

JerseyJazz

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

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March 2007

34th Annual IAJE Conference: Vive La France!

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

Something called the International Association of Jazz Educators Conference has the ring of a dry academic conclave where white papers like “The History of the Flat-5 Chord in Jazz Music” are presented.

In reality, the event is a four-day jazz banquet with a bountiful menu of education programs, dozens of jazz performances and master classes, industry workshops, industry mingles and the presentation of some major awards. The schedule for the conference runs some 20 pages.

The 34th annual event, held in New York City January 10–13, reached new heights as upwards of 8,000 students, educators, industry members and fans from over 40 countries were on hand for the largest anywhere gathering of the global jazz community.

Continuing a new trend honoring the contributions of different countries to the art form, the 2007 conference paid special tribute to France’s influence on jazz over the last century as well as the country’s impact on today’s international jazz scene. French students, musicians and industry members were in New York in full force, both at the conference and in the New York clubs as performers and fans alike.

During the Opening Gala, IAJE President Chuck Owen presented the 2007 IAJE President’s Award to celebrated



French singer Anne Ducros and bassist Essiett Okon Essiett performing at Trumpets Jazz Club in Montclair during IAJE week. Photo by Cheri Rogowsky.

composer, arranger and pianist Michel Legrand, who over his storied career has composed more than 200 film and television scores, musicals, and made more than a hundred albums. The winner of three Oscars, five Grammy awards and an Emmy nomination, Legrand was one of the first Europeans to work with legendary jazz innovators including Dizzy Gillespie, Miles Davis, John Coltrane, Stan Getz and Bill Evans in the early 1950s.

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**There's still time
to purchase advance tickets**

Pee Wee Russell Memorial Stomp

SUNDAY, MARCH 4, 2007

Birchwood Manor, Whippany

see pp. 2, 8 & 23

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NJJS Calendar

Sunday March 4 2007

Pee Wee Russell Memorial Stomp featuring Smith Street Society Jazz Band, Dick Voigt's Big Apple Jazz Band, Kevin Dorn's Traditional Jazz Collective, Vince Giordano's Nighthawks; Birchwood Manor/Whippany see p 8 and ad p 27

Saturday March 17 2007

Bridgewater see ad p 39 & p 44

Sunday March 18 2007

MONTHLY MEMBER MEETING featuring Bob Porter Trumpets/Montclair see pp 2 & 8

Tuesday April 10 2007

NJJS co-sponsored Mason Gross concert, Rutgers/New Brunswick featuring Frank Sinatra, Jr. see pp 3, 43 & ad p 31

Sunday April 15 2007

NJJS co-sponsored concert Community Theatre/Morristown featuring Warren Vaché et al see pp 3, 8 & ad p 13

Sunday April 22 2007

MONTHLY MEMBER MEETING Trumpets/Montclair see pp 2 & 8

Sunday May 20 2007

MONTHLY MEMBER MEETING Trumpets/Montclair see pp 2 & 8

Saturday/Sunday

June 9/10 2007

Jazzfest featuring Winard Harper Sextet, Midiri Brothers Band, Earl May Quintet, Hendrik Muerkens Samba Jazz Quintet, et al Drew Univ./Madison see p 8

Saturday September 15 2007

JazzFeast Princeton (details TBA)

Sunday September 23 2007

MONTHLY MEMBER MEETING Trumpets/Montclair see pp 2 & 8

Sunday September 30 2007

NJJS 35th Anniversary Dinner Dance (details TBA)

Sunday October 21 2007

MONTHLY MEMBER MEETING Trumpets/Montclair see pp 2 & 8

Sunday November 18 2007

MONTHLY MEMBER MEETING Trumpets/Montclair see pp 2 & 8



Prez Sez

By Andrea Tyson President, NJJS

It's here: our 38th Pee Wee Stomp — March 4th — Birchwood Manor, Whippany. We have a great line-up and it should be a spectacular event, so please join us. See Joe Lang's Music Committee Notes for more details. New for this year, we will have printed copies of the NJJS Record Bin CD inventory on each table at the Stomp. The dance floor should be filled thanks to *Jersey Jazz's* art director/associate editor Linda Lobdell, an accomplished swing dancer (see below).

■ **NJJS Dance Lesson** — how cool is that? More than 30 people attended a dance class organized by Linda Lobdell on January 20 to learn the Peabody and Charleston, which are perfect for the music played at the Stomp. Yours truly did her best to keep up — mostly get out of the way! Just kidding. Our NJJS V.P., Mike Katz, Esq., Jackie Wetcher, another board member, a total of eight NJJS members were there. Thanks to Linda, her friend Nick Romei and her mother Lucie for all their hard work. Our instructors, Chad Fasca and Midori Asakura, were patient and wonderfully qualified. See photos on page 29.

■ **On the Air** — Catch Joe Lang on radio station WMSC, 90.8 FM talking about the Stomp on Mark Blaustein's Sunday, February 25 show 10–11 AM. Mark is host of "On The Town" at Montclair State University's radio station. If you can't get it on your FM dial, you can listen on your computer.

■ **One of the society's major educational initiatives is our Generations of Jazz program**

which is presented in schools and other venues by a group of dedicated musicians. Board member Stan Myers is emcee for this entertaining and educational program on the history of jazz. I'm happy to announce that NJJS has been awarded an Arts Council of the Morris Area (ACMA) matching grant to assist us in bringing these performances to the Morris County area during 2007 and 2008. We're grateful to ACMA for this grant. If you know of an appropriate venue (school, library, etc.) for this performance, please let me know (pres@njjs.org).

■ **One of my personal initiatives** as president is to inform you about the thriving New Jersey jazz scene, including new areas to investigate and some tried-and-true venues. **The Cornerstone in Metuchen** is one of those gems in the crown of Jersey's jazz scene. Their creative musical offerings are always intriguing. Stop by any Wednesday or Friday for great jazz. Tell music booker Ronni Rose you're a member of NJJS. Check out their current schedule in their ad on page 7. You might recognize a few of the regulars at the bar or having dinner at a table. It's a friendly place and you'll be warmly welcomed.

■ **South Brunswick Jazz Café Series** — Jazz venues are tucked away amid the horses and grazing lands of rural New Jersey. Elliott and I ventured south to see saxophonist-composer-arranger Virginia Mayhew perform at the Jazz Café in the South Brunswick (Dayton) Municipal Complex. They have jazz on the first Friday

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 8 for details. These meetings are a great

benefit of NJJS membership. For no charge at all, members are treated to 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 March 18 when NJJS Advisor, radio personality Bob Porter,



ON THE TOWN:
NJJS Board Members Frank Mulvaney, Andrea Tyson, Stan Myers and Laura Hull gathered for some grub and jazz at a recent jam session at the Crossroads in Garwood. Photo by Cheri Rogowsky.

evening every month. The South Brunswick Arts Commission has employee Andrea Brachfeld to thank for booking this series. Andrea has her own Afro-Cuban band; she joined Virginia on stage with her flute on a couple of numbers. I believe musicians get comfortable and talk about themselves more in small settings than they might in a large venue. We learned Virginia's cat is named Lester Young, and she played her composition "Toe Tickler," named after Young's show-stopping solo on "Tickle Toe." This is a good listening room. The \$5 admission includes light refreshments. For more information, contact the commission at 732-329-4000 ext. 7635 or e-mail them at www.arts@sbtnj.net.

■ **The Crossroads in Garwood** has a jazz jam session emceed by NJJS board member Stan Myers on Tuesday nights. The ambiance is friendly and the food is very good. They're starting up Saturday evening jazz dinners so we'll be seeing more information on those.

Recent Doings

■ **We went to eighty eights in Rahway** for Laura Hull's Sunday afternoon Singers Showcase. Their brunch is not only delicious, it's reasonably priced and the singers were terrific.

It's a new jazz room I'm sure you'll enjoy.

■ **A special mention about a new advertiser, Lana's in Clark.** A few of us stopped by on a Thursday to hear Warren Vaché, along with Vinnie Corrao and, special that night,

Earl May on bass (usually it's Nicki Parrott). The food was excellent. You can also sit at the bar and see and hear the band. In between sets, just hang out with the musicians and talk. Very comfortable room. Proprietor Peter Kowal is happy to welcome you, so make sure to mention you read about Lana's in *Jersey Jazz*. You can learn more at www.lanasfinedining.com.

■ **I read in Connections**, the Princeton Library Newsletter (609-924-9529; www.princetonlibrary.org), that from February through May the library will feature various jazz programs — movies, discussions, etc. On February 28 they're showing the film *Benny Goodman: Adventures in the Kingdom of Swing*. Also, March 3 at 8 PM, "Never Lament: Duke Ellington and the Blanton-Webster Band," a concert at Princeton University's Richardson Auditorium in Alexander Hall, will be performed by Princeton University's Jazz Ensemble and the University's Jazz Swingtet. The same Swingtet will open JazzFeast in September 2007, led by Professor Anthony Branker. If you want to hear great college music, go over and be delighted. Order tickets at 609-258-5000 or www.princeton.edu/richaud.

■ **I thoroughly enjoyed the evening at Shanghai Jazz** in memory and honor of guitarist-composer-arranger Tony Mottola,

our editor's father. Bucky Pizzarelli, Gene Bertocini and Howard Alden blended together beautifully on their guitars. Derek Smith was on piano and told stories of when he and Tony were in the *Tonight Show* band — little asides so meaningful to the family. Jerry Bruno and Steve Freeman sat in on bass, and Rio Clemente took the piano for a couple of tunes. The family of Elizabeth-born guitar great Don Arnone was there and many friends and family members came out to honor Tony, the man and the musician. See page 10 for story.

Coming Up

■ **Frank Sinatra, Jr. will appear in concert** at Rutgers Mason Gross Nicholas Music Center in New Brunswick on April 10. The NJJS is a co-sponsor of the concert — more information to follow — but reserve the date for a very special evening. For tickets call 732-932-7511. See ad on page 31.

■ **A collaboration between the NJJS and the Community Theatre** in Morristown will take place on Sunday April 15 when the society will produce a concert starring Warren Vaché, with John Allred on trombone, Vinnie Corrao on guitar, Nicki Parrott on bass and Leroy Williams on drums. Piano player TBA. This is a show you won't want to miss. See ad on page 13.

■ **NJJS Dues Increase — Effective April 1,** 2007 NJJS membership dues will be increased to \$40 per year. This is the first increase in 10 years. The small \$5 increase will go a long way to enabling us to continue to provide our members with a high quality, informative and entertaining magazine each month. We are most grateful to our wonderful membership for their understanding and support. J

presents a program on "Radio, Records, Jazz and Blues."

You Are the Star: Dance Lessons and Dancing with NJJS

NJJS seeks 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 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. Learn more on page 29. E-mail LlobdeLL@optonline.net or call 201-306-2769 to get on the mailing list for further information.

Volunteers

Like Uncle Sam, we're always looking for a few good people. NJJS relies on

an incredible amount of volunteer effort to accomplish all that we undertake. 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.

The Mail Bag

I'VE JUST SEEN MY FIRST EVER ISSUE OF JERSEY JAZZ, the January issue, and I'm very impressed. It's very smart and professionally done — I didn't see a single typo, which is rare nowadays. I enjoyed Joe Lang's book reviews, Fradley Garner's article about Ed Berger (and the illustrations throughout the magazine are exceptionally well chosen). I enjoyed the ad for Arbors (glad to see Marty Grosz is still putting out music!)...Come to think of it, I loved the whole thing. I used to help run a jazz club in the back room of a pub in England, so I know how much work is involved in promoting jazz, for very little reward except the good karma. Keep up the excellent work!

Donald Clarke
West Des Moines, Iowa

I DON'T KNOW WHEN I'VE ENJOYED an issue of *Jersey Jazz* more than that of January 2007! Beginning with the wonderful picture of "Satchmo" on the front page. I particularly liked Jack Stine's frank assessment of Peck Kelly's piano playing, the obituaries of Anita O'Day, Jazz Trivia (as always) and Steve Barbone's account of his experiences at Israel's Red Sea Jazz Festival. I've heard Barbone's band many times and have always enjoyed him — even his singing. Mazel Tov (Congratulations) on a variety and quality of articles in the expanded *Jersey Jazz*! Each issue offers plenty of interesting reading.

Rabbi Louis Kaplan
Wallingford, PA

I WANTED TO START THE NEW YEAR OFF RIGHT by congratulating the members of NJJS involved with the new *Jersey Jazz* magazine. I like the new format and thoroughly enjoy all the contents. It looks cleaner, reads more easily and certainly represents the best of the society and its members.

When my husband was alive we attended NJJS events and enjoyed them all, but particularly Sunday afternoon jazz at Tierney's Tavern (Montclair) and the jazz festival at Waterloo Village. I am not able to attend events much any more, but enjoy reading the magazine and ordering occasionally from the reviews listed in it.

Margaret C. Way
Montclair, NJ

THANKS FOR THE BEAUTIFUL FEBRUARY JERSEY JAZZ. Audrey Jackson was so pleased with the Tony DeNicola obituary, and Tony would have been, too. There is just one important correction: The quotes attributed to me on page 14 are from another of Tony's students and friends of many years — David Stier.

Tony was once part of a pick-up rhythm section backing Budd Johnson for a local gig. Part way through the first set, Budd turned after his solo and said to Tony: "Say, you are really good." Tony gave a slight smile and bow and kept doing what he did so well.

Finally, I remember Tony once talking about a certain excellent bassist who was more interested in showing how much he could do rather than properly backing the performer. That was a sin Tony never committed. He loved what he did and he did it to perfection — including making others sound better.

Schaen Fox
Lawrenceville, NJ
foxyuno@comcast.net

JAZZ U IS A NEEDED ADDITION to the pages of my favorite jazz journal. Just two questions: What about Seton Hall University? I noticed their full-page concert announcement in February. Does the university offer jazz courses? And second, are at least a few complimentary copies of *Jersey Jazz* displayed or handed out in classes at all New Jersey schools where there are such courses? This would open a channel to future performers and fans and help build circulation at the same time.

Van Bergen
Greenwood, NJ

I HAVE BEEN IN CORRESPONDENCE WITH CYNTHIA SESSO

(CTSIMAGES.COM photo archivist) about the photograph of Bobby Hackett and Jack Teagarden that appeared in (January) *Jersey Jazz* as "1950" and "At A Jump Records session." Ms. Sesso has now discovered that the photograph session was actually on October 19, 1955. In the set of photographs from that date there are a couple of pictures of a band including Hackett and Teagarden on stage.

From this the actual details can be established.

On the revised date of October 19, 1955 there was an overnight session for Capitol Records at the Capitol Studio in Los Angeles. It started on the evening of the 18th and continued into the early morning of the 19th. The on-stage pictures in the set will have been from the Dixieland Jubilee concert on the evening of October 15, 1955. It was the success of this gig and the rapport between Hackett and Teagarden that led to the Capitol session and a 12-inch LP that was titled *Coast Concert*.

George Hulme
Old Basing,
Hampshire, England

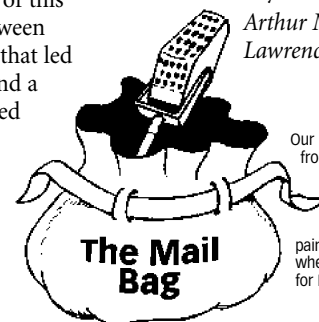
CONGRATULATIONS TO MIRA MANICKAM on her most beautiful and touching tribute to Tony DeNicola. Tony was a neighbor of mine for more than 20 years and we remained friends for some 15 more years after I had moved. If there was ever a marriage made in heaven it was a jazz buff like me having a musical icon like Tony just over the back fence!

I still recall so vividly one day, when WNEW and decent music still graced the New York airways, telling Tony that I had heard a terrific jazz pianist named Dave McKenna on WNEW and asking if Tony had heard of him. "You're kidding!" exclaimed Tony, flashing that inimitable grin, "Dave McKenna was just at my house the other day. If I knew how you liked him I would have had you over."

Well, some years later I went with Tony up to the Cornerstone where Dave McKenna would sometimes play when in New Jersey. I still mark that evening as one of the highlights of my life to be able to see one of my musical heroes perform while in the company of Tony DeNicola and a number of other incredible musicians.

All the superlatives on Tony's ability and accomplishments notwithstanding, Mira captured his true essence so accurately and eloquently. He was simply one of the kindest and most gracious human beings one could ever meet. It was indeed ironic that in our final contact I would be performing for him — I was honored and privileged to be singing in the choir that day at Tony's funeral Mass.

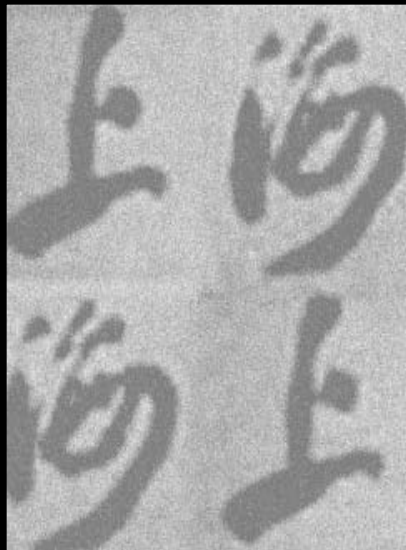
Arthur Mattei
Lawrenceville, NJ



Our Mail Bag art comes from Don Johnson, an expat New Yorker who attended the School of Visual Arts in Manhattan. He is a painter in Copenhagen, where he works part-time for Radio JAZZ.

Comments?

Jersey Jazz welcomes your comments on any article or editorial. Send e-mail to tmottola@aol.com or mail to The Editor (see page 6 for address). Include your name and geographical location.



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Highlights, end of February, & March 2007:

wed 2/21: HARRY ALLEN

thur 2/22: DAN CRISCI

fri & sat CATHERINE RUSSELL
2/23 & 24: for chinese new year (*by reservation only*)

sun 2/25: ZAN STEWART

thur 3/1: BUCKY PIZZARELLI

wed 3/7: WARREN VACHE AND TED ROSENTHAL

fri & sat
3/16 & 17: WINARD HARPER

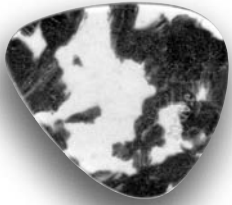
sun 3/18: JEANNIE BRYSON

sun 3/25: DARYL SHERMAN

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

for latest schedules and updates,
please visit www.shanghaijazz.com

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



The Editor's Pick

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

Jazz's Solid Foundation

Young jazz players can't wait to get into a jam. They'll scurry from club to club, carrying their axe, hoping to get a shot to sit in and show what they can do. But as life goes on we learn that getting into a jam is not always a good thing. Medical crises and financial troubles can be devastating and, since 1989, the Jazz Foundation of America has been coming to the aid of jazz and blues musicians in crisis.

Here's a testimonial from Freddie Hubbard: "When I had congestive heart failure, and couldn't work, they (the JFA) paid my mortgage for several months and saved my home! Thank God for those people."

And another from Cecil Payne: "I was going blind and couldn't see to shop or cook, I was living on two cans of SlimFast a day for over a year and a half...The Jazz Foundation saved my life."


As for Hurricane Katrina, if FEMA and the rest of the powers that be had been as responsive to New Orleans and environs as the JFA has been to the needs of the city's musical community, things would be a lot easier in The Big Easy these days.

When I was planning a musical tribute to my late father at Shanghai Jazz, owner David Niu suggested we make the event a benefit for the JFA and I'm proud to say we raised \$1,600 for the organization's Musician's Fund at the January event. I'm sure my dad, a guy who went straight to his checkbook whenever he heard one of his old pals was having problems, would approve.

It's no wonder the JFA was honored at the International Association of Jazz Educators (IAJE) Conference this January in New York City. The IAJE is another group that exists specifically to nurture musicians and music, past, present and future.

This issue, we profile that conference and focus on just a sampling of its offshoots. We're fortunate that two friends of jazz in New Jersey, Don Jay Smith and Bob Ackerman, took time to share with us their first-hand experiences there. The story starts on page 1 and continues on 22 and 23.

For more information about the Jazz Foundation of America, write to Wendy Atlas Oxenhorn, c/o Jazz Foundation of America, 3rd Floor, 322 West 48th Street, New York, NY 10036. You can also learn more about this great organization on the web at www.jazzfoundation.org.

And to find more details about the history and work of the IAJE, to join the organization, and to learn how you can get involved, visit www.iaje.org. 



CORRECTION: One More Time: In our correction last month of the spelling of Jake Hanna's name we misidentified him as a bassist. He is, of course, a drummer and we herewith offer a red-faced apology.

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:
April issue: February 26, 2007 • May issue: March 26, 2007

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

Comments?

Jersey Jazz welcomes your comments on any article or editorial. Send e-mail to tmottola@aol.com or mail to The Editor (see page 6 for address). Include your name and geographical location.

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Jazz Schedule for March 2007

WEDNESDAYS

7:30 – 11:30 PM

- 3/7: JANICE FRIEDMAN TRIO
- 3/14: PAM PURVIS TRIO
W/BOB ACKERMAN
- 3/21: HOWARD ALDEN TRIO
W/DAN BLOCK
- 3/28: VERA MARA TRIO
W/CIDINHO TEIXERA

FRIDAYS

7:30 – 11:30 PM

- 3/2: GERRY NIEWOOD
QUARTET
W/COLEMAN MELLETT
- 3/9: STEVE ASH QUARTET
W/JOE MAGNARELLI
- 3/16: CLIFF KORMAN QUARTET
W/PETER BRAININ
- 3/23: SARAH JANE CION
QUARTET
- 3/30: HENDRIK MEURKENS
QUARTET
W/ADRIANO SANTOS

• No cover • No minimum • Jazz Performances 7:30 – 11:30pm

For last minute changes, please visit our Web site: www.cornerstonecafenj.com

(732) 549-5306

Notes from the Music Committee

By Joe Lang NJJS Music Committee Chair

■ When you receive this issue, the **Pee Wee Russell Memorial Stomp** will be close at hand. The Stomp will be held on Sunday March 4 at the Birchwood Manor in Whippany. This year's Stomp will be dedicated to the memories of two NJJS favorites, and long-time colleagues, Kenny Davern and Tony DeNicola. We miss them a great deal, and have fond memories of their participation at past Stomps, as well as other NJJS events.

The prices for advance sales are \$25 for NJJS members and \$30 for non-members. Tickets at the door for everyone will be \$35. Student tickets priced at \$10 will be available at the door with a current student ID. Tickets are available now — on-line at 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). You can also fax your credit card order to 1-215-483-7045. For all credit card orders, no matter how they are received, there will be a \$3 processing fee per order added to the charge. If you order by mail, and send a check as payment, there is no processing fee, as long as you include a self-addressed stamped envelope with your order. To mail tickets, we must receive your order by February 23. Otherwise, your tickets will be held at the door. Seating will be limited, so please get your orders in early to assure yourselves of a seat for the festivities.



We have four wonderful bands for the Stomp, with the schedule as follows:

12:00 PM – 12:45 PM Presentation of Scholarships/ Performance by Youth Band
1:00 PM – 1:45 PM Smith Street Society Jazz Band
2:00 PM – 2:45 PM Dick Voigt's Big Apple Jazz Band
2:45 PM – 3:15 PM Presentation of Pee Wee Russell Awards
3:15 PM – 4:00 PM Kevin Dorn's Traditional Jazz Collective
4:15 PM – 5:00 PM Vince Giordano's Nighthawks

This is a bounty of exciting players to keep your toes tapping and your feet dancing. There's a large dance floor in the room, so bring your friends who love to get out there and swing.

We will be giving out scholarships to four deserving students who are enrolled full-time in jazz programs at universities 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 Pee Wee Russell Awards for this year will be going to Vince Giordano, jazz musician, historian and archivist, and Amos Kaune, former owner of Gulliver's, one of the legendary jazz clubs in New Jersey. We are grateful to The Piano Gallery of Morristown for supplying the Yamaha baby grand piano for the Stomp.

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 to the Stomp. You will be asked to remove any such items from the premises. We have an agreement with the Birchwood Manor to monitor this possibility, 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 I mentioned last month, the dates of our **Monthly Member Meetings** for 2007

will be on the following Sundays: 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.

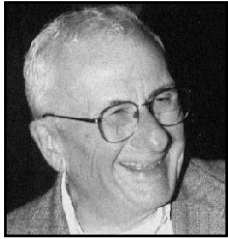
The March 18 meeting will feature an afternoon with Bob Porter in a program titled "Radio, Records, Jazz and Blues," where he will discuss his involvement in various aspects of the jazz world, as a record and concert producer, a writer on jazz, a radio personality, and a dealer in rare records. Bob has served as an advisor to the NJJS for many years, and is an eloquent and committed jazz advocate. He's sure to present an interesting afternoon of anecdotes, and is prepared to respond to any questions that you might have for him. The program will go in whatever directions your interests lead. With the broad range of experience that he brings to the table, that opens up many possible routes. Make sure to be there for what promises to be an interesting and informative afternoon.

■ Please plan on being at the **Community Theatre in Morristown** on Sunday April 15 at 3:00 PM for the next NJJS-produced event, a performance by the Warren Vaché Quintet. Joining Warren for this two-hour concert will be John Allred on trombone, Vinnie Corrao on guitar, Nicki Parrott on bass and Leroy Williams on drums. This is truly an all-star lineup that makes for a not to be missed event. Tickets are only \$15 and are available from the Community Theatre. Call the box office at 973-539-8008 or check their website at www.communitytheatrenj.org.

■ We've finalized the lineup for **sanofi-aventis Jazzfest 2007** to be held at Drew University on June 9 and 10. On Saturday, we will have the Winard Harper Sextet and the Midiri Brothers Band in the tent, the Earl May Quintet and the Hendrik Muerkens

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Vince Giordano and Amos Kaune (inset) will be honored on March 4.



Classic Stine

By Jack Stine

NJJS President Emeritus

Dactyloscopers, have you heard the latest?

An Italian anthropologist named Luigi Capasso recently headed a team of researchers who succeeded in reconstructing a fingerprint of Leonardo da Vinci's left index finger. While you're letting this news sink in, let me add that the print has been preserved for several centuries within some 52 papers known to have been handled by the great Italian master. Where the discovery will lead is kind of hard to say right now, but one thing has emerged as a certainty: had it not been for the pioneering work of an early forensic scientist named Edmond Locard it's probable that no one would ever have thought of looking into Leonardo's papers for something like a fingerprint that could humanize the man whom many consider the greatest genius of all time. It's kind of nice to know that, though none of us could paint the Mona Lisa or design some futuristic contraption or other, we could all leave a fingerprint or two around if anyone cared to look for it around, say, 2500.

Locard summed up his most famous postulate in something called the Locard Exchange Principle. Simply put, it states that every contact leaves a trace of some kind. Well of course it does, but most traces are bound to be pretty fragile unless they're preserved in some durable medium, like a smudge of paint or a disfiguring scar. You may have heard of the dispute now going on in Costa Mesa, California over the authenticity of a painting that may or may not have been done by Jackson Pollock. It's owned by Teri Horton, a retired truck driver, who bought it in a thrift shop. To an inexperienced eye it certainly looks like one of Pollock's drip paintings, something anybody might feel he could create using a half dozen or so half empty cans of paint left over in the garage. But wait. A fairly well known forensic art expert, Peter Paul Biro, has stated conclusively that a fingerprint found on the back of the painting matches prints left by Pollock in his East Hampton,

NY, studio. If the case can be made that the painting is truly a Pollock, the value will easily go from a couple of dollars to a couple of million. Watch this space. Kind of makes Locard's Exchange Principle look like a pretty good investment, no?

Locard's Exchange Principle interests me. The idea that every contact leaves a trace in some way makes me think of the endless possibilities of discovery that occur in the millions of miles of grooves still lying around on old 78 rpm records. Don't laugh. We all know that companies in the early days of recording kept pretty scant data regarding personnel and dates of recording. It's the kind of thing that makes true jazz nuts listen over and over to some old disc, wondering if the horn is Bix or Secrest or Gold or some unknown player whose name nobody can remember but who on one day blew a hell of a good solo out in a studio in Richmond, Indiana.

One of the first recordings I ever listened to very carefully was by Hal Kemp's Orchestra playing an easily forgettable song called "Washin' the Blues from my Soul." Forgettable as a whole, yes, but not the trumpet solo in the first chorus. I simply could not get over the way it overshadowed the rest of the recording and I played it over and over and over. As a 10 or 11-year-old kid, I was hardly the savvy listener I became once the early teens years were over. I forgot the Kemp record, but that remarkable trumpet sound stuck in my memory. Then, around the end of 1936, after five years or so, I heard that trumpet again in Benny Goodman's "King Porter Stomp." Sure enough, it was Bunny Berigan, now sitting in a brass section worthy of his talent, and from that point it was easy to confirm that the unmistakable Berigan had indeed come up in 1930 with the Hal Kemp Orchestra.

There are other examples of contacts leaving traces and I'm sure our readers all have their

own to talk about. All of us know of the tremendous splash the Count Basie Band made when it came east from Kansas City. One great Decca recording after another appeared from the band that had equal balance between the rhythm, brass, and reed sections. On tenor sax, Basie had two giants in Herschel Evans and Lester Young. In February of 1939 I was in a record store listening to some new releases and the owner put on a new record by Basie of "Lady Be Good." It was good but different somehow, and when the tenor solo started you could see the reason. My ear told me it was Chu Berry sitting in for the one recording session, but this was incomprehensible in view of what Herschel Evans meant to the Basie section. I could convince nobody in the store that it was really Berry taking the solo but a few days later word sped through the jazz world that Herschel Evans had died a week or two before of a cardiac condition and Basie, with a recording contract to fill, contacted Berry to sit in.

In 1930, a country yodeler named Jimmie Rodgers made a single side for Victor of a noxious number called "Blue Yodel No 9." Even if you dig yodeling you could give Rodgers no more than a three for this dog, yet it happens to be a great jazz record for the simple reason that Louis Armstrong is on hand to play a very hot chorus. I've never heard it explained what Pops was doing in the studio that day or why he ever agreed to sit in with the hillbilly Rodgers, but there it is. It's one of the great fingerprints in jazz. One of the many great fingerprints in jazz, I might add.

Last month I made a passing reference to the Time-Life series of great jazz, and in particular the altogether remarkable collection of the few recordings the great clarinetist Frank Teschemacher made during his all too brief career. He made only 34

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A crew of prodigiously talented musicians took the stage at Shanghai Jazz on Sunday, January 21 to pay tribute to late guitarist and composer-arranger Tony Mottola.

Guitarists Bucky Pizzarelli, Gene Bertoncini, Howard Alden and Ed Laub joined pianists Derek Smith, and Rio Clemente, and bassists Jerry Bruno and Steve Freeman for a memorable evening of music and reminiscence. The evening's offerings ranged from solos to duets to trios and quartets, with as many as three guitars at once — digging into a rich array of gorgeous numbers from the standards repertoire. A generous helping of fiery jazz was thrown in for good measure, adding new flavors to the musical feast. There were poignant moments, lots of laughs, and many reasons to smile. And on top of all that, \$1,600 was raised to benefit The Jazz Foundation of America's Musician's Fund.

Shortly after opening the evening with a swinging duet on "It Could Happen to You" with Howard Alden, Gene Bertoncini brought tears to more than a few eyes with his rendition of "Mitzi," a beautiful ballad Mottola wrote and recorded for his wife of over sixty years. But Bertoncini also warmed the hearts of listeners by sharing his affectionate recollections of Mottola, as a man who was both a talented musician and a good friend and mentor to so many younger musicians. As he reflected on "Mitzi's" essential Tony Mottola elements — so influential to the guitarists who knew and admired him — the tune's "beautiful voicings and beautiful sense of melody," Bertoncini recalled it also "brought back so many memories of when I was young and in the studios...I remember whenever he walked into the studio, we always felt like things were gonna be OK, because Tony was there and he was definitely gonna make things work."

Bertoncini's opening set with Howard Alden, Bucky Pizzarelli, and pianist Derek



Smiling Guitars: Gene Bertoncini, Howard Alden and Bucky Pizzarelli.

of your 'Body and Soul,'" he'd end his many calls. After much such harassment his friend Gene Bertoncini went him one better and recorded a beautiful solo album with the song as the title track.

No doubt Mottola would have heartily endorsed Bertoncini's observation, after extending a greeting to the family members of the late Don Arnone, also a beloved studio musician, and dear friend of Mottola's: "What a privilege to come through this music business, to know Tony Mottola and Don Arnone. I think we're so lucky to play the guitar!"

Musicians who truly enjoy what they do and enjoy playing with each other make any performance more than the sum of its parts. As the evening continued and the audience enjoyed the warm, convivial atmosphere and excellent Mandarin food at Shanghai Jazz (as Tony Mottola, Jr. observed, "this was my father's favorite place to come and hear music, and you can see why") Derek Smith, who played on *The Tonight Show* with Mottola for many years, offered another very evocative recollection: "It was always nice to sit beside him at *The Tonight Show* two or three times a week. Late in the show he would always be salivating about what Mitzi was going to make him for dinner that night!" Mottola knew how to embrace joy in all its forms — through music, through laughs with family and friends — and through food!

After a break came the spectacular duet of Howard Alden and Jerry Bruno, including "I'm Old Fashioned," and an Alden signature number (as performed in the Woody Allen film *Sweet and Lowdown*), "I'm Forever Blowing Bubbles."

Another memorable moment followed, with Bucky Pizzarelli picking up Tony Mottola's 1936 vintage Gibson L5 (brought to the event by its owner, Alan Haddad of New York City) and playing a medley of the

Remembering Tony Smiles, Stories and Music at Shanghai Jazz "Tony Mottola Tribute"

By Maria Capello Special to *Jersey Jazz*

Photographs by Stephen Clark

"...when I was young and in the studios... I remember whenever he walked into the studio, we always felt like things were gonna be OK, because Tony was there and he was definitely gonna make things work."
— Gene Bertoncini

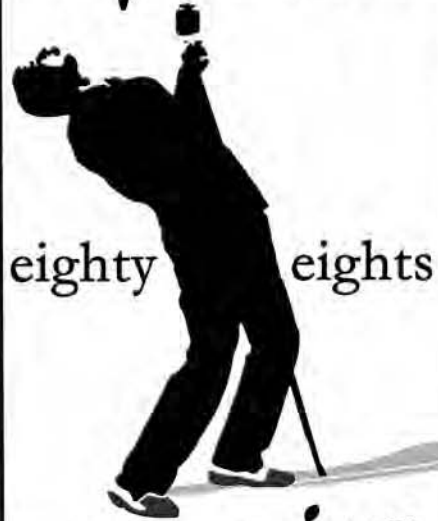
Smith included tunes Mottola loved to play and hear, including "Cute," and "Body and Soul" — the latter a tune Mottola collected many renditions of in his later years, bugging dozens of guitar player pals around the country; "Don't forget to send me a tape

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TONY MOTTOLA TRIBUTE

continued from page 10

Jerome Kern standard “Yesterdays” and Paul McCartney’s classic “Yesterday” in tribute to Mottola’s masterful arrangement of the two famous melodies. The guitarist loved to arrange medleys of two or more tunes, often in clever juxtapositions, and “Yesterdays/Yesterday” was a signature piece that he recorded for Command Records and performed on *The Tonight Show*.

“Man, that’s some box,” Pizzarelli said of the guitar when he finished the number.

Rio Clemente and Steve Freeman lit things on fire with some high-energy jazz, and just when you might think the evening would slow down, Pizzarelli and Alden tore through “Three Little Words,” complete with those trademark Pizzarelli crescendos that wow listeners...but leave them just a little bit worried that someday his guitar may suddenly burst into flames. And as dessert, we were treated to Derek Smith’s wonderful Ellington medley that included memorable takes on “Mood Indigo,” and “Lotus Blossom.”

Guitarist Ed Laub, Howard Alden, and bassist Steve Freeman finished off the evening with guitar, bass, and vocals. Mottola’s wife Mitzi and Bucky’s wife Ruth, both fine singers who’ve been known to perform duets, were urged to come to the stage for a number. With her characteristic wit and spunk, Mitzi shot back: “We’re a little professional for this group!” We all settled in then to enjoy “The More I See You” and “I Thought about You” as Ed Laub brought the evening’s music to an elegant close.

All the while there were smiles all around, a fitting tribute to a man who made us all laugh and smile so many times — a man who was talented, generous, and a master at making the most of the moment. Tony Mottola could command the stage for a solo at Carnegie Hall and then turn around to make hilarious, spontaneous theater from whatever was at hand; even something as mundane and silly as feeding a plate of leftover spaghetti to his grandkids’ dog (in character as “Maitre d” of course).



top: Bucky playing Tony’s vintage 1936 Gibson guitar.



right: The great Jerry Bruno.



Rio Clemente at the keys.



right: Steve Freeman on the bass.



below: Derek Smith recalled working with Tony on the *Tonight Show*.



Ed Laub closed the tribute with guitar and vocals. He said Tony Mottola was the reason he became a guitarist.

You may have guessed by now, and will see in the editor’s note below, that Tony Mottola was not only a musician and man that I very much admired, but also a much-beloved grandfather. For all the family members assembled, this tribute at the Shanghai was an evening tinged with sadness — and yet we laughed, and ate, and were so glad to be together around a table, which without argument constituted Tony Mottola’s favorite place to be when he didn’t have a guitar in his hands. Not just for the food — but the jokes, and the stories, and the smiles that were shared.

Very early in our courtship, my husband looked at a wall I had meticulously plastered with family photos (we were midway through college, and young enough that taping snapshots to the wall still passed for legitimate interior decorating). He looked at the family faces grinning obligingly into the camera and made a few admiring comments about the wide, crack-your-face-open smile we all summon instinctively whenever a camera swings our way. “It’s the Mottola smile,” I said, not giving it much thought. “It’s a camera-happy family — we’ve all been trained since birth.”

Like many of the casual observations we make about our families, I have come to see the deeper meaning in this as I’ve gotten older. It is not just that we have the Mottola smile — a family resemblance in the jaw line that means many of us do in fact have a similar-looking grin. It’s a *Tony Mottola* smile — the smile you have when you are not only blessed and happy in the moment, but you are having *fun*. All those elements were present at Shanghai Jazz on Sunday night. We may not all play the guitar, but at least on that particular night, we were all very lucky to be in that room, and lucky to have known — and learned so much from — such a very special man. **J**

Editor’s Note: Maria Capello and Stephen Clark are two of Tony Mottola’s seven grandchildren.



WHEN YOU’RE SMILIN’: Tony, giving the grin, at his 70th birthday party at Patsy’s Restaurant in NYC (posing with Patsy’s mandolin).

Photo by Tony Mottola, Jr.

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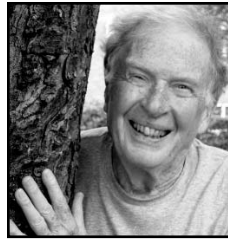
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EVERY MONTH I HOPE FEWER

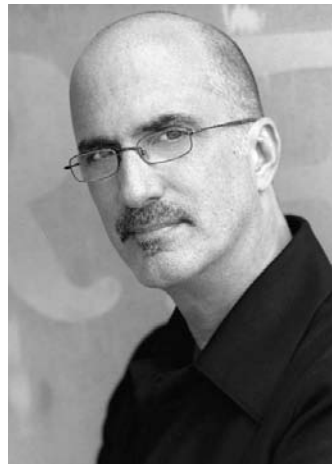
jazzfolk will head for the heavens, and most months there seem to be more. (Right, old scouts Jerry and Joe?) Sure, I know the bandleaders and sidemen are getting on. We're all getting on. Last month in this space you saw that Jay McShann, the Kansas City master pianist and bandleader, had checked out, probably at 90 — Hootie's birth date was debatable. Also, that Don Butterfield, the Clifton, NJ tuba virtuoso, took off at 83. (The *Times* called him a tubist; *The Star-Ledger* headlined a "premiere tubaist.") Drummer Tony DeNicola's caring heart stopped at 79. Like the 35-year-old Mozart, some jazz megastars leave far too young: Bix Beiderbecke at 28; Clifford Brown, 25; Lee Morgan, 33; Charlie Parker, 34. Then there are those — one jazz writer names Billie Holiday, Chet Baker, Bill Evans — who "lead lives that are like slow-motion deaths, lives that give their music a sweet, decadent perfume and make the flaws in their art seem like... scattered traces of disintegration." A couple of years ago my son, Nicholas, said his then 12-year-old daughter, Amanda, might live to be 120. Wishful thinking? Watch science, dear reader. In the post-Amanda generations, death will be ever more rare among those who can afford to live until humans morph with our computers, then into more durable non-organic forms. (Eventually into energy fields.) Old obituarials like me will be long gone. Thirty years from now you can tell them I was *skør* — Danish for crazy. Meanwhile, put another CD in the slot. "You played it for her, now play it for me."



■ **Michael Brecker, 57, tenor and soprano saxophonist, Philadelphia, PA, Mar. 29, 1949 – New York, NY, Jan. 13, 2007.** Michael Leonard Brecker, a major force on the modern jazz and crossover music scene, who won 11 Grammy Awards and whose voice on tenor saxophone was emulated by younger players across the world, died of leukemia stemming from MDS bone cancer. He was 57 and lived in Hastings-on-Hudson, north of New York City. Over the last year doctors had searched in vain for a suitable bone marrow match, according to Brecker's website michaelbrecker.com. Brecker's playing was said to adapt that of his idol, John Coltrane, into a broader popular style that set a standard for the modern jazz tenor from the 1980s into the present century. "He was a fine player who, like many of his generation, was influenced by Coltrane but Michael made something personal of it," Ira Gitler, a prominent jazz historian, told *Jersey Jazz*. "He also blended in some of the flavor of the contemporary r&b tenor players. I particularly enjoyed his work with the [saxophone] trio of himself, Joe Lovano and Dave Liebman. They all brought something to the table, inspiring one another, but I felt that he was the true standout." Recently, *Jazziz* magazine reportedly referred to Brecker as "the most influential tenor stylist of the last 25 years." Though in the final stages of his illness, Brecker recorded his last session two weeks before his death and expressed his pleasure with the untitled album. The Michael Brecker Quintet's *Wide Angles* (Verve), his last release, hit many top jazz lists and garnered two Grammys in 2004. During his three-decade career, "the tenor titan," as some called him, also worked with James Taylor, John Lennon, Yoko Ono, Joni Mitchell, Paul Simon and other non-jazz figures. He moved to New York in 1969 and formed the

Big Band in the Sky

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



Michael Brecker.

jazz-rock band, Dreams, then joined his brother Randy for jazz "basic training" in the Horace Silver Quartet in 1973. The Brecker Brothers was a successful jazz-rock fusion group in 1975–1981, when the two opened and managed the now defunct club, Seventh Avenue South, in Manhattan. The tenorist's own career was kick-started in 1987 when his debut release was voted "Jazz Album of the Year" in both

Down Beat and *Jazziz*.

■ **Alice Coltrane, 69, pianist, harpist, bandleader, Detroit, MI, Aug. 27, 1937 – West Hills, CA, Jan. 12, 2007.** "You wouldn't expect a jazz musician who had albums under her name with titles like *Reflections on Creation and Space (A Five Year View)* (1973), *Astral Meditations* (1999), *Ptah the El Daoud* (1970) or the upcoming *Sacred Language of Ascension* to be a bundle of laughs, and you would be right not to." The British jazz writer Steve Voce clarified in an obituary for *The Independent*: "Humour was an element notably absent from the music of the jazz pianist Alice Coltrane and her husband, the tenor saxophone giant John Coltrane." In frail condition, Coltrane died at 69 in hospital of respiratory failure. Alice McLeod Coltrane came from a musical family in Detroit, where she studied classical music from age seven. She was exposed to jazz by her bass-playing brother, Ernie Farrow, who went on to work with Stan Getz and others. In Detroit, McLeod played with local names such as Kenny Burrell and Lucky Thompson. She traveled to Paris in 1959 to study with the bebop figurehead, Bud Powell. A recognized professional by the early 1960s, she met John Coltrane in 1965. He replaced the pianist McCoy Tyner with McLeod in his classic quartet. "John not only taught me to explore, but to play thoroughly and completely," Voce

Betty Owens Assunto.



quoted her as saying. After her husband died in 1967, Alice Coltrane led bands with players such as the drummer Roy Haynes and tenorist Joe Henderson. She took up the harp and sitar, converted to Hinduism and moved to California. Her last jazz album, *Translinear Light*, was her first in 26 years. Her son, Ravi Coltrane, is a respected tenor saxophonist.

■ **Jimmy Cheatham, 82, trombonist, composer-arranger, teacher, Birmingham, AL, June 18, 1924 – San Diego, CA, Jan. 12, 2007.** “The original conception of jazz,” writes the British critic Steve Voce, “was that it was an improvised music — the musicians made it up as they went along. Trombonist Jimmy Cheatham hewed pretty close to this idea. The arrangements that he wrote for the band he led with his wife were simple and not taxing for either the musicians or their audience.” James R. Cheatham, a staple of the West Coast jazz scene and professor of music at the University of California since he and his wife, Jeannie, a pianist and singer, moved to San Diego in 1978, died two weeks after undergoing heart surgery. He was 82. “Jimmy was getting ready to play some of the gigs we’ve got coming up,” Jeannie Cheatham was quoted in the *San Diego Union-Tribune*. “He came in the house from taking a walk. Twenty minutes later, I had to call 911.” The couple played in their Kansas City-style Sweet Baby Blues Band, leading legendary weekly jam sessions from 1978 to 1984 that drew top musicians from as far away as Los Angeles. Their 1985 debut album, *Sweet Baby Blues*, won the Grand Prix du Disque award in France. *Luv in the Afternoon* was voted blues album of the year in the *Down Beat* 1991 critics’ poll. Cheatham studied at the Conservatory of Modern Music in New York. A writer and arranger for television and Broadway shows, he toured with Duke Ellington and Maynard

Ferguson, worked with Benny Carter, and was music director for Jimmy Hamilton.

■ **Tad Jones, 54, Armstrong historian, author, New Orleans, LO, Jan. 1, 2007.** Louis

Armstrong always claimed he was born on July 4, 1900. Tad Jones, researching for a biography of the jazz legend’s early life, asked officials of Sacred Heart of Jesus Church in New Orleans to search their archives. They found a baptismal certificate for a Louis Daniel Armstrong, born out of wedlock to William Armstrong and Mayann Albert on Aug. 4, 1901 and baptized three weeks later. That information revised the history of New Orleans’s most famous son. At the time, Jones expressed surprise, “but only because it had been sitting there for 87 years and no one else had found it. It wasn’t like looking into King Tut’s tomb.” He later guessed that Armstrong had concocted the birth date when trying to enlist in the army, where — like some friends — he could get shelter and a chance to play in the army band. Jones died at 54 on New Years Day, after a fall in his home. Coauthor of *Up From the Cradle of Jazz: New Orleans Music Since World War II*, he had spent years researching and writing a history of the great musician’s hectic early life in New Orleans. The unpublished new book’s working title is *Louis Armstrong: His Life, Times, and New Orleans, 1901–1922*, according to Michael Cogswell, who read two drafts of the manuscript. “It promised to be the definitive study of Louis’s childhood and adolescence in New Orleans,” Cogswell, director of the Louis Armstrong House Museum in Queens, told *Jersey Jazz*. Jones, who traced Armstrong’s ancestors back to slaves who passed through Virginia, “was the only person to my knowledge to

spend hundreds of hours perusing tax and real estate and police arrest records to piece together the facts of the first two decades of Louis’s life. He told me once, modestly, ‘It’s not rocket science, but nobody else has taken the trouble to do it.’”

■ **Betty Owens Assunto, 72, Dixieland jazz singer, Baton Rouge, LA, Mar. 22, 1934 – Slidell, LA, Dec. 26, 2006.** They called her the “Dixieland Duchess,” and the Excelsior Jazz Band, joined by other musicians in “The Big Easy,” gave Betty Owens Assunto a traditional brass band sendoff on Jan. 2. Her booking agent and friend, Paul Lentz, said she had died at 72 of heart complications. Betty was only 15 when she joined the Dukes of Dixieland in 1949. Five years later she married the band’s trombonist-leader, Freddie Assunto. The group worked at some top national venues, often with Louis Armstrong as a guest star, and recorded more than 30 albums, some with Armstrong and the Clara Ward Singers. Toward the end of its days the original band, one of the first to record in hi-fi, spent half the year based on Bourbon Street and the other half in Las Vegas, where many film and show business folk came for good cheer and the family’s feasts featuring red beans and rice. About 1960, after Freddie Assunto had died of cancer at 36 and his brother, Frank, at 42, the fun-loving bunch broke up and the Duchess, always a heavy smoker, retired. “So Betty outlived them all,” wrote *The Times-Picayune* in 1994, “and, in later years, has become a living memorial to the Dukes and their era.”

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BIG BAND IN THE SKY

■ **Mick Mulligan, 78, trumpeter and bandleader, Harrow, Middlesex, Jan. 24, 1928 – Dec. 20, 2006.** Peter Sydney (Mick) Mulligan was a British trumpeter and bandleader who rose to fame in the country's traditional jazz revival in the 1950s. A colorful character, he started Mick Mulligan's Magnolia Jazz Band in 1948, and the unit kept its name despite continuing sideman changes and one total collapse, throughout the leader's career. Once, according to a lengthy obituary in *The Telegraph* of London, the band "had the distinction of backing Louis Armstrong during a visit to Britain, but the great trumpeter was unimpressed with the upkeep of Mulligan's horn when he borrowed it for the benefit of photographers. He handed it back gingerly, saying: 'What you got in here, man? Newts and saveloys?'"

■ **Mary Bates Burns, 89, Swing era singer, Newcastle Upon Tyne, England, June 6, 1917 – Toronto, Canada, Dec. 19, 2006.** Mary Bates Burns, who once rejected a pitch from the young Frank Sinatra, graduated from making bottle tops in a Toronto factory and singing in a local quartet to entertaining Canadian troops in a 1944 revue, "Meet the Navy." A movie version was made in England two years later. Bates Burns sang in *The Swing Kids* on crooner Rudy Vallee's national radio show in New York and was featured vocalist with several name bands of the period. She died at 89 after a brief illness. At the Canadian National Exhibition in Toronto at the start of World War II, Bates Burns was spotted by Frank Sinatra. "I think the story was, he asked did she know where a guy could get a drink?" her daughter, Kate Burns Rapley, told the *Toronto Star* in a telephone interview from England. "He then said was there any chance of him having some company with that drink?" Married at the time to a musician, Ken Adamson, Bates Burns turned down the offer. She and Adamson were later divorced. Bates Burns retired from professional singing soon after her daughter's birth. At about the same time she was divorced from Burns.

■ **Ahmet Ertegun, 83, Atlantic Records founder, Istanbul, Turkey, July 31, 1923 – Manhattan, NY, Dec. 14, 2006.** Atlantic Records was started in 1947 in a run-down New York hotel by a Turkish Muslim immigrant, Ahmet Ertegun, and his partner Herb Abramson, on a \$10,000 loan from Ertegun's family dentist. A sharp businessman with an ear for rhythmic music and an eye on the huge untapped recordings market, Ertegun and his partners built a label that made them — if not always their top artists — rich. On Dec. 14 the founder succumbed at 83 after lying in a coma since a backstage fall at a Manhattan theater where the Rolling Stones were about to celebrate Bill Clinton's 60th birthday. Atlantic sprouted from humble origins into a major purveyor of soul, with Ray Charles, Aretha Franklin and Otis Redding, as well as of rock, with the Stones and Led Zeppelin. After Nesuhi Ertegun joined his brother in 1956, Atlantic signed Charles Mingus, John Coltrane, the Modern Jazz Quartet and other leading jazz artists of the period. Atlantic was "one of the only record labels of the 1940s to survive the multibillion dollar mergers and acquisitions of the 1990s in more



Martha Tilton 1948. © CTSIMAGES.COM

continued from page 15

than name only, with its founder still in charge," *The New York Times* wrote in a lengthy obituary (www.nytimes.com/2006/12/15/arts/music/15ertegun.html).

■ **Bill Price, 83, cornetist, record producer, video backer, Dawson Springs, KY, Dec. 9, 1923 – Bradenton, FL, Dec. 21, 2006.**

William (Bill) Price, a traditional jazz cornetist, record label founder and video funder who worked earlier in his career at Jazz Ltd., a leading Chicago club, and spent a summer in the Georg Brunis band at the Eleven Eleven club in Bryn Mawr, died apparently after a heart attack on a golf course near his home in Bradenton, FL. He was 83. A native of Rochester,

NY, Price played often with the Salty Dogs band. In the late 1950s he settled in Minnesota and was second cornetist in the Doc Evans Band, substituting for Evans in hay fever season when asthma sidelined the leader. A successful high-tech computer software entrepreneur, he was a generous backer of jazz activities, such as a 1979 video series featuring the pianist Art Hodes and guests. The videos are currently being reissued on DVD by the traditional jazz label GHB. Price founded a record label, Minnesota Jazz, which produced, among other releases, several albums featuring his Chicago style band, the Hall Brothers, with guest artists Hodes, the clarinetist Herb Hall and the drummer Red Maddock.

■ **Martha Tilton, 91, vocalist, Corpus Christi, TX, Nov. 14, 1915 – Los Angeles, CA, Dec. 8, 2006.** Martha Tilton, the glamorous and easy-mannered blond songstress of the big band era who recorded "And the Angels Sing" and "Loch Lomond" among some 80 songs with Benny Goodman, died at her home in Los Angeles. The family gave no cause of death. Nicknamed "Liltin' Miss Tilton," she was the last surviving star of Goodman's milestone 1938 Carnegie Hall concert, where the sidemen Harry James, Gene Krupa and Teddy Wilson also soloed. Goodman hired her after his favorite vocalist, Helen Ward, left to get married. He dismissed Tilton in late 1939 after a wave of defections and firings. Neither Tilton, Louise Tobin (Mrs. Harry James) who replaced her, nor Peggy Lee fully satisfied the moody leader. Martha Tilton enjoyed a rewarding career for several more years, singing on radio, USO tours, starring in two films and overdubbing the movie singing of Barbara Stanwyck and other film celebrities.

■ **PRESSTIME PASSING: Floyd Levin, jazz historian and writer who contributed profusely to earlier editions of *Jersey Jazz* and other periodicals, died following a massive heart attack January 29 at his home in Studio City, CA. He was 84. Levin, a familiar figure for decades on the Los Angeles jazz scene, was a prime mover in fundraising for, and realizing, the memorial statue of Louis Armstrong in New Orleans. He was also responsible for placing a marker on the grave of Jelly Roll Morton in Los Angeles. He leaves Lucille, his wife of 65 years (they were married at 19), children, grandchildren, and one great-grandchild. A more complete obituary will appear in April. Readers are encouraged to write Lucille Levin at 1136 Dona Lisa, Studio City, CA 91604.** □

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Kenny Davern, Man and Musician

By Edward N. Meyer

A magnificent musical voice was stilled when Kenny Davern died on December 12, 2006. He once told me that he tried to achieve a tone so distinctive that everyone would recognize it in just four bars. In that he succeeded. For, whether he was soaring in the upper range of the clarinet, or purring in its lower registers, the sound of Kenny Davern was unmistakable.

He was a complex man. In public, he could be charming, witty, acerbic and irascible — often at the same time. Sinclair Traill once said that Kenny had “the sardonic mien of a high ranking Tsarist officer.” As a storyteller, Davern was without equal. He was all of those things in private. But he was also kind, generous, and caring. If Kenny Davern was your friend, you needed no others.

Kenny read voraciously: his list of authors ranged from historian William L. Shirer to fiction-writer Carl Hiaasen. In the field of music he listened to, and could discuss, authoritatively the life and works of Wilhelm Feuchtwanger, conductor of the Berlin Philharmonic, or, if this was not your field of interest, the recordings of pianist Joseph Lehar or those of Fanny Brice.

I first met Kenny in the summer of 1990 when I began to hang out at the Cornerstone. I had heard him and liked him and made a special effort to see him whenever I could. I knew nothing of audience etiquette, and so was unaware of the magnitude of the sin that I was committing when, without asking anyone, I placed my little tape recorder on the stage before the first set, turned it on, and returned to my table. Kenny did not see me then. But, he did when the set was over and I went up to change tapes.

My first inkling that there was a problem came when a stentorian voice called out: “Hey.” I turned around and there was Kenny with his moustache bristling and, it seemed to me, sparks shooting out of his eyes. Worse, he was about to say something and, even worse, he had a *live microphone* in his hand!!! I immediately knew what I had done.

“Wait,” I said as I scrambled back toward him with my hand extended, “You can have the tape.” I didn’t think that he heard me because the flames didn’t seem to be subsiding. So, I said it again. “Kenny, you can have the tape.” A lifetime passed before he put the mike down and growled, “You should have asked.” I apologized and, after explaining in painstaking detail the gravity of my misdeed, and extracting my promise never to duplicate the tape or let anyone have it, he let me continue taping him.

It wasn’t that he wanted to force people to buy his LPs and CDs. It was that he didn’t want anyone to preserve a performance that might not have been as good as he would have liked. It was a needless worry. I heard Kenny perform hundreds of times over the years, sometimes to apathetic audiences or with less than excellent musicians, and, as John Bunch once said to me, “I never heard Kenny give less than his very best.”

We didn’t really become friends until I started working on the biography of Dick Wellstood and asked Kenny to sit down for an interview. At first, he refused, concerned about the stranger who wanted to ask him personal questions about his best friend. But, once he became convinced that I really would write the book, he became the champion of the project. He would find people that he thought I should interview, convince them that they should be interviewed (even if they didn’t want to be), and then call me. The calls went something like this: “Herman Braun runs the Neue Café in Vienna. He loved Wellstood and you should talk to him. It’s midnight there, but he’ll wait for your call. Call him NOW! The number is...” There were several of these calls, only the names differed. And, more often than not, I dropped what I was doing and made the call.

For several years I had been looking for a lady who had been involved with Wellstood. I knew that she lived on the Jersey Shore. But she seemed to have disappeared. I had enlisted Davern’s aid, but he didn’t have much luck either. Then, one evening the telephone rang. “I got her,” he exulted. “It was the Dentist!!!” (Actually, there were some descriptive words before Dentist that I’ll leave out: you know what they were.) It



Kenny Davern, North Sea Jazz Festival, 1989.
© Ray Avery, CTSIMAGES

turned out that Kenny remembered that the lady had once used his dentist. I knew that Kenny had numerous tools of persuasion at his command. How he got the man to reveal what might be considered confidential information was something I preferred not to dwell on.

By the time that I crossed paths with Kenny he had been a professional musician for almost forty years. He was born in Huntington, New York, on January 7, 1935. He spent his early years in a series of foster homes until, at about age six, he went to live with his maternal grandmother in Woodhaven, Queens. He learned to play clarinet on an old C Albert system instrument but eventually switched to the Boehm system.

As is now well known, it was Artie Shaw’s *Concerto for Clarinet* that first interested Kenny in the instrument. But, it was upon hearing Pee Wee Russell’s solo on the Muggy Spanier recording of “Memphis Blues” that Davern realized that he too could find his own personal means of expression on the clarinet.

He began to hang out with a group of youngsters and to listen to the music of Bix Beiderbecke and Frank Teschemacher. One of his friends was Bobby Grauso, son of drummer Joe Grauso, who was then playing at Lou Terazzi’s Hickory Log in Manhattan. The two of them used to hang out there and, occasionally, Kenny would be allowed to sit in with musicians such as

There was no compromise in the musical soul of Kenny Davern. He had a clear vision of the music that he wanted to play and, he never deviated from the path that he chose. The result was a legacy of often exciting, sometime saddening, but always beautiful music.

Jimmy McPartland, Buck Clayton, and Dickie Wells. At the time, he was only 16 years old.

His first real break came when Henry “Red” Allen began to use him. The resultant exposure and experience honed his talents and in 1953, he successfully auditioned for the then very popular band of Ralph Flanagan. Although he was just another reed player during the big band’s performances, Flanagan would occasionally feature him in live appearances with a quartet.

He stayed with Flanagan until October 1954, when Jack Teagarden hired him, saying “Kenny, where have you been all my life?” After only a few months (during which he was featured on a Teagarden-led recording session), he left to join Phil Napoleon’s group, then appearing at Nick’s, the Greenwich Village restaurant known as “The Home of Sizzling Steaks.” Although the association lasted for two years, Davern found the music “too slick and commercial” and Napoleon far too absorbed with his own solos. When Napoleon moved to Florida in about 1956, Pee Wee Erwin took over the band.

In the years that followed, he made his first recording under his own name, was featured on a number of recordings with Erwin, worked in bands led by others and also led a band at Nick’s that included trumpeter Johnny Windhurst and pianist Dave Frishberg and spent twelve months with the Dukes of Dixieland. He had a cameo appearance, along with Roswell Rudd and Phil Woods, in the movie *The Hustler* with Paul Newman and, along with Dick Wellstood, was part of *Marathon 33*, a play that ran on Broadway for nine weeks.

It was Wellstood who was initially responsible for bringing Davern to New Jersey. In the summer of 1965 Davern had spent a few weeks working in Brielle at a converted ferryboat that George Mauro had purchased and converted to a restaurant that he named the Ferryboat. That association ended when Davern and Mauro got into an argument and Kenny was fired.

Wellstood persuaded Davern to return and then convinced Mauro to rehire him. The job was nothing less than pleasurable. In addition to Wellstood, the band included Jack Six on bass, Al McManus on drums and, for one season, Ed Hubble on trombone. During the engagement Kenny took up the soprano sax, achieving a wide, expansive and dominating voice on that instrument. Mauro played trumpet. However, although he was able to play loud, he also frequently played flat and rarely remembered the bridge to any tune. Usually he was off the bandstand before the last set and left the musicians to their own devices. Davern stayed for almost three seasons, building an audience that remained loyal for the rest of his life.

Davern left the Ferryboat in 1968 shortly before it closed. For a time, he, Hubble, Six and McManus appeared as the Jersey Ramblers (or occasionally as Can O’Worms) playing a repertoire that included traditional warhorses with some of the then-popular songs including “Sunny,” “Day Tripper” and “Turn Down Day.” When the short life of that group ended he returned to the Shipwheel Inn, just down the road from the Ferryboat.

During this period, he moved to the Jersey Shore, ultimately settling in Manasquan. He

met, courted, and, in November, 1970, married the former Elsa Green. They remained together for 36 years.

His growing relationship with Elsa was one of the factors that led him to turn down an invitation to join Louis Armstrong’s All Stars after Edmund Hall died. Touring with Armstrong meant being on the road for over 250 nights per year — a period of separation that Davern was unwilling to endure. He was also influenced by his belief that, after Teagarden, Bigard and Hines left the All Stars, no one knew the names of Louis’s sidemen.

New Jersey remained Davern’s home until he moved to Sandia Park, New Mexico, in 2002. He was a fixture at the New Jersey Jazz Society’s annual Jazzfests at Waterloo Village, and appeared at many of the Society’s Pee Wee Russell Memorial Stomps. He played at restaurants and clubs throughout the state, most frequently at the Cornerstone in Metuchen, and recently at Shanghai Jazz in Madison.

Dick Gibson was hosting a jazz party over the Labor Day weekend in 1972. By Sunday afternoon, the crowd had absorbed about as much good music as it could tolerate and appeared to be in a state of pronounced lethargy. Apparently on the spur of the moment, Gibson asked Bob Wilber and Davern to put a group together and they sketched out a high-powered arrangement of Duke Ellington’s “The Mooche.” The performance was electrifying and the result was pandemonium, with 650 people standing, applauding, and yelling. Soprano Summit was born. The group remained together for about six years and, at about the time that it broke up, Davern decided to give up the soprano sax and concentrate exclusively on the clarinet.

In the early 1980s he combined with Wellstood and drummer Bobby Rosengarden to form the Blue Three, a group that was marked by excellent music and clashes of ego. One evening, while the Blue Three was in England, Davern, who detested amplification of any kind, became incensed during Rosengarden’s solo on “Caravan” and pulled the plug out of the amplifier. Rosengarden took umbrage, words were exchanged, and Rosengarden

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Jay Duke

Remembering a New Jersey Jazzman

By **Don Robertson** Former Editor, *Jersey Jazz*

Drummer/bandleader Jay Duke died on January 17 after a long battle with pulmonary fibrosis. He was 80 years old. Although his illness sidelined him recently, Jay should be remembered as one of the prime movers in the early days of the New Jersey Jazz Society. Just as Chuck Slate's band was attracting the crowd that formed the society at the Hillside Lounge in Chester, so Jay and his friends were entertaining at Harold's in West Orange. Many society charter members came from Harold's.

Jay was a lifelong resident of Montclair. He came by his talents naturally and without any particular musical or instrumental training that I know of. He simply kept good time with good taste and loved the music. Every musician I contacted spoke highly of Jay's supportive playing — not many drummers could claim that!

Jay Duke's Dixielanders was an active band in the 1960s and consisted of trumpeters Dave Hanright, and Larry Weiss (who doubled on valve trombone), clarinetist Sy Weiss (Larry's older brother), Herb Lenhart, guitar, Bob Wilson, bass and Wally Olesen, piano. Artists such as Bud Freeman, Lou McGarity and Johnny Guarnieri guested with the band on occasion.

In 1971, Bill Donahoe, a Bixophile and part-time washboardist, conceived the idea of taking a band to Davenport, Iowa, to play at Bix Beiderbecke's gravesite on the 40th anniversary of Bix's death. Jay was in that band, called the Bix Beiderbecke Memorial Jazz Band, along with Bill Barnes, Skip Strong, Joe Ashworth, John Gill, Bill Taggart, John Schober and Bill Donahoe. That event was the genesis of the annual Bix Beiderbecke Memorial Festival that just celebrated its 36th year.

Jay played for 18 years with the original band that accompanied Woody Allen on Monday nights at Michael's Pub in Manhattan: John Bucher, cornet; Dick Dreiwitz, trombone; Barbara Dreiwitz, tuba; Dick Miller, piano and Marshall Brickman, banjo. Eighteen

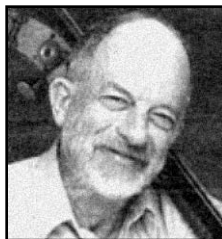


Jay Duke performing at a "Dixon Jazz Picnic" in Morris Plains. Photo c. 1998 by Bill Walters.

years — without the leader ever once speaking to him!

Jay was generous with his time and experience and younger drummers like Kevin Dorn benefited from his friendship and counsel. Besides his musical career, Jay was an expert and a dealer in model trains and had a nationally recognized collection of American Flyer trains.

Jay's good friend, Rev. Harvey Ballance (an NJJS charter member and occasional trombonist and pianist) officiated at Jay's funeral on January 20. A nice little band composed of Jay's friends: Bob Leive, trumpet; Bob Miller and Bud Berlingeri, reeds; Doug Edelman, trombone; Eric Hassell, banjo; Rio Clemente, piano and me, in Jay's chair, played at the service. I like to think that we eased his way on his long journey; he deserved no less. ▣



From the Crow's Nest

By **Bill Crow**

From Herb Gardner: One night Vince Giordano started his old Volkswagen Squareback and discovered that the cable from the gas pedal to the throttle had snapped. He took a string from his bass, tied one end to the throttle arm, ran the string up to the driver's seat and wrapped it around a drum stick. He was able to make the engine go by pulling on the drum stick, and got home just fine. ▣

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.

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Photo by Cheri Rogowsky.

IAJE *continued from page 1*

QUARTETTE DU HOT CLUB DE MONTCLAIR

French vocalist Anne Ducros held forth at Trumpets Jazz Club in Montclair in between performances at the IAJE and Greenwich Village’s Blue Note. Ducros sang and scatted her way through the standards book, including a sensuous “Come Rain or Come Shine” and a rollicking “On A Clear Day You Can See Forever” that closed the set to loud and long applause. The material may be standard but the chanteuse’s delivery is anything but, as Ducros vocalizes to the edge of the envelope, at times “playing” her voice like a tenor sax. At Trumpets she was accompanied by a swinging trio with Olivier Hutman on piano, Essiett Okon Essiett on bass, and Bruce Cox on drums. — TM

Legrand also performed on Saturday evening, accompanying the Orchestra of the National Superior Conservatory of Music and Dance in a program of his award-winning original music.

The French flair of the conference spilled over to New Jersey, where Pas-de-Calais native and jazz diva Anne Ducros turned in a sizzling Saturday night performance at Trumpets Jazz Club in Montclair.

The conference was also highlighted by the presentation of a number of jazz awards including the seven 2007 NEA Jazz Masters and the Milton Hinton Award for Excellence in Jazz Photography as previously reported in *Jersey Jazz*.

The Jazz Foundation of America (JFA) was honored for its response to Hurricane Katrina, including relief and housing to hundreds of displaced musicians and their families. JFA was the first organization to focus on putting people back to work, employing hundreds of displaced musicians in eight states through their Jazz in the Schools program and distributed over \$250,000 in new instruments to the musician community. IAJE estimates that its members collectively provided over \$10 million dollars in support to victims of Katrina throughout the Gulf Region.

The IAJE annual conference will be held in Toronto next year and will return to New Orleans in January 2011.

Don Jay Smith, Winard Harper and Dr. Billy Taylor enjoy a joke during the IAJE conference. More than 7,000 attendees from 35 countries participated in the four-day conference. Conference photos by Greg Hampton.



The Dizzy Gillespie All-Star Big Band provided some great music at the NEA Jazz Masters Awards Concert on Friday night in the Hilton Grand Ballroom.



Diary of a Jazz Conference

Many thanks to Don Jay Smith and Bob Ackerman for providing their first-hand insights on the doings at the IAJE. They are excerpted here.

Don Jay Smith

Thursday, January 11

I picked up drummer Winard Harper at his home in Jersey City on our way to the 34th annual IAJE. We were to be part of the Billy Taylor Productions exhibit at what is the largest jazz hang in North America. My car was packed with exhibit materials, drums and miscellaneous stuff.

It was almost noon when we pulled up to the Hilton and unloaded our gear. I was anxious to get going because there was so much to do and so much music to hear. Unfortunately, I couldn't stay late on Thursday, and we took forever to get from the lobby to the exhibit area. There were so many people to say hello to — James Moody, Billy Hart, Ed Thigpen, Thurston Briscoe, Don Braden, Antonio Hart — between the two of us there must have been 30 stops. After setting up our exhibit, Winard went to rehearsal and I hit one of the hotel lounges where I joined pianist Peggy Stern and *Jazz After Hours* host Jim Wilkie to talk about the challenges of jazz presenting.

Friday, January 12

I didn't have to get to the exhibit until 2:00 PM, which gave me some time to hear the Temple Jazz Orchestra with Bill Watrous in the ballroom. They had a rapt audience. Man, can these kids blow!

Then it was off to the exhibit area where my main objective was to get work for the Winard Harper Sextet. Having our booth right next to Dr. Taylor's meant a steady stream of jazz greats stopping by. Wycliffe Gordon, Slide Hampton, Nancy Wilson, Joe Lovano, John Lee, Horacee Arnold, David Dempsey...it was a distraction, but a lot of fun. Brenda Bradley, a very talented agent from North Carolina, and Brian Terry, a very knowledgeable jazzman from the West Coast, shared the booth responsibilities with me.

Around four, I took a break and ran over to say hello to the WBGO contingent, who were broadcasting from the convention. Michael Bourne was on the air and I got to say hello to Roberta Gambarini as she went on for her interview. Roberta, as Jazzfest attendees remember, wowed us all last June in Madison, and has a growing reputation as a wonderful singer.

Around six, WBGO personality Monifa Brown and I walked over to catch the workshop on On-line Community Building, led by Michael Ricci. We learned a lot about the power of MySpace and MOG for jazz musicians.

There are so many workshops, clinics and performances going on at all times of the day and night that it is impossible to see everything. I've already missed programs on Jazz Radio in Crisis, Jazz Festivals, Podcasts, and Internet Resources. I have also missed performances by Dave Samuels, Marcus Strickland, Randy Brecker, Dave Liebman and many college groups. If you want technical help, there seem to be clinics on every facet of jazz playing.

Smith continued on page 26

Bob Ackerman

Thursday, January 11

The Convention site is bristling with activity at 9:30 AM. My wife Pam and I make last-minute calls to coordinate five others involved with my Panel Discussion on Saxophone Mouthpiece Technology. This is the second year I've had a panel like this. I've arranged for guitarist Jeff Mironov to accompany us when we demonstrate what different mouthpiece models do. (Jeff was a student of mine in the '60s when I taught in Highland Park. I also had a quartet with Harry Leahey on guitar at that time. As Harry got busier with gigs I started slipping then 15-year-old Jeff into the guitar chair. After all, this was a concert group and there was plenty of NJ State Council of the Arts funding then. Our drummer was Terry Silverlight, only 13! By the end of the '60s I left teaching for full-time playing and Jeff went to college. Since then, I'd heard many recordings of Jeff's; he's become a top studio guitarist freelancing for 30+ years. He's on things like the Brecker Brothers among others. He emailed me this fall and I cooked up this reunion for the convention. He still looks like he did in 1963!)

My panel is well-attended. Like last year, at least 300 people are looking for help and information on this subject.

Saxophone playing is work-intensive — something the computer age is discouraging. Teachers say it's hard to get students to spend the three to five hours a day it takes to master a discipline like playing music.

Teachers ask why it is that they can seem to have everything in place — the right gear, good information on how to use it — and still get no result or a bad result. We have only one major manufacturer on our panel, Van Doren (the others said it would open a can of worms to discuss these things and they're right). I give my perspective on the issue: much of the current gear available is seriously flawed. Last year I ordered over 100 new rubber tenor sax mouthpieces from a particular manufacturer. I asked for specific sizes and was going to do additional custom finishing to them. I've done this for years to raise the level of playing for students. In this order, over 30% of the mouthpieces were not what they were marked. Several had to be scrapped — too poorly manufactured to waste more money on (and the distributor wasn't interested in taking them back). Teachers who can measure their pieces (I teach people to do this) back me up. We are busy right to the end, and finish with a 15-minute performance of our products on "Bags Groove" and "Autumn Leaves." There are still many more questions; I'd like to see at least 90 minutes allowed for a subject as broad as this one.

Exhibits open at 6 PM. This first night is a good chance to see many friends like Jacques Selmer from the Selmer Company in Paris. He asks why I don't play the Selmer any more. I assure him it isn't his company's quality but the fact that I don't want to sound like everyone else. He agrees that since the outsourcing of the American saxophone industry in the '50s and '60s there has been only one saxophone that the rest of the world (Japan, Taiwan, China) has copied: the Selmer. I further explain that after the early '80s when Pam and I played in Europe more than we did here, I returned to the NY area and ran into Kenny Davern by chance at The Cornerstone. Kenny loved the American products of the '20s – '60s. He often played a Conn 16, Pan American or Director resin or rubber clarinet, as well as wooden ones. He also used a Martin

Ackerman continued on page 26

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IAJE SMITH *continued from page 23*

Following dinner with Monifa, Jaleel Shaw who is Roy Haynes's trumpet player, and Winard, I walk back to the Hilton where the NEA Jazz Master Awards Concert was being held. The greats being honored include Toshiko Akiyoshi, Curtis Fuller, Ramsey Lewis, Dan Morgenstern, Jimmy Scott, Frank Wess and Phil Woods. The Dizzy Gillespie All-Star Big Band, which played Jazzfest a few years ago, played a rousing set that had the audience on their feet.




As always, the great Nancy Wilson had the huge crowd of students, jazz educators and musicians enthralled with her stylings. In the audience were many great vocalists paying homage to Ms. Wilson.

Saturday, January 13

The exhibit area opens at 10, so I'm back in early to get ready for the crowds. Of course, this is a jazz convention, so the only people in the exhibit area at 10 in the morning are the exhibitors. In fact it's noon before people start wandering in, giving me a chance to check out the scope of the exhibits: three huge floors and music everywhere. The exhibits range from record companies to individual artists and instrument manufacturers — it's like a Toys "R" Us for the jazz community.

Back at the exhibit, I'm visited by Glenn Sabin, *JazzTimes* publisher, who is delighted that his magazine will again be a major Jazzfest sponsor. Robin Bell-Stevens, JazzMobile's Executive Director hears our conversation and starts asking me about Jazzfest. She becomes so enthusiastic that she asks if JazzMobile can be one of our sponsors and help to underwrite our free concert. Is there any other answer besides yes? JazzMobile and the New Jersey Jazz Society... perfect together!

The day flies by and before I know it, Brian and I are saying goodbye to Dr. Taylor and breaking down the exhibit. Unfortunately, I have to head back to New Jersey which means I must miss the closing events. Next year IAJE will be up in Toronto and I don't know if I will get to attend. But the 34th IAJE in NYC was for me a most memorable event. 

NJJS member Don Jay Smith is a Marketing/PR Consultant.

James Moody and Antonio Hart were just two of the long list of great musicians attending and playing at IAJE.



IAJE ACKERMAN *continued from page 23*

Curved Soprano Sax and a Conn Tenor and Baritone. Kenny was selling all the gear he had except for the sopranos and clarinets. He was now a specialist in clarinet and he emphasized the Conns (saxes and clarinets) so much that I went and got some to play. I played them for 10 years and gravitated to the Martins (the one horn no one in jazz had used). Finally I had what I felt was a unique place to come from. After all, the physical instrument is your medium and governs everything you do. Jacques Selmer acknowledges that many sax players today do sound similar. Between the '20s and the '50s we had many good, varied American saxophones to choose from: Buescher, Conn, King and Martin. They all melted away. Thanks to Kenny Davern, I still convert people to mostly Martins and Conns.


Friday, January 12

Things start at 10 and will go until 5 without a break at the exhibits. This schedule is a real stretch for me (I recently had heart surgery) but am managing. Selmer sends over a guy named Daniel to interview me on John Coltrane (who played Selmer). I was around him a lot in the '50s and early '60s. He often came with Eric Dolphy to his lessons, which were right after mine with Joe Allard, one of the most famous teachers of jazz saxophonists. Stan Getz, Lee Konitz, Warne Marsh, John Purcell, Eddie Daniels, to name a few, studied with Joe. Ironically, Joe played bass clarinet in the NBC Symphony under Toscanini and really didn't play jazz but he could teach the Yoga part of playing a reed instrument like no one else. I got to see rehearsals with Toscanini many times. My music degree is in classical flute and piano and I'm a composer of classical style music. I explained to Daniel that I wrote out many of Coltrane's solos (also Miles Davis's and Cannonball Adderley's). This was an ear training exercise for me. I was interested in what the music looked like on paper notationally, but I never practiced the transcriptions as I thought they would influence me when I went to improvise. I've always been concerned to not be overly influenced by others and so I cross-train my skills with classical music and save improvising for the moment. One of my major classical works is a 19-minute piece entitled "Interplay," a piece for 16 players where I use the influence of the Coltrane notation.

Suddenly sax players from my workshop start showing up and things really get busy. I convert a young college student needing a good horn to one of my Martin Handcraft altos. She'd heard me play at the workshop and liked the sound. Mouthpieces are selling and I'm having a ball exchanging ideas with many people.

Saturday, January 13

Things get even busier. This is the last convention in the NY area for three years and many area people are coming in. It should be noted that a new magazine, *Jazz Improv*, will fill in the gap by holding a convention next October 25-27. The editor, Eric Nemeyer, wants to do an interview with me. This is the way we musicians get our word out there. Another chance meeting produces something good for me.

There is so much to see and do at IAJE that no one can cover it. I stayed in my little world by the exhibits. Things came my way and I didn't diffuse myself. Not everyone was a student, teacher or pro. I spent a lot of time with a couple of sax-playing doctors and they were a ball. 

Bob Ackerman is a vintage instrument expert, master jazz musician and Chase Music and Cadence recording artist. He is a featured columnist in the *Saxophone Journal*. He and his vocalist/pianist wife, Pam Purvis, both NJJS members, perform regularly in New Jersey and beyond.



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NJJS thanks The Piano Gallery of Morristown for their sponsorship of this event
by supplying the Yamaha baby grand piano used at the Stomp.

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JAZZ U

Jazz Goes to School

The College Jazz Scene

By Frank Mulvaney

January is a quiet month on college campuses as far as jazz events are concerned, with final exams and the start-up of the spring semester taking precedence. The first concerts are in mid-February and things really heat up in March. A performance calendar for those months appears below.

Last month I wrote about three of the four schools that offer degrees in jazz studies. The fourth school, whose name you may not immediately recognize, is **New Jersey City University**. This was strictly a teacher's college back in the 1960s and prior to 1998 was known as Jersey City State College. The well-regarded jazz studies program is the smallest of the four and is directed by Professor Edward Joffe. Students have benefited from master classes and concerts performed and ensembles with such famous musicians as Charles McPherson, Buddy De Franco, Barry Harris, Clark Terry, Benny Golson, John Faddis, John Hendricks and Paquito D'Rivera. **On Sunday, March 25 there will be a Jazz Faculty recital at 3:00 PM in the Ingalls Recital Hall and the next day you can experience the solo piano of the renowned Bill Charlap at 7:30 PM in the same venue.** The former event is free-of-charge and the latter will be a minimal charge.

Here are the rest of the college jazz concert opportunities for February and March:

William Paterson University

Feb. 25:

Wycliffe Gordon Quartet (one of the finest trombonists you will ever hear)

Mar. 4:

Gil Lopez and the WPU Latin Jazz Ensemble

Mar. 18:

Vocalist Jackie Cain

All WPU concerts are Sundays at 4:00 PM, at the Shea Center and are preceded by an informal talk with the artist at 3:00 PM. Student combos open for featured performers. Admission is \$15 (\$8 seniors).

Rutgers University

Feb. 20:

Jazz Ensemble and pianist Edward Simon and Ensemble Venezuela, Nicholas Music Center in New Brunswick at 8:00 PM, free admission.

Mar. 1:

Jazz Ensemble II, Nicholas Music Center in New Brunswick at 8:00 PM, free admission.

Princeton University

Mar. 3:

Jazz Ensemble and Swingtet, Music of Ellington and Blanton Webster, 8:00 PM, Richardson Auditorium, \$15 admission.

Rowan University

Feb. 27:

Small Jazz Ensembles, 8:00 PM, Boyd Recital Hall, free admission.

Mar. 21:

George Genna, solo piano, 8:00 PM, Boyd Recital Hall, free admission.

The College of New Jersey

Mar. 23:

University Jazz Band, 8:00 PM, Kendall Hall, nominal admission.

If you attend any of these concerts in their beautiful modern venues, I'm sure you'll want to come back again and again. Additional information may be obtained from the school websites easily found with any Internet search engine. If you have any questions or comments you may call me at 908-233-4824 or e-mail: fmulvaney@comcast.net.



Note: The four recipients of the NJJS Jazz Studies Scholarship grants will perform at the Pee Wee Russell Memorial Stomp on March 4.



Watching the demo are Eric Petajan; Lucie Lobdell holding Indigo, son of Chad and Midori; NJJS member Marie Sathanathan, NJJS Recording Secretary Al Parmet, Amy Axelrod, Mike Kostak, Araxie Babikian and NJJS member Greg Sathanathan.

Shall We Stomp?

By Linda Lobdell Associate Editor, Jersey Jazz



First we watch, and then we try. Kathy Fox, NJJS member Gilbert Jenckes, Liana Romano and Xander Kastan give it a whirl. Observing is Joan Prusinsky.

Our tiniest classmate slept through much of the lesson.



1, 2, 3, 4, 5, 6, 7, 8...

Robin Brecher and Eric Petajan walk Peabody-style.



left: Nelli Savkina and Jeff Shuster ham it up.

right:

New NJJS Board member Jackie Wetcher and NJJS Vice President Mike Katz make it look easy.



Joe "Peabody" Bopp leads expertly.

We saw these clips from 1932: *Taxi!*, the first movie showing James Cagney dancing. He enters a dance contest with Loretta Young as his partner. George Raft competes with him for the first-place cup. Things turn a little tricky when George Raft wins.



We took a deep breath, put one foot in front of the other and — voilà! we were dancing — when NJJS held its first dance workshop on January 20 in Union. It's rare to find teachers who carry on the "trad jazz" dance styles, so we're especially lucky that Manhattanites Chad Fasca and Midori Asakura are only a short bus ride away. They are the finest, most stylish, most personable and generous instructors and dancers any student could desire.

They taught two hours of Peabody and two of Charleston (with a break for lunch in between). Thirty-two students signed on, most for the whole day. Some were folks who do swing dancing, but who had little or no exposure to Peabody and Charleston. Some attendees had no previous dance experience at all. Eight students were NJJS members. Everyone was made to feel welcome, and we all learned plenty in an upbeat, unpressured atmosphere.

Chad gave us historic insights about vintage film clips he brought, showing actual dance footage from as early as the 20s. Some were hilarious and all were educational.

Two lucky leaders won tickets to the Pee Wee Stomp: congratulations to Doug Janecek and Dhruv Bhargava.

As this issue goes to press, we are busily receiving registrations for a February 17 repeat of this workshop — an opportunity for January 17 graduates to review and reinforce what they learned while providing basics for newcomers. We should be all set for Pee Wee. Chad and Midori may put in an appearance on March 4 as well, and you'll see for yourselves what all the fuss is about.



The lovely and talented Midori and Chad.

LEARN TO DANCE WITH NJJS. Now that we're prepped for Pee Wee, we'll turn our attention to the ongoing swing dancing scene in different regions of the state. We'll tap into these venues by periodically organizing FIELD TRIPS — we'll meet up at an eatery, then carpool to a dance, where there will be a free beginner lesson we can jump right into. You'll have an opportunity to meet, dine with, get to know, other NJJS members and friends, and you'll have built-in company at the dance and lesson.

Details to come. If you would like to be in the loop, e-mail Llobdell@optonline.net or call 201-306-2769. We'll add you to a contact list so you won't miss out on the fun!

No 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 arrangement. What are you waiting for?

DVD Review

By Joe Lang NJJS Music Committee Chair

Brotherly Jazz — The Heath Brothers

All of a sudden, there have been several wonderful jazz documentaries coming out. In recent months, I've covered films about vocalist Jackie Paris, and the famous California jazz club, The Lighthouse. Now along comes an excellent 70-minute film about an amazingly talented trio of siblings from Philadelphia, the Heath Brothers — bassist Percy Heath, composer, arranger, educator and saxophonist Jimmy Heath, and drummer Albert "Tootie" Heath. Their story is marvelously captured on *Brotherly Jazz* (DanSun Productions – 102).

This film sprung from a July 2004 concert by the Heath Brothers Band given by producer Danny Scher at Coventry Grove, a 300-seat amphitheater at Scher's home in Kensington, California. It was a benefit for Berkeley's Jazzschool, and was being filmed by Jesse Block. Both men quickly realized the potential to develop a documentary about this remarkable jazz family, using the concert as a centerpiece of the film.

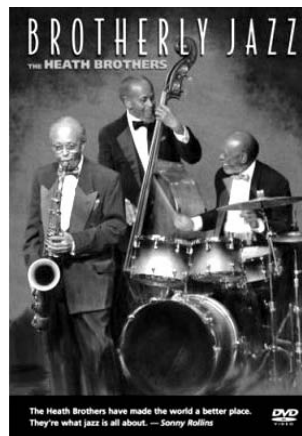
The Heath Brothers were born and raised in Philadelphia, Pennsylvania in a home that was full of music.

Percy, who studied violin while in school, joined the Air Force during World War II, and became a fighter pilot with the famous Tuskegee Airmen. Upon his discharge from active duty, Percy took part of his separation pay to invest in a bass, determined to become a jazz bassist. With help and guidance from Ray Brown, he started on a road that led him to a place as one of the most in-demand and recorded bass players in jazz. He was to become the bassist in the much acclaimed and innovative Modern Jazz Quartet.

Jimmy was too young to become involved in the military during WWII, so he became absorbed with music. As a teenager he was playing in a band with the likes of Benny Golson and John Coltrane when he experienced a musical epiphany. He

had the opportunity to go to a concert in Philadelphia featuring the group led by Charlie Parker and Dizzy Gillespie. He was completely taken with their music, and there was no other choice for him but to become a bebop musician. Through Percy, he became acquainted with Dizzy Gillespie, eventually becoming a member of Gillespie's big band. Like so many young musicians of his day, he fell into the trap of heroin addiction, eventually spending four and one-half years in prison on a narcotics conviction. This took him off the scene during the latter half of the 1950s, just at the point when he was establishing himself as a critically acclaimed jazzman. While incarcerated, he organized a big band, one that included many talented players who had suffered a fate similar to his. Upon his release, he slowly regained his musical footing, even spending a brief period as the replacement for Coltrane in the band of Miles Davis, a stint that was cut short by an unsympathetic judge in Philadelphia who ruled that Jimmy was not permitted to travel more than 90 miles from his home in Philadelphia while still on probation. With a man as talented and determined as Jimmy was, it is not surprising that he regained the kind of success that he was on the brink of prior to his conviction. He became highly regarded as a player, composer, arranger and leader. Another aspect of his talent that developed was as a jazz educator, being for many years the backbone of the jazz education department at Queens College in New York.

Albert was the junior of the musical Heaths, being about nine years younger than Jimmy. He describes vividly how he became a drummer. Mentioning that drummers refer to drum sets as "traps," he understood why the first time that he sat behind a set of drums, and was trapped into the life that he



came to love, playing jazz. Play jazz he did with a wide variety of the top players in jazz, including John Coltrane, Kenny Dorham, J.J. Johnson, the Jazztet, Dexter Gordon, Ben Webster and Herbie Hancock. He traveled far and

wide, spending much time in Europe, and eventually settling in California.

In the mid-1970s, the MJQ disbanded and Percy, Jimmy and Albert formed the Heath Brothers Band, recording four albums for Columbia before the MJQ reunited, and the brothers went their separate ways. They reunited in the mid-1990s to form a group that stayed active until Percy's health precluded him from carrying on. He died in April of 2005. Both Jimmy and "Tootie" remain active players, still appearing together frequently.

This film tells their story through vintage footage, and the voices of the three brothers and others from the world of jazz. The story is effectively interspersed with footage of the 2004 concert, with enough time devoted to the performance to permit the viewer to experience how wonderfully enjoyable this trio of talented brothers, abetted by pianist Jeb Patton, was to experience live. The narrative, which provides an informative opening section about the importance of Philadelphia in the story of jazz, effectively ties together the various components of the film. The interview clips are consistently brief, to the point, and are placed at points where they move the story along naturally and engagingly.

Jazz has had many interesting stories develop during its century or so of prominence. The history of the Heath Brothers is one that has been an integral part of the story of modern jazz, and it is well related in *Brotherly Jazz*. (www.brotherlyjazz.com)



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DVD Review

By Joe Lang NJJS Music Committee Chair

Jazz Icons — Part Two

A couple of months ago, I reviewed five of the nine releases in the new Jazz Icons series from Reelin' In The Years Productions. This month I cover three more, those by Chet Baker, Ella Fitzgerald and Thelonious Monk.

■ **Chet Baker: Live in '64 and '79 (Jazz Icons – DVWWW-JICHB)** gives us a picture of Baker at two distinct stages of his career. Most jazz fans are familiar with Baker's story, and the addictions that plagued him during most of his adult life. The 1964 session is taken from a Belgian television show. He is accompanied by Jacques Pelzer on alto sax and flute, Rene Urtreger on piano, Luigi Trussardi on bass and Franco Manzecchi on drums. At this point in his career, he had fallen under the spell of the sound of the flugelhorn, the instrument on which he is featured here. Baker is in fine musical form on the five selections, "Bye Bye Blackbird," "Isn't It Romantic," "Airegin," "Time After Time" and "So What." His vocal on "Time After Time" captures the essence of the Baker singing style, understated, cool, somewhat detached, and yet genuinely affecting. The members of his group provide strong support, with Manzecchi showing that there were, contrary to the generally accepted opinion of the day, drummers in Europe who had fine jazz chops. By 1979, Baker's physical appearance had really started to show the signs of deterioration that marked his final years. Back on trumpet, and supported by Wolfgang Lackerschmid on vibes, Michel Grallier on piano and Jean Louis Rassinfosse on bass, the 1979 set is taken from a Norwegian television program. As on the earlier set, Baker's playing belies the struggles that plagued his personal life. The program opens with a short, but interesting interview with Baker. The musical portion of the show has four tunes, "Blue Trane," "Softly, As in a Morning Sunrise," "Five Years Ago," and an extended and exciting take on "Love for Sale." Baker was an extensively recorded player, with many illicit recordings documenting him at the best and worst of


times. Fortunately, these two sessions show the side of Baker that attracted so many loyal advocates for his music.

■ Seeing **ELLA FITZGERALD** in peak form, as she is on **Ella Fitzgerald: Live in '57 & '63 (Jazz Icons – DVWWW-JIEF)** is one of the real thrills that helps to define what makes jazz so attractive to its enthusiasts. The combination of musicianship and warmth that marked Ella at her best is apparent on both of the sessions that make up this DVD. The first half of the program was filmed in Belgium on June 6, 1957 with backing from Don Abney on piano, Ray Brown on bass, Jo Jones on drums and Herb Ellis on guitar. For those who dismissed Ella's ability to impart deep meaning to a lyric, dig her readings of "Angel Eyes," "Love for Sale" and "Tenderly" from this concert. She does just fine, thank you. Of course, there never were any quibbles about her ability to swing, and there is ample evidence of that here on "Lullaby of Birdland," "April in Paris," "Just One of Those Things" and "Roll 'Em Pete." Her playful side is on full display on "I Can't Give You Anything but Love," where she gives a nod to the vocal styles of Louis Armstrong and Rose "Chi-Chi" Murphy. The rousing finale finds Oscar Peterson taking over the piano seat, and Roy Eldridge adding his trumpet for a romp through "It Don't Mean a Thing (If It Ain't Got That Swing)." From the time that she explodes onto the stage to sing "No Moon at All" at a televised concert from April 3, 1963 in Stockholm to the last notes of "Mack the Knife," Fitzgerald is in total command. Backed by pianist Tommy Flanagan, bassist Jim Hughart, drummer Gus Johnson and guitarist Les Spann, she also offers up stellar performances of "Just One of Those Things," "Runnin' Wild," "Georgia on My Mind," "Desafinado" and "Hallelujah, I Love Her So." Ella may have left us, but footage like this will always serve to remind viewers of the wonderful musical webs that she could spin over and over again.

■ As appealing and amazing as the recordings of **THELONIOUS MONK** generally are, it is not really possible to get a grasp on the whole Thelonious Monk experience until you have seen him in person. For those not lucky enough to have seen him while he was still around, it is everyone's good

fortune that there are several filmed performances of Monk commercially available. **Thelonious Monk: Live in '66 (Jazz Icons – DVWWW-JITM)** gives us two performances filmed two days apart in April of 1966. The first session is from Norway, and the second from Finland, both with Monk's regular quartet of the period with Monk on piano, Charlie Rouse on tenor sax, Larry Gales on bass and Ben Riley on drums. Both programs open with "Lulu's Back in Town," a tune that was a particular favorite of Monk's. The Norwegian set also includes "Blue Monk" and "Round Midnight," while the balance of the set from Finland consists of "Don't Blame Me" and "Epistrophy." Now, back to my opening statement. Monk had an unusual approach to playing the piano. He played with flat, splayed fingers, frequently playing cross-handed. Watching him, many of his strikings of notes seemed almost impulsive, but the results ultimately made musical sense. He would often abruptly cease comping behind a sideman's solo, and stand by the piano gently swaying with the music that he was feeling, and very intently absorbed in the music of the moment. Just as abruptly, he would return to his keyboard, and renew his contributions to the proceedings. Seeing him perform adds greatly to the pleasure of listening to his audio recordings, for once having seen him, you can never remove the mental image of how he went about his work. There are few musicians who truly deserve the tag of genius. Monk was certainly among this select group.

■ The remaining title in this series is **Art Blakey: Live in '58 (Jazz Icons – DVWWW-JIAB)**. While I have not yet seen this DVD, this is the Blakey band that included Blakey on drums, Benny Golson on tenor sax, Lee Morgan on trumpet, Jymie Merritt on bass and Bobby Timmons on piano, one of the best of the Jazz Messengers combinations. It is a 55-minute concert from Belgium that is the only filmed documentation of this group, a rare treat that I plan on experiencing in the near future.

Each selection has an informative booklet included, with liner notes and some incredible images. Check out the Jazz Icons website at www.jazzicons.com for additional details about the series, and to order the DVDs. 

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Compact Views

By Joe Lang
NJJS Music
Committee Chair

We've added a few new items to our NJJS CD inventory, so let's get to telling you about them.

■ For many years, Jim Lowe was a presence on the New York City metro area radio scene. His last radio gig was as the host for a syndicated show that eventually emanated from Jazz au Bar in Manhattan. At this point in the show's history, the house band became the **DICK VOIGT QUARTET** with Voigt on piano, Joe Licari on clarinet, Marty Grosz on guitar and vocals, and Skip Muller on bass. These cats were given opportunities to play a few tunes on their own, in addition to providing support for Lowe's musical guests. **Jazz Coast to Coast (Dick Voigt)** is a compilation of some highlight performances by the quartet on *The Jim Lowe Show*. The word that best describes this album is delightful. All of these gentlemen have swing in their souls. Licari is one of the unsung heroes on jazz clarinet, capable of expressing a range of emotions through varying his tone to make sense within the context of each tune, both musically and lyrically. Grosz and Muller are always right there to supply a rhythmic footing that is inescapable, and essential to good jazz. In addition, Grosz's vocal efforts on five of the selections, "From Monday On," "Everybody Loves My Baby," "Love Is Just Around the Corner," "Keepin' out of Mischief Now" and "Someday Sweetheart," are full of the charm and sense of fun that we've come to expect from him. Voigt plays a mean piano that holds the group together. This is the kind of music that has universal appeal and is spirited, accessible and smile provoking.

■ Put vocalist **BARBARA LEA** in a studio with a talented group of musicians who have the music of New Orleans deeply within their musical leanings, and you get a disc like **Do You Know What It Means to Miss New Orleans? (Audiophile - 333)**, one full of fine musicianship, and songs sung by Lea with a respect for lyrics that is equaled by few other vocalists. Lea's cohorts for this set, one that was recorded in a single day, are Bob Havens on trombone, Charlie Fardella on trumpet, Tom Fischer on clarinet, Steve Pistorious on piano, Tom Saunders on bass and Hal Smith on drums. There are 11 vocal tracks: "Dr. Jazz," "Ghost of a Chance," "Moon-Faced, Starry-Eyed," "My Dreams Are Getting Better All the Time," "My Ideal," "Jazz Me Blues," "You Took Advantage of Me," "I Couldn't Sleep a Wink Last Night," "No Moon At All" and "Do You Know What It Means to Miss New Orleans;" and two instrumentals, "Shimmy Sha Wabble" and "I Never Knew." The musicians on this session are well suited

to providing Lea with the instrumental settings for her vocal efforts. As I wrote in a review of another Lea album a few months ago, "there are some singers who seem ageless, able to maintain a high degree of quality in their recorded output, no matter how many years go by. Such a singer is Barbara Lea who recorded her first album over 50 years ago." From the evidence here, she could still be laying down wonderful tracks for another 50 years.

■ **RONNY WHYTE** has been playing piano and singing great tunes at many of the chicest rooms in New York City and other cities, here and abroad, since the 1960s. For most people, the focus of their attention has been on his vocalizing, and with good reason, as he puts a song over with the best of them. Listening to Whyte, it quickly becomes apparent to the discerning listener that, in addition to his fine self-accompaniment, he has developed into a terrific jazz pianist. This is particularly noticeable when he intersperses an instrumental interlude in the midst of a vocal set. **By Myself (Audiophile - 332)** is Whyte's first solo piano album; his previous instrumental only outing, *Something Wonderful*, was in a trio setting. The 14-track program is comprised of three intriguing Whyte originals, a lovely tune by Marian McPartland, "Time & Time Again," and a selection of standards like "All The Things You Are," "Stella By Starlight," "The Surrey with the Fringe on Top" and "By Myself." Whyte infuses each number with a gentle swing, and favors subtle improvisations over the pyrotechnic excesses that often plague solo piano outings. This is an album to be savored for Whyte's intelligent and sensitive jazz pianism.

■ **Remembering Mabel Mercer, Volume Three (Audiophile - 335)** is the last of a remarkable series of albums by vocalist **JOYCE BREACH** in which she pays tribute to a singer who was idolized by other singers like Billie Holiday and Frank Sinatra for her unparalleled talent for lyric interpretation. Mercer never had a particularly strong vocal instrument. By the end of her performing career, it took some effort for the uninitiated to get past her vocal shortcomings to fully appreciate the genius that she possessed, namely her ability to invest each lyric that she sang with a depth of understanding and empathy that few others ever came close to matching. She also selected material with great taste, often saving little known gems from obscurity, and providing them with exposure that often led to their becoming staples in the repertoire of other singers. In this album, Breach once again brings her impressive insight and sensitivity to a program of tunes that were part of Mercer's world. She is greatly aided in her efforts by the tasteful and creative arrangements of Keith Ingham who also serves as the leader/pianist for Breach's backing band. The other players are Jeff Tillman on guitar, John Beal on bass, Russell George on violin, Laurie Goldstein on bassoon, with Robin

Bushman adding her violin on three tracks. The program includes songs associated with Mercer at many stages of her career, with an emphasis on songs from her latter period like "Days Gone By," "Time Heals Everything" and "Bein' Green." It is a pleasure to hear Breach apply her rich and appealing voice to these fine songs in a program that would bring a smile to the face of Mercer for both the content and the execution.

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.



Review

By Mainstream Mac

NJJS Entertainment Contributor

Octobop/Very Early

Mystic Lane 030576

Octobop is an eight-piece band from California that has taken on the mission of preserving the music of the mid-sized west coast jazz groups. *Very Early* is the fourth CD from the group and they confirm that picking good tunes from great composers goes a long way toward achieving musical success.

How about "Keester Parade" from Johnny Mandel, or "Pink Panther" from Henry Mancini, or Gerry Mulligan's absolutely beautiful "A Ballad," or the title song by Bill Evans, along with "Powder Puff" from Shorty Rogers, "Mosaic" by Bob Mintzer, Mel Torme's "Born to Be Blue" and "Goodbye Porkpie Hat" from Charlie Mingus. Then throw in some Marty Paich arrangements and you have it!

The modern sounds are provided by Brian Brockhouse, bass; Jack Conway, guitar; Bill Hazzard, vibes; Roy Kaufmann, drums; Matt Kesner, tenor, alto, soprano sax; Geoff Roach, baritone sax and alto flute; Jon Schermer, trombone and Randy Smith, trumpet and flugelhorn.

Very Early is available through NJJS.



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Trumpets' celebrates Women in Jazz during the month of March

Kate Baker (vocalist)
SATURDAY 3/3

Jane Stewart
4 PM-7 PM (vocalist)

Pete Levin Organ Trio
Joe Beck (guitar) & Harvey Sorgen (drums)
8 PM - 11 PM
SUNDAY 3/4

Jeree Wade (vocalist)
FRIDAY 3/ 9

Roseanna Vitro (vocalist)
SATURDAY 3/10

Trumpets' First Annual Women's Luncheon & Seminar

12 PM: Inspirational and motivational speakers on nutrition, organic make-up, investment strategies for women, writing a memoir; poetry, music. \$25.

7:30 PM **Enrico Granafei**
SUNDAY 3/11

Houston Person Quartet (sax)
FRIDAY 3/16 AND SATURDAY 3/17

Enrico Granafei handsfree chromatic harmonica, guitar & vocals
SUNDAY 3/18

Ellington Band featuring Norman Simmons (piano), Edward Ellington (guitar), Virginia Mayhew (sax), Nancy Reed (vocals)
WEDNESDAY 3/21

String of Pearls (female vocal group)
FRIDAY 3/23

Josh Thompson Band (guitar)
SATURDAY 3/24

Opera Divas and Jazz Cats
2 PM: A fundraiser for the Altamura-Caruso International Vocal Competition. See www.trumpetsjazz.com for information.

Carol Hamersma Trio
7:30 PM (guitar)
SUNDAY 3/25

Pam Purvis, Bob Ackerman & Rick Crane (voice/guitar/piano/bass)
TUESDAY 3/27

Betty Liste Quartet featuring Ted Curson on trumpet
CD release of Pensive Moments
FRIDAY 3/30

Baron Raymonde Quintet
SATURDAY 3/31

Tuesdays at Trumpets — no music charge/\$5 minimum 6:30 - 10:30 PM

These are partial listings.

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Other Views

By Joe Lang NJJS Music Committee Chair

As usual, I have some non-NJJS inventory items to familiarize you with this month.

■ Elsewhere in this issue I review a new video documentary about the **HEATH BROTHERS**, Percy, Jimmy and Albert. There's much acclaim in the film about Jimmy's enormous composing and arranging talents, especially for big bands. Evidence of these talents abounds on **Turn Up the Heath (Planet Arts – 100560)**. The recording took place during two sessions, one in January 2004, and one in April 2006, with some difference in personnel, but a constant rhythm section of Jeb Patton on piano, Peter Washington on bass and Lewis Nash on drums. In addition, trumpeter Frank Greene, trombonist John Mosca and reedman Mark Gross repeat as section leaders on both sessions. There are eight Heath originals among the ten selections, the exceptions being "I'm Glad There Is You" and "No End," a piece by trumpeter Kenny Dorham that was never recorded by its creator. Heath's very personal liner notes give brief, yet insightful information about the specific tracks. Suffice to say that this album contains exciting and diverse contributions from the fertile musical mind that is Jimmy Heath, and is executed with fire and superior musicianship by an all-star aggregation of players. Turn on your CD player, and Turn Up the Heath. (www.PlanetArts.org)

■ We lost too many players from the jazz world last year. One of them, pianist **JOHN HICKS**, will be particularly missed, especially by those fans who enjoy jazz piano matching immaculate taste and improvisational magic. Hicks final recording, **Sweet Love of Mine (HighNote – 7142)**, is a fitting final documentation of his talent. It affords the listener an opportunity to hear him in a solo mode on "One Peaceful Moment," "The Things We Did Last Summer" and "Sunset Blues," a Hicks original that closes the album with a reflective take on the blues. It eerily sounds like a last look back from a man about to go on his final journey. On the other tracks, we get to hear how wonderfully he fit into a group setting, supportive when appropriate, and assertive when assuming the solo spotlight. His fellow players on this last session are Javon Jackson on tenor sax, Elise Woods on flute, Curtis Lundy on bass, Victor Jones on drums and Ray Mantilla on percussion. The man John Hicks may be gone, but his music survives for all to dig whenever the mood strikes them. (www.jazzdepot.com)

■ The New York City jazz club Smoke is situated on the Upper West Side, rather removed from the rest of the jazz action in town. It has developed,

however, a faithful clientele, and a cadre of musicians who frequently appear there. One of the steadiest, and most popular players is **MIKE LEDONNE** who is much respected on both piano and organ. It is as an organist that he sparkles on his new disc, **On Fire (Savant – 2080)**, recorded in May 2006 at Smoke. His quartet, with Eric Alexander on tenor sax, Peter Bernstein on guitar and Joe Farnsworth on drums, has been playing together for several years, and this comes through in the empathetic interaction among the musicians that pervades the entire recorded set. These guys know each other's tendencies, and obviously enjoy making music together. Six of the seven tracks are in the area of 10 minutes plus, giving each of them opportunities to stretch out and explore the tunes from several angles. Unlike many organ combos,



they do not rely on finding a groove for a given selection, and milking it. This gives their music a constant freshness. It's nice to hear an organ combo album that pays respect to the tradition, yet finds a fresh approach to using this combination of instruments. Too many who have attempted to find new directions for jazz organ combos have opted to take the road to smooth jazz, a destination that I choose to avoid. (www.jazzdepot.com)

■ Far more in the tradition is organist **PAPA JOHN DEFRANCESCO**, father of organ star **JOEY DEFRANCESCO**. On **Desert Heat (Savant – 2075)**, he is joined by his son, playing electronic keyboards, with Tony Banda on bass and Ramon Banda on percussion. The program has three originals by DeFrancesco the senior, including the title track, a couple of funk-oriented selections, "Cold Duck Time" and "Tune 88," and three standards, "What Now My Love," "The House of the Rising Sun" and "I'll Close My Eyes." On that last tune, the younger DeFrancesco creates a simulated string background with his keyboards that adds a unique setting for this track. On the other tracks, the leader gets a groove set, and the others lend appropriate support. This is an album that will keep you tapping your toes and nodding your head, no matter how hard you try to keep still. (www.jazzdepot.com)

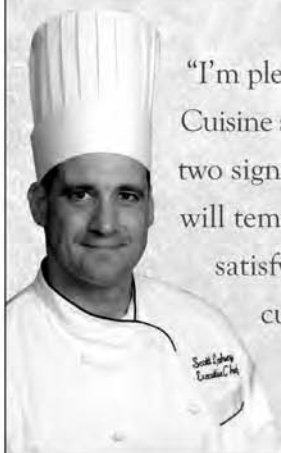
■ In the September 2006 issue, I reviewed *The Shadow of Your Smile* by vocalist **PINKY WINTERS** and pianist **LOU LEVY**, taken from a previously unreleased 1983 concert in Washington, D.C. We now have **Speak Low (Cellar Door Records – XQAM-1010)**, the second half of that concert. As was in evidence on the earlier release, Winters is a superior vocalist, warm of voice, and a lady who

knows how to put across a lyric as the writer would have ideally imagined it being sung. Levy, supported by bassist Bill Takas, is a perfect accompanist, and his two instrumental tracks, "Dolphin" and "The Piccolino," show why he was considered among the upper echelon of jazz pianists. The selections are an eclectic mix of ballads and tunes with brighter tempos, and Winters executes them all with aplomb. They are "Speak Low," "If I Were a Bell," "I Am in Love," "You Say You Care/Dance Only With Me," "Never Let Me Go," "The Trolley Song," "Oh! Lady Be Good," "Ding Dong, The Witch Is Dead," "I'm Old Fashioned" and "No More Blues." As with the prior album, this disc has only been released in Japan, but it, along with several other Pinky Winters releases, is available from various web sources, including www.dustygroove.com.

■ As he did on his impressive first album, *Want You*, reviewed in the September 2005 issue, vocalist/pianist **TONY DESARE'S** new album, **Last First Kiss (Telarc – 83651)**, mixes a few original tunes with several standards, and, on this disc, includes a couple of more contemporary songs, to round out a 13-song program that is consistently satisfying. This is a young singer who has grown from a highly Sinatra-influenced vocalist to one who has developed a style that stands on its own. Present on most tracks are the members of his regular trio, bassist Mike Lee and drummer Jim Czach. Among the other contributors on various tracks are guitarist Bucky Pizzarelli, tenor saxophonists Harry Allen and Bob Malach, trumpeter Glenn Drewes, trombonist Keith O'Quinn and pianist Tedd Firth. One particular highlight is "How Deep Is the Ocean," sung by DeSare with the sole backing of Firth's piano. DeSare and Firth, who have been friends since grammar school, have a special empathy that's readily evident on this selection. DeSare's originals, as was the case on his earlier disc, show a songwriter of considerable promise, in the tradition, but with a contemporary edge. Among the other standards on the program are "Gee Baby Ain't I Good to You," "You'd Be So Nice To Come Home To," "Oh! Look at Me Now," "They Can't Take That Away from Me" and "There Will Never Be Another You." A special find is a hip Sammy Cahn/Jimmy Van Heusen song, "Come on Strong," that escaped Sinatra, but was recorded by Sammy Davis, Jr. and Lena Horne. Of all the newer male vocalists performing classic pop, DeSare has quickly emerged as the cream of the crop. (www.telarc.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.

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Caught in the Act

By Joe Lang NJJS Music Committee Chair

Bebop Lives!

James Moody, Charles McPherson, Roy Hargrove, Roberta Gambarini, Renee Rosnes, Todd Coolman & Adam Nussbaum

Frederick P. Rose Hall, Jazz at Lincoln Center, New York City, January 26, 2007

With a front line of James Moody on tenor sax, Charles McPherson on alto sax, and Roy Hargrove on trumpet and flugelhorn, backed up by a rhythm section of Renee Rosnes on piano, Todd Coolman on bass and Adam Nussbaum on drums, and vocal contributions from Roberta Gambarini, two sets of bop classics were performed in the Frederick P. Rose Hall of Jazz at Lincoln Center during a program appropriately titled *Bebop Lives!*

When you think of bebop, the first names that pop into your head are Charlie Parker and Dizzy Gillespie, so it was not unexpected that the spirit of these progenitors of this music was present throughout the evening. The program opened with Parker's "Anthropology," one of the staples of the bop repertoire. Moody, Hargrove, McPherson and Rosnes all had a chance to display their solo chops on this piece, and they all set a high standard for themselves, one that they maintained throughout the evening. McPherson followed with a scintillating "Embraceable You." The full team reunited for Gillespie's "Woody 'n You," before Hargrove provided one of the evening's highlights with a gorgeous performance of "Speak Low" on flugelhorn. Roberta Gambarini joined the proceedings at this point, and offered up her take on the recording of "On the Sunny Side of the Street" by Gillespie with Sonny Rollins and Sonny Stitt. This has become a centerpiece of most Gambarini performances, and is always a crowd pleaser. She then showed off her more contemplative side with a lovely version of "Lover Man." The first set closed with a rousing take on "A Night in Tunisia."


Another Gillespie classic, "Groovin' High," kicked off the second half of the evening, with the horns, Rosnes and Coolman

each contributing fine solo efforts. Following a swinging romp through Tadd Dameron's "Good Bait," Moody came front and center to sing "Moody's Mood for Love," the lyric that Eddie Jefferson had penned to Moody's memorable recording of "I'm in the Mood for Love." This piece is perfectly suited to show off Moody's vocal style, one infused with the impish sense of

humor that he displayed throughout the evening. Gambarini returned to sing the beautiful Tadd Dameron ballad, "If You Could See Me Now," giving a superlative reading of the Carl Sigman lyric. The festivities were brought to a climax with Moody and Gambarini sharing the vocal chores on another Gillespie tune, "Oop-Pop-A-Da," while the band churned up a storm in support.


This was an evening that brought back many memories, yet proved that this genre of jazz still has a lot of life, especially when performed by creative musicians like those present on this occasion. Moody and McPherson have been carrying on the bebop tradition with distinction for all of their extensive careers. Gambarini is a relative newcomer who is a true bopper at heart. The others have been more eclectic in their jazz involvement, but show a real flair for this music.

This program was repeated on January 27.

One of the many benefits of Jazz at Lincoln Center is that those who decide upon the programming are committed to keeping alive many styles of jazz that do not receive the kind of attention and support that they deserve from many other parts of the jazz community, especially in much of the jazz education field, while providing opportunities for younger players, with a broad range of styles opportunities to present their talents. The three venues, the Frederick P. Rose Hall, the Allen Room and Dizzy's Club Coca-Cola, provide distinctly different settings for presentation and enjoyment of jazz in its many incarnations. Keep abreast of what is happening at JALC by checking out their website at www.jazzatlincolncenter.org. Get out and support live jazz, at JALC or wherever else the opportunity presents itself. 

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This is the band that captivated the audience at The Bickford last summer. Trombonist **Michael Arenella** leads the group and has contributed most of the arrangements. There are many familiar faces in the band: **Jesse Gelber** (Traditional Jazz Collective) at the piano, **Bob Sacchi** (Red Onions) on both tuba and bass saxophone, **Kevin Dorn** (many of Dan Levinson's groups) behind the drum set, and a few more. The remaining members are equally skilled and devoted to this unique brand of ensemble jazz that fascinated young people -- with good reason. Hot, energetic material ala Bix.

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

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



SING, SING, SING! Wailing on the Goodman classic at the January 20th Three Benny Opera in Bridgewater are (l-r): John Sheridan, piano; Brian Nalepka, bass; Joe Midiri, clarinet; Kevin Dorn, drums; Dan Levinson, clarinet; Dan Block, clarinet; Paul Midiri, vibes. Photo by Paul White.

I REMEMBER KENNY DAVERN (Meyer) *continued from page 18*

walked off the stage and retreated to the bar. After a few moments, Wellstood called out: “Will the drummer please return to the stage?” The response came back: “F - - - you!” Dick then announced: “Ladies and Gentlemen, Dick Wellstood and His Famous Orchestra Featuring Kenny Davern will now perform.” As Wellstood wrote, “The Blue Three disintegrated under the weight of its three personalities” in 1984.

In 1990, he and Wilber and the original four members of Soprano Summit reunited under the name of Summit Reunion — the revised name signifying that Davern was no longer playing the saxophone. They made

several CDs and were a consistent draw at jazz parties and concerts.

In 1994, Davern and Mat Domber formed a personal and professional relationship that lasted until Kenny’s death. Davern became a fixture at Domber’s annual March of Jazz parties and recorded prolifically for Mat’s Arbors label. There were other recordings for other labels with other artists, his last being a trio release for Sackville.

He was inducted, in June 1997, into the American Jazz Hall of Fame, which is administered jointly by the New Jersey Jazz Society and Rutgers University. Three years

later Hamilton College, located in Ithaca, New York, conferred the degree of Doctor of Music upon him.

There was no compromise in the musical soul of Kenny Davern. He had a clear vision of the music that he wanted to play and he never deviated from the path that he chose. The result was a legacy of often exciting, sometime saddening, but always beautiful music. Now, the journey has ended. His horn is still and there will be no new creations from this inventive soul. We were lucky to know and hear him. For Kenny Davern was sui generis. □

Jazz Trivia By O. Howie Ponder II

Questions

1. 52nd Street between 5th and 6th Avenues was known as “Swing Street” in jazz’s heyday. By what other name do we know 28th Street between Broadway and 6th Avenue?
2. You probably don’t remember Ralph Brewster, Bill Conway, Hal Dickenson and Chuck Goldstein individually, but you surely knew them as a group. What was it?
3. This jazz singer of the 1930s was known as “Snake Eyes” to the jealous wives of sidemen and leaders she sang with during her career.
4. Jelly Roll Morton referred to this rhythm, when incorporated into jazz, the “Spanish tinge.” What was it?
5. Can you make a rough estimate of the royalties Count Basie collected from his band’s 1937 recordings of “One O’clock Jump,” “Swingin’ the Blues” and “Jumpin’ at the Woodside”?



answers on page 42

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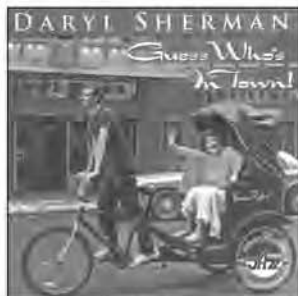
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In The Mainstream

By Mainstream Mac

NJJS Entertainment Contributor


In the old days, at live radio and television shows, they used to hold up signs that exclaimed: "APPLAUSE!"

Today, they don't need to hold them up at the concerts and clubs that I attend. The applause is automatic and it occurs all throughout the performances. It breaks out at the conclusion of every solo. I've heard it at the end of simple, everyday melody statements. I have heard applause when players trade fours with the drummer. I don't know when it started, but it could have been a result of the popularity of Jazz at the Philharmonic.

Speaking of that, it is considered bad manners to applaud during a symphony performance.

Why is our music different? Well — the essence of jazz performance is improvisation. If a player comes up with something new and original, that's something that should be recognized by us listeners. But, is every solo deserving of acclaim? Are they all equally good? Are we actually congratulating ourselves by the applauding? ("I know the solo is over because the tenor man took the horn out of his mouth.") The late Artie Shaw lectured the International Association of Jazz Record Collectors on this very point a few years ago. He was against the applause.

I listened to a big band concert in which the solo applause routinely obscured the intricacies of the Bill Holman arrangements. Nowadays, I ration my applause and give it only to those players that really strike me as original.

P.S. Next month I hope to be positive. 

What's New?

Members new and renewed

We welcome these friends of jazz who recently joined NJJS or renewed their memberships. We apologize for any errors and omissions.

Mr. & Mrs. John Agostini, Nutley, NJ

Mr. William B. Dunham, New York, NY

Mr. & Mrs. Tyrone N. Green, Sr., North Brunswick, NJ

Ms. Jazdia Abramski Hahn, Basking Ridge, NJ

Mrs. Irene Leeman, Monroe Township, NJ

Mrs. Mitzi Mottola, Denville, NJ

Mr. & Mrs. John O'Leary, Hackettstown, NJ

Mr. Thomas Piccirillo, Warren, NJ

Mr. Paul A. Prusinski, Monroe Township, NJ

Mr. Norman G. Sade, Brookside, NJ

Mr. Greg Savad, East Brunswick, NJ

Mr. John Tobia, Somerville, NJ

Ms. Margie Walsh, Flemington, NJ

CLASSIC STINE *continued from page 9*


certified records, only 26 of which were released before he died at age 26. The remaining 12 have been issued for the first time on various obscure labels, but the very unique Teschemacher style plus the extreme scarcity of his recordings have created a craving for any other records that could possibly contain his playing. A number have surfaced, but there are no jazz equivalents of Luigi Capasso, Edmond Locard, or Peter Paul Biro around to settle the matter of authenticity with time proven forensic procedures.

The Time-Life people had put the entire Teschemacher issue in the hands of Marty Grosz who immediately corralled a bunch of musicians, some of whom knew and played with Tesch, and students of jazz to listen and offer their opinions on the records in question. It is a formidable list: Bud Freeman, Bobby Gordon, Jimmy McPartland, Jess Stacy, Artie Shaw, Frank Chace, Kenny Davern, Dick Sudhalter, Dan Morgenstern, Frank Gillis, Brian Rust, John R. T. Davies, John Steiner, Michael Brooks, Vladimir Simosko, Bert Whyatt, Paul Burgess, Warren Plath,

A. T. Tolley, Frank Powers, Hal Smith, Howard Waters, and Jim Gordon.

The presence of Frank Teschemacher on the records the group listened to were rated as yes, probable, maybe, or doubtful and those who approached the committee's findings with hope that some new records had at last surfaced that contained some of the great clarinetist's playing were bound to be disappointed. There was no unanimity expressed on any one record. In addition to this uncertainty, Marty Grosz solicited the services of Dr. Henry M. Truby, a distinguished spectrographist, who had a machine that could create patterns on paper that were derived from sound. Over weeks, he tried to compare patterns derived from Tesch's solos with those taken from soloists on the discs the committee listened to, but nothing conclusive was obtained.

Still the search goes on and who knows? If da Vinci's fingerprint could surface after centuries in hiding, isn't it possible that a record or even a test pressing might somehow come to light?

Watch this space. 

JAZZ TRIVIA ANSWERS



questions on page 40

1. Tin Pan Alley. It was the center of music publishers in the 1920s.
2. The Modernaires vocal group that sang with Glenn Miller's Orchestra in 1941 and 1942.
3. Lee Wiley.

4. The Tango.
5. Basie never collected one cent of royalties from these and 21 other recordings made under terms of an exploitative contract with the record company.

Meet the NJJS Board



Jackie Wetcher

Jackie Wetcher was elected to serve a three-year term as a member of the NJJS Board of Directors at the society's annual meeting last December. She now serves as Advertising Billing Manager for *Jersey Jazz* magazine.

"My first real exposure to jazz had been through the New Jersey Jazz Society," Jackie says. "I've been a member for the past four years and frequently volunteer at many of the wonderful and enjoyable events that the society sponsors."

"I'd like to continue to do whatever I can to promote this organization and was very happy to accept a position on the board."

Jackie is a Director and Actuary at Prudential Financial, where she's worked for the past 22 years. She was born and raised in the Bronx and graduated from The Bronx High School of Science and The State University of NY at Stony Brook.

Jackie is a 20-year resident of Madison and has two children. Her daughter Jessica is a clinical psychologist at the Weill-Cornell New York Presbyterian Hospital in New York City and son Adam is a sophomore at the University of Delaware.

"I have my long-time significant other, Mike Katz, who is also a board member, to thank for introducing me to New Jersey Jazz Society," Jackie notes. J

MUSIC COMMITTEE NOTES

continued from page 8

Samba Jazz Quintet in the Concert Hall, and the Sarah Partridge Group and the Bob Dorough Trio in the Black Box Theatre.

On Sunday, the Ken Peplowski Quintet and the Dick Meldonian Big Band will perform in the tent, the Concert Hall will host Five Play and Nilson Matta's Brazilian Voyage Band featuring Harry Allen, while the Black Box Theatre will be home to the Jay Leonhart Trio and the Nancy Nelson Group.

We believe that we've planned an eclectic and exciting lineup for this year's Jazzfest. Each year, we try to bring a mixture of performers who have been well accepted by past attendees, and a sampling of groups making their initial appearances at the event.

Ticket prices and ordering information for Jazzfest will be announced in the next issue of *Jersey Jazz*.

■ Finally, NJJS is serving as a co-sponsor for a concert featuring Frank Sinatra, Jr. to be held at the **Nicholas Music Center**, 85 George Street (at Route 18), on the Douglass College campus of Rutgers University in New Brunswick at 8:00 PM on Tuesday, April 10. Mr. Sinatra will conduct and sing with both the Rutgers Jazz Ensemble and the Rutgers Symphony Orchestra. This is not-to-be missed evening of classic and swingin' Sinatra, including Sinatra's "Tone Poems of Color," arranged by Henry Mancini, and performed by the Rutgers Symphony Orchestra. Tickets are \$40, \$25 and \$15. To purchase tickets, call 732-932-7511. J

About NJJS

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

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

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

Member Benefits

What do you get for your \$35 dues? *

- **Jersey Jazz 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 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 for a catalog.

Join NJJS

* March is the last month to sign up at \$35 price. Fee will increase to \$40 on April 1.

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
OR visit www.njjs.org

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



Bridgewater Jazz

Somerset County Vocational
and Technical High School
Bridgewater, NJ 08807

Tickets/Information: 908-725-6640



Michael Arenella leading the
Dreamland Orchestra

Bix Beiderbecke is a favorite among classic jazz fans. Despite a recording career that lasted less than seven years, he had an enormous influence on other musicians, and through them on the way jazz was played then and to this day. Even Louis Armstrong held him in high esteem, saying that he'd never play "Singin' the Blues" — because that was Bix's tune!

Most Bix tributes are patterned after the Wolverines in terms of size and instrumentation. But Bix was also influenced by the larger

hot dance bands, spending key portions of his career touring with Jean Goldkette's orchestra, as did Frankie Trumbauer, Joe Venuti, both Dorsey brothers and many others. Their bouncy, energetic style was largely ensemble material, played today by only five bands in North America due to the intricate, tricky arrangements involved. Three are found on the West Coast, with only the Nighthawks and the **Dreamland Orchestra** commonly heard in the East.

Michael Arenella brought his Dreamland Orchestra to the Wyeth Jazz Showcase last summer to a tumultuous reception. That's because he personally labors over the authentic arrangements, transcribed from period recordings and surviving sheet music. Equal attention is given to using proper period instrumentation (fully 11 pieces, with violin, vintage drums and a bass saxophone prominent), and to recruiting musicians who, while not yet household names perhaps, are as devoted to this unique branch of jazz as he is. Several, mentioned in the nearby ad, will be familiar to NJJS members, but a high level of musicianship is found throughout.

BRIDGEWATER PREVIEW Some details are still being worked out, but we're able to give you an advance peek at the 14th Season of Jazz in Bridgewater, which raises needed funds for the United Way and is co-sponsored by the New Jersey Jazz Society. No viable dates were available in April, so the season starts in May, with two concerts in June to catch up. All are Saturday evenings starting at 8 PM. Current prices (\$15 advance/\$20 door) continue, with the entire series (6 concerts) sold for just \$75 — a great musical bargain.

MAY 5 Banu Gibson and her New Orleans Hot Jazz (7 pieces).

JUNE 2 Living legend guitarist Bucky Pizzarelli and friends.

JUNE 30 REMEMBERING RED (Squires), with Ken Peplowski, Derek Smith, James Chirillo, Chuck Redd...

JULY 21 The Midiri Brothers Sextet pays tribute to Artie Shaw.

AUGUST 11 Pianists Jeff Barnhart and Mark Shane honor Dick Wellstood, 20 years after his passing.

SEPTEMBER 8 The hot 7-piece Galvanized Jazz Band visits from New England.

Jazz in Bridgewater has presented Bix tributes each March, as close to the legendary cornetist's birthday as possible. For this **BIGGEST BIX BASH** they waited an extra week in order to get Dreamland and present their largest Bix group ever. Fans will be rewarded by hearing the full orchestra sound for familiar and less celebrated tunes, not versions scaled down to suit five or seven pieces.

Tickets for the March 17 concert are best ordered in advance by calling the United Way, principal sponsor of the series, with credit card in hand. These Saturday concerts begin at 8 PM and run two full sets. Those unfamiliar with the fine acoustic hall should ask that printed driving directions be sent with the tickets.

This concert closes the 13th Season of Jazz in Bridgewater, all run in close cooperation with the New Jersey Jazz Society. Construction has been completed adjacent to the hall, so there is plenty of parking available again, plus additional rest rooms and other improvements.

Morris Jazz

The Bickford Theater at the Morris Museum
Morristown, NJ 07960

Tickets/Information: 973-971-3706

While other venues celebrate Bix Beiderbecke's birthday, the Wyeth Jazz Showcase will commemorate the centennial of Jimmy McPartland, the great cornetist who succeeded Bix when he left the Wolverines. Jimmy later made recordings (for Okeh) that introduced and to a degree defined the exciting, energetic style that came to be called Chicago Jazz. Bixian scholar Dick Sudhalter writes that "McPartland's playing was much admired by Beiderbecke and, particularly in his early years, his work owed something to the latter's ringing lyricism and balanced phrasing." Jimmy later married young Marian, whose piano style is admired nationally to this day.

Cornetist **Dan Tobias** will lead the centennial tribute. You've seen him with groups involving the Midiris and Tony DeNicola, but may not realize he's also worked with Kenny Davern, John Bunch, James Chirillo, both Warren and Allan Vaché, and Ed Metz, Sr. and Jr. He also appears regularly at Pennsylvania Jazz Society concerts.



Dan Tobias will lead his own group in March,
with Joe Midiri playing reeds.

That wealth of experience allows him to attract fine sidemen for this tribute. He's selected **Mark Shane** for piano, **Joe Midiri** for reeds and **Jim Lawlor** for drums, with possible later additions before the March 12 date. Should be a fun evening of hot jazz.

The following Monday, March 19 will see a return visit by British stride sensation **Neville Dickie**, who is coming earlier than usual this year because more American festivals are inviting him to play. The word on his piano artistry is getting around, so he will be returning twice more for festivals in CT and CA, but this is his only scheduled visit to NJ. Dick Hyman has called his playing "marvelous," noting that Neville is "one of the few piano players extant who could do the material justice."

"He has a left hand which, for sheer speed and total accuracy, will take your breath away," writes an Australian reviewer, and he's not alone in his admiration. If you were to assemble a mere handful of the best stride players on the planet today, he would have to be included in that group. Fortunately, he likes the Kawai at the Bickford, and so tries to stop by for an annual visit.

That piano will get quite a workout this spring. **Jeff Barnhart** takes the stage on April 9, treating us to a Scott Joplin tribute to recognize that 90 years have passed since the great ragtime composer's death. Italian piano force **Rossano Sportiello** follows the following Monday, April 16, giving NJ fans a rare opportunity to see and hear this Arbors recording artist.

Molly Ryan will lead a tribute to recently deceased vocalist Anita O'Day on Monday, April 30, and she'll have **Jon-Erik Kellso**, **Dan Levinson**, **Mark Shane**,



Stride pianist Neville Dickie will appear in Morristown during his only scheduled stop in New Jersey.

Brian Nalepka and **Kevin Dorn** playing behind her. The venerable **Red Onion Jazz Band** is preparing a program for May 21, followed by a visit from ragtime and boogie player **Bob Milne** on June 4. And the **Summit Stompers** are working on a Turk Murphy tribute for June 25. All these concerts run as one 90 minute set, starting at 8 PM. Tickets are only \$13 in advance, but \$15 if you wait for the show date.

Dreamland Orchestra. Photo courtesy of the Orchestra.



Jazz For Shore

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

Legendary cornetist Bix Beiderbecke was in the first handful of honorees inducted into the American Jazz Hall of Fame. That reflects his importance to the early development of jazz. At the time of his early death he was known and worshipped more by his fellow musicians than by jazz fans of the time. But over time that changed. Kirk Douglas's portrayal of the fictional Rick Martin in the 1950 film *Young Man with a Horn* brought the Beiderbecke legend to the attention of the multitudes, and today there are annual weekend festivals that draw thousands of avid fans to hear his music.

Tributes abound. At the Fine Arts center this year's **BIG BIX BLAST** will take place on Wednesday evening, March 21, and involve the 11-piece **Dreamland Orchestra**. They play the hot dance music of the 1920s, typifying the large touring bands of the pre-swing era. It is difficult material to play, requiring fleet fingers and careful coordination. Trombonist and leader **Michael Arenella** is a stickler for authenticity, and recruits his players from the ranks of NYC musicians with similar devotion to this music. Note the period drum set and other touches that capture the feel of the jazz era. The band roster will be similar to that of the Jazz in Bridgewater concert (see their ad), with **Dan Levinson** joining the compact reed section for this special concert.

Bix's music remains especially popular on the West Coast and in his Midwest home, where many bands pattern themselves after his smaller groups. Few are skilled enough to tackle the tricky arrangements that Dreamland deftly plays so effortlessly. To hear similar bands, you'd have to travel to California or Europe. With tickets priced at \$13 (advance, \$15 at the door) for a single extended 90 minute set, this is the best value available for this unique sound. The music starts at 8 PM, with easy parking and comfortable seating.

MidWeek Jazz continues on Wednesday evening, April 18 as **Bucky Pizzarelli** returns to the series. The popular guitarist will be flanked by two other impressive string players. "The Segovia of Jazz Guitar," **Gene Bertoncini**, will make his first appearance here that night. This concert will also introduce guitarist **Ed Laub**, a talented player who has studied extensively with both Bucky and Gene.

Then on May 16, the popular **Midiri Brothers Sextet** will bring their Artie Shaw tribute to Ocean County College for the first time. **Joe Midiri** will of course play the clarinet, but brother **Paul Midiri** will have some surprises for you! Backed by their exceptional sidemen, the program sold out the hall when first presented in Morristown, and may well do the same here. Save that date.

Tickets may be purchased in advance with only a phone call. There is no extra charge for using credit cards. Call early, since you get to select your reserved seat in this series...although the acoustics and sightlines are such that there really are no bad seats in the hall.

Photos by Bruce Gast except as noted.

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

Somewhere There's Music

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

Asbury Park

JOYFUL NOISE CAFE
1400 Asbury Ave.
"JAZZ Alive Asbury Park"
second Friday each month 8 PM
\$8

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. 08030
856-234-5147
Tri-State Jazz Society usual venue
www.tristatejazz.org
Some Sundays 2:00 pm

Clark

LANA'S FINE DINING
1300 Raritan Rd.
732-669-9024
www.lanasfinedining.com
Warren Vaché Trio Thursdays 7-11 PM
Live jazz (rotating artists) Fridays 7-11 PM

Cherry Hill

TRINITY PRESBYTERIAN CHURCH
Rt. 70
856-234-5147
Tri-State Jazz Society occasional venue
www.tristatejazz.org
Some Sundays 2:00 PM

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
7-10 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 CAFE
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 CAFE
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 CAFE
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

SESAME RESTAURANT & JAZZ CLUB

398 Bloomfield Avenue
973-746-2553
sesamerestaurant.com
Jazz Evening once every month, usually
2nd or 3rd Wednesday

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 11:30 AM

THE SIDEBAR AT THE FAMISHED FROG

18 Washington St.
973-540-9601
www.famishedfrog.com/thesidebar

ST. PETER'S EPISCOPAL CHURCH

70 Maple Avenue
973-455-0708

SUSHI LOUNGE

12 Schuyler Place
973-539-1135

Mountainside

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

Newark

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

NJPAC

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

THE PRIORY

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

SAVOY GRILL

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

New Brunswick

DELTA'S

19 Dennis St.
732-249-1551

STATE THEATRE

15 Livingston Ave.
732-246-7469
www.statetheatre.nj.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

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!

North Branch
NEW ORLEANS FAMILY RESTAURANT
 1285 State Highway 28
 908-725-0011
 7:00 PM

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

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

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.terrantommo.com

SALT CREEK GRILLE
 1 Rockingham Row, Forrestal 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 Brunswick
JAZZ CAFÉ
 South Brunswick (Dayton) Municipal Complex
 540 Ridge Road
 732-329-4000 ext. 7635
 www.arts@sbtnj.net
 first Friday every month
 \$5 admission includes light refreshments

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

SOUTH ORANGE PERFORMING ARTS CENTER
 One SOPAC Way
 973-235-1114

Summit
SUMMIT UNITARIAN CHURCH
 4 Waldron Ave.
 Sunday

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

PUFFIN CULTURAL FORUM
 20 East Oakdene Ave.
 201-836-8923

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

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

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

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

Wayne
WILLIAM PATERSON UNIVERSITY
 300 Pompton Road
 973-720-2371
 www.wpunj.edu
 Sunday 4:00 PM

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

West Orange
CECIL'S
 364 Valley Road
 973-736-4800

FRANKLIN TAVERN
 97-99 Franklin Ave.
 973-325-9899
 No cover

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

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

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 187 Hackensack St.
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We are in the process of updating entries; there will be changes in upcoming issues. Please contact tmottola@aol.com if you know of other venues that ought to be here. We want to include any locale that offers jazz on a regular, ongoing basis. Also please advise us of any errors you're aware of in these listings.

The Name Dropper

Howard Alden is at The Cornerstone March 21 with **Dan Block** on reeds and bassist **Joe Fitzgerald**.

Professor **David Dempsey**, of William Paterson University, has written the intro, preface, annotated index, biography, selected compositions and discography for the new edition of Alec Wilder's autobiography, *Letters I Never Mailed: Clues to a Life*. The book was published in 1975 but has been out of print for some time. Dave, a member of NJJS, is coordinator of jazz studies at WPU and an active saxophonist.

Speaking of Wilder, **Jackie Cain** will feature several of his selections during her appearance at the long-running Jazz Room series at WPU on March 18.

Jazz vocalist and NJJS board member **Laura Hull** will be at Sushi Lounge in Morristown March 4.

Laura will join "The Bishop of Jazz," **Rio Clemente**, to present Winter Sweet, a sophisticated evening of songs that evoke the spirit of winter and romance. These two acclaimed Morris County performers share the stage for one night only at The Stockton Inn on Friday, February 23 at 8:00 PM. Winter Sweet will include the music of Berlin, Wilder, Lerner and Lowe, to mention a few. There are likely to be some surprises in store too!

Shades of Hoboken features **Bucky Pizzarelli** and **Jerry Bruno** on March 23. Reservations recommended.



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.

To catch Laura live, visit the calendar at LauraHull.com for all the latest performance dates and times.

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