

# JerseyJazz

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

Volume 35 • Issue 06

June 2007

## We Like Jazz in June... How About You?

### Jazzfest Is Here!

The New Jersey Jazz Society's 35th anniversary summer jazz festival and picnic is all set for the weekend of June 9–10 at Drew University in Madison, NJ. The state's oldest jazz festival will feature more than 60 top

flight jazz artists presenting continuous music from noon to 6 PM Saturday and Sunday at three venues on the Drew campus.

The sanofi-aventis Jazzfest Saturday artists include: the Winard Harper Sextet, Five Play, Hendrik Meurkens's



*continued on page 21*



Five Play

**JAZZFEST PREVIEW** Jazzfest facts, hot off the press.  
See pp 2, 8, 10 and ad p 3

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## NJJS Calendar

**Sunday May 20 2007**  
MONTHLY MEMBER MEETING  
Trumpets/Montclair see p 8

**Sunday May 20**  
Swing dance field trip Lyndhurst  
see p 2

**Saturday June 2 2007**  
Free pre-Jazzfest concert  
Duke Ellington Legacy Band  
with Ed Polcer and His All-Stars  
Drew Univ./Madison  
see pp 2, 8 & ad p 3

**Saturday/Sunday  
June 9/10 2007**  
Jazzfest  
Winard Harper Sextet, Midiri  
Brothers Band, Earl May Quintet,  
Hendrik Meurkens Samba Jazz  
Quintet, Sarah Partridge Group,  
Bob Dorough Trio, Ken Peplowski  
Quintet, Dick Meldonian Big  
Band, Five Play, Nilson Matta's  
Brazilian Voyage Band with Harry  
Allen, Jay Leonhart Trio, Nancy  
Nelson Group.  
Drew Univ./Madison  
see pp 8, 10 and ad p 3

**Saturday June 30 2007**  
Bridgewater see ad p 33 & p 44

**Saturday July 21 2007**  
Bridgewater see ad p 33 & p 44

**Saturday August 11 2007**  
Bridgewater see ad p 33 & p 44

**Saturday September 8 2007**  
Bridgewater see ad p 33 & p 44

**Saturday September 15 2007**  
JazzFeast  
Princeton (details TBA)

**Sunday September 23 2007**  
MONTHLY MEMBER MEETING  
Trumpets/Montclair

**Sunday September 30 2007**  
NJJS 35th Anniversary  
Dinner Dance  
The Pines Manor, Edison  
(details TBA)

**Sunday October 21 2007**  
MONTHLY MEMBER MEETING  
Trumpets/Montclair

**Sunday November 18 2007**  
MONTHLY MEMBER MEETING  
Trumpets/Montclair see



## Prez Sez

By Andrea Tyson President, NJJS

I won't go into details about Jazzfest; Joe Lang has done a fantastic job in that area. But here we are and we're very excited. New venue, great line-up — what more could we ask for? Good weather — ah, yes, that's a good idea to put on my wish list. But we're OK putting on performances in two indoor venues and one large, comfortable tent so rain or shine — we're psyched. Please join us, after Madison's art show during the day, at Drew on Saturday evening, June 2 starting at 6 PM, for a free pre-Jazzfest concert. We've lined up Ed Polcer's All-Stars and the Ellington Legacy Jazz Band. Then, on June 5, we've scheduled a concert led by Pam Purvis on the Rooke Family Plaza at Morristown Memorial Hospital for the patients, hospital employees and family members of patients as part of a Jazz and Blues on the Roof Summer Concert Series. Finally, on June 9 and 10, for the heart of the matter — Jazzfest! We're honoring Evelyn Self of sanofi-aventis on her retirement and for her years of support and sponsorship of NJJS. Also, we're honoring *Hot House Magazine* for 25 years of service to the jazz community. What an achievement. Gwen Calvier, *Hot House* President, will be on hand to accept the award. I look forward to seeing everybody.

■ Since our last chat I've been to NJPAC for a tribute performance to Ray Charles. The audience



really enjoyed the show and the venue, as you should know, is gorgeous. What a gem in the crown of the Jersey jazz scene. And right down

the street a brand new supper club, The Key Club, has opened, offering jazz, too. We were fortunate enough to attend recently and met owner Elliott James. They're just getting their sea legs but for being open only one month, the place looks great, especially the series of artworks on the walls by Bradford Brown. His jazz art is unique and his gallery is in East Orange. So, get out, go to NJPAC, head over to the Key Club and enjoy a day/evening of jazz in Newark. There's ample parking right across the street and the people-watching outside is terrific.

■ Also, we caught Sol Yaged at Richie Cecere's in Montclair. Sol is still formidable after all these years. His band was swingin' and the dance floor was crowded.

■ All the people who flowed into Rutgers University's Nicholas Music Hall for Frank Sinatra, Jr. on April 10 had a ball! The music and the performer made for just a totally enjoyable evening. We were delighted with Frank's stage presence and how he deferred to the student musicians. NJJS Vice President Mike Katz presented Sinatra with an NJJS lifetime

*continued on page 40*

## NJJS Bulletin Board

### Jazzfest Hospitality Tent for Patrons and Above

Calling all NJJS Patrons, Benefactors and Angels! Come to the membership table to be escorted to the Hospitality Tent where you'll enjoy food and champagne, and chat with musicians at this year's Jazzfest. If you're not yet a member at

the Patron level or above, see page 41 for information. We thank you for your extra support of NJJS.

### Got E-mail?

We may not have your e-mail address, especially if you joined before 2005. Some special offers for NJJS members are late-breaking, not possible to include

in *Jersey Jazz*. So if you haven't already, please send your e-mail address to [NewJerseyJazz@aol.com](mailto:NewJerseyJazz@aol.com).

### JazzDance

Let us know you're interested in dancing! Contact Linda at [LLobdeLL@optonline.net](mailto:LLobdeLL@optonline.net) or 201-306-2769. YOU DON'T NEED A PARTNER. ALL AGES WELCOME. NO EXPERIENCE NECESSARY. Tell a friend!

The New Jersey Jazz Society Presents  
**sanofi-aventis**  
**Jazzfest 2007**  
 Drew University • Madison, NJ




**SATURDAY, JUNE 9**

Gates open at 11:00 am — Music begins at noon  
 The Winard Harper Sextet  
 The Midiri Brothers Band  
 Five Play  
 Hendrik Meurkens' Samba Jazz Quintet  
 Sarah Partridge and her Trio  
 The Bob Dorough Trio

**SPECIAL JAZZ BUFFET DINNER**

Hamilton Park Hotel, Saturday, June 9,  
 from six to ten  
 Featuring Carrie Jackson and her Trio  
 800-321-6000 for reservations

**SATURDAY, JUNE 2**

6:00 PM

**Free Outdoor Jazz Concert**

Featuring The Duke Ellington Legacy Band under the direction of Edward Kennedy Ellington II and the Ed Polcer Band

Drew University Campus

If it rains, the concert will be moved to Baldwin Gymnasium.

**SUNDAY, JUNE 10**

Gates open at 11:00 am — Music begins at noon  
 The Ken Peplowski Quintet  
 The Dick Meldonian Big Band  
 The Earl May Quintet  
 Featuring Houston Person  
 Nilson Matta's Brazilian Voyage Band featuring Harry Allen  
 Nancy Nelson Group  
 The Jay Leonhart Trio

Join us over Jazzfest weekend when we honor Hot House and celebrate their 25 years as a guide to New York and New Jersey Jazz!

**www.njjs.org • 1-800-303-NJJS**

Enclosed is my check or credit card number in the amount \$ \_\_\_\_\_ for:

- Tickets to JazzFest 2007 Advance Sale
- |   |          |
|---|----------|
| _____ NJJS members: one day x \$35 each, Circle one: Sat/Sun =  | \$ _____ |
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Musicians and Times subject to change



## The Mail Bag

**MANY THANKS TO NJJS** for the opportunity to attend the Sonny Rollins Concert at the NJPAC by being one of the Trivia Contest winners. Sonny Rollins plays what I think is considered “Hard Bop,” which I hadn’t been too familiar with, so it was a good learning experience for me.

*Alec Vinopal  
Union, NJ*

**WE HAD A WONDERFUL TIME** at the [Sonny Rollins] concert and ate in the Ironbound district first, also great fun. The venue was pretty impressive too and there was a first-rate free jazz group pre-show. The place was pretty much sold out. Driving in we heard an interview with the guitarist on WBGO, which increased the “event” feel of the excursion.

*Max Webb,  
Arlington, VA*

*[Mr. Vinopal and Mr. Webb were the lucky winners of a contest NJJS conducted in April via e-mail. We congratulate them and urge all members to get on board the e-mail train!]*

**WHEN I WAS 15 I GOT HOOKED ON SWING** — Benny Goodman and all that Jazz...in Washington, DC. I’m now an 84-year-old Grandma, no longer driving or able to get to Watchung or the many other venues I attended over the years. Friends I used to travel with are all gone.

I have to tell you I still pay my dues to the New Jersey Jazz Society — (the last 20 years). I was afraid it was going to disappear from this world.

The new magazine *Jersey Jazz* is wonderful and gives me great hope for the future of our still terrific music! Keep up the good work!

*Shirley Cook  
Hackensack*

**LOOKING THROUGH BACK ISSUES** of *Jersey Jazz*, I see an ongoing emphasis on the good old days and jazzfolk. In April, there is Dan Morgenstern on teaching jazz history. There is a long though interesting feature on The Peabody, a dance from the 1920s to 1940s. “Willy ‘The Lion’ Smith” is a charming recollection of the Harlem scene of 70-plus years ago. “Jazz Trivia” always seems to ask historical questions. The obituaries column covers the departed a couple of months after they’re gone, which is good.

But long testimonials to departed artists — especially more than one to the same person, in the same issue, many weeks after they’ve passed on, add to the impression that JJ is more memorial than reportorial. People who don’t read the national trade publications (*Down Beat*, *Jazziz*, *Jazz Times*) or follow the webzines (*All About Jazz.com* and a growing number of others) may even get the idea that jazz, like Cubism, is an art of the past.

It takes a writer with the word power and perspective of Jack Stine to give us more insight into departed figures that get multiple coverage. In April, Stine offers a fetching remembrance of Whitney Balliett — *The New Yorker* jazz writer and amateur pianist whose career is covered in “Big Band in the Sky” in the same issue. I had no idea that Balliett was treated badly by his recent editors, who, according to Terry Teachout, did not grasp “the significance of his work.” That, rather than his long fatal illness, may have been what kept Balliett out of *The New Yorker* for too long — if we can believe Teachout, who is Stine’s source on this.

Apropos my point, however, see how Stine closes his column: “There’s a saying I’ve heard old jazzmen repeat: He was a good man, but he’s been here and gone. Even Whitney Balliett could not have said it better.” Like the jazzfolk who leave their recorded music for eternity, Whitney Balliett left 15 books, including his masterwork, *Journal of Jazz* (2000). They’ve been here, left their mark, and gone. What’s new?

*Margaret Van Bergen  
Greenwood, NJ*

**I AGREE WITH MIKE ZWERIN** that *Jersey Jazz* concentrates on trad to swing jazz, giving JJ “the good old days” scope. Why not start covering the 1950–2007 scene? Maybe “From Bop to Now” in a

two-column space. Focus on melodic, understandable modern compositions and their players. It follows: you run obits on advanced players like Michael Brecker, then why not recognize the living Baby Boomer and European players, as Zwerin suggests?

*John Farina  
Atlantic City, NJ*

*[To some degree, we’re in the hands of our contributors. We welcome your suggestions for coverage and the topics you’d like to see in the journal. For example, as we continue to expand the scope of JJ, we plan also to include more one-on-one interviews with today’s working music makers. Thanks for your interest. —Editor]*

**NOTICE [RE. MR. RIPMASTER’S NEW BIOGRAPHY OF WILLIS CONOVER]:** Due to the fact that iUniverse, publisher of *Willis Conover: Broadcasting Jazz to the World*, used an uncorrected proof, a corrected edition of the biography will be available in June. I apologize to those who ordered copies with the errors.

*Terence Ripmaster*



Don Johnson

## Jazz Trivia By O. Howie Ponder II

1. Oscar Levant called this pianist “The Black Horowitz.” Who was he?
2. Who said “I made the tenor sax. There’s nobody plays like me and I don’t play like anybody else.”

3. Charlie Parker died on March 12, 1955. What was he doing at the time he died?
4. Although better known for his piano playing, Earl Hines played a major role in giving three famous singers their early starts. Can you name them?

5. It was simply known as US Navy Band 501 at its commissioning in November, 1942, but it was special because of its leader and some of its musicians. Who were they?

answers on page 36



## Questions



# The CORNERSTONE

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*The best in live jazz in Central New Jersey.*

## Jazz Schedule for June 2007

### WEDNESDAYS

7:30 – 11:30 PM

**6/6:** SARAH PARTRIDGE TRIO  
w/ ALLEN FARNHAM

**6/13:** ADRIANO SANTOS TRIO

**6/20:** SARAH JANE CION TRIO

**6/27:** JEANIE BRYSON TRIO  
w/ COLEMAN MELLETT

### FRIDAYS

7:30 – 11:30 PM

**6/1:** VIRGINIA MAYHEW QUARTET  
w/ CLIFF KORMAN

**6/8:** CLAUDIO RODITI QUINTET

**6/15:** BILL CROW QUARTET  
w/ ISAAC BEN AYALA

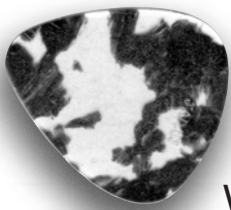
**6/22:** HENDRIK MEURKENS  
QUARTET

**6/29:** TOMOKO OHNO QUARTET

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

For last minute changes, please visit our Web site: [www.cornerstonecafenj.com](http://www.cornerstonecafenj.com)

**(732) 549-5306**



## The Editor's Pick

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

**"Playing 'bop' is like playing Scrabble with all the vowels missing."**

– Duke Ellington

It happens to all of us sooner or later. Some new music comes along and we just don't get it. Moreover, we don't want to get it. For my father (and lots of others I'm sure) that line in the sand was drawn at Hip Hop. "It's not Rap, it's crap," he declared, or words to that effect.

His own father had big problems with Louis Armstrong, back in the day, when his young teenage son played some early Satchmo sides on the family Victrola.

"Well, he can play the trumpet a little, but he shouldn't be allowed to sing."

And then there's Igor Stravinsky, whose ballet *The Rite of Spring*

debuted to an audience near-riot that led the composer to flee to safety backstage.

Or how about Thelonious Monk's take on Ornette Coleman: "Man, that cat is nuts."

What brings these things to mind is some of the chirping we hear around the virtual halls of *Jersey Jazz*. "Too much Trad and attention to the deceased" is one refrain, accompanied by a call for more "Bop to now" coverage — well, as long as it's "melodic" and "understandable." On the other hand we read that the dope-addicted Beboppers "wrecked jazz," with their chromaticism and demonic ensembles, which by the way conveniently

overlooks the affinity more than a few Trad icons had for smoking marijuana.

It seems we all like jazz, we just can't agree on what the good stuff is. Being dedicated, as *Jersey Jazz* is, to "the performance, promotion and preservation of jazz" takes in a lot of territory and — in our view — offers an opportunity to explore the past, present and future of the music without a lot of labels or a pre-conceived agenda.

Hopefully no one feels left out. We do, by the way, take requests. So let us know what you think is missing from the *Jersey Jazz* stew and we'll try and mix it in. **JJ**

*None of the above is meant to say there's anything wrong with strong opinions. They seem, in fact, to be out of vogue in jazz coverage these days. It wasn't always so. In its heyday Downbeat Magazine was full of controversy and stinging criticisms. For a taste of the good old days check out Charles Mingus's Blindfold Test in the magazine from 1960 at this link: [www.mingusmingusmingus.com/Mingus/blindfold.html](http://www.mingusmingusmingus.com/Mingus/blindfold.html).*



**Tune Us In to Your E-mail Address!** Some special offers for NJJS members are late-breaking, not possible to include in *Jersey Jazz* or to do a separate postal mailing. We only have e-mail addresses for about a third of our members, and only began collecting addresses regularly in 2005. So if you haven't already — please send your e-mail address to [NewJerseyJazz@aol.com](mailto:NewJerseyJazz@aol.com). Also keep us informed if your e-mail changes. We want to be sure you get the message when we have something special to say!

**Advertising Rates** Quarter page: \$50; Half page \$75; Full page \$100. 10% discount on repeat ads.

To place an ad, please send a check **made payable to NJJS** to Kate Casano, 274 Jackson Pines Rd, Jackson, NJ 08527; please indicate size and issue. Contact [LLobdeLL@optonline.net](mailto:LLobdeLL@optonline.net) or 201-306-2769 for technical information.

**NJJS Deadlines** The deadline for submission of material for upcoming issues is as follows:  
**July/August issue: May 26, 2007 • September issue: July 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](mailto:tmottola@aol.com) or mail to The Editor (see masthead this page for address). Include your name and geographical location.

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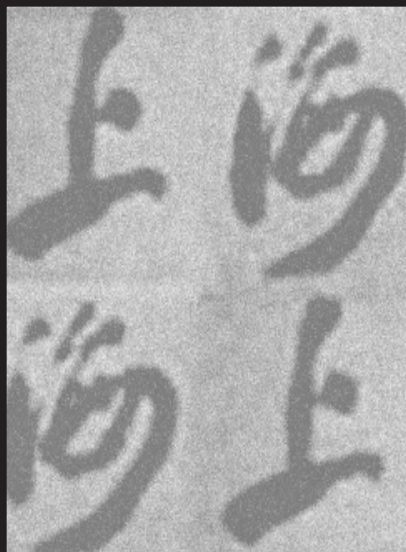
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To join the NJJS, send a \$40 check payable to "NJJS" to: NJJS Membership, PO Box 410, Brookside, NJ 07926-0410.



# SHANGHAI JAZZ

Restaurant  
and bar

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Thank you  
Down Beat Magazine for  
again in 2007 naming  
SHANGHAI JAZZ one  
of the TOP 100 JAZZ  
CLUBS IN THE  
WORLD!!!

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

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

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

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

Highlights, end of May, & June 2007:

**wed 5/23:** FRANK MORGAN

**thur 5/24:** SARAH PARTRIDGE

**fri & sat**

**5/25 & 26:** MICHAEL CARVIN QUARTET

**wed 5/30:** TOMOKO OHNO

**thur 5/31:** LARRY HAM

**fri 6/1:** MISHA PIATAGORSKY

**sat 6/2:** KEITH INGHAM

**sun 6/3:** MARLENE VER PLANCK

**wed 6/6:** HARRY ALLEN

**thur 6/7:** MORRIS NANTON

**fri & sat**

**6/8 & 9:** BILLY DRUMMOND

**tues & wed**

**6/12 & 13:** JOHN PIZZARELLI by reservation only; \$89/person  
dinner and show (not including drinks, tax and gratuity)

**fri 6/15:** JERRY VEZZA

**wed 6/20:** DEREK SMITH

Wednesday and Thursday: 7:00 PM – 9:30 PM

Friday and Saturday two seatings: 6:30 PM & 8:45 PM

Sunday: 6:00 PM – 9:00 PM

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

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



## Notes from the Music Committee

By Joe Lang NJJS Music Committee Chair

■ **With the sanofi-aventis Jazzfest 2007 on the horizon** our efforts are concentrated on that event. In this and the prior two issues, I've given detailed information about the groups taking part. The ad in this issue gives all of the particulars about time, place and prices. As a lead-in to Jazzfest, we will be presenting a free concert at Drew University starting at 6 PM on Saturday, June 2. The concert will be held in the field in front of the Tilghman House building, the first building on the right as you enter the campus from Route 124 onto Lancaster Road. There will not be any seating provided but you are welcome to bring folding chairs or a blanket. In the event of inclement weather the concert will be held in gymnasium of the Simon Forum and Athletic Center located at the rear of the back parking lot.

Ed Polcer and His Jazz All-Stars and the Duke Ellington Legacy Band are the featured acts for the free June 2 show. Ed Polcer's group will feature Polcer on cornet, Dan Levinson on reeds, Vincent Gardner on trombone, James Chirillo on guitar, Matt Hoffman on vibes, Mark Shane on piano, Frank Tate on bass, Tony Jefferson on drums and Judy Kurtz on vocals. Members of the Ellington group are leader Edward Kennedy Ellington II on guitar, musical director Virginia Mayhew on sax, Wycliffe Gordon on trombone, Mark McGowan on trumpet, Jeb Patton on piano, Tom DiCarlo on bass, Paul Wells on drums and Nancy Reed on vocals. These are two exciting groups guaranteed to provide a steady flow of wonderful jazz. The Polcer group will play the first and third sets, with the Ellington group

providing the sounds for the second set. Do not be surprised if the third set finds some of the Ellington cats joining in with Polcer's crew for some real fireworks. With great music and a price that cannot be beat (free), there is no excuse not to make the scene.

■ This issue will probably arrive after the fact, but if it arrives surprisingly early, please remember the **Member's Meeting at Trumpets on May 20**. The subject will be "The College Jazz Scene in New Jersey." A panel, comprised of Ralph Bowen of Rutgers University, Ed Joffe of New Jersey City University, Dennis DiBlasio of Rowan University, David Demsey of William Paterson University, and Anthony Branker of Princeton University, will be moderated by Board member Frank Mulvaney. Each of these gentlemen chair the Jazz Studies programs at their respective universities, and will present a comprehensive picture of the classroom and performance approaches taken at each school. These meetings are free to members. Non-members are welcomed for a fee of \$10, applicable to a membership should the guest opt to join NJJS. There is a social hour from 2 – 3 PM, and the program takes place between 3 and 5 PM. Food and beverages are available for purchase. The meetings are proving to be both entertaining and educational. Please take advantage of this terrific benefit of NJJS membership.

I expect that by the next issue we will have the programs for the fall meetings finalized, and I shall fill you in about them at that time.

SEE YOU AT JAZZFEST!



Who plays where, and when. Tentative schedule.

### SATURDAY

#### TENT

Sets 1 and 2 . . . . . Winard Harper Sextet  
Sets 3 and 4 . . . . . The Midiri Brothers Band  
Set 5 . . . . . J.P. Stevens High School Jazz Band

#### CONCERT HALL

Sets 1 and 3 . . . . . Five Play  
Sets 2 and 4 . . . . . Hendrik Meurkens  
Samba Jazz Quintet

#### BLACK BOX THEATRE

Sets 1 and 4 . . . . . Sarah Partridge and Her Trio  
Sets 2 and 3 . . . . . Bob Dorrough Trio

### SUNDAY

#### TENT

Sets 1 and 2 . . . . . Ken Peplowski Quintet  
Sets 3 and 4 . . . . . Dick Meldonian Big Band  
Set 5 . . . . . High School Jazz Band TBA

#### CONCERT HALL

Sets 1 and 3 . . . . . Earl May Quintet  
featuring Houston Person  
Sets 2 and 4 . . . . . Nilson Matta Brazilian Voyage  
Band featuring Harry Allen

#### BLACK BOX THEATRE

Sets 1 and 4 . . . . . Nancy Nelson Trio  
Sets 2 and 3 . . . . . Jay Leonhart Trio

### Set Times

SET 1 – 12:00 – 1:00 PM

SET 2 – 1:20 – 2:20 PM

SET 3 – 2:40 – 3:40 PM

SET 4 – 4:00 – 5:00 PM

SET 5 – 5:15 – 6:00 PM

**Mark your  
Calendar for  
Jazzfest  
Week:**

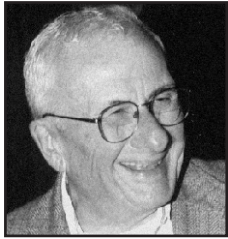
Free concert:  
Ellington  
Legacy  
Band/Polcer  
All-Stars  
June 2

Jazzfest 2007  
June 9 & 10

Patrons/Benefactors  
welcome to Hospitality  
Tent. See page 2.

Jazz Dinner  
featuring  
Carrie Jackson  
at Hamilton  
Park Hotel  
June 9





## Classic Stine

By Jack Stine NJJS President Emeritus

The articles that Philip Larkin wrote for the *British Daily Telegraph* during the 1960s comprise one of the most comprehensive surveys of the golden years of jazz that have survived. Members of NJJS will find them particularly good reading because, unless I've seriously misread the preference of the bulk of our membership, his likes and prejudices are pretty much in line with those that have kept the Society alive for the past 30 years or so. He wrote of the thrill of discovery in his youth of the music of Bechet, Armstrong, Condon, and Waller and charted the course of jazz through the curve of the 1930s. There seemed to be no reason to expect that jazz as he had always loved it would not continue on its own merry way, picking up new, great performers as the years went by. I think this is pretty much what we at NJJS had hoped would be true after the unpleasant intrusion of World War II had been settled once and for all. If only it had been so.

In combing the ashes that remained of pre-war jazz, Larkin wrote, "What claimed to be succeeding it grew more and more astringently chaotic." Quoting James Lincoln Collier, he continued, "Music in which we cannot find some principle of order, which seems to lack relationships, will make us anxious. We stop concentrating on it, our minds drift away; we become, as we term it, 'bored.'" This was written in 1984 as Larkin looked back on his own pieces written some 20 years before. He saw no reason to alter or recant some of his more pithy observations as jazz left the mainstream and plunged into the dangerous waters of "progressive" or "existential" jazz.

In an interview published in the *Paris Review* (the interviewer was Robert Phillips), Larkin was quoted: "Charlie Parker wrecked jazz — or so they tell me — using the chromatic rather than the diatonic scale. The diatonic scale is what you use if you want to write a national anthem, or a love song, or a lullaby. The chromatic scale is what you use to give the effect of drinking a quinine martini and having an enema simultaneously...If I sound

heated on this, it's because I love jazz, the jazz of Armstrong and Bechet and Ellington and Bessie Smith and Beiderbecke. To have it all destroyed by a paranoiac drug-addict made me furious...."

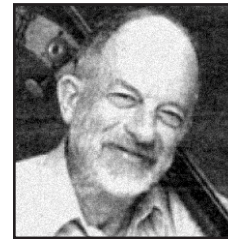
This pronouncement, coming from Larkin was to be about his last utterance on behalf of jazz. From that point on, he retired to the safer environs of his beloved jazz recordings, content in the knowledge that he'd fought the good fight for something he dearly cared about.

I'm writing these lines during the week that the 2007 Pulitzer Prizes for artistic achievement were announced, and Philip Larkin would have had a few things to say about the awards given to Ornette Coltrane and, posthumously, to John Coltrane. As Whitney Balliett wrote in 1968, "The late John Coltrane had become a messiah by the time of his death....He had won all the awards, popular and critical; he was even elected to the *Down Beat* Hall of Fame." Balliett went on to say that in his last years. Coltrane's music had attained a religious quality and he talked more and more about uplifting people through his music. "He had a blank, aggressive tone, and in his moments of frenzy, which were frequent, he repeated series of manic shrieks, wails, and screams that hurt the ear and stopped the mind....In a recording he brought together two trumpeters, five saxophonists, two bassists, a pianist, and a drummer. And they played a racking non-stop thirty-eight minute piece that alternated between jittery solos and demonic free-form ensembles. Moreover, he believed that long-windedness is not the soul of boredom, for sometimes his solos went on for forty-five minutes." Plenty of people went for it, and still do, and of such stuff are Pulitzer Prizes made.

This month I've cheated a little, letting Philip Larkin and Whitney Balliett, in quotations from various published pieces, do most of the work. But I wouldn't want you to think I've not been trying to make sense of the creative process taking place in so many recording studios and jazz

workshops these days. I think I've stumbled on to something that may help.

In 1924, Stefan Banach and Alfred Tarski, two celebrated mathematicians, worked out something they called the Banach-Tarski Paradox. Briefly, it stated that it is possible to take a solid sphere, cut it up into a finite number of pieces, re-arrange them, using only rotations and translations, and re-assemble them into two identical copies of the original. I wonder if Banach and Tarski had something like a John Coltrane solo in mind when they thought this one up. **J**



## From the Crow's Nest

By Bill Crow

Dave Carey was with the Sinatra orchestra the first time Frank Sinatra Jr. took the baton for a concert. He told me that Sinatra senior rehearsed the entire book that day, which was unusual. The band enjoyed playing all that good music, and the young Sinatra got to hear everything his father might sing, and to practice conducting it all. That night, the fledgling conductor was very nervous. He gave the orchestra a miscue in the middle of one number, and things got so confused that Sinatra stopped singing and cut off the band. He handed the microphone to his son and said, "Here, you sing, and I'll conduct," Young Frank sang nicely, Frank senior conducted very well, and that was how they finished the number. **J**

*Bill Crow is a freelance musician and writer. His articles and reviews have appeared in Down Beat, The Jazz Review, and Gene Lee's Jazzletter. His books include Jazz Anecdotes and Jazz Anecdotes: Second Time Around. The preceding story is excerpted, with permission, from Bill's column, The Band Room in Allegro, the monthly newsletter of A.F. of M. Local 802.*

# Jazzfest in the Tent

By Joe Lang NJJS Music Committee Chair

*The final installment of Jazzfest 2007 as we move to Drew University...*

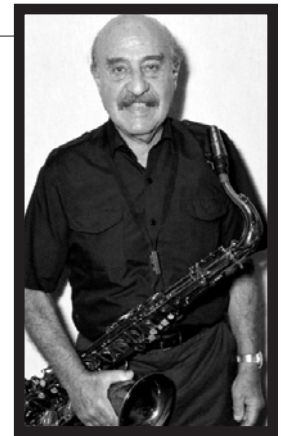
On Saturday June 9, the first two sets will be performed by the **WINARD HARPER SEXTET**, and the second two sets by the **MIDIRI BROTHERS BAND**. The groups on Sunday, June 10 will be the **KEN PEPOWSKI QUINTET** for the earlier sets, with the **DICK MELDONIAN BIG BAND** following for two sets. On each day, there will be a high school jazz band performing a closing set in the tent. The band on Saturday will be from J.P. Stevens High School in Edison, with the band on Sunday still to be determined.

■ This is the third appearance at Jazzfest for the **Winard Harper Sextet**, a group that has always drawn an enthusiastic response. Winard Harper is simply one of the premier drummers in jazz. Since he joined the band of Dexter Gordon at the age of 20, Harper has worked with the likes of Johnny Griffin, Betty Carter, Ray Bryant, Pharoah Sanders, Clifford Jordan and Billy Taylor. He co-led the popular Harper Brothers Quintet with his trumpeter brother Philip, and eventually formed his current group. The Sextet has released seven albums, the latest being *Make It Happen*. Joining Harper at Jazzfest will be Josh Evans on trumpet, Stacy Dillard on tenor and soprano sax, Sean Higgins on piano, Alioune Faye on percussion and Ameen Saleem on bass. Josh Evans is a young player with experience that belies his age. He has performed with the likes of Jackie McLean, Cedar Walton, Victor Lewis, Eddie Henderson and Slide Hampton. His exciting style is sure to add some fireworks to Jazzfest. Stacy Dillard came to the sax later than most, having concentrated his early efforts on athletic endeavors. Once he took up music, however, he became a serious student, attending Central State University in Ohio where he developed his musical talent. Since his move to New York City in 2002, he has remained constantly active playing with many major jazz names like Norman Simmons, Wycliffe Gordon, Roy Hargrove, John Hicks and Frank Wess. Sean Higgins earned his undergraduate

degree in Jazz Performance at UNC-Wilmington, and has recently completed his Master's Degree at Northern Illinois University. He has been active as both a sideman with performers like Stephanie Nakasian, Alvin Atkinson and Wycliffe Gordon, and has recently released *The New Thought*, his first album as a leader. Hailing from Senegal, West Africa, Alioune Faye is a master of a variety of African percussion instruments. Harper has always had a percussionist in his Sextet to lend additional percussive colorings to his own mastery of the drums. Faye is proving to be an exciting and vital part of the Sextet. Ameen Saleem hails from Washington, DC. Following his graduation from the jazz program at North Carolina Central University, he headed for the New York scene where he has lent his steady time and creative soloing to players like Stanley Turrentine, Jimmy Heath, Slide Hampton and James Moody. The explosive sounds of the Winard Harper Sextet are sure to light up the Drew campus.

■ Although based in the southern part of the state, the **Midiri Brothers Band** has developed a strong following in the northern end of New Jersey through frequent performances at the various series produced by Bruce Gast. Led by brothers Joe, who plays various reeds, and Paul, who doubles on trombone and vibraphone, with occasional side trips to the drum set, the Midiri Brothers Band takes inspiration from the music of the Benny Goodman Sextet. This swinging septet is comprised of the brothers Midiri, Danny Tobias on trumpet and cornet, Pat Mercuri on guitar, Joe Holt on piano, Gary Cattlely on bass and Jim Lawlor on drums. Danny Tobias has made several appearances at NJJS events, always garnering accolades for his swinging and

JAZZFEST  
PREVIEW



Dick Meldonian, top, leads his big band, featuring drummer Wayne Dunton and Aaron Behr (a former Pee Wee Russell Scholarship winner) on trombone.

tasty playing. He was a regular member of the Tony DeNicola Band, and has played with a myriad of NJJS favorites like Kenny Davern, Warren Vaché, Allan Vaché, Harry Allen and John Bunch. Pat Mercuri is an active presence on the Philadelphia scene, playing with jazz, classical and pop aggregations. Like Tobias, he is a music educator in the Hamilton Township public school system. Joe Holt is a pianist who immediately connects with his audiences, no matter the context in which he is playing. In addition to his performance activities, he is also a music therapist, working mainly with senior citizens. Joe's playing is infused with the deep sense of spirituality that is an important component of his life. Bassist Gary Cattlely's first instrument was tuba, and he is still active on this instrument, mainly in classical settings. His great time is an essential element in the Midiri Brothers sound. Jim Lawlor has been a fixture on the Atlantic City scene since 1979, with most of his playing since 1989 being with the Midiri Brothers small groups and big band.

*continued on page 12*



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## JAZZFEST IN THE TENT

continued from page 10

■ **Ken Peplowski** is always a popular draw at Jazzfest. This year he will bring a quintet made up of Peps on tenor sax and clarinet, John Allred on trombone, Howard Alden on guitar, Frank Tate on bass and Joe Ascione on drums. All of these cats are familiar to NJJS audiences. Peplowski is a wonderfully creative player, noted for his thoughtful solos, beautiful tone, and penchant for finding many great, but relatively obscure tunes. He always seems to find musical gems that surprise and delight his listeners. John Allred who recently participated at the superb NJJS sponsored concert by the Warren Vaché Quintet at the Community Theatre in Morristown, is a trombonist who takes the instrument to places where few others dream of going. His fluent playing style, and awesome soloing are always a highlight of any group in which he plays. Howard Alden has a list of credits that is truly impressive. Among the leading jazz players on his instrument, he is a regular presence on the jazz festival and jazz party scenes, as well as being extensively recorded as a sideman and leader. Among his notable credits is his co-leadership with Dan Barrett of the highly acclaimed Alden Barrett Quintet. Frank Tate is one of the busiest bass players in the New York City area. He was a long-time member of Bobby Short's band, and has performed and recorded with Zoot Sims, Ruby Braff and Daryl Sherman, as well as many others. His wonderful sense of humor is always evident in his playing. Joe Ascione is another player who is a familiar face on the jazz festival and jazz party circuit. He is a solid stylist who cites Gene Krupa and Buddy Rich as his main influences. One thing is for sure — he swings hard. He is also a master at creating a wonderful world of musical colorations from his drum set. Joe has enjoyed a long time musical partnership in a variety of groups with guitarist Frank Vignola. These gentlemen are guaranteed to produce music that swings like crazy, and puts smiles on the faces of all of those within earshot.


■ Jazzfest is not Jazzfest without at least one big band. This year we are fortunate to have a dynamic entry with the **Dick Meldonian Big Band**. Dick is a cat who not only plays great sax, but also has a penchant for finding outstanding players to wail on charts by the likes of Bill Holman, Marty Paich and a galaxy of other exciting arrangers. Dick has been a professional since his teenage years, playing on many name bands including those of Freddie Slack, John Kirby, Charlie Barnet, Shorty Rogers and Stan Kenton. His move from Los Angeles to New York City in 1953 led to gigs with Neal Hefti, Johnny Richards, Nat Pierce, Gerry Mulligan, Woody Herman, Benny Goodman and oh so many more. Dick plays a wide variety of reed instruments, but he primarily performs on the tenor and soprano saxophones. The Dick Meldonian Big Band is manned by many veteran players from the big band era like trombonist Eddie Bert and bassist Jerry Bruno, as well as some impressive



younger players like drummer Wayne Dunton and trombonist Aaron Behr, a past winner of a NJJS Pee Wee Russell Scholarship. Excitement is sure to be the order of the day when the Dick Meldonian Big Band is on the stage.

■ For Jazzfest this year, we decided to move the appearances by the youth bands from the beginning of the day to the end of the day. Our objective is to gain a larger audience to appreciate the talents of our future jazz players. The bands that will be performing are among the elite on the high school jazz band scene. A major aspect of the activities of NJJS is support for jazz education. We encourage all attendees to stick around to dig the amazing playing of these youngsters. Many of them will be playing on bands that you see down the road.





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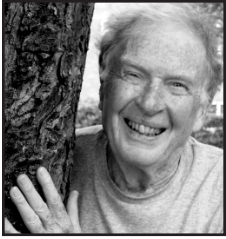
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## Big Band in the Sky

By Fradley Garner

Jersey Jazz International Editor

■ **Andrew Hill, 75, pianist, composer, bandleader, Chicago, IL, June 30, 1931 – Jersey City, NJ, April 20, 2007.** Andrew Hill, a distinguished modern jazz pianist voted Jazz Composer of the Year four times by the Jazz Journalists Association and elected for the 2003 Danish Jazzpar Prize, the music's short-lived equivalent of a Nobel Prize, as well as more recent honors, died at home after a several-year struggle with lung cancer. He was 75 and lived in Jersey City. "He was a true musical original and a composer of striking works," Lewis Porter, professor of music and director of the M.A. program in jazz history and research at Rutgers University-Newark, told *Jersey Jazz*. Andrew Hill was part of the second wave of avant-garde players after Ornette Coleman and Cecil Taylor, though he followed his own muse, "eschewing the 'noise element' players," according to the *Biographical Encyclopedia of Jazz* (Oxford, 1999). "It took almost 40 years for Mr. Hill's work to be absorbed into jazz's mainstream," Ben Ratliff noted in *The New York Times* obituary. "From the first significant album in his discography ('Black Fire,' 1963) to the last ('Time Lines,' 2006), his work is an eloquent example of how jazz can combine traditional and original elements, notation and pure improvisation, playing both outside and inside strict time and harmony." Raised in the black South Side of Chicago by Haitian parents, Hill taught himself to play accordion at age 7, turning to piano three years later. He was discovered playing the accordion and tap dancing in local clubs and theaters by Earl "Fatha" Hines, the seminal pianist who became his first mentor. Hill began gigging in 1952 and went on to play with Charlie Parker, Miles Davis, Dinah Washington and Coleman Hawkins. In Detroit, the 23-year-old played a ballroom gig with Charlie Parker, and toured in the early 1960s with Dinah Washington, Johnny Hartman and Dakota Staton. Stan Kenton's arranger and

trombonist, Bill Russo, also took Hill under his wing and introduced him to the German composer and exiled music theorist Paul Hindemith, who was composer in residence on the Yale University campus. Hill studied with the composer for several years. Moving to Los Angeles, he joined Roland Kirk (later Rahsaan Roland Kirk), his second mentor, who brought him to New York in 1961. There he worked with elite artists such as Ben Webster, Hank Mobley and Joe Henderson, and carved a widespread reputation on Blue Note records. The label's founder, Alfred Lion, contracted Hill as a bandleader and proclaimed the pianist his "last great protégé." (An earlier one was Thelonious Monk.) Hill's classic Blue Note recordings were released in a seven-CD boxed set on the Mosaic label. He made his name with *Black Fire*, *Smoke Stack*, *Judgment*, *Point of Departure* and *Andrew!!!* Hill was composer in residence in 1970–1971 at Colgate University, where he also taught, and at Wesleyan University, the universities of Michigan, Toronto, Harvard and Bennington College. After his wife, Laverne, died in 1989, and he was signed again by Blue Note, he moved to Oregon and taught until 1996 at Portland State University. On his birthday in 1997, he received a Lifetime Achievement Award from the Jazz Foundation of America. Allowing for a decade-long break from recording in the 1990s, Hill altogether took part in more than 60 sessions that yielded releases starting with his own 1945 Chicago trios and on LP albums like *So In Love*, and culminating in the 2006 trio CD,



Andrew Hill photos by Jan Persson.



*Time Lines*, both for Blue Note. Many critics had *Time Lines* on their top 10 lists. When he returned to the recording studio, his 2000 Palmetto album, *Dusk*, with his Point of Departure Sextet, won *Down Beat's* critics poll as Jazz Album of the Year. The Jazzpar Prize, first awarded in 1990, was the world's largest international jazz award, embracing a

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## BIG BAND IN THE SKY

*continued from page 13*

check for 200,000 Danish kroner (about \$30,000), a trophy, a tour of Scandinavian venues, and a recording also with a group of the winner's choice. The award committee was headed by Cim Meyer, the editor of the Danish *Jazz Special* magazine, and included Dan Morgenstern, director of the Institute of Jazz Studies in Newark. The Jazzpar Prize program was suspended in 2004 when the Scandinavian Tobacco Co. withdrew as sponsor because of the tobacco ban. The committee has tried since to find a new underwriter. "Just before his passing, Hill was delighted to learn of two honors which now will be designated posthumously," Sarah Baird, a friend and public relations counselor, announced in an e-mail. An honorary doctorate of music degree from Berklee College of Music was to be presented May 12 at commencement. Earlier awardees include Duke Ellington, Dizzy Gillespie, Quincy Jones and Ahmet Ertegun. Andrew Hill was also named National Endowment of the Arts 2008 Jazz Master, joining a roster of distinguished artists and advocates.

■ **Bobby Tucker, Jr., 84, pianist, arranger, conductor, musical director, Morristown, NJ, Jan. 8, 1923 – Apr. 12, 2007.** Bobby Tucker, Jr., a sought-after yet unsung pianist and arranger who accompanied and recorded with Billie Holiday, briefly backed Mildred Bailey and worked with Louis Armstrong, New Jersey's Count Basie and Tony Scott, as well as many other leading figures during his more than 60-year career, was a lifelong resident of Morristown. He died April 12 and was buried in Heavenly Park in East Hanover. "Because of his subsidiary role as an accompanist," write Leonard Feather and Ira Gitler in their *Biographical Encyclopedia of Jazz*, "Tucker — whose approach ranged from sensitive and lyrical on ballads to a swinging bopper at faster tempos — never achieved the recognition he deserved as a soloist." Born January 8, 1923, Robert Nathaniel (Bobby) Tucker, Jr. studied under Cecily Knechtel at the Juilliard School. He played his first gig at age 14 and was first heard on records with Louis Armstrong and His Orchestra, made at a Carnegie Hall concert in February 1947.

Eleven of the big band's tracks were issued and most reissued on several labels, including Laserlight and Delta CDs. Tucker worked with the Barons of Rhythm in 1932. In the service in 1943–1946, he was the pianist, arranger and leader of a military post dance band. Billie Holiday hired Tucker as musical director in 1946–1949; he returned for record dates until 1955, meanwhile working as Billie Eckstine's musical director, arranging tunes and touring with the singer for four decades, until Eckstine's last appearances in 1992. With groups led by Lucky Thompson, Stuff Smith and Babs Gonzales, he worked the clubs on Manhattan's 52nd Street. The mid-1990s found him touring with Tony Bennett. Tom Lord's *Jazz Discography 7.0* details 39 career recording sessions with Tucker as a sideman, leader and/or arranger. His last listed session was in May 1999 with the Count Basie Orchestra, where he and Allyn Ferguson were arrangers, and Terence Conley replaced the deceased Basie on piano. The resulting CD album, *Swing Shift*, included Tucker arrangements of "Lonesome Lover Blues" and "The Very Thought of You." Bobby Tucker and Irma (nee Johnson), his wife of 50 years, had many grandchildren, "honorary" grandchildren, great-grandchildren and a great-great grandchild. They loved listening to stories of his travels, sitting on his lap and singing with him at the piano.

■ **Richard B. Allen, 80, New Orleans jazz historian, trombonist, Milledgeville, GA, Jan. 29, 1927 – Dublin, GA, Apr. 12, 2007.** Dick Allen, a popular French Quarter character and Princeton-educated scholar with an encyclopedic knowledge of traditional jazz, died reportedly of heart failure at the Veterans Memorial Hospital in Dublin, GA, where he had been bedridden since moving out of New Orleans in 2003. Allen, who "just loved" his adopted Crescent City home town, according to his older sister, Betty Smith, "must have had a premonition that he had to leave, because he probably would have drowned [during Hurricane Katrina] because he was in a nursing home there," she was quoted by the Associated Press. Allen founded Tulane University's William Ransom Hogan Jazz Archive in 1958, after he and a friend, Bill Russell, had begun recording interviews with local jazz figures

in what grew into an exemplary collection. The chief curator retired in 1992. "He was not only a fountain of information about jazz — and not New Orleans alone — but also quietly generous in sharing his knowledge as very few others do," Dan Morgenstern, the Newark archivist, told *Jersey Jazz*. "And what company this very special and dear man was! A peerless guide to the Crescent City's many pleasures," the Rutgers Institute of Jazz Studies leader added. Allen was among the founders of the annual New Orleans Jazz and Heritage Festival, which draws thousands to the Crescent City. A writer of many articles, jazz album liner notes and program notes, he acted as a consultant and production adviser, producer or curator for a number of organizations, including the Smithsonian Institution. Allen studied at Princeton University in New Jersey before serving in the Navy during World War II. He returned to graduate from the University of Georgia. Like Jelly Roll Morton, Henry "Red" Allen and many another New Orleans musician before him, he studied trombone with "Professor" Manuel Manetta. Whitney Balliett, the late *New Yorker* magazine critic, introduced Dick Allen at a 1967 New York conference as "the curator of present-day New Orleans jazz," pointing out that since the early 1950s, "he has run a record shop in New Orleans, made recordings, done countless interviews, become the...confidant of all New Orleans musicians and been an adviser and guide to everyone from television networks to old ladies in pursuit of George Lewis." George Louis Francis Zeno (1900–1969) was a famous traditional jazz clarinetist born in the French Quarter of New Orleans.

■ **Dakota Staton, 76, singer, Pittsburgh, PA, June 3, 1931 – New York, NY, April 10, 2007.** She may have won the public's ear when her Capitol album, *The Late, Late Show*, whirled on turntables in 1957, two years after *Down Beat* voted her most promising newcomer, and she may have toured with Benny Goodman and recorded with the George Shearing Quintet, but Dakota Staton was a stunning blossom in a patch of sunflowers. She bloomed after the great perennials Dinah Washington and Big Maybelle, Ella Fitzgerald and Sarah

*continued on page 16*

**Thursdays,  
12:15 – 1:45 pm**



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**JUNE 14**  
**Sonny Fortune**  
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**JUNE 21**  
**Javon Jackson**  
(Tenor Saxophonist and his Band)

**JUNE 28**  
**Oscar Perez**  
(Pianist with his Quintet)

**JULY 5**  
**Will Calhoun**  
(Drummer)

**JULY 12**  
**Curtis Lundy**  
(Saxophonist)

**JULY 19**  
**Rebecca Parris**  
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**JULY 26**  
**Freddie Bryant  
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(Guitarist)



Photo Courtesy of Tom Johnson

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**BIG BAND IN THE SKY**

continued from page 14

“[Dakota] Staton could catch the telling balance of romanticism and defiance that a style concocted out of a mix of torchy ballads, blues and soul-music could achieve at its best...”

—John Fordham in *The Guardian*

Vaughan. Staton, long in declining health, died April 10 in Manhattan, her home for many years. She was 76. Born June 3, 1931 in Pittsburgh, Dakota Staton began to sing and dance as a young child. She took classical voice lessons before falling under the spell of the blues and jazz queen, Dinah Washington. At 18, she was working as a band vocalist in Detroit and other midwest clubs. She grew into a solo club performer, touring America and Canada and settling in New York. There the Capitol Records producer Dave Cavanaugh heard her at the Baby Grand club in Harlem and signed her up. On her first — and career-topping — 1957 album, *The Late, Late Show*, pianist Hank Jones and the former Cab Calloway trumpeter, Jonah Jones, were prime supporters in the band that cut “My Funny Valentine,” “Misty,” “Summertime,” “A Foggy Day,” and the cover title song which became her biggest hit. Late that year she recorded a dozen songs with George Shearing and a quintet that included Toots Thielemans on guitar or harmonica. The Capitol album was *In the Night: George Shearing/Dakota Staton* (Cap ST1003). Staton was front and center at a 1959 New York Town Hall concert and the next year toured with Benny Goodman. She was a star of the 1963 Newport Jazz Festival. But the mid-1960s brought a change in listener tastes. Staton’s own muse went into slow eclipse. She moved to England in 1965 and sang with European bands. Back in New York in the early 1970s, she glided into the easier gospel and soul-jazz groove of the period, and went on performing into her 60s. The last of her 47 recording sessions listed by Lord was held January 29, 1996 in New York. With a quintet including Houston Person on tenor saxophone, it yielded *A Packet Of Love Letters* (HighNote CD 7008) her final Lord-catalogued album. *Live at Milestones* (Caffe Jazz), a 14-song concert CD, was released in April. Staton’s saxophonist brother, Fred Staton, is the singer’s only known survivor.

■ **Danny Barcelona, 77, Louis Armstrong’s last drummer, Waihapu, Hawaii, Aug. 23, 1929 – San Gabriel, CA, April 1, 2007.** Louis Armstrong, his employer for the last 14 years of the megastar’s life, always announced Danny Barcelona as “the young boy from Hawaii.” Barcelona was the drummer on “Hello Dolly,” “What a Wonderful World,” “Mack the Knife,” “When It’s Sleepy Time Down South” and other worldwide Armstrong record hits. According to Tom Lord’s *Jazz Discography 7.0*, he took part in 76 recording sessions; the Associated Press put the number at 130 sessions and soundtracks with Armstrong alone. Barcelona was briefly featured in the 1960 movie, “Jazz on a Summer’s Day” and seen in other Armstrong films. “The little Hawaiian boy” died at 77,

April 1, of cancer, in his adopted home of Monterey Park, CA. At age 18, the self-taught Barcelona joined the Hawaii Dixie All-Stars, led by his good friend, the expatriate American trombonist, Trummy Young. The sextet toured the Pacific islands and Japan. He took the leader’s post in 1952, when Young returned to America and joined the Armstrong band. At Young’s recommendation, Armstrong invited Barcelona to join his All-Stars, in 1958. He remained until the unit disbanded after the leader died on July 3, 1971, after which he returned to Hawaii. On an Armstrong African tour in the 1960s, Danny Barcelona’s percussion skills reportedly dazzled the native Rhodesian drum masters with whom he sat in. During tours behind the Iron Curtain, the band was received like pop idols. “To survive with the All-Stars called for the tricky combination of natural showmanship and willingness always to play a subservient role to the great man himself,” wrote the *London Daily Telegraph* (April 18). “This Barcelona was able to achieve. When his moment in the spotlight came round he was all action with the tom-toms and cymbals; during the rest of the show he provided unobtrusive and utterly dependable support.” The drummer told the *Los Angeles Times* that “Pops loved to play the horn. That’s what kept him going. If we had two or three days off, he’d get restless and was ready to play again.” Barcelona and his wife, Dee, moved to Monterey Park in 1979, where they lived and the drummer continued to work until recently.

OTHER PASSINGS:

■ **Ken Albers, 82, vocalist, trumpeter, mellophone and flugelhorn player, one of the Four Freshmen vocal and instrumental close-harmony quartet with top-40 hits (viz., “Day by Day,” “Graduation Day”) in the 1950s to 1960s, Woodbury, NJ, Dec. 10, 1924 – Simi Valley, CA, April 19, 2007.**

■ **Herman Riley, 73, tenor saxophone and other reeds, ex-Count Basie and Jimmy Smith sideman and a favorite of vocalists Lavay Smith and Sammy Davis, Jr., New Orleans LA, Aug. 31, 1933 – Culver City, CA, April 14, CA.**

■ **William H. (Lefty) Bates, 87, left-handed guitarist on dozens of albums back to 1930 and “unsung hero of Chicago music,” Leighton, AL – Chicago, IL, April 7, 2007.**

This department thanks Jerry Gordon, Joe Lang, Don Robertson and the *Jersey Jazz* editors for tips leading to many obituaries. 



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## Dan's Den | Axes on Display

By Dan Morgenstern

How'd you like to take a long loving look at the tenor saxophones of Lester Young — the one he used with Count Basie — and Ben Webster, his faithful "Old Betsy," a French Selmer, vintage 1937 — and Don Byas, with a unique octave key in the shape of a snake? You can, most weekdays, at the Institute of Jazz Studies, in Newark. We take great pride in our collection of instruments that were the voices of great musicians.

Readers who have visited us in recent years will have seen these saxes. And the trumpet from Roy Eldridge, with a rhinestone-studded mouthpiece Roy told me he never used, and a soft leather case with labeling created by "Little Jazz" himself. Another showpiece is a green-finished Martin trumpet with Miles Davis's name engraved, but tuned in C and thus rarely used. Prize items all.

But that's just what's on display. Our trumpet section also includes Buck Clayton, Pee Wee Erwin and Cootie Williams; a trumpet plus flugelhorn from Joe Newman; cornets from Bobby Hackett, Red Nichols and Kid Ory (yes, he played that, too) — and three more that Ruby Braff bequeathed on his deathbed. On the way to Rutgers-Newark, and maybe here by the time you read this, is Wingy Manone's trumpet.

Wingy should feel at home with some of the above giants, and at least three of our trombones: a silver-plated horn Jack Teagarden gave to a sideman, commenting that "people want to see me blowing a golden tram;" a unique combination valve and slide instrument Brad Gowans invented and dubbed "Valide;" and the trombone of Dicky Wells, with whom Wingy recorded. We also have Dicky's "buzz mute," a cup mute he punched full of holes. Vic Dickenson, another name of Basie fame, and Marshall

*"Cornfed chords appeal to me  
I like rustic harmony  
Hold a note and change the key  
Hey but that's 'goofus'"*

—Phil Harris lyric

Brown — a left-handed valve model — round out this section.

### And On Clarinet

Our clarinets feature Pee Wee Russell's — a gift from Kenny Davern, and I'm still hurting over his passing in December. Clarence Hutchenrider (1908 – 1991) recorded "Smoke Rings" and "Maniac's Ball," among other classics, while he was featured clarinetist with Glen Gray's Casa Loma Orchestra in 1931–1943. His horn was a gift from David Ostwald, who befriended Hutch years later — go catch his Gully Low Jazz Band at Birdland any Wednesday, 5:30 to 7:30 PM, only 10 bucks at the door and the only steady trad band gig in NYC. If you luck out, Anat Cohen will be in the lineup. We also have some winds from Rahsaan Roland Kirk: a bass recorder, a "stritch" (straight alto) sans mouthpiece and a sarrusaphone (ditto) which Scott Robinson is fixing, plus, more conventionally, a beautiful King baritone sax. Our other bari is Pepper Adams's Selmer.

Strings? Well, they embrace Eddie Condon's porkchop, a rare four-string Gibson; Sam Jones's cello; Curley Russell's bass — the one he made all those classic bebop gigs with — and two bass guitars that belonged to Hayes Alvis. He played with Jelly Roll Morton and Duke Ellington and many others. To round out the rhythm section is Tommy Benford's complete drum set, plus some Buddy Rich sticks and brushes in a

gig bag, a Billy Cobham cymbal, and an African thumb piano that Gil Evans gave us. Soon coming from Texas will be Herbie Cowans's drum set.

What prompted all this is our most recent addition to the IJS instrumentarium. In July 2005, we had a visit from a fine Dutch gentleman who devoted many years of his life to research on his favorite musician: the great but, alas, nearly forgotten Adrian Rollini. Tom Faber was delighted (as I had hoped) to find some things in our Ed Kirkeby Collection. Kirkeby was the founder-manager of the California Ramblers, of which Rollini was the musical backbone. Tom generously presented us with some rare Rollini on film, including soundies I'd never seen, and home footage, and in parting promised that we would inherit a prize possession, Adrian's "goofus," a gift from Adrian's widow, Dixie.

### Goofus: A Mini-Sax


Tom Faber seemed in fine fettle, but just 11 months later we learned that he had passed away. We heard from his widow in early March, asking how we would like her to send the promised instrument. It arrived a few weeks later, and as is always the case when we receive such very personal things, to hold it and touch it was a trip. Some of you may recall recordings from the 1920s on which Adrian plays the goofus, the name he gave to what was patented in 1924 as the



Couesnophone by the noted French instrument makers, Couesnon. Roy Eldridge acquired a Couesnon trumpet.

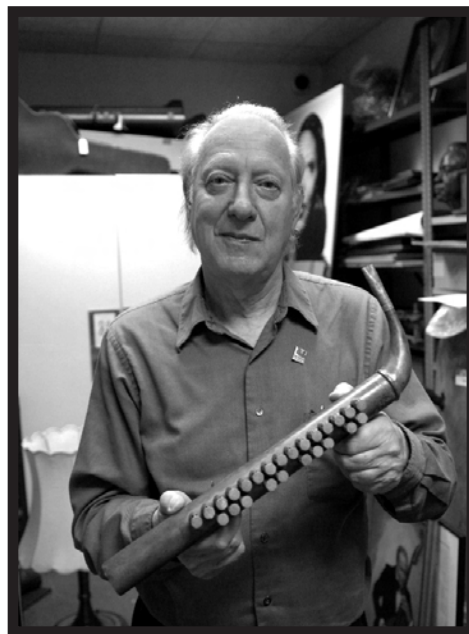
What on earth is a goofus? It is a free reed instrument, shaped like a small saxophone, with piston-like keys in two rows — one a C major scale, the other in groups that yield sharps and flats. There was a popular 1930 ditty titled “Goofus” (Kahn/King), and the Goofus Five was a group culled from the Ramblers that made a lot of records, far from all of which feature the instrument. Rollini also played a “hot fountain pen,” a miniature clarinet, but as everyone ought to know, his main horn during the first half of his career was the enormous bass saxophone, of which he was the king; he later added and subsequently switched to the vibraphone, on which he was the first to employ four mallets.

To learn more about this remarkable musician and

sometime club owner, google his name or look him up in Dick Sudhalter’s *Lost Chords*. And he may well come up in the chapters from Timme Rosenkrantz’s 1934–1964 memoir served up by its editor-translator, our own Fradley Garner, in these very pages. Meanwhile, do come up and see us sometime — by appointment, Monday-Thursday, 973-353-5595. A closing note: the horns of Bobby Hackett and Vic Dickenson, those inimitable partners in brass, came to us through the good offices of NJJS members Jack Stine, for Bobby, and the Nelsons, proud parents of Nancy, among our favorite singers, for Vic. *Ding!* 

*Writer-editor-archivist Dan Morgenstern is Director of the Institute of Jazz Studies at Rutgers University, Newark.*

The goofus, above, with a couple of photos of its owner, Adrian Rollini, and below, with Dan Morgenstern. Photos by Ed Berger.







## Jazz Goes to School

### The College Jazz Scene

By Frank Mulvaney



April was another great month for jazz at New Jersey universities and most of it would not have cost you a penny.

#### New Jersey City University

On March 26, I made my first trip to New Jersey City University in Jersey City to hear piano ace Bill Charlap. This was a combined lecture and concert in a very comfortable recital hall seating about 150. Charlap sat on the end of the bench to a concert grand and gave a fascinating lecture about the fabulous songwriters who created the Great American Songbook.

He opened with Gershwin and Ellington, playing “A Foggy Day” and “Sophisticated Lady.” This man has such a command of the keyboard and an intimate understanding of the tunes that you could never tire of his creative renditions. He then moved on to Vernon Duke and “April in Paris.” We learned that Duke was primarily a classical composer. He then talked about Jerome Kern, who was regarded as “The Master” by his song writing peers and presented “Just the Way You Look Tonight” as representative of Kern’s body of work. You could tell that Irving Berlin was a big favorite by the way he talked about Berlin’s breaking every possible rule of successful songwriting. Charlap played “The “Best Thing for You Would Be Me” and “Always.” He wrapped up the 90-minute session with a discussion of Cole Porter, delivering wonderful renditions of “Easy to Love” and “It’s All Right With Me.” Charlap graciously took questions for another 15 minutes, most from the students, and spent considerable time on a question I posed about Sondheim. He said that what set Sondheim’s music apart from the others was that it was close-ended and did not lend itself well to improvisation. Mr. Charlap was rewarded with an extended standing ovation by a grateful audience.

#### Friends of Music at Princeton

I was fortunate to hear about a terrific jazz concert on March 30 at Princeton outside the auspices of the university jazz program, namely a performance by legendary New Orleans musician, Wilson “Willie Tee” Timburton and his quartet sponsored by the Friends of Music at Princeton. This guy is a triple threat who performs on piano, organ and vocals. The concert was a love fest at the magnificent Richardson Auditorium (built in 1894) with a state-of-the-art sound system. Willie is an exceptionally engaging personality who really connected with the audience. We heard an eclectic sampling of R&B, blues, funk and straight ahead jazz played by a group of real pros: Steve Masakowski on guitar, James Singleton on bass and Bernard “Bunchy” Johnson on drums. The group was joined by Princeton staff professional Audrey Wright who provided some marvelous alto sax work that blended beautifully with the group. Mr. Turbinton magnanimously allowed a septet of student saxophonists to play on a couple of numbers just before the break and on the final number. It just does not get much better than this and it was a free admission.

#### William Paterson University

I had the honor of being invited to the senior recital of tenor saxophonist, Anthony Nelson, Jr. at William Paterson on April 3. Anthony had been a touring pro and at 27 returned to school to get his degree to fulfill a promise to his wife. The 90-minute recital was as good as anything you could hear at a top club. Anthony recruited five other pros to play with him: Bruce Williams (alto), Freddie Hendrix (trumpet), Nick Rolfe (piano), Matt Parish (bass) and Alvester Garnet (drums). These guys repeatedly dazzled us on a selection of tunes of mostly impressive Nelson originals. Anthony, Matt

and Alvester are currently in Regina Carter’s band. One highlight was a moving tune he wrote for his wife, Paula Danielle, that was played with great passion. David Demsey, WPU Jazz Studies Director said that if I liked I could see 30 more senior recitals. If only I had the time!

#### Rutgers–New Brunswick

The Frank Sinatra, Jr. concert on April 10 at Rutgers at the beautiful Nicholas Music Center has to be the highlight of the season. This event was co-sponsored by the NJ Jazz Society. Mr. Sinatra gave one heck of a show that included 28 tunes, a number of which were associated with his legendary father. Mr. Sinatra the younger has impeccable taste and put together an eclectic mix of tunes to satisfy almost anyone. He opened with “Dance Ballerina Dance,” followed by “And So Is Love,” “Walking My Baby Back Home” and “Don’t You Go Away Mad” (an old favorite of mine). “Walk on the Wild Side” and “Cry Me a River,” which definitely were not in daddy’s songbook, were very well delivered. Also in the first half we heard the beautiful Johnny Mandel tune “Close Enough for Love.”

Frank’s musical support was the magnificent Rutgers Jazz Ensemble and they did a fantastic job with some of the great Billy May and Nelson Riddle arrangements that Siantra performed. In the second half the band was augmented by five musicians that Frank has worked with for years. The first number was a hot instrumental called “Lonely Beat” featuring trombone monster and RU professor, Conrad Herwig and soprano saxophonist Mike Smith. After that we heard a wonderful rendition of an Ellington tune I didn’t know called “A Cold Wind.” Frank, Jr. has a warm and engaging personality and knows how to establish a rapport with his audience. He did a very



humorous tune called “The Curly Shuffle,” complete with sound effects that enabled him to put the audience in his pocket. The finale was “Luck Be a Lady” just as good as “Old Blue Eyes” would have done it in his prime. By the way, Jazz Society Vice President, Mike Katz did a terrific job in presenting Mr. Sinatra with a lifetime achievement award.

### Rowan University

The last event that I attended in April was a concert at Rowan University on the 12th. The Lab Band was on first. This 15-piece ensemble that includes French horn, bassoon, tuba and vibes and they offered beautiful performances of “So What,” “7 Come 11,” “Little Sunflower,” “Song of India” (with a marvelous bassoon solo by Nicole Kosar) and “Cherokee.” We also heard a trio of excellent compositions by student trumpeter, Nick Fernandez. Apparently half the band is headed for graduate school on scholarship next year.

After the intermission they rolled out the heavy artillery as the 19-piece big band filled Pfleeger Hall with that big, deep, percussion-driven sound that I love. I wish I could have a recording of the fabulous Mark Taylor arrangements of “It Might as Well Be Spring,” “Red Top” and “Blue Bossa.” The band was merciless as they blew the house away with Dizzy’s “Manteca.”

It’s an endless thrill for me to see young people making great jazz and carrying on the music’s traditions. They really deserve support and I hope many of you try and attend some college concerts next Fall. ■

Contact Frank Mulvaney at [fmulvaney@comcast.net](mailto:fmulvaney@comcast.net) or 908-233-4824 with questions or contributions on the college jazz scene.



## NJJS Honors Frank Sinatra, Jr.

NJJS Vice President Mike Katz, left, presented a Lifetime Achievement Award to Frank Sinatra, Jr. during the artist’s performance at the

Nicholas Music Center at Rutgers University/ Douglass College on April 10. Mr. Sinatra both conducted and sang with the Rutgers Jazz Ensemble and the Rutgers Symphony Orchestra in a program that was cosponsored by the NJJS. The entertainer was also named an Honorary Life Member of the Society.

Photos © Larry Levanti Photography

## JAZZ IN JUNE — JAZZFEST

*continued from page 1*

Jazz Samba Quintet, the Midiri Brothers Band, Sarah Partridge and Her Trio and the Bob Dorrough Trio.

On Sunday the lineup is: the Ken Peplowski Quintet, the Dick Meldonian Big Band, the Earl May Quintet featuring Houston Person, Nilson Matta’s Brazilian Voyage Band featuring Harry Allen, the Jay Leonhart Trio and the Nancy Nelson Trio.

Picnicking is encouraged and there will also be food and beverages available from an on-site caterer. Free shuttle bus transportation will be provided from the Madison Train Station. NJJS members at the Patron level and above are invited to stop by the Membership Table to be escorted to the Hospitality Tent to enjoy food and champagne along with an opportunity to meet some of the talent first-hand.

Sanofi-aventis Jazzfest events are made possible by the generous support of corporations and local organizations, including: Bank of America, Drew University, Toyota of Morris-

town, Madison Downtown Development Commission, PNC Wealth Management, WBGO Jazz88FM, Jazzmobile, *JazzTimes Magazine*, REXCORP and Verizon. The Hamilton Park Hotel on Park Avenue in Florham Park is the official festival hotel and offers special discount room rates for attendees. The hotel is hosting a jazz buffet dinner with singer Carrie Jackson and her Trio on Saturday, June 9 (call 800-772-2222 for reservations).

The sanofi-aventis Jazzfest weekend will be preceded by a FREE outdoor concert at Drew on the Carriage House Field at 6 PM Saturday June 2 featuring the Duke Ellington Legacy Band and the Ed Polcer All-Stars. In the event of rain the performance will be moved to Baldwin Gymnasium.

There’s still time to save money by taking advantage of advance purchase discounts. For more information see the Jazzfest ad on page 3, call 1-800-303-NJJS (6557) or visit [www.njjs.org](http://www.njjs.org). ■

# From Met Opera to Empire Ballroom — *and Benny Carter*

By Timme Rosenkrantz

**Editor's Note:** *One thing leads to another. The story of how the young Danish Baron Timme Rosenkrantz meets and befriends the great saxophonist-composer-bandleader Benny Carter and the budding pianist Teddy Wilson starts in 1934 when a wealthy publisher invites Timme for an evening at the Metropolitan Opera. This is the third chapter of Rosenkrantz's memoir that Jersey Jazz is pleased to offer our readers. Like the other two, on Duke Ellington (December 2006) and Willie "The Lion" Smith (April 2007), this chapter is preprinted from Adventures in Jazzland: A Danish Baron's Harlem Memoirs, 1934–1969. The translator and adapter, Fradley Garner, is our international editor. He is searching for an American publisher for the book and an accompanying music CD. Fradley would like to hear from any reader with a publishing house contact. (fradgar@get2net.dk) We are grateful to the copyright owner, Bente Rosenkrantz Arendrup, Timme's niece in Denmark, for permission to print these, as well as some other chapters, in future issues.*

I once owned a coat and tails. I'd had it tailor-made just before leaving Denmark, and I only got to wear it once, in New York.

Now it has long since been auctioned off, because I forgot to renew the ticket at "Uncle's." But I'll never forget the time I did wear that monkey suit. It marked the beginning of a many-years friendship with a great musician and bandleader, Benny Carter, and his orchestra.

The evening began with a fancy dinner at the Metropolitan Club in midtown Manhattan. An old friend of my father's, a publisher named Adams, had invited me out. My father had provided me with a letter of introduction to this distinguished gentleman, and I phoned him at the Metropolitan Club, where he lived. The upshot was this dinner invitation. A tuxedo was required, but I thought I'd take it a length further, because I owned neither a tux nor black tie. I put on my fancy new white tie and tails.

Adams belonged to high society, and since this was the first time I'd be mingling with the New York aristocracy, an impression was called for. Incidentally, I saw Mr. Adams only this once, not counting one other time when I tried to hit him for fifty dollars rent money. That didn't work — but the tails surely did!

The Metropolitan Club, nestled in a brownstone on Fifth Avenue at Sixtieth

Street, is probably the ritziest of all New York's private residential clubs. Mr. Adams had lived there since retiring from a lifetime at the high end of the publishing business. He was the editor of *Spur*.

At the entrance to this retreat stood a doorman who looked like a French general at sunrise. I asked for Mr. Adams, and was measured with the kind of look a duchess might bestow on a footman who had just spilled oxtail soup in her lap. Then I pulled out my crown-embellished calling card. It was worthy of a baron; my father, another baron, had suggested and financed it, and I'd had it specially printed on the Copenhagen island of Amager.

The card had been produced with America in mind, and this evening it again came in handy.

Shortly afterward, Mr. Adams came down to the lobby. He was a short, stocky, white-haired man, the epitome of the hard-nosed, oil tycoon father-in-law film character who goes all soft and mushy for his daughter at the end of the movie.

With a wave of his hand, he ushered me into the dining salon for a grand dinner, and with more gestures, I devoured it. I looked around that huge, Victorian room. There were only men in here, all in the twilight of their years. All these codgers must have represented millions of dollars, and not one of them looked like he'd lend me a dime. The conversation was heavy with gout, indigestion, catheters, and the Great Depression in America.

After dinner, Mr. Adams asked what I felt like doing for the rest of the evening, and

what I was most interested in. I immediately replied music, but I never got the chance to tell him what kind of music. Before I could stop him, he went and ordered two tickets to "Il Trovatore." Now, grand opera happens to be my least favorite form of aural punishment, but since I did not want to cast shame on the only father I had, I acted overjoyed. And off we shot in a taxi to the Metropolitan Opera, arriving just as the curtain was going up.

My host promptly dozed off. I am of that breed that cannot fall asleep while, on stage in front of him, people in period costume are yelling their lungs out in a language he does not understand.

During the second act, Mr. Adams woke with a snort, pulled *The New York Times* out of his pocket, and started scanning the stock quotations. Finally it was intermission time, and we went out to the bar for a couple of well-earned restoratives.

"This is the tenth time I'm seeing 'Il Trovatore,'" Adams said. "There's not much to the first act, as my old friend Vanderbilt says. The second act I've heard five times. No, intermission and the third act are by far the best."

We returned to our velvet seats. The house lights were still on, and my host nodded curtly at a dozen or so of New York's crustiest. The lights were dimmed and the performance continued. The old gentleman took out his paper, but quickly let it sink to his lap as he nodded off.

It was nearly midnight before we got out of there. Adams bade me farewell, said he hoped I had enjoyed myself, and went back to his club to continue sleeping.

I, of course, was far from ready to call it a night. I was on Broadway at Fifty-third Street. Five blocks south, at Forty-eighth, the Empire Ballroom beckoned. Benny Carter and his Orchestra topped the bill.

"That's where we'll go," I told myself. And down Old Broadway we went.

How I looked forward to meeting Benny Carter! His records had just started coming out in Denmark, and for me and many

others he was the very model of a Swing era jazzman. Carter's alto saxophone playing topped anything I had heard, with the possible exception of Johnny Hodges, and as a composer-arranger he was second only to Ellington. And to think that the man could double on trumpet with an equally distinct sound! Was that enough? Not for this man of many horns who played superb clarinet and also recorded professionally on trombone and piano.



Benny Carter. Photos by Timme Rosenkrantz.

The year before, in England, I'd listened to a stack of records that Spike Hughes, an English composer and critic, had recorded during a visit to New York, and they made a big impression on me. Not only was Benny himself outstanding, the orchestra he had put together was, to these ears, an all-time dream band.

For four recording sessions in March, April and May of 1933, the leader had surrounded himself with some of the top musicians of the day, such as Luis Russell on piano, Lawrence Lucie on guitar, Ernest Hill on

bass and Kaiser Marshall or Sid Catlett on drums. Joined to that backbone were Bob Dillard, Shad Collins and Henry "Red" Allen on trumpet; Big Charlie Green and Dickie Wells on trombone; Johnny Russell, tenor; Glynn Paque and George Johnson, alto. Coleman Hawkins played on all four sessions, and at two of them, Carter, Hawkins and Chu Berry were all present, three of the finest reedmen of the Swing Era! Wells told Stanley Dance many years later, "No one in the outfit had the idea that [Hughes] had so much hell in that valise until we started rehearsing. It was a good thing he had a gang like he had — these were cats who could see around a corner."<sup>1</sup>

So I stepped into the Empire Ballroom, draped in tails and prepped with the highest expectations.

The Empire was a copycat Savoy ballroom, only less grand. And it was whites only, trying to dance the black dances, and try was the best they could do. But, in all fairness, there was nothing wrong with the music here. On the second bandstand, across from Carter's orchestra, was a white ensemble led by another alto saxophonist, Charlie Barnet. Charlie knew how a jazz band should sound. His white musicians played very "black," and it was obvious that most of their arrangements were written by Negroes<sup>2</sup>. This was the saxophonist's first turn at fronting a band. Charlie was destined to become a famous leader and help open the way to mixed groups.

But for me, this was Benny Carter night, and he commanded my full attention.

At intermission I had a chance to meet him, and what an appealing fellow he was. A true gentleman, this smiling, round-faced and dimpled, twinkle-eyed, red-brown-skinned colossus of jazz<sup>3</sup>. Benny had this nervous habit of rapidly batting his eyes, and he threw back his head and roared at my timid approach. (Looking back now, it might have been that he was laughing at his tall thin fan in tails, surely the only patron in the place dressed like that!) During the break we had a long chat about the European scene. Benny was interested in visiting Europe, which he did a year later at Leonard Feather's invitation to come to

*continued on page 24*



## BENNY CARTER

*continued from page 23*

England and arrange for Henry Hall's BBC Dance Orchestra. Union regulations prevented him from performing in public, but he did record there. His one big concert, at London's Hippodrome in January 1937, was sponsored by the *Melody Maker*, under the "patronage" of Henry Hall. Benny played with the Willie Lewis orchestra in Paris. Over a three-year period he toured the Continent, playing and recording with top French, British and Scandinavian jazzmen as well as visiting American stars, such as his friend and fellow alto pioneer, Coleman Hawkins. In Holland he fronted the first interracial, international swing band.

Back at New York's Empire Ballroom I said hello to the boys and, of course, sampled the contents of many "pocket larks" as the hip flasks made their way from hand to hand. At first everyone was on his best behavior, but before long I was on first names with the whole band. What a sight I must have been — for all I know, the Empire's first guest in white tie and tails. And maybe the last guest, too, because the place closed down just a few months later. The Depression took its toll not only of dance halls, but of some fine bands that failed to catch on big with the public. By late 1934, Benny Carter was forced to disband.

It pleased Benny that I was familiar with all his records and arrangements, and he played them all for me that night: His originals, "Symphony in Riffs," "Lonesome Nights," and lots of others. Unlike facing the Met opera stars, what a joy to hear how this band could swing, to listen to the different soloists "live," in my face. Teddy Wilson was an inspired pianist who took long solos on every number. We became lifelong friends, and decades later, when I opened my own "Timme's Club" in Copenhagen, Teddy was my second guest star. The wonderful swing pianist and composer, Mary Lou Williams, was the first.

"Symphony in Riffs" was one of my favorite records. Benny's melody and his arrangement were sublime products of the art of that period. Today, so many years later, they



still bring pure joy — imagine, hearing it played by Benny Carter and His Club Harlem Orchestra, arguably the world's most elegant big swing band!

I think it's fair to say that this fox trot, waxed on the Columbia label way back in 1933, opened a new era in jazz. This was a more supple, lyrical jazz music, a form that in many ways stood apart from the orchestral jazz of its day as played by Fletcher Henderson, Casa Loma, McKinney's Cotton Pickers, Ben Pollack, and the rest.

Benny's arrangements were more elegant and personal, especially the way he wrote for reeds, so logically and musically. His solos were cameo masterpieces in their own right. It didn't take long before every contemporary jazz player had his eyes turned to Benny Carter. Benny was years ahead of his time. Yet, although idolized in the ensuing years by his fellow musicians, he has never reached the very top, where he belongs. But that too often calls for banality, something Benny Carter knew nothing about.

Jazz musicians often split into cliques. Everyone has his opinion about how to play the music. This does not apply to Benny. If you mention Benny Carter to an American jazzman, no matter whether he's a New Orleans man, a Dixieland man, or plays Cool, modern or Third Stream — one and all will bow their heads at the name. "That's my man," they'll say, "he can do it all."

As a soloist, Carter, along with Johnny Hodges, was the model for swing era alto saxophonists.

He is nearly unique in his ability to double on trumpet, which he plays in an equally distinctive style. In addition, he is an accomplished clarinetist, and has recorded proficiently on piano and trombone. As an arranger, he helped chart the course of big band jazz, and his compositions, such as "When Lights Are Low" and "Blues In My Heart," have become jazz standards. Carter has also made major musical contributions to the world of film and television. His musicianship and personality have won him the respect of fellow artists and audiences on every continent.

Virtual Exhibit: BENNY CARTER  
Eight Decades in American Music,  
Rutgers Institute of Jazz Studies  
<http://newarkwww.rutgers.edu/ijs/bc/>

Bennett Lester Carter was born in Manhattan on August 8, 1907, and there his parents raised him. Music was his passion. When he was about ten, his mother gave him piano lessons. He was quite a prodigy, and taught himself to play several instruments: piano, trumpet, slide trombone, clarinet, the family of saxophones, especially alto sax. His first inspiration was the Ellington brass man, Bubber Miley.

Benny started out playing with other amateurs his age; when he was only fifteen, he was sitting in at the Harlem clubs. Later he played in June Clark's orchestra. For a time he listened mostly to the white sax player, Frankie Trumbauer, who as he puts it, is "the musician who has given me the most."

His parents wanted Benny to become a minister, but his formal schooling ended in the seventh grade, so he could hardly enroll in college. He traveled to Wilberforce University, out in Ohio<sup>4</sup>, to play in the band with Horace Henderson. Fletcher's brother Horace led the school orchestra — Wilberforce had its own jazz band, of course, as did all self-respecting colleges. When Horace and the Wilberforce Collegians left to turn professional and go on the road, Benny went with them.

From then on there was no stopping him. From 1927 to 1929 Benny worked mostly



with Charlie Johnson's band, with stretches in the Ellington and Fletcher Henderson orchestras. He led and doubled on trumpet in the new Wilberforce Collegians. He was back with Fletcher in 1930–1931, then with Chick Webb, leaving to join McKinney's Cotton Pickers in 1931–1932. Off and on from the summer of 1932 to late 1934, he fronted and recorded with his own band — thanks in large measure to the support of John Hammond. His first tune, "Nobody Knows," co-written with Fats Waller, was published in 1927. Benny Carter made a big name for himself in Europe before the American jazz public knew about him. Like many other American jazzmen, he was discovered first by the British and French fans and critics. John Hammond and the English composer, Spike Hughes, supervised concerts in England. And the combined efforts of the jazz historians Charles Delauney and Hughes Panassie, through the Hot Club of France, made him famous in France.

Benny made his recording debut in 1928 with Charlie Johnson's orchestra, based in Small's Paradise, up in Harlem. Two arrangements waxed at the session were by Carter, who had somehow taught himself that skill. It was after his recognition in England that he started writing for practically all the top colored orchestras and many white ones. Not many people know that Carter was responsible for much of the

music book of the first, twelve-piece Benny Goodman band, organized (again with help from John Hammond) in the spring of 1934.

Benny Carter would bat out a big chart like nothing, often without an instrument to lean on, not even in recording studios. Some time after we met, I was invited to spend a weekend at Benny's home. I was flabbergasted to watch him turn out twenty-five dance band arrangements for Duke Ellington in three days. This is no exaggeration, either. He just sat down and wrote them out of the air, never touching a keyboard or any instrument! It was as if he were writing letters to his mother — they flowed from his pen as he laughed and jived his way through them. What other genius could crank them out like that? Mozart, maybe.

In a musical career unmatched in longevity, diversity, and excellence, Carter [1907–2003] occupies a unique place in American music. As Duke Ellington once wrote: "The problem of expressing the contributions that Benny Carter has made to popular music is so tremendous it completely fazes me, so extraordinary a musician is he." His accomplishments span eight decades as a professional musician — from the 1920s to the 1990s. *[In fact Carter was still writing music and occasionally arranging right up until his death in 2003. JG]*

Virtual Exhibit:  
BENNY CARTER, loq. cit. **JJ**



1 This paragraph was rewritten by Donald Clarke, and inserted by me to set the record straight. Timme wrote: "The leader had surrounded himself with many of the top soloists of the day: Teddy Wilson on piano; Ernest Hill, bass; Lawrence Lucie, guitar; Cozy Cole, drums. Joined to that backbone were Bill Dillard, Lincoln Mills and Bill Coleman, on trumpets; Big Charlie Green and Dickie Wells, trombones; Johnny Russell, tenor; Glynn Paque and George Johnson, altos. It didn't get any better than that." Clarke, the historical consultant for this book, says Timme, "relying on his memory 30 years later," got this wrong. "Hughes was an Englishman, and Timme has to be talking about his visit to New York and the legendary Hughes/Carter recording sessions of 1933, at which Carter recorded ten Hughes arrangements. Teddy Wilson, Cozy Cole and Bill Coleman were not present at all."

2 Miles Davis used to claim that he could listen to a band and tell whether it was white or black. Not many musicians today would agree, or go along with the notion that they could choose to "play black or white." Teddy Wilson played on Carter recording sessions in 1934, the year of Timme's first visit to New York. At Barnet's first record session, in 1933, Horace Henderson, who was black, is listed as an arranger, but no arranger is mentioned at his second studio date in early 1934, and beginning in January 1935 and throughout Barnet's years of greatest fame, most of his arrangers, including Eddie Sauter and Billy May, were white. "What Timme is responding to," as Donald Clarke sees it, "is the fact that Barnet and his whole band were big fans of bands like Carter's and especially Duke Ellington, and later Basie."

3 The musician's prolific career is documented in the most comprehensive biography ever published of a jazz musician: *Benny Carter: A Life in American Music*, by Morroe Berger, et al. (*Studies in Jazz*, 2 vol. set, 2nd ed. 2002. Scarecrow Press, 1360 pp.)

4 Wilberforce is the first four-year institution of higher education owned and run by African Americans.

top: Wingy Manone.

bottom: Teddy Wilson.

opposite page: Glynn Paque, Timme and Fletcher Henderson.

Photos by Timme Rosenkrantz.



# "Generations of Jazz"

Program Presented at The Goryeb Children's Hospital

By Vincent Mazzola

Generations of Jazz, the New Jersey Jazz Society's educational outreach program, was recently performed at the Children's Cancer Center in the Goryeb Children's Hospital in Morristown. The performance was made possible in part by funding provided by the Arts Council of the Morris Area through the New Jersey State Council on the Arts/ Department of State, a Partner Agency of the National Endowment for the Arts.



left to right: Bob Ackerman, Pam Purvis, Brandon McCune, Rick Crane, Dan Blocker, and Gordon Lane do that thing they do so well. at right, Emcee Stan Myers sets the stage for the ear-opening set.

The Generations program, originally conceived of by the late NJJS Board member/ drummer/photographer Bill Walters, aims to bring to schoolchildren in grades K through 12 an appreciation of the development of jazz and the history which led to the current state of jazz art. These objectives are accomplished through a series of steps involving tutorials and musical entertainment beginning with the origins of the music in the rhythms of Africa and continuing through a variety of styles including Dixieland, Swing and Bebop.

The program presented at the Children's Hospital was led by vocalist Pam Purvis, who has been with Generations for some time and who recently succeeded pianist Rio Clemente as program director. Pam began her career singing jazz at Gulliver's in Paterson, New Jersey in 1974. She's married to musician and educator Bob Ackerman and they've worked together for 31 years with ten recordings to their credit. She currently sings with Joe Cohn, Dennis Irwin, and Earl May among others. Pam has recently been teaching Solo Singing for ages 11 through 15 and a jazz vocal workshop at several universities and colleges.

The program's moderator, NJJS board member Stan Myers, is well known as a jazz

historian. He is the emcee at the Ramapo College jazz series, and hosts a weekly jazz radio show from William Paterson University. He was also previously an on-air host with WBGO Jazz 88. Other musicians participating include Bob Ackerman on reeds and vocalist Dave Blocker. The rhythm section consisted of Brandon McCune on piano, Rick Crane on bass and Gordon Lane on drums.

The program began with a demonstration of the field call of slaves performed by Dave Blocker. The band then demonstrated New Orleans Dixieland playing "When The Saints Go Marching In" with Bob Ackerman taking the lead on clarinet. The Blues Era was ushered in with "Everyday I Get the Blues" sung by Dave Blocker. To demonstrate the transition from Swing to Bebop, the group performed "Honeysuckle Rose" sung by Pam Purvis and then followed up with "Scrapple From the Apple" as played by Bob Ackerman. Each of the tunes featured a particular musical instrument and musician so that the history and characteristics of the instrument could be demonstrated, for example, Bob Ackerman demonstrated the alto sax by playing with "Take Five."

Barbara Reuther and Patricia Docherty of the Arts Council attended the Goryeb Hospital performance along with NJJS President Andrea Tyson and board member Marcia Steinberg, widow of Bill Steinberg, a former president of the Society who enthusiastically supported the development of the Generations program.


"We are very grateful to

Barbara and Patricia and Arts Council of the Morris Area for their generous support of this important program to bring the wonders of jazz music to our young people," said Ms. Tyson.



Generations of Jazz performs at numerous schools and hospitals, and NJJS is working to expand the program.

The group recently performed at the Morristown High School for the benefit of students in the school's music programs. Members of the Society and other readers of *Jersey Jazz* are encouraged to help promote this program. You can do so by contacting your local school officials as well as Parent and Teacher Organizations and letting them know about this unique program.

For information about Generations of Jazz or to request to have the program presented at your school, please contact Vincent Mazzola by calling 905-507-7697, or send an e-mail to Mazzolavin@aol.com. 

Vincent Mazzola is NJJS Education Committee Chair

Generations of Jazz, the New Jersey Jazz Society's educational outreach program



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## Pulitzer Prizes for Coleman and Coltrane

**NEW YORK:** Ornette Coleman had trouble believing his cousin. A Pulitzer Prize for his music? Yes, for his album *Sound Grammar*, the caller assured him on April 16, the day the news broke. The late John Coltrane was awarded an honorary prize posthumously “for his masterful improvisation, supreme musicianship and iconic centrality to the history of jazz.”

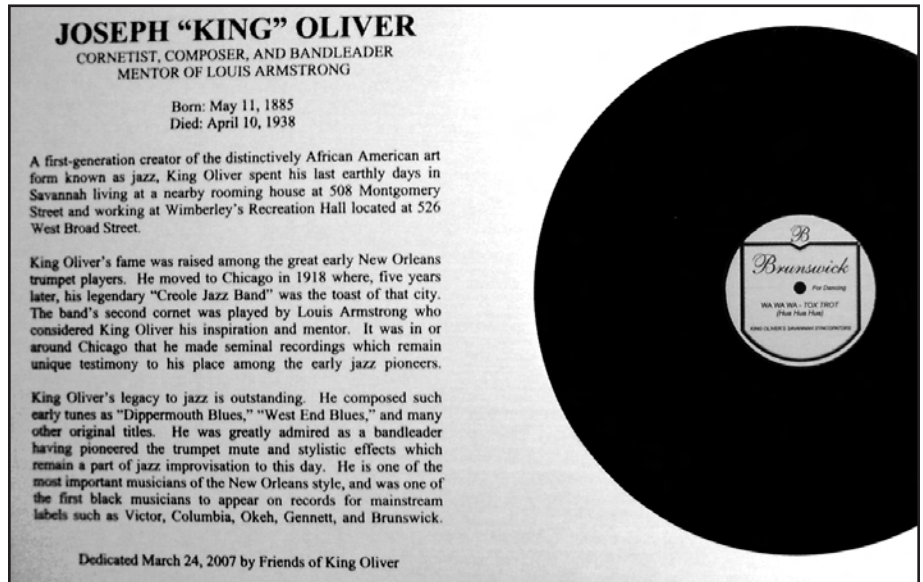
Coleman, 77, the saxophonist and pioneer of free jazz whose innovation is compared to that of Louis Armstrong and Charlie Parker, is only the second jazz musician to win the annual \$10,000 prize. His music is not very simple, but he never wanted it to be inaccessible, he said. He always followed his own aims, and “only really thought about being good.” Wynton Marsalis was chosen in 1997 for *Blood on the Fields*, a three-hour oratorio on slavery.

In 1965, the jury voted to honor Duke Ellington, but the Pulitzer board rejected the selection and chose to give no music award that year, according to the online Wikipedia. Ellington, then 67, responded: “Fate is being kind to me. Fate doesn’t want me to be too famous too young.” The critic Nat Hentoff reported that when he spoke to Ellington about it, he was “angrier than I’d ever seen him before.” Ellington reportedly said, “I’m hardly surprised that my kind of music is still without, let us say, official honor at home. Most Americans still take it for granted that European-based music — classical music, if you will — is the only really respectable kind.” In 1999, the 100th anniversary of his birth, the Pulitzer board awarded Ellington a posthumous special award citation for his lifelong body of work.

The jury for this year’s Pulitzer Prize in Music included Yehudi Wyner, a music professor; Ingrid Monson, a musicologist; John Schaefer, a radio host; the musician and educator David Baker, and the critic John Rockwell. fG

[pulitzer.org/year/2007/music](http://pulitzer.org/year/2007/music)

## Savannah Music Festival Celebrates the Memory of Jazz Pioneer Joe “King” Oliver



*This press notice was forwarded to Jersey Jazz by event organizer Dr. Julius “Boo” Hornstein, who wrote: “My records note that New Jersey Jazz Society was instrumental in placing a gravestone for jazz pioneer King Oliver (who) died in abysmal poverty in Savannah in 1938. I want to thank you for what you have done for King Oliver.”*

**SAVANNAH, GEORGIA** — On Saturday, March 24 the Friends of King Oliver, the Friends of African American Arts and the Savannah Music Festival honored the legacy of jazz pioneer Joe “King” Oliver at 514 Martin Luther King Jr. Blvd. with the unveiling of a commemorative plaque. The plaque was affixed to the brick wall of a restaurant at the site very near where King Oliver lived and worked while in Savannah. Wynton Marsalis, in town for his Savannah debut with the Jazz at Lincoln Center Orchestra at the Savannah Music Festival, appeared to speak about Oliver.

Joe Oliver, one of the most important figures in early jazz, spent the final years of his life in Savannah. He was the mentor and teacher of Louis Armstrong, who idolized him and called him “Papa Joe.” Oliver led one of the best and most important bands in early jazz, King Oliver’s Creole Jazz Band. Oliver was the inventor of the Harmon mute and famous for using mutes, derbies, bottles and cups to alter the sound of his cornet. The group’s 1923 sessions were a milestone in jazz, introducing the playing of Louis Armstrong to the world and featuring one the first recorded “solos” in jazz, Oliver’s famous “Dippermouth Blues” from 1923.

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# SONNYMOON in Newark

Rollins at NJPAC

By Jim Gerard



There are many ways I could introduce someone to Sonny Rollins. I could describe him unequivocally as one of the most important improvisers in the history of music. I could declaim that he's a saxophonist and composer whose ceaseless quest for creative excellence has produced a seven-decade oeuvre of supreme artistry. That he deserves to be mentioned in the same breath as Armstrong, Ellington, and Young, Parker, Miles and Coltrane. I could try quixotically to depict the range of sonorities he gets from his horn, from biting squeals to a deep, hollow euphony that seems to have emerged from a giant tunnel. Or I might attempt to describe the evolution of his sound, which in his 70s now lingers more in his horn's upper register, at times squealing and keening like that of his friend Coltrane (to whom he was often unfavorably and unjustly compared). Another, more conventional, gambit would be to list his career highlights: his great contribution to perhaps the greatest of the "hard bop" groups, the Clifford Brown–Max Roach Quintet; his series of LP masterpieces, from *Saxophone Colossus*, to *Freedom Suite*, to *The Bridge*; his experiments with piano-less groups and "thematic improvisation"

(developing a solo from motives extracted from a theme); his many outstanding original compositions, his introduction of calypso music into jazz, and his mythic late '50s al fresco woodshedding on the Williamsburg Bridge that became not only part of jazz lore but the inspiration for a Simpsons episode.

On the other hand, I'll just say that from the moment he stepped on stage at the New Jersey Performing Arts Center's Prudential Hall on April 13, ably assisted by trombonist Clifton Anderson, percussionist Kimati Dinizulu, longtime bassist Bob Cranshaw, drummer Kobie Watkins and guitarist Bobby Broom, to all of whom he generously provided ample solo space, the full house was in the presence of a master, not only of music but of life. A guru with a Bb horn.

Rollins effortlessly wrung the most rhapsodic, inventive and transporting patterns from his opening number, the funk-laden "Biji," seldom-played standards such as Noel Coward's "Someday I'll Find You" and Irving Berlin's "Change Partners," and calypsos such as "Global Warming," encoring with a signature unaccompanied solo that seemed to traverse his musical sphere.

The saxophonist seemed capable of inexhaustible solo ideas, and ingeniously varied the pattern of interplay with his sidemen, at times allowing entire tunes to be comprised of fours and eights with Watkins, Broom and/or Anderson, giving Dinizulu an unaccompanied five-minute bravura conga solo and employing Anderson for not only obbligati but also piano-like comping behind Sonny's solos.

Amid the nearly two hours of musical splendor, this reporter felt the urge to assemble all the ululating pop idols and tone-deaf record-scratchers and their adoringly mis-educated fans and say, "This is what music is all about." **J**

*Jim Gerard is an author and journalist who has written profiles of Dizzy Gillespie, Lionel Hampton, Benny Carter and other jazz notables.*

*[NJPAC regularly presents jazz programming in addition to sustaining a program of musical education for youth. The performance spaces are world-class and there's plenty of parking across the street from the entrance. The Theatre Square Grill and Calcada offer dining on-site...all affording a concertgoer-friendly experience. Visit [www.njpac.org](http://www.njpac.org). —Editor]*



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## Other Views

By Joe Lang NJJS Music Committee Chair

There always seems to be a steady flow of new releases that do not become part of NJJS inventory worth writing about each month. This month is no exception, so here goes.

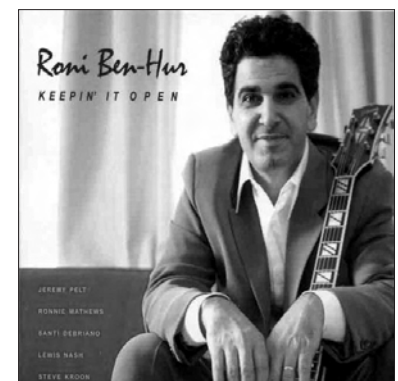
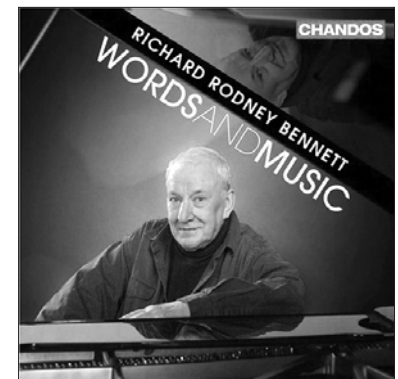
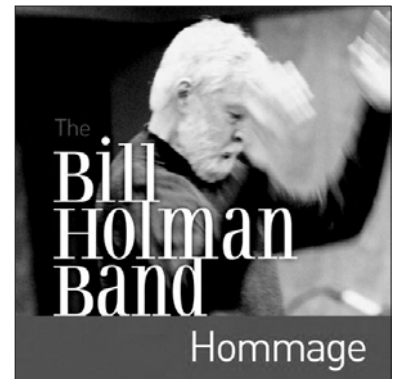
Los Angeles is the center for more quality big bands than any other place in the country. There is a wealth of great players and arrangers in the area, and these players greatly enjoy the opportunity to dig their chops into the charts flowing from the arrangers. Most of the bands are primarily rehearsal bands that play an occasional live gig. Many of the players are featured on several of these bands. Trumpeter **WAYNE BERGERON** is one of the cats who, in addition to participating in several of these bands, finds occasional time to gather together an all-star lineup as a leader to play some exciting big band jazz. **Plays Well with Others (Concord-30032)** is the second album released under Bergeron's leadership, and it is a wailing delight. There are ten tracks played by various combinations of top-flight L.A.-based jazzers. The ensemble playing is tight, and the soloists are always to the point and interesting. A particular highlight is "Maynard & Waynard," a feature for the trumpets of Bergeron, who once held down the lead seat in Maynard Ferguson's band, and Maynard himself. This piece, written and arranged by Gordon Goodwin, finds these two trumpet masters feeding off each other, and the results are extremely satisfying. This is not simply two screechers going at each other, but is an occasion where two fine jazz players inspire each other to play with taste, control and creativity. If modern big band jazz is for you, *Plays Well with Others* will certainly be one that you will want to grab. ([www.concordmusicgroup.com](http://www.concordmusicgroup.com))

Probably the most prized chair by Los Angeles jazz musicians is one on the **BILL HOLMAN** Band. This band has been active since 1987, and the opportunity to rehearse each week under the direction of this great arranger, and to play his music, is treasured by those fortunate enough to be offered one of the slots. The live gigs are not frequent, but when they happen it is a thrill for both the audience

and the players. For many years, Ken Poston of the Los Angeles Jazz Institute has been presenting spectacular weekends of jazz that take place annually during the Memorial Day weekend, and Holman's band is a frequent participant. At the 2006 event, "Encores in Big Band Jazz," the Holman concert was recorded by Graham Carter for his Jazzed Media label. I have a wonderful personal memory of this concert for I sat in the audience anticipating the fact that I was going to be giving Bill Holman his American Jazz Hall of Fame award at its conclusion. **Hommage (Jazzed Media-1024)** documents that concert, plus a selection that was recorded at the 2005 event, Thelonious Monk's "Bemsha Swing." Big band jazz does not get any better than the sounds heard on this album. Among the highlights are a spectacular arrangement of Billy Strayhorn's "Raincheck," a marvelous reworking of "Woodchopper's Ball," and a three-part tribute to Woody Herman, "Hommage à Woody," that features some outstanding work on the clarinet from Bob Efford. When *The Bill Holman Band Live* (Jazzed Media - 1007) was released in 2005, it garnered a Grammy nomination. It would not surprise me if *Hommage* gains the same honor. ([www.jazzedmedia.com](http://www.jazzedmedia.com))

I seem to recall that Tony Bennett wrote a one-word note for Rosemary Clooney's first album on Concord — "Perfect." That could serve as my description of the new CD from pianist/vocalist **RICHARD RODNEY BENNETT, *Words and Music* (Chandos-10411)**. Richard Rodney Bennett is a man of exquisite taste, in his choice of material, the way he sings the lyrics, and the notes that he chooses to play as he vocalizes. The program is comprised of 15 selections. Some like "It Might As Well Be Spring," "Someone to Watch over Me," "Angel Eyes," "Spring Can Really Hang You Up the Most," "I Won't Dance" and "How Long Has This Been Going On" are standards. The remaining songs are superb rarities that certainly deserve more exposure, that is if they are done with anything approaching the élan that is present when Bennett performs them. Perhaps the most surprising choice is "Don't Sleep in the Subway," a tune made

*continued on page 34*



# TWO BIGGIES THIS MONTH: Bucky and Jonathan

*Saturday, June 2 8 PM*

Living legend **Bucky Pizzarelli** is back, with jazz guitar fans fighting for a close-up view of his clever improvisations and rapid fingering. He appears this time with phenomenal young violinist **Jonathan Russell** and veteran bassist **Jerry Bruno**, a fixture in the rhythm sections of many great bands. Russell is taking the festival circuit by storm, playing with dozens of bands and top stars at weekend events across the country. Last year he made a local splash, sparring with clarinetist Kenny Davern at JazzFest.

# Remembering Red

*Saturday, June 30 8 PM*

Red Squires toiled for many years assembling exciting all-star bands for sellout events sponsored by NJJS. His ChickenFat Ball partners (Al Kuehn and Don Greenfield) continue his successful approach, bringing together top names to honor their comrade. For this year's edition, they've drafted stellar reedman **Ken Peplowski**, pyrotechnic pianist **Derek Smith**, poetic guitarist **James Chirillo**, creative bassist **Gary Mazzaroppi** and versatile drummer and vibes master **Chuck Redd**. Each might, in other contexts, qualify as leader.

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

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

***Jazz in Bridgewater*** continues --  
benefiting the Somerset County United Way

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OTHER VIEWS

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popular by Petula Clark back in the '60s, and one that I always dismissed as another piece of pop pap. Listening to Bennett sing it, you receive the full effect of Tony Hatch's rather poignant lyric. This is a classic example of how the intelligent reading of a lyric can bring a depth of meaning to a song that had previously not been in evidence, at least not for me. On "Early to Bed," with a lyric by Frank Underwood, and "Goodbye for Now," with words by Charles Hart, we get evidence of Bennett's fine talent as a composer. The closer, "Words and Music," is a wry piece of recitative, with both words and music by Bennett, that depicts the mind of a clueless patron at a music venue who considers the entertainment an intrusion on his need to converse. Unfortunately, in this era of in your face entertainment, delicious outings like *Words and Music* are all too rare. I am grateful that Richard Rodney Bennett cares enough for the good things to persevere and produce a gem like this. ([www.chandos.net](http://www.chandos.net))

■ Guitarist **RONI BEN-HUR** has just released another superb album, ***Keepin' It Open (Motema Music – 00010)***. His cohorts for this outing are Jeremy Pelt on trumpet, Ronnie Mathews on piano, Santi DeBriano on bass, Lewis Nash on drums and Steve Kroon on percussion. Ben-Hur is a versatile player who mixes accessibility and creativity, regardless of what style of music is on his plate. He has chosen band members of a similar nature, and they beautifully complement his artistry. The program is an eclectic mix of standards, originals, jazz tunes, Brazilian and Spanish pieces, and an Israeli folk song. The 10 tracks cover a lot of ground, but the album does not feel at all disjointed. It is interesting that he has included tunes written by two of the more unique piano players in jazz, Thelonious Monk's "Think of One" and Elmo Hope's "One Second Please." Ben-Hur's original salute to one of his mentors "My Man, Harris," Barry that is, is a niftily cooking affair. While the pace varies on *Keepin' It Open*, this disc always keeps your attention. Ben-Hur demonstrates once again that he is among the most interesting players on his instrument currently playing jazz. ([www.ronibenhur.com](http://www.ronibenhur.com))

I don't receive many albums that have bass players as the session leader. This month I want to highlight three such discs, each by a bassist from a different continent.

■ **NILSON MATTA**, who will be playing at Jazzfest on June 10, is originally from Brazil. He has been based in the New York City area for over 20 years, and has played divergent styles of jazz, but he still spends a significant part of his musical life playing Brazilian influenced jazz. ***Walking with My Bass (Blue Toucan Music – 120819)*** is an album on which Matta revisits much of his musical past, in both the music that he has chosen and the players who perform. Each track has different personnel, with Matta being the only constant. It is difficult to adequately convey the overall impact of this collection in words without examining each track, but that is not possible in the context of this piece. Let me, therefore, touch upon some of the selections that particularly appealed to me. "Samba sem Você" features vocalist/guitarist Rosa Passos, a long time favorite and friend of Matta who has a voice and style that is immediately captivating. A medley of "Take the A Train" and "Smile" by Matta, Mauricio Einhorn on harmonica and Duduka da Fonseca on drums is a fascinating tour de force that gives all three musicians ample opportunity to display their unique talents. You may have never heard "Night and Day" played quite as imaginatively as performed here by Matta, Harry Allen on tenor sax, Anne Drummond on flute and Cyro Baptista on percussion. Having pianist Kenny Barron on any session is always a plus, and he is present on two tracks, "Berimbau" and "Here's That Rainy Day." Among the other players who participate are Claudio Roditi, Ivan Lins, and Helio Alves. There are many Brazilian artists also present on the album who will probably spark a listener to seek out more of their work. Throughout, Matta's bass is always an important element in keeping the music tight and flowing. Creating this album must have involved a tremendous amount of time, thought and effort for Nilson Matta, but the results justify whatever it took, as this is a feast of fine music, played with imagination and love. ([www.bluetoucanmusic.com](http://www.bluetoucanmusic.com))



■ **Go to Plan B (Consolidated Artist Productions – 998)** is a hard swinging album from a group led by New York bassist **PAUL BRUSGER**.

The other players present on the date are Ronnie Cuber on baritone sax, George Allgaier on tenor sax, John Hicks on piano and John Jenkins on drums. Brusger contributed six of the tunes on the album, with one each composed by Cuber and Hicks. The other selection in the program is the Victor Young/Edward Heyman standard "Love Letters." It seems that most listeners of jazz like to classify the music that they hear, and if one needed to do so with this album, it would probably be best described as a hard bop session with a few romantic interludes. Things get off to a kicking good start with Brusger's "Don't Stop Now." Hicks has written a lovely piece, "Peaceful Moments," that inserts some contemplative moments right in the middle of the program. Cuber's "Ponta Grossa" points things in a Latinish direction. "Listen Today for Tomorrow's Answer" closes the set making you feel like listening carefully for the next album from Brusger, at least if it offers up the kind of quality sounds that are present on *Go to Plan B*. ([www.jazzbeat.com](http://www.jazzbeat.com))

■ **Listening to Unit Five (Music Center – 112)** makes you remember those days when you got the latest Blue Note album because you knew that you were going to hear the kind of lines that would make you snap your fingers and enjoy some good blowing that was free of pretension and gimmicks. Well this album happens to have been recorded in May 2006 in Italy by a band led by bassist **MASSIMILIANO ROLFF**. Rolff, along with Steffano Riggi on tenor sax, Giampiero Lo Bello on trumpet and flugelhorn, Massimo Currò on guitar and Maurizio Borgia on drums, give vibrant life to nine of his compositions. He knows how to write music that makes you want to hear more. It pleases me that an album that sounds so wonderfully retro is entirely a production of European musicians, for so much of what arrives here from over there is in the avant garde camp, and not particularly appealing to my ears. If Rolff and his band mates ever make it to these shores for some gigs, I hope that I hear about it, and can find a way to catch them. ([www.cdbaby.com](http://www.cdbaby.com))

continued on page 36



Allegheny Jazz Society presents 10th Annual  
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 Scott Hamilton - London, England  
 Bob Reitmeier - Fullerton, CA  
 Scott Robinson - Teaneck, NJ  
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**PHOTOGRAPHIC EXHIBIT**

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**TROMBONE**

Dan Barrett - Costa Mesa, CA  
 Bob Havens - San Antonio, TX

**GUITAR**

Howard Alden - New York, NY  
 Marty Grosz - Philadelphia, PA

**PIANO**

Jim Dapogny - Ann Arbor, MI  
 Larry Eanet - Great Falls, VA  
 Keith Ingham - New York, NY  
 John Sheridan - San Antonio, TX  
 Rossano Sportiello - Parona (PV), Italy

**BASS**

Vince Giordano - Brooklyn, NY  
 Nicki Parrott - Brooklyn, NY  
 Frank Tate - Croton - On - Hudson, NY

**DRUMS**

Arnie Kinsella - New York, NY  
 Pete Siers - Ann Arbor, MI  
 John Von Ohlen - Sunman, IN

**VOCALS**

Marty Grosz - Philadelphia, PA  
 Rebecca Kilgore - Portland, OR

**BANDS**

Alden-Barrett Quintet  
 faux Frenchmen - Cincinnati, OH  
 Don Aren, acoustic bass  
 George Cunningham, acoustic guitar  
 Brian Lovely, acoustic guitar  
 Paul Patterson, violin  
 Vince Giordano's Nighthawks  
 Alumni Orchestra

**EVENTS**

Thur., Sept. 13, 2007 7:00 - 11:00 PM Get Acquainted Day. Meet Old and New Friends, Musicians and Wives. View Duncan Schiedt Jazz Photography Exhibit. Record and sheet music tables open. Informal music.  
 Fri., Sept. 14, 2007 Tour Chautauqua Grounds. Antique & Amish shops and winery tours. Golf at Donald Ross Designed Chautauqua Institution Golf Club.

**WEEKEND MUSICAL PROGRAM EVENT SCHEDULE**

*(Dining Room Doors open at 4:30 p.m. & 8:00 a.m.)*

Fri., Sept. 14, 2007	Solo Piano & Guitar In Lobby	2:30 p.m. - 4:30 p.m.	Sat., Sept. 15, 2007	Brunch Program	9:00 a.m. - 2:00 p.m.
Fri., Sept. 14, 2007	Evening Program	5:30 p.m. - 1:00 a.m.	Sat., Sept. 15, 2007	Evening Program	5:30 p.m. - 1:00 a.m.
			Sun., Sept. 16, 2007	Brunch Program	9:00 a.m. - 2:00 p.m.

**PROCEDURE FOR MUSIC TICKETS**

**MUSIC RESERVATIONS:** send check for \$300.00 per person payable to Allegheny Jazz Society to Joe Boughton, AJS, 283 Jefferson St., Meadville, PA 16335-1425, (814) 724-2163, E-mail alljz@alltel.net.

State first and last names for each ticket as they are to appear in program list of attendees. Tickets will be mailed upon receipt of check and music reservation.

**Entire Weekend \$300.00 per person includes choice seating for all music (only)  
 For Those Not Staying At Hotel & Single Event Guests**

Brunch.....\$30.00 per person  
 Dinner Buffet with full bar service.....\$57.00 per person  
*(Food Tickets can be purchased at Athenaeum Hotel Reservation Desk.)*

**Single Event - Includes music only for event. Single Event ticket request shall only be accepted if space available. Requests shall be honored in order of receipt after August 15.**

\$110.00 per person

**PROCEDURE FOR ATHENAEUM HOTEL RESERVATIONS**

**HOTEL RESERVATIONS:** Complete reservation form with deposit check payable to Athenaeum Hotel and send to: Apryl Austin-Seivert-Reservations, Athenaeum Hotel, Chautauqua Institution, P.O. Box 66, Chautauqua, NY 14722-0066 (800) 821-1881

Mail or Fax (716) 357-4175 Hotel Reservation Form E-mail: athenaeum1881@hotmail.com <http://jazz.ciweb.org>  
 Written confirmation of lodging arrangements and receipt of deposit check will be sent by Athenaeum Hotel.

**Thursday to Sunday, Sept. 13-16, 2007**

**DOUBLE OCCUPANCY** - includes 3 nights accommodations with 6 continental breakfasts, 2 Friday buffet lunches, 6 dinner buffets, 4 brunch buffets, nightly full bar service, evening snacks and one hour tour of Chautauqua's historic grounds, service charges and taxes.....\$885.00 per couple  
**SINGLE OCCUPANCY** - includes above for one person.....\$665.00 per person

**Standard Friday to Sunday Weekend Package, Sept. 14-16, 2007**

**DOUBLE OCCUPANCY** - includes 2 nights accommodations with 4 continental breakfasts, 4 brunch buffets, 4 dinner buffets, nightly full bar service, evening snacks, service charges and taxes.....\$685.00 per couple  
**SINGLE OCCUPANCY** - includes above for one person.....\$525.00 per person

**OTHER VIEWS**

*continued from page 34*

**DVD Review**

One tremendous advantage of watching jazz being played as opposed to listening to recordings is the opportunity that you have to observe how the musicians are relating to each other through body language and facial expressions. This adds a dimension to your understanding of their music that is missing without the visual element. This was brought home to me emphatically as I watched the performance captured on **The Bill Mays Trio, Live at WVIA-TV (WVIA)**. **BILL MAYS** is an exceptionally creative jazz pianist. His partners in his working trio are two other creative masters of their instruments, bassist Martin

Wind and drummer Matt Wilson. As you watch and listen to them explore seven Mays originals and the Jimmy Van Heusen/ Johnny Burke classic "Darn That Dream," you realize that these are gentlemen who are constantly striving to find new ways to express themselves, but to do it in a way that keeps the interest of each other and their audience. Mays is not shy about suddenly abandoning the keys on his piano to find just the sound that he wants by plucking or strumming the strings of his instrument. Wind, whether plucking the strings of his bass or employing his impressive bowing technique, is a joy and wonder to behold. Wilson is a drummer who finds ways to employ his drum set and percussion instruments to keep great time, while contributing a

seemingly limitless palate of colorings and shadings to the proceedings. This film, recorded in front of an audience at the studio of WVIA-TV, a public station that serves northeastern Pennsylvania, is a wonderful example of how flexible and imaginative a jazz trio can be when it brings together three artists who possess great technical skills and unbounded imagination. ([www.billmays.net](http://www.billmays.net))

*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 Web sites shown after each review, or from a variety of other on-line sources.*



**JAZZ TRIVIA ANSWERS**

*questions on page 4*



1. Fats Waller
2. Coleman Hawkins
3. Parker was watching the Dorsey Brothers' Saturday evening variety show on TV.
4. Herb Jeffries, later to record "Flamingo" with Duke Ellington in 1940, sang with Hines' band 1931-1934; Billy Eckstine sang and played some trumpet with Hines 1939-1943 and Newark's Sarah Vaughan joined Hines in 1943. And the rest — as they say...
5. Navy Band 501, a.k.a "The Rangers" was led by Artie Shaw and contained jazz stars Max Kaminsky and Dave Tough, as well as big band stars Claude Thornhill, Sam Donahue, Conrad Gozzo and Johnny Best in its 17 pieces.

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## Dreams Come True on the Ocean Blue

By Walter Olson

When I was a child, an extreme chocolate user, I dreamt about being trapped in Hershey's candy factory for a week. That fantasy never materialized, but I still dream as an adult and now love jazz more than chocolate. These days my dreams have me in a place where world-renowned musicians are playing and I can wander from set to set on foot.

That dream really did come true last October when my wife and I boarded Holland America's Oosterdam in the beautiful San Diego harbor and got underway for a Jazz Cruise on a balmy Saturday evening. As the ship steered toward the Mexican Riviera warm breezes cascaded over the Lido deck, where the sail away poolside party was underway. Champagne flowed freely, and an All-Star trio headed by "Professor of the Piano" Eddie Higgins kept the jazz lovers swaying with blues, standards and guest "torch" singers — an exciting start to a seven night and day musical adventure.

One of the first scheduled events was "A Tribute to John Hicks" by a trio of great musicians — Mike Wolford, who was a pianist and music director for Sarah Vaughan and Ella Fitzgerald, drummer Victor Lewis and bassist Curtis Lundy. The group entertained for over two hours featuring Hicks originals and Billy Strayhorn songs for a memorable jazz moment and a marvelous appreciation for the artistry of John Hicks.

After a brief time-out to greet our dining room tablemates, and quickly devour the gourmet dinner, we raced to the intimate Queen's Lounge to hear one of the great pianists of this era, Summit's own Bill Charlap who was joined by vocalist Sandy Stewart. After a joyful hour we ventured to the Crow's Nest to catch the Wycliffe Gordon Quintet. Trombonist Gordon is also a conductor, composer, arranger and educator and he had the "joint" jumping for several hours.

Too inspired to sleep, we settled in The Ocean Bar to hear our favorite guitarist, Russell Malone and his trio — a musical nightcap with Russell's lyrical guitar. Since my dream is now reality I can just rest for seven more days and nights of fantastic jazz music with over 80 of the world's greatest musicians, including 20 of the best pianists and the brilliant big band arrangements of the Clayton-Hamilton Jazz Orchestra (the orchestra for Diana Krall's latest CD *From This Moment On*).

Each day provided unique music treats. Some of the more memorable sets were:

The Jay Leonhart Trio — with Jay's upbeat, amusing ditties and Fats Waller renditions accompanied by the melodic guitar of Joe Cohn and the piano stylings of Ted Rosenthal.

The Houston Person Quartet — with Stan Hope on piano, Per-Ola Gadd on bass and Chip White on drums. We love the unique saxophone sounds and romantic ballads that seem "like a butterfly striking the petals of a rose."

Freddy Cole Quartet — outstanding renditions of old classics, by a personable performer who is a great storyteller. Cole's excellent piano playing and singing style were ably accompanied by Elias Bailey on bass, Curtis Boyd on drums and Jerry Byrd on guitar.

Monty Alexander Trio — The special sounds of the Jamaican-born pianist explore the richness of diversity while remaining true to his jazz heritage.

Barbara Morrison — a dazzling, dynamic performer. Her melodic voice is renowned

...days and nights of fantastic jazz music with over 80 of the world's greatest musicians...




for unique, soulful, and spirited interpretations of familiar jazz, gospel and blues classics. Absolutely breathtaking sets.

Larry Fuller — Fuller recently replaced the incomparable Ray Kennedy in The John Pizzarelli Trio. He's a wonderfully listenable pianist rooted in the hard swinging traditions of mainstream jazz. He also drove the talented All-Stars Group assembled especially for The Jazz Cruise.

Ken Peplowski — the master of the clarinet and saxophone. A man of extraordinary talent, humor and compassion.

Clark Terry — a true legend in his lifetime. A heartwarming tribute honoring his 60 years during which he was a Jazz Ambassador for The State Department, a Grammy winner and composer of over 200 jazz songs.

The ship stopped at the ports of Cabo San Lucas, Mazatlan and Puerto Vallarta. Tours were available or you could just go ashore and walk about these charming Mexican cities. I am often asked about jazz cruises and I hope this gives you a flavor of a remarkable jazz experience. If you have any questions or want more information please call me at (973-635-3681). 

Mr. Olson is an NJJS member.

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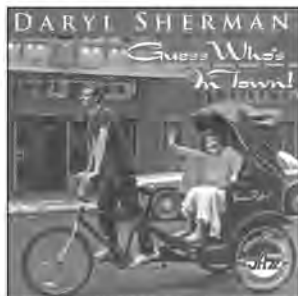
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## In The Mainstream

By **Mainstream Mac**


NJJS Entertainment Contributor

It was, in some ways, a simpler and gentler era. At least the telephone exchanges bore names like Butterfield 8, Beekman 7, Pennsylvania 6 (remember?) and Gramercy 5. Bandleader Artie Shaw chose that last one as the name for his new jazz sextet. Artie, always interested in unusual instrumentation, had tried two other small bands-within-the-big-band to afford his talented players a chance to blow, but left them behind when "Artie Shaw and his Gramercy Five" became a huge success.

The group first recorded in August 1940 with Billy Butterfield on trumpet, Al Hendrikson on guitar, Jud Denaut on bass, Nick Fatoool on drums and Johnny Guarnieri on harpsichord. No question about it, the selection of that instrument (the harpsichord) was a stroke of genius. At the time Shaw was living on Summit Ridge Drive in Beverly Hills with wife number three, Lana Turner. The group rehearsed there and the address became the title for their most famous offering.

Shaw's career was disrupted by wars and resignations. His next version of the group in 1945 included Roy Eldridge on trumpet, Barney Kessel on guitar, Dodo Marmarosa on piano, Morris Rayman on bass and Lou Fromm on drums. One of their recordings was "The Grabtown Grapple." Guess where Artie's wife of that time was born? Correct, Ava Gardner (number five) came from Grabtown, NC.

The 1949 version of the Gramercy Five recorded transcriptions with Don Fagerquist, Jimmy Raney and Irv Kluger. Later editions included Mary Ann McCall, Lee Castle, Don Lanphere, Teddy Kotick, Stan Freeman, Bob Haggart, George Barnes, Trigger Alpert, Buddy Schutz, Connee Boswell, Joe Rolland, Hank Jones, and Tal Farlow. The final group, in 1954, had Joe Puma on guitar.

Some of those later groups recorded with Music Masters, Clef and Decca. I am not aware of any available recordings. The entire output of the first two groups is out on Bluebird CD 7637-2-RB *Artie Shaw — The Complete Gramercy Five Sessions.* 



## Meet the NJJS Board

### Claudette Lanneaux

Born in Montclair, Claudette is the oldest of four children. Both of her parents were very involved in the fine arts and provided private music lessons to all of their children.

Claudette studied classical piano for more than 15 years and continues to play the piano for personal enjoyment. She serves as Board Secretary for the Plainfield Symphony and is an amateur artist who has participated in numerous art shows and exhibits in New Jersey.

Claudette has been leading efforts to establish a Black History Month Concert by the Plainfield Symphony to celebrate African American classical composers, a proposal that recently earned full sponsorship from Essex County College.

"Some of my family members were entertainers in jazz and R&B," said Claudette. "After hearing music by Sarah Vaughan, Billie Holiday and Duke Ellington, I fell in love with the sound (of jazz)."

Claudette became aware of the NJJS when she met board member Sheila Lenga at an Audience Diversity Seminar last year.

"We spoke of our organizations and what we were trying to do to develop more audience participation. I had always wanted to get involved with a jazz organization," she said. "Sheila invited me to an NJJS meeting and I've been involved ever since."

Currently Claudette is focusing on development initiatives and assisting the organization with a project to archive items that have been stored by the NJJS over the years. 

## PRES SEZ

*continued from page 2*

achievement award. You can see the pictures in this issue and in color on-line at [www.njjs.org](http://www.njjs.org). We're so fortunate to have re-established our relationship with Rutgers Jazz Department. Frank Mulvaney keeps us up-to-date with the college jazz scene in his column. So we're tuned into a truly essential facet of jazz in New Jersey.

■ **Once again the Cornerstone in Metuchen** provided a memorable evening for me and Elliott, presenting Sarah Partridge (who is also on this year's Jazzfest line-up). The evening was special because it

was our 14th wedding anniversary and we celebrated with all our friends at the Cornerstone, where we had our first jazz date many moons ago. There is always good food and very friendly ambience at this venerable jazz spot.

■ **Our April Member Meeting at Trumpets** featured a select panel of board members discussing their personal jazz historical backgrounds. It was informative and entertaining as they played their favorites on Joe Lang's Bose. We thank them for sharing part of their lives with us. 

## What's New? Members new and renewed

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

### Renewed

Ms. Mary J. Araneo, Elizabeth, NJ  
 Mr. Edward Berger, Princeton, NJ  
 Mr. & Mrs. William C. Birdsall,  
 North Syracuse, NY  
 Mr. Joe Boughton, Meadville, PA  
 Mr. Joseph Catto, Morris Plains, NJ  
 Mr. David A. Cayer, Plainfield, NJ  
 Mr. & Mrs. Dwight N. Crawford,  
 Penlynn, PA  
 Dr. & Mrs. Robert Curran,  
 Wantagh, NY  
 Ms. Patricia C. Curry, Vauxhall, NJ  
 Mr. & Mrs. Charles S. Day,  
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 Dingmans Ferry, PA  
 Mr. & Mrs. George H. Elwood,  
 Hancock, NY  
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 Convent Station, NJ  
 Ms. Theona L. Feibush,  
 Woodbridge, NJ  
 Mrs. Joel Feldstein, West Orange, NJ  
 Mr. & Mrs. Lincoln S. Ferriss,  
 Denville, NJ  
 Mr. Frederick Fischer,  
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 Mr. & Mrs. Fred D. Fisher, Jr.,  
 Boyertown, PA  
 Mr. Roger Flartey, Denville, NJ  
 Mr. Chuck Folds, New York, NY  
 Dr. & Mrs. Francis Forte, Tenafly, NJ  
 Mr. Schaen Fox, Lawrenceville, NJ  
 Ms. Doris B. Griffin, Ramsey, NJ  
 Mr. & Mrs. Robert Heintz,  
 Maryville, TN  
 Dr. Michael Helliwell, Rutherford, NJ  
 Mr. & Mrs. Joseph B. Howell,  
 Basking Ridge, NJ  
 Mr. & Mrs. John Janssens,  
 Chatham Township, NJ  
 Mr. & Mrs. Sidney Josephs,  
 Wyckoff, NJ  
 Rabbi Louis Kaplan, Wallingford, PA  
 Mr. Michael Kolber, Union, NJ  
 Ms. Elaine Koss, Plainsboro, NJ

Ms. Jacqueline Day La Croix,  
 West Orange, NJ  
 Mr. & Mrs. Arthur E. Lee, Far Hills, NJ  
 Mrs. Eileen Leibowitz, Flanders, NJ  
 Ms. Ginny Llobell, Maplewood, NJ  
 Ms. Eleanor M. Malone,  
 West Paterson, NJ  
 Mr. James McGonigle, Morristown, NJ  
 Mr. David McLean, Nutley, NJ  
 Ms. Gerrie Molnar & Family,  
 Lebanon, NJ  
 Mr. & Mrs. Farley Moran, Madison, NJ  
 Mr. & Mrs. George H. Morgan,  
 West Paterson, NJ  
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 Mr. Bucky Pizzarelli, Saddle River, NJ  
 Ms. Joan K. Preston, Union, NJ  
 Mr. Samuel S. Rabkin,  
 Florham Park, NJ  
 Mr. & Mrs. Ted Radzewicz, Oxford, NJ  
 Mr. Leon C. Richtmyre, Smithville, NJ  
 Mrs. Suzanne La Croix Robinson,  
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 Mr. & Mrs. Leonard Whitmore,  
 Intervale, NH  
 Mr. Charles F. Wright, Washington, NJ  
 Mr. & Mrs. Edward A. Wynant,  
 Basking Ridge, NJ  
 Mr. & Mrs. Raymond Zarrow,  
 Fair Lawn, NJ

### New

Mr. Don Dellorto, Bethlehem PA  
 Ms. Sally Kopstein, Edison, NJ  
 Dr. Nicholas F. Palmieri, Linden, NJ

## About NJJS

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

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

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

## Member Benefits

### What do you get for your \$40 dues?

- **Jersey Jazz Journal** — a monthly journal considered one of the best jazz society publications in the country, packed with feature articles, photos, jazz calendars, upcoming events and news about the NJ Jazz Society.
- **NEW! FREE Monthly Member Meetings** — See [www.njjs.org](http://www.njjs.org) and *Jersey Jazz* for updates.
- **Musical Events** — NJJS sponsors and co-produces a number of jazz events each year, ranging from intimate concerts to large dance parties and picnics. Members receive discounts on ticket prices for the Pee Wee Russell Memorial Stomp and Jazzfest. Plus there's a free concert at the Annual Meeting in December and occasionally other free concerts. Ticket discounts (where possible) apply to 2 adults, plus children under 18 years of age. Singles may purchase two tickets at member prices.
- **The Record Bin** — a collection of CDs, not generally found in music stores, available at reduced prices at most NJJS concerts and events and through mail order. Contact [pres@njjs.org](mailto:pres@njjs.org) for a catalog.

## Join NJJS

**MEMBERSHIP LEVELS** Member benefits are subject to update.

- **Family \$40:** See above for details.
- **Youth \$20:** For people under 25 years of age. Be sure to give the year of your birth on the application where noted.
- **Give-a-Gift \$40 + \$20:** The Give-a-Gift membership costs the regular \$40 for you, plus \$20 for a gift membership. (Includes your 1-year membership and your friend's first year membership. Not available for renewals of gift memberships.)
- **Supporter (\$75 – \$99/family)**
- **Patron (\$100 – \$249/family)**
- **Benefactor (\$250 – \$499/family)**
- **Angel \$500+/family)**

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

Contact Membership Chair Caryl Anne McBride  
 at **973-366-8818** or [membership@njjs.org](mailto:membership@njjs.org)  
 OR visit [www.njjs.org](http://www.njjs.org)

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

## Baron "Toots" Thielemans

Monarch of Jazz Harmonica Plays Blue Note  
June 19, 20

By Mike Zwerin

"For 60 years I've been following my father's advice that if you make two dollars, use one to live on and put the other in the bank and forget you have it."

**Check Thielemans's Web site  
[www.tootsthielemans.com](http://www.tootsthielemans.com) for  
all US dates**

Blue Note Jazz Club  
131 West 3rd Street  
New York, NY

Tues., June 19 and  
Wed., June 20  
at 8 PM & 10:30 PM

McCoy Tyner trio  
w/ guest Toots Thielemans

Reservations/Info,  
call: (212) 475-0049  
or (212) 529-1038  
or visit [www.bluenote.net](http://www.bluenote.net)

photo this page:

Toots Thielemans, Monterey Jazz Festival 2001.

© Ray Avery/CTS IMAGES.COM

**LA HULPE, BELGIUM (BLOOMBERG) —**

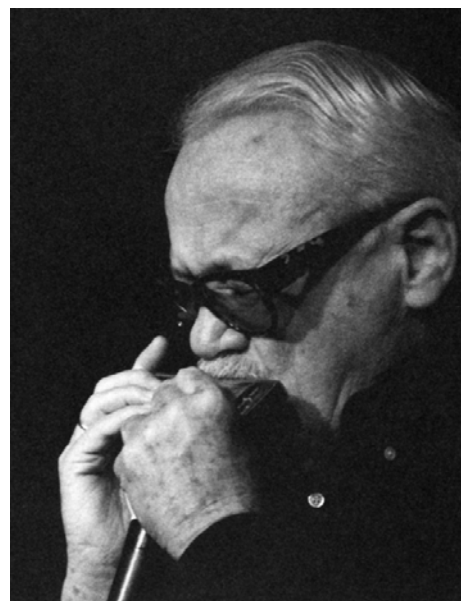
Virtuoso harmonica player Jean-Baptiste Frederic Isidor "Toots" Thielemans turned 85 on March 29 and continues to play, as he puts it, "in that little space between a smile and a tear." The man known for the harmonica on *Midnight Cowboy* and the theme from the *Sesame Street* TV series, among many others, first learned to play jazz on the guitar after hearing a Duke Ellington record during the German occupation of Belgium.

His fingers no longer have the endurance to pick guitar strings for very long. These days he will not perform more than one set a night on the less physically demanding chromatic harmonica: He plans a 10-day tour of the US in June, including a two-evening appearance at New York's Blue Note (information in box). Toots, as everyone calls him, was sitting by his swimming pool in the upscale Brussels exurb of La Hulpe on a spring-like afternoon in late winter.

Named by Quincy Jones as "one of the greatest musicians of our time," Toots is now a baron in Belgium. He watched his wife, Huguette, gardening, with Moet and Chandon, their cute little dogs, frisking about their large lush garden. Looking at their baronial home, I said: "It sure is a pleasure to see someone who plays so well living so well."

"I never did drugs," he explained, somewhat defensively. "I had no expensive divorces, no children to put through college. And for 60 years I've been following my father's advice that if you make two dollars, use one to live on and put the other in the bank and forget you have it." Suffering from overwork and depression, he stopped performing late last year, on doctor's orders. He is just now starting to do isolated local gigs again.

"Of course I've always been on a kind of tightrope between commercial stuff and real



music," he said. "Between making music for money and music that I enjoy."

Thielemans is, however, above such discriminations. One way or another, his unshakable lyricism always finds its way directly to your heart. A partial list of the people he has soloed with illustrates his "tightrope" — Benny Goodman, Paul Simon, Charlie Parker, Jaco Pastorius, Billy Joel, Bill Evans, Shirley Horn, Chet Baker, George Shearing, Ella Fitzgerald, John Scofield, Natalie Cole, Joe Lovano and Pat Metheny.

The first "real money" he made was when he whistled along with his guitar for an Old Spice commercial some 40 years ago. He was soon swamped by calls from advertising agencies hooked on the sound. There was another commercial coup when he played the Belgian national anthem on TV after Belgium beat Russia in soccer in 1984. "I could have run for president," he said. These days he's been working lucrative corporate affairs for the likes of Volvo AB, Ikea, and Siemens AG, mostly in Flanders. He speaks Flemish, French, English, German, and Swedish. To please his fans in suits, he performs "Bluesette," the track he wrote that has become a standard. He also plays excerpts from some of the movie soundtracks he's famous for — *Baghdad Cafe*, *The Getaway*, *Jean de Florette*.



Thielemans smiled that wide, life-assuring smile of his, and said: “I don’t really mind playing weddings and parties and stuff like that. Only one thing — we try to plan it so they don’t eat when I play.” He relates to music like a child obsessed with a toy. He’s even playing cops and robbers when he pretends to be worried that the “jazz police” are after him for the crime of commerciality.

It is lucky that Huguette is around to take care of his grown-up life. She brings him yoghurt in bed at 8 AM, after which, still in bed, he practices Charlie Parker’s “Confirmation” in the difficult key of B major.

### Playing Keeps You Young

When we met, Toots picked up a trusty Hohner chromatic harmonica to illustrate. Hohner produces a model named for him, and one of them is never far from wherever he is. After several false starts (“I played it

better in bed”), he got it right, and said: “It’s fun to improvise in B major. Playing music keeps you feeling young.”

There is a framed autographed photograph of that other harmonica virtuoso, Stevie Wonder, in his downstairs washroom. Wonder came to sit in during his 80th birthday celebration at the Blue Note club in New York. There was a big tribute concert in Town Hall last year. The Thielemans own an apartment on the upper east side of Manhattan.

But he feels “very Belgian.” With his well-developed sense of irony, he calls himself “The Belgian King of Bebop.”

The real Belgian King Albert gave him a ring when he made him a baron on the occasion of his 80th birthday. Toots has recently lost some weight, and his finger is too skinny to wear it now. Toots displayed the luxurious, leather-bound baronial proclamation, on which is printed, in a Gothic font, his credo, “be yourself, no more no less.” He explained: “Comes from Seneca, one of those dudes.”

Toots added: “Belgium is like a friendly old sweater that you keep wearing even though it’s worn out. I still love to wear it. It reminds me of “Sophisticated Lady,” and those other old standards you never get tired of revisiting.” JJ

*Mike Zwerin, an occasional contributor to Jersey Jazz, is a Paris-based trombonist and critic for Bloomberg News. mikezwerin@gmail.com © Bloomberg News, 2007.*



**The Institute of Jazz Studies at Rutgers University-Newark** is the largest and most comprehensive library and archive of jazz and jazz-related materials *in the world!* — a valuable resource for jazz researchers, students, musicians and fans. The archives are open to the public from 9 AM – 5 PM Monday through Friday, but please call and make an appointment.

**Institute of Jazz Studies, Rutgers, The State University of NJ, John Cotton Dana Library, 185 University Avenue, Newark, NJ 07102**  
**Web site: [newarkwww.rutgers.edu/IJS](http://newarkwww.rutgers.edu/IJS)**  
**973-353-5595**

### calendar:

#### JAZZ RESEARCH ROUND TABLE

A series of lectures and discussions. Names in italics are the presenters.

■ **June 6** (Wed): *Ed Green*: Duke Ellington: Master of Motivic Composition — a Technical and Philosophic Appreciation.

Programs are free and open to the public, and most take place Thursday evenings (unless otherwise noted like the one above) from 7:00 to 9:00 pm in the Dana Room, 4th floor, John Cotton Dana Library, Rutgers University, 185 University Ave., Newark, NJ.

Refreshments are served.  
 Information: 973-353-5595.

#### JAZZ FROM THE ARCHIVES

Broadcast hosted by IJS Director, 2007 NEA Jazz Master Dan Morgenstern every Sunday at 11:00 PM on WBGO Radio (88.3 FM).  
 Information: [www.wbgo.org](http://www.wbgo.org).

■ **June 3** — Many pianists were born in June. Dan Morgenstern has picked a dozen for a bouquet, including Erroll Garner, Jaki Byard, Elmo Hope, Hazel Scott — and tune in for the rest!

■ **June 10** — King Oliver’s Creole Jazz Band Revisited: Host Vincent Pelote samples the new transfers by Doug Benson of these recordings issued on the Archeophone label.

■ **June 17** — I Want To Live: Host Bill Kirchner plays selections from Johnny Mandel’s 1958 film score.

■ **June 24** — “Ahead of the Curve: A Cannonball Adderley Retrospective” presented by host Ryan Maloney with guest, bassist Christian McBride.

'Round Jersey

## Bridgewater Jazz

Somerset County Vocational and Technical High School  
Bridgewater, NJ 08807

Tickets/Information: 908-725-6640

Not much has to be said about living legend **Bucky Pizzarelli**. The most popular guitarist among NJJS members appears around the state fairly often, most frequently with his veteran bassist **Jerry Bruno**. What is special about his Saturday, June 2 (8 PM) visit to Jazz in Bridgewater is the third member of the team, an 11-year-old violinist named **Jonathan Russell**.

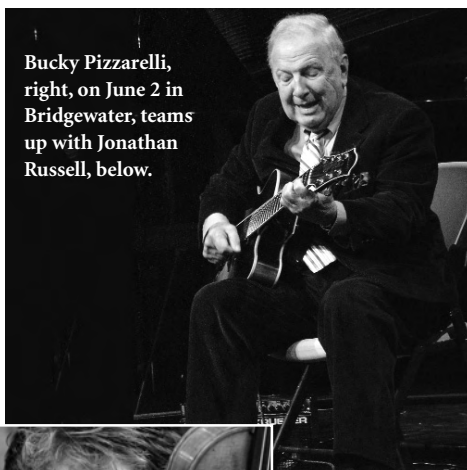
Those who witnessed Jonathan at Jazzfest last year, sparring with Kenny Davern in the tent, need no further introduction. The young violinist is a hot player, able to adapt and improvise under a wide range of conditions. He plays as a guest with traditional jazz bands, small groups and swing bands at festivals across the country, even fitting in with outfits whose only other string player may have a banjo in his hand. Audiences love him, initially for the novelty of a youngster playing with the pros but, as the set progresses, they realize that his music is first rate for a player of any age.

Jonathan has played with Bucky before. In fact, the list of well-known musicians and bands he's worked with is lengthy, and would be impressive for a violinist with 30 years in the business! He's the youngest musician invited to take master classes at Jazz at Lincoln Center, but his credentials hardly matter. Close your eyes and simply listen to his music, in the company of Bucky and Jerry. Each will stimulate the other, making for a once-in-a-lifetime concert.

Jazz in Bridgewater has a second treat for us this month. **REMEMBERING RED** on Saturday, June 30 is a trip in a time machine, going back to the days when Red Squires put together surprising and exceptional all-star groups for the NJJS festivals at Waterloo Village. He also programmed the NJJS monthly concerts, the Strides of March in NYC, and the annual ChickenFat Ball, among others.

Al Kuehn and Don Greenfield, his ChickenFat partners (who still continue that cherished event every winter) will honor their late friend by assembling a

Bucky Pizzarelli, right, on June 2 in Bridgewater, teams up with Jonathan Russell, below.

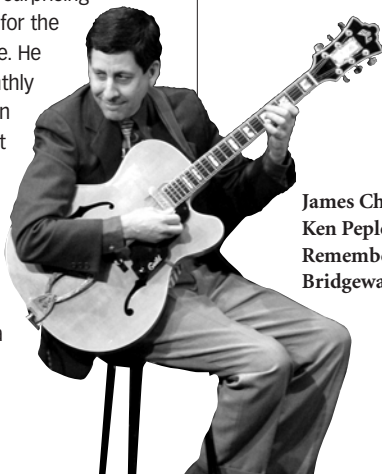


Jonathan's photo supplied by the artist.

band of top players in the manner that Red would have. Noted bassist **Gary Mazaroppi** has been added to the previously announced lineup, which is headlined by reed maestro **Ken Peplowski** and includes **Derek Smith** (a frequent PIANO GREATS and Piano Spectacular selection), **James Chirillo** (the usual guitarist in Kenny Davern's groups) and **Chuck Redd**, who divides his time between vibes and drums.

All are sought-after musicians, usually leading their own groups, who don't often get opportunities like this to play together, bounce new ideas off each other and really swing. Red knew which musicians would inspire each other to new heights. His partners learned the formula well and continue the tradition.

The rest of the summer looks promising at Bridgewater. The **Midiri Brothers Septet** will build on the Artie Shaw program they debuted (with an abbreviated band) to a sellout audience at the Bickford to present a full evening of Shaw favorites and new discoveries on Saturday, July 21. **PIANO**



James Chirillo and Ken Peplowski Remember Red in Bridgewater.



**GREATS** follows on August 11, as **Mark Shane** and **Jeff Barnhart** combine their stride talents to pay tribute to Dick Wellstood, lost to the jazz world 20 years ago. The season closes on September 8 as the exciting **Galvanized Jazz Band** visits from New England for the first time in years. Buy in advance and save!

## Morris Jazz

The Bickford Theater  
at the Morris Museum  
Morristown, NJ 07960

Tickets/Information: 973-971-3706

The resurgence of interest in traditional jazz that launched the New Jersey Jazz Society was especially strong along the Pacific, evidenced by the fact that there are around 30 weekend festivals out there, thriving to this day. An identifiable style, called West Coast Revival by those who study such things, borrows heavily from the music that emerged from New Orleans and traveled upriver towards Chicago and New York. West Coast jazz relies on more ensemble playing for its complex passages, with solo opportunities not completely denied. Some even employ two cornets, in the manner of King Oliver's bands.

To expand the repertoire beyond that which is commonly heard here, several important band leaders created their own material, structured in the manner of the traditional masters, whom they revered. Trombonist Turk Murphy was a major influence, contributing any number of tunes to the West Coast repertoire that are as popular out there today...as they are unknown here. Turk was important enough that Jim Cullum threw a Carnegie Hall tribute bash for him shortly before his passing 20 years ago. Now would be a good time to revisit Turk's legacy.

The seven-piece **Summit Stompers** have undertaken the task of assembling an evening of exhilarating Turk Murphy material (things he wrote and things he liked to play) for the Wyeth Jazz Showcase on Monday evening, June 25. Several of the players will have familiar faces: drummer **Don Robertson** (past *Jersey Jazz* editor and NJJS president), pianist **Fred Fischer** (ubiquitous player who soloed at Watchung, closing that series) and trumpeter **Bart Bartholomew** (heard with Dr. Dubious). Their leader is trombonist **Kent Blair**, whose affection for Turk Murphy shows in his playing. He's filled out the band with others having a similar musical philosophy and solid jazz credentials: talented clarinetist **Sy Helderman**, banjo master **Jon Martin** and multi-instrumentalist (tuba in this





Summit Stompers, above, and drummer Don Robertson is ready for his close-up, right. Photo above provided by the band.



band) **Mike MacBurney**. Frisco jazz comes east!

It is hard to describe what endears pianist **Bob Milne** to fans, but he has thousands around the country who savor his playing as well as his stories and dry humor. He tours nearly full time playing "obsolete" styles such as ragtime, stride and even some boogie woogie. He's a fixture on the circuit of ragtime festivals that dot the country, and when a jazz festival wants ragtime (clearly at the root of jazz) represented, he's likely to be the first call.

His tours have taken him to some odd places (the aircraft carrier USS George Washington, for example) and exposed his fleet fingerwork to some rather large audiences (4000 at the Chautauqua Amphitheater, and others). But he's right at home with 300 seats at the Bickford Theatre because he enjoys their Kawai grand piano and can easily interact with the audience in that acoustic hall.

His next pass through NJ allows him to visit there on Monday, June 4, playing a single extended set starting at 8 PM. Tickets are \$13 in advance but \$15 at the door. Building improvements at the parent Morris Museum are progressing to the point that close-in parking has been expanded and patrons may begin to use the new lobby entrance at some point in June.

The summer schedule here is packed with temptations. The 20-piece **Silver Starlite Orchestra** returns on July 23 with a program highlighting the contributions of Big Band vocalists. That's

Bob Milne appears at the Bickford this month.



closely followed with a rare visit by the **Hot Antics**, a European band that thrilled audiences at Bridgewater... and was the band that opened that Carnegie Hall tribute to Turk Murphy! They're playing on July 25, an unusual Wednesday show. Pianist **Tom Roberts**, now based in Pittsburgh, returns to honor namesake Luckey Roberts with a stride tribute. The **Roof Garden Jass Band** finally gets a chance to celebrate 90 years of recorded jazz on August 1, also a Wednesday, and the **Palomar Quartet** returns with hot Benny Goodman material on August 20.

## Jazz For Shore

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

While boogie woogie piano may have faded from glory in its American home, it is enormously popular with young people in Europe. **Bob Seeley** is the only American player constantly invited to perform at European boogie and blues festivals, where he's revered — and studied — by fans and performers alike. "Seeley is a force of nature," says Dick Hyman, who knows a thing or two about jazz piano. "He's the best boogie woogie player on the planet." Tex Wyndham and others heartily agree.

One critic, in awe of Seeley's stride and boogie woogie technique, titled his review "A Terrifying Left Hand." "It could be said that Seeley turned the piano into a conflagration," according to the *New York Daily World*, "with his hard-driving blues and boogie pieces." Even Dick Wellstood, not easily impressed by other jazz pianists, called Seeley, in admiration, "that steel-fingered monster from Detroit."

"Boogie Bob" Seeley last played for NJJS at the Hoboken Jazzfest, but people still talk about how he dominated the Piano Spectacular slate of the world's greatest with his renditions of "St. Louis Blues" and even the unlikely "Satin Doll." Since his visits to New Jersey are so infrequent, fans throughout the state ought to request the easy driving instructions to



Torrid pianist Bob Seeley visits Tom's River this month.

Ocean County College, where he will appear for MidWeek Jazz on Wednesday, June 20. Your

other choice is the Hot Steamed Festival in Connecticut that weekend.

Renovations to the Fine Arts Center at OCC have been postponed, so MidWeek Jazz has been extended through December. These popular concerts run as one 90-minute set starting at 8 PM, so fans get home at a decent hour. And the cost is reasonable: \$13 in advance, bumped up to \$15 at the door, with no other fees.

**Robbie Scott** will bring his **New Deal Orchestra** to the series on Wednesday, July 11. He's collected a book of tight jazz and swing arrangements and has a substantial stable of accomplished players, such that New Deal can produce a sound that equates to a much larger band. We'll have the band roster for you next issue, and you'll recognize that many of his regular players are leaders in other settings. They've played the White House (while both parties have been in residence), Tavern on the Green and other posh NYC nightspots.

Robbie Scott himself plays 300 gigs a year, some as far away as Europe. MidWeek Jazz regulars may remember him as the drummer at the Great GroundHog Day Jam here. He's also heard on the soundtrack of a pair of Woody Allen movies, and has played the Pee Wee Russell Stomp as well.

**Dan Levinson** is also familiar to local fans, having led the exciting THREE BENNY OPERA in January that threatened attendance records here. He'll be back on Wednesday, August 22, leading his **Palomar Quartet** in celebration of the anniversary of Benny Goodman's Palomar Ballroom appearance that launched the Swing Era. Expect his superb clarinet work to be backed by **Mark Shane**, **Kevin Dorn** and that young tornado on the vibes, **Matt Hoffmann**. More on this next month, but you may want to buy your tickets early, since OCC will allow you to reserve specific seats. JJ

**'Round Jersey**  
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

## Bayonne

**THE BOILER ROOM**  
280 Avenue E  
201-436-6700  
www.artsfactory.com  
Fri/Sat 10 PM; Sun 7 PM

## 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 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 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 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 PM Open Jam

## Hillsborough

**DAY'S INN**  
118 Route 206 South  
908-685-9000  
Thursday 7 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 PM  
Minimum \$15

## Lawrenceville

**FEDORA CAFÉ**  
2633 Lawrenceville Road  
609-895-0844  
Some Wednesdays 6:00 PM  
No cover/BYOB

## Little Falls

**BARCA VELHA RESTAURANT/BAR**  
440 Main St., 07424  
973-890-5056  
www.barcavelha.com  
Fridays 7:30 PM Bossa Brazil  
No cover

## Lyndhurst

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

## Madison

**SHANGHAI JAZZ**  
24 Main St.  
973-822-2899  
www.shanghaijazz.com  
Wednesday/Thursday 7:00 PM  
Friday/Saturday 6:30 PM  
Sunday 6:00 PM  
No cover

## Mahwah

**BERRIE CENTER/RAMAPO COLLEGE**  
505 Ramapo Valley Road  
201-684-7844  
www.ramapo.edu/berriecenter

## Maplewood

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

## Matawan

Café 34  
787 Route 34  
Jazz trios Wed and Thur 8 PM  
(732) 583-9700  
www.bistro34.com

## Mendham

**KC'S CHIFFAFA HOUSE**  
5 Hilltop Road  
(973) 543-4726  
Live Jazz — Rio Clemente, others  
Call for schedule

## Metuchen

**CORNERSTONE**  
New & Pearl Streets  
732-549-5306  
Wednesdays & Fridays 7:30 PM  
No cover. No minimum.

## Montclair

**CHURCH STREET CAFÉ**  
12 Church St.

## First Congregational Church

40 South Fullerton Ave.  
973-744-6560

## Palazzo Restaurant

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

## Richie Cecere's

2 Erie Street  
973-746-7811

## 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.morriuseum.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

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!

### New Brunswick

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

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

### Newton

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

### North Arlington

**UVA**  
602 Ridge Road  
Friday 7:00 PM  
Adam Brenner

### North Branch

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

### Nutley

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

### Oakland

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

### RUGA'S

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

### Pine Brook

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

### Plainfield

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

### Princeton

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

### MEDITERRA

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

### SALT CREEK GRILLE

1 Rockingham Row,  
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

### Raritan

**MUGS PUB AND RESTAURANT**  
73 West Somerset Street  
908-725-6691  
Fridays 7 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 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@sbttnj.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 PM

### SOUTH ORANGE PERFORMING ARTS CENTER

One SOPAC Way  
973-235-1114

### Summit

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

### Teaneck

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

### PUFFIN CULTURAL FORUM

20 East Oakdene Ave.  
201-836-8923

### Tom's River

**OCEAN COUNTY COLLEGE FINE ARTS CENTER**  
College Drive  
732-255-0550  
www.ocean.edu/campus/  
fine\_arts\_center  
Some Wednesdays

### Trenton

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

### Union

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

### Watchung

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

### Wayne

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

### West Caldwell

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

### West Orange

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

### FRANKLIN TAVERN

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

### Westfield

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

### ACQUAVIVA

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

### Woodbridge

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

### Wood Ridge

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

## The Name Dropper

**Howard Alden** will perform at the Jimmy McPartland Centennial at the Danny Kaye Playhouse at Hunter College on June 19. He'll also be there the following night for a Ruby Braff tribute. Both events are part of the JVC Jazz Festival.

**Harry Allen** plays at Sapa in NYC June 4, 11, 18 and 25.

**Gene Bertoncini** is at Le Madeleine, NYC, every Sunday and Monday.

**Bill Charlap** will be at Dizzy's Club at Lincoln Center June 1 - 3.

**Freddy Cole** leads off the Newark Museum Jazz in the Garden on June 7. **Sonny Fortune** follows on June 14 and **Javon Jackson** appears June 21.

**Laura Hull** will sing at the Sushi Lounge in Morristown 6/3. Laura and **Rio Clemente** appear at the Stonefire June 24.

**Russell Malone** and **Bobby Hutcherson** are at the Blue Note June 1 - 2.

**David Ostwald's** Louis Armstrong Centennial Band plays at Birdland every Wednesday at 5:30.

**Sandy Sasso** is at the Red Bank Jazz & Blues Festival with her big band June 3. She will be at Allaire Village in Wall June 12 -16, and at the Salt Creek Grille June 27.

**Radam Schwartz** plays at Showmans in New York June 15.

**Daryl Sherman** plays and sings at the Waldorf every Wednesday, Thursday, Friday and Sunday from 4 to 7.

**Dr. Lonnie Smith** and **Peter Bernstein** are at the Jazz Standard June 1 - 3.

**Marlene Ver Planck** sings at Shanghai Jazz June 3.

*We continually update entries. 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.*

# laurahull vocalist



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— Rio Clemente,  
*Bishop of Jazz*

To catch Laura live, visit the calendar page at [LauraHull.com](http://LauraHull.com) for all the latest performance dates and times.

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