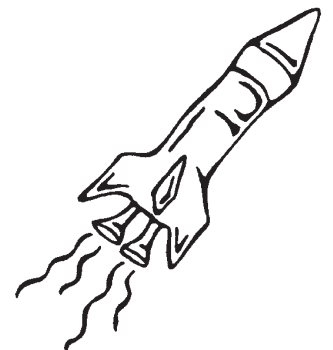
*Allan Vaché, a member of a famed New Jersey musical family, is the son of bassist Warren Vaché, Sr. and brother of cornetist Warren Vaché, Jr. — Ed.*

**Jazz Trivia**

By O. Howie Ponder II

**Questions**

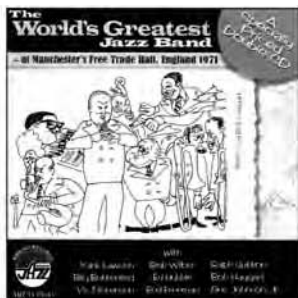
- 1.** An *Orchestra World* critic dubbed this clarinetist "the Gertrude Stein of jazz." Who was he talking about?
- 2.** What's the connection between Zoot Sims and NASA?
- 3.** When Benny Goodman joined Ben Pollack's band in 1925, he took the place of saxophonist Ted Maguiness, who, with a slight change to his surname, would find success in another aspect of show business. Does that ring a bell with anyone?
- 4.** What celebrated big band played its first stage engagement at the Adams Theater in Newark, NJ, in 1937 and its last stage engagement at the Central Theatre in Passaic, NJ, on September 27, 1942?
- 5.** The lyric goes, "Flash! 1983, Scene: Chick's still on his knee, She goes for he, But he's up to his eyeballs in..." in what?



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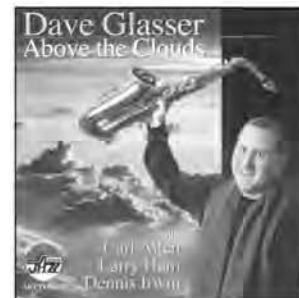
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## In The Mainstream

By Mainstream Mac

NJJS Entertainment Contributor

I remember it clearly. We were in the jazz section of a large chain record store. Walter and Doctor Bob were standing across, on the other side of the trays that were filled with jewel boxes. Walter was holding up this CD that had a green cover with pictures of Duke Ellington and Johnny Hodges. The title was Side By Side. He said, "Do you have this?" I replied "No." It was then that Doctor Bob said those immortal words: "You've Gotta Have It." Over time, the phrase became an imperative for all us jazz enthusiasts. A few of us even began to publish lists each month for our fellow-addicts, so that they knew what it was that they had to have.

So, I will be doing that here too, from time to time. These are not reviews but rather are recommendations. I'll try to give some indication of the reason for each item's inclusion.

Therefore, this month's  
YOU GOTTA HAVITS:

### ■ Ben Riley's Monk Legacy Septet *Memories of T*

Concord CCD- 300952

Don Sickler has this great idea. Transpose Thelonious's recorded piano playing into music for the horns in the band. The result is like nothing you have heard before! Don is on trumpet, Bruce Williams on alto, there are tenor and guitar parts plus bass and drums. No piano! The tunes are all Monk's. The NJJS presented this group at Jazzfest last year.

### ■ Enrico Rava Quintet *...Plays Miles Davis*

Label Bleu LBLC6639/HM63

Italy continues to produce outstanding musicians and Rava is one of them. However, my reason for including this one is the fantastic piano player — Stefano Bollani. On this live recording it


sounds like the audience keeps rising to its feet to applaud him. If you're not familiar with him, he is obviously "classically" trained. He has a wild imagination. He stays in the mainstream, but he is very original.

### ■ Duke Ellington

*The Complete 1936-1940*

*Variety, Vocalion, and Okeh Small Group Sessions*

Mosaic MD7-235

The leaders are Cootie Williams, Rex Stewart, Barney Bigard and Johnny Hodges. Some of the other players: Carney, Hardwick, Lawrence Brown, Duke himself. Toward the end of the chronology Billy Strayhorn and Jimmy Blanton show up. The period was just before the early 1940s "Blanton-Webster Band." 

## REMEMBERING KENNY (Stine)

*continued from page 9*

on the composer, knew the best recordings, conductors, and soloists of his works and wanted to share it all with someone. He could wear you out with his praise for Otmar Suitner's performances with the Staatskapelle Berlin Orchestra of the Dvorak symphonies or the Brahms and Beethoven symphonies as conducted by his big idol, Wilhelm Furtwangler. You say this is the Kenny Davern you didn't know? I'd say try one or two of the Suitner or Furtwangler recordings and I'll bet you'll find something there that a guy like Kenny could transfer into meaningful jazz.

Well, there will always be his recordings, like those of Tesch and Furtwangler and Suitner, to inspire future generations of

musicians, and I suppose they'll do in the short run. But as a testament of one man's musical vitae they will never replace the thrill of live performance, that brief moment of truth in seeing him square away at solo time, taking that final breath before translating genius and will into glorious music. So hang on to those records, there won't be any more.

I know they will be talking about Kenny Davern for a long time, trying to describe him and his music like blind men describing elephants, but the description they'll be trying for is actually in the playing itself. It's really Kenny's way of describing jazz. Listen to it and learn.

Ah, Kenny, we hardly knew you... 

## JAZZ TRIVIA ANSWERS

*questions on page 36*



1. Pee Wee Russell
2. Mark Polanski, commander of the recent space shuttle Discovery mission, is the nephew of Louise Sims, Zoot's widow. On Mark's earlier shuttle Atlantis flight in 2001, uncle Zoot's recording of "Where You At?" — with vocal by Zoot — was used as a wake-up call for the crew, at Mark's request.
3. He later became Ted Mack, host of the popular *Amateur Hour* program on radio and TV.
4. The Glenn Miller Orchestra.
5. In teaballs. It's from Joe Mooney's clever spoof lyrics of "Tea for Two," recorded by his Quartet in 1946.



## Learn to Dance with NJJS

There's a vibrant jazz dance scene in New Jersey, and NJJS wants to make it accessible to NJJS members and friends.

Swing dancing (6-count and lindy) is

happening on an ongoing basis at various venues in different regions of the state. Many of the regular dances include free beginner lessons — an ideal way to get started. Maybe you've had scary dancing experiences in a past life — time to leave those behind! Get ready to have a blast. Yes, YOU, with your two left feet, CAN learn to dance freely and joyfully, get great exercise, and meet terrific people doing it. The jazz dance crowd is the hippest and friendliest anywhere.

Right now we're concentrating on learning some special dances, not so readily available elsewhere. Peabody, Charleston, Balboa, Shag — dances invented for the fast tempos of HOT JAZZ, pre-swing. They're how to dance without dropping to the very music played at the Pee Wee STOMP.

Please hold Saturday, February 17 from 11 AM – 4 PM for our second tentative Pre-Pee Wee workshop. Details to come. Even if you are tentatively interested, e-mail LlobdeLL@optonline.net without delay. Fees will be \$20 per class OR all four hours of class for only \$60. NJJS members get a 10% discount. Advance registration is important so we can keep an eye on class size and leader/follower ratio. We'll send you all the info you need once you contact us.

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*

University will be a smooth one. Given the proximity of Drew to our former site at Fairleigh Dickinson University, it will be easy for those who have attended the FDU event to make the slight adjustment necessary to arrive at the new site. The pricing structure for Jazzfest will be announced in the next issue.

### ■ Finally, I want to announce the dates of our Monthly Member Meetings for 2007.

They will be on Sundays: February 11, March 18, April 22, May 20, September 23, October 21 and November 18 at Trumpets Jazz Club in Montclair. The programs run from 3:00–5:00 PM, with a social hour starting at 2:00 PM. Food and beverages are available for purchase. Attendance is free to NJJS members, and a \$10 charge will apply to non-member guests. This fee will be applied to our regular membership fee should the guest opt to join NJJS.

For the February meeting, Will Friedwald, author of *Sinatra! The Song is You: A Singer's Art; Jazz Singing: America's Great Voices from Bessie Smith to Bebop and Beyond; Stardust Melodies*; and who collaborated with Tony Bennett on *The Good Life: The Autobiography of Tony Bennett*; will present a program about Frank Sinatra. Will also serves as the jazz and cabaret critic for *The New York Sun*. He is an engaging speaker who will provide many interesting insights about one of the most significant entertainers of the 20th Century.

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](http://www.njjs.org), e-mail [info@njjs.org](mailto: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 Journal** — a monthly journal 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 [www.njjs.org](http://www.njjs.org) and *Jersey Jazz* for updates.

■ **Musical Events** — NJJS sponsors and co-produces a number of jazz events each year, ranging from intimate concerts to large dance parties and picnics. Members receive discounts on ticket prices for the Pee Wee Russell Memorial Stomp 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. Contact [pres@njjs.org](mailto:pres@njjs.org) for a catalog.

## 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 Bin.

■ **Silver Patron (\$250/family)**

Receive an additional year membership plus vouchers for 2 CDs of your choice from the NJJS Record Bin.

■ **Gold Patron (\$500/family)**

Receive 2 additional years membership plus vouchers for 4 CDs of your choice from the NJJS Record Bin.

■ **Platinum Patron (\$1000/family)**

Receive 4 additional years membership plus vouchers for 8 CDs of your choice from the NJJS Record Bin.

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

Contact Membership Chair Caryl Anne McBride

at **973-366-8818** or [membership@njjs.org](mailto:membership@njjs.org)

OR visit [www.njjs.org](http://www.njjs.org)

OR simply send a check payable to "NJJS" to:  
NJJS Membership, PO Box 410, Brookside, NJ 07926-0410.

'Round Jersey

## Bridgewater Jazz

Somerset County Vocational  
and Technical High School  
Bridgewater, NJ 08807

Tickets/Information: 908-725-6640

Longtime NJJS members will recall the Piano Spectaculars at Waterloo Village, annual gatherings involving multiple pianists that certainly lived up to the name. Jazz in Bridgewater comes as close as anyone to capturing the excitement of those eagerly anticipated pairings of top players, but they have only one piano with which to work. No problem, really. Each **PIANO GREATS** performer has plenty of time to stretch out and solo, and things often climax with some exciting fourhanded mayhem. Organizers even project the image of the hand movements onto the backdrop (stage set permitting), so that every seat in the house has a perfect view of the keyboard.

The February 3 edition of PIANO GREATS pairs **Derek Smith** with his friend **Rio Clemente**. Each has long admired the work of the other, but since there is no "piano section" in a jazz band they don't normally get to play together on the same program. Derek is a PIANO GREATS veteran, being invited back again and again because of the excitement he generates with his playing. That explains his tenure with Benny Goodman, a fussy boss if ever there was one, and a stint with the Tonight Show Band.



Rio Clemente top, and Derek Smith, left.

A view of the presentation at PIANO GREATS concerts, below. Derek Smith playing, with his hands projected onto the cloth backdrop.



Rio is a favorite with NJJS members, who turned out in large numbers for his Community Theatre appearance last year. He inaugurated the piano solo performances at the Watchung Arts Center, and for a time had his own series there. Rio is also cultivating new young jazz fans through his participation in the NJJS sponsored "Generations of Jazz" program in New Jersey schools.

The annual Bix Beiderbecke tribute was moved back a week from his actual birthday for one reason only — to get the right band for the occasion. This will be the **BIGGEST BIX BASH** ever since it will involve the 11-piece **Dreamland Orchestra** that made such a hit last summer in Morristown. Trombonist **Michael Arenella** leads the band, which plays from charts carefully transcribed from recordings dating back to the 1920s when this hot dance music was the rage.

You won't know every member of the band, but then again how many out there can name Bix's sidemen in the Wolverines? Sharp-eyed fans will recognize **Jesse Gelber** (Traditional Jazz Collective) at the piano, or **Kevin Dorn** (of the THREE BENNY OPERA and many other groupings) behind the drum set, and the inclusion of **Bob Sacchi** means they can have both tuba and bass saxophone sounds, as needed. Others from their previous appearance, perhaps less known, are equally talented and especially dedicated to this difficult and intricate branch of hot jazz.

Reserve March 17 for this season closer, and get your tickets without delay. The Bix segments are among the most popular in the Jazz in Bridgewater series. See the ad on page 35 or call the United Way to order your tickets for both these events. Note the early cutoff for the generous advance purchase discounts.

## Morris Jazz

The Bickford Theater at the Morris Museum  
Morristown, NJ 07960

Tickets/Information: 973-971-3706

History was made on February 26, 1917 when five young men went into a studio in New York City and recorded the very first jazz disk. The Original Dixieland Jass Band (ODJB) continues to be controversial among jazz fans, some of whom feel their style was more derivative than truly original. Nevertheless, they caused a sensation that rapidly spread the popularity of jazz across the country, indeed throughout the world. Many of their early compositions ("Tiger Rag," "Clarinet Marmalade," "Jazz Band Ball," "Fidgety Feet" and "Copenhagen," to name just a few) are still routinely played by jazz bands today.

Exactly ninety years later (to the day!), the **Roof Garden Jass Band** will play for the Wyeth Jazz Showcase in Morristown, celebrating the work of the ODJB and other early hot jazz bands, often called the Fabulous Fives. Their music differs from jazz as commonly played today, in that it is largely ensemble work, with limited breaks and solos, such that all the players are blowing nearly all the time. What sets Roof Garden apart from other bands is that they adhere to this frenetic style, exhausting as it can be to execute, and thus preserve the music in the form that excited so many young people of the time.

Reedman **Dan Levinson** leads the group, with **Jon-Erik Kellso** executing the searing cornet parts originated by Nick LaRocca. **David Sager** (often seen

with Banu Gibson) comes up from DC to play trombone, and **Kevin Dorn** plays drums in the restrained manner of the period. **Jeff Barnhart** will be the pianist for this date, a special treat for his many fans. A bit of history (with modern acoustics!) will be celebrated on Monday, February 26, and true jazz fans ought to be there. It's a show not likely to be repeated.

Sharp-eyed readers will recall that **Dan Levinson** is part of Herb Gardner's band playing for this year's **GREAT GROUNDHOG DAY JAM** on Monday, January 29, just after you receive this issue. **Randy Reinhart, Bruce McNichols, Joe Hanchrow, Robbie Scott** and vocalist **Abbie Gardner** also contribute to the annual blending of humor and music that is eagerly awaited by fans. The same band brings a different program to Ocean County shortly after as the cult following grows.

These Monday jazz offerings at the Bickford Theatre are run as one 90-minute set, starting at 8:00 PM. Tickets are \$13 in advance and \$15 at the door. Construction continues next door, but there is much more parking available now without the trailers. Ask for a "jazz map" when ordering tickets if you're not familiar with the location.

Looking ahead a bit, **Dan Tobias** will pay tribute to legendary cornetist Jimmy McPartland on his centennial. Save March 12 for this band, which includes **Joe Midiri** playing reeds. Stride master **Neville Dickie** makes a return visit on March 19, probably his only appearance around here in 2007. But that's just the start of a glorious piano string. **Jeff Barnhart** will salute Scott Joplin on April 9, and the amazing **Rossano Sportiello** will visit from Italy on April 16. Piano heaven!

## Jazz For Shore

The Fine Arts Center at Ocean County College  
Toms River, NJ 08754  
Tickets/Information: 732-255-0500

You've been following jazz for decades. Probably think you've seen it all. Visualize all the solo acts you've ever encountered. Bet they're all pianists or guitar players. Hardly any other jazz instrument lends itself to prolonged solo work.

**Jay Leonhart** has broken new ground with his **BASS LESSON**, an entire evening of just himself and his upright string bass onstage. You might not think this would hold your attention very long, but fans return again and again, probably because topical references are "ripped from the headlines" to keep the material fresh and relevant. Reviewers have termed it "a bass and voice jazz opera" that is both "elegant and funny."



Jay Leonhart breaks new ground with his **BASS LESSON** on February 7.

When Jay appeared at Ocean County College early in the series with Bucky Pizzarelli, fans requested he do some of their cherished Leonhart originals, remembered from past performances elsewhere. His visit to MidWeek Jazz on Wednesday, February 7 will give them a whole evening of similarly entertaining material and probably win new friends for this unique solo show.

The annual **BIG BIX BLAST** follows on March 21. This year the hot combos have been replaced by the somewhat larger **Dreamland Orchestra**, which accurately captures the sound of the Jean Goldkette Orchestra and similar units in which the legendary

cornetist Bix Beiderbecke played. The band roster is about the same as for their Jazz in Bridgewater performance (described in an adjacent column), with the exception that **Dan Levinson** will be part of the compact reed section.

Only five bands in North America are known to play this exhilarating hot dance music with authentic 1920s charts, but three of them are on the West Coast. The Nighthawks are well known here, but Dreamland has its own versions of similar material, and presents it in its unique manner, well worth hearing.

The Season continues with **Bucky Pizzarelli** leading an exciting guitar trio on April 18, followed by the **Midiri Brothers'**

Artie Shaw tribute on May 16. Fans enjoying the fun aspects of jazz shouldn't miss the **GREAT GROUNDHOG DAY JAM** on January 31, an all-star evening of unscripted music and merriment that has become a popular annual event in Morristown. **Herb Gardner** assembles top players, and they inject a dose of humor into their evening, which has the same cast as the northern edition, but will feature different material for **Randy Reinhart, Dan Levinson** and the others to play.

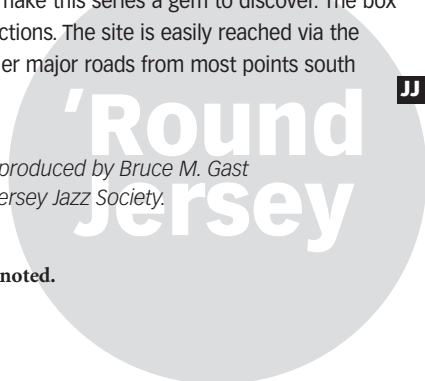
MidWeek Jazz tickets are just \$13 in advance (\$15 at the door) with no fees for the four credit cards they accept. Plenty of parking and comfortable reserved seating make this series a gem to discover. The box office can provide printed directions. The site is easily reached via the Garden State Parkway and other major roads from most points south of the Raritan River.

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

Photos by Bruce Gast except as noted.



The Roof Garden Jazz Band will play for the Wyeth Jazz Showcase in Morristown on February 26. Photo supplied by the artists.





## 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

**Closter  
HARVEST BISTRO & BAR**  
252 Schraalenburgh Road  
201-750-9966  
www.harvestbistro.com  
Every Tuesday: Ron Affif/  
Lyle Atkinson/Ronnie Zito

**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

**Lyndhurst  
WHISKEY CAFÉ**  
1050 Wall St. West, 07071  
201-939-4889  
www.whiskeycafe.com  
One Sunday/month James Dean Orchestras  
swing dance + lesson

**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  
No cover. No minimum.

**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.morriismuseum.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.thesavoy  
grillnewark.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

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!

### Oakland

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

### 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

### Short Hills

**JOHNNY'S ON THE GREEN**  
440 Parsonage Hill Road  
973-467-8882  
www.johnnysonthegreen.com

### 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

### Stockton

**THE STOCKTON INN**  
1 Main Street  
609-397-1250  
Tuesday 6:30 PM Jeffrey Gordon

### 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

Some New Jersey Jazz Society members will be performing during February.

**Leroy Williams** will be at the Village Vanguard Feb. 7 through 14 with **Barry Harris** and **Earl May**.

**Laura Hull** appears at the Sushi Lounge, 12 Schuyler Place in Morristown Feb. 4 at 6:30 PM. Their phone number is 973-539-1135.

**Marlene VerPlanck** is at the Salt Creek Grille in Princeton on Feb. 16.

**Don Robertson** will play with Dr. Dubious and the Agnostics at the Mahwah Public Library in a pre-Mardi Gras concert on Feb. 18, 2:00 PM. The band is a septet led by **Tom Duncan**.

A new club in Hoboken — Shades at 720 Monroe St. (888-374-2337) — will showcase **Gene Bertoncini** and **Paul Myers** on Feb. 9 and **Frank Vignola** and **Lou Pallo** on Feb. 16.



# **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](http://LauraHull.com).

LAURA HULL • P.O. BOX 771 • MORRIS PLAINS, NEW JERSEY 07950  
Phone: 973-229-4274 • [www.LauraHull.com](http://www.LauraHull.com) • [info@laurahull.com](mailto:info@laurahull.com)



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