

# JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance, promotion and preservation of jazz.

Volume 35 • Issue 07

July/August 2007

## Drew U and All That Jazz!

The 2007 sanofi-aventis Jazzfest had it all. From Trad and Swing to Bop and Brazilian, from Cabaret to Cool, the best of the world's best music was all on display on the majestic campus of Drew University. This was jazz from J to Z.

Sixteen acts performing over three days provided highlights far too numerous to recount here. Neither space nor time allows, as this issue is well past its normal deadline. But allow your editors to indulge in a few personal favorite moments.

At the beginning there was the Duke Ellington Legacy Band's Virginia Mayhew joining the Ed Polcer All-Star Jazz Band to wail away on tenor as the June 2 free preview concert came to a swinging close under a cobalt blue twilight sky. The evening's warm spring weather and hot jazz augured well for what was to come a week later on Jazzfest weekend.

Then on Saturday June 9, there was Jersey City's Winard Harper kicking things off with a sizzling run through Charlie Parker's "Segment" that was hotter than the nearby barbecue pit. Speaking of hot, how about Five Play leader Sherrie Maricle's bravura performance of Art Blakey's arrangement of "Caravan," replete with some bare handed drumming? The Concert Hall audience literally sprang to their feet at the raucous conclusion of that number.

Of course the mellow side of jazz was amply displayed as well. Take for example the ever gracious and gentlemanly Houston Person's

*continued on page 21*

Vocalist Denise Thimes with the Earl May Quintet basks in the glow of well-deserved applause on the Concert Hall stage at Jazzfest. Photo by Tony Mottola.



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## NJJS Calendar

**Saturday June 30 2007**  
Bridgewater see ad p 29 & p 40

**Friday July 13 2007**  
Whippany dance field trip  
see p 2

**Sunday July 15 2007**  
Lyndhurst dance field trip  
see p 2

**Friday July 20 2007**  
Princeton dance field trip  
see p 2

**Saturday July 21 2007**  
Bridgewater see ad p 29 & p 40

**Friday August 10 2007**  
Whippany dance field trip  
see p 2

**Saturday August 11 2007**  
Bridgewater see ad p 29 & p 40

**Friday August 17 2007**  
Princeton dance field trip  
see p 2

**Sunday August 19 2007**  
Lyndhurst dance field trip  
see p 2

**Saturday September 8 2007**  
Bridgewater see ad p 29 & p 40

**Friday September 14 2007**  
Whippany dance field trip  
see p 2

**Saturday September 15 2007**  
JazzFest  
Princeton see pp 8 & 39

**Sunday September 16 2007**  
Lyndhurst dance field trip  
see p 2

**Friday September 21 2007**  
Princeton dance field trip  
see p 2

**Sunday September 23 2007**  
MONTHLY MEMBER MEETING  
Trumpets/Montclair  
see p 8 & ad p 39

**Sunday September 30 2007**  
NJJS 35th Anniversary  
Dinner Dance  
The Pines Manor, Edison  
see ad p 3

**Sunday October 21 2007**  
MONTHLY MEMBER MEETING  
Trumpets/Montclair  
see p 8 & ad p 39

**Sunday November 18 2007**  
MONTHLY MEMBER MEETING  
Trumpets/Montclair  
see p 8 & ad p 39



## Prez Sez

By Andrea Tyson President, NJJS

### “Summertime and the Livin’ is Easy!”

I agree. Let’s roll right into the summer festival season now that our own festival kicked it off. I straddle a fence here, as I’m writing this at the end of May and Jazzfest is just about upon us, so one foot is in May and the other in June. But maybe the editors will have some pictures for you at the time of this printing.

■ **I’m looking forward to going to SOPAC** on the evening of June 30 for “Hard Blues and the Soul of a People” by Scarab-Blues, an educational and entertaining group presenting the sounds and images of time-honored Blues, integrated with a mix of cornerstone Jazz and Classic Soul. Sharif Du Bose, whom I recently met at Cecil’s, is the Scarab-Blues Chief Executive Officer. Check out their website, [www.scarab-blues.com](http://www.scarab-blues.com) or order tickets through SOPAC, [www.sopacnow.org](http://www.sopacnow.org).

■ **As we head into July and August**, I’m looking forward to many jazzy opportunities — for the Society to discuss and for my own attendance. We’re heading up to the Great Connecticut Jazz Festival, July 27–29, at Sunrise Resort in Moodus ([www.ctjazz.org](http://www.ctjazz.org)) and encourage you to consider that for a fun weekend. Reduced prices are available through July 21. Elliott and I will once again be hosting our veranda cocktail party down by the riverside and you’re invited. Just let us know and we’ll put out some extra chairs!

■ **We also use this time to plan ahead** — if you have any suggestions or comments, now is the time to pass them along to me at [pres@njjs.org](mailto:pres@njjs.org). We start thinking about expanding our Board

at this time as well. So if you have interest in discussing your involvement with the Society, please also let me know about that. We have many committees and we are a friendly bunch! We have a programming opening for our monthly meetings, we always have need for assistance in the area of development and fundraising, technology, insurance, etc. Like any other organization, we’re multifaceted. If you have interest or expertise, we’d like to hear from you.

■ **Through the summer, I hope you get out to see some outdoor concerts** — there are many county and township jazz concerts all throughout our Garden State, and also in neighboring NY, CT, PA. Check out our website for some jazzy links.

■ **And then, in September**, we’ll have our Member Meeting on the 23rd. Joe Lang has details in his column in this issue.

■ **But the crowning event of the fall will be the New Jersey Jazz Society 35th Anniversary Dinner Dance** on Sunday afternoon, September 30 at The Pines Manor in Edison, with music provided by Dr. Lou Iozzi, a past VP of NJJS, and his big band Reeds, Rhythm & All That Brass” with some singing accompaniment by our own board member/songstress Laura Hull. I hope you’ll mark your calendars for this special event in the history of our Society. If you have your own memorabilia — bring it along to share or let us know and we’ll try to work it in. We’ll be reminiscing with old friends, past presidents, charter members — and looking at some archival materials from way back when. If you were there at the beginning, you’ll want to be here to celebrate with us. JJ

### 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

Have a new adventure this summer! It’s easy and fun to get started with Savoy-style swing dancing. Loose and improvisational, not strict or stiff. YOU DON’T NEED A PARTNER. ALL AGES WELCOME. NO EXPERIENCE NECESSARY. Upcoming dancing field trips proposed dates: Fridays, July 13, August 10,

September 14 in Whippany; Fridays, July 20, August 17, September 21 in Princeton; Sundays, July 15, August 19, September 16 in Lyndhurst. You must be on our email list to get updates and details re meeting times and locations. Let us know you’re interested. Contact Linda at [LLobdeLL@optonline.net](mailto:LLobdeLL@optonline.net) or 201-306-2769.



New Jersey **Jazz** Society

*35th Anniversary*  
Dinner Dance

Sunday, September 30, 2007

3 – 7 :30 PM at the Pines Manor

*Includes* dinner buffet and dancing to the Reeds, Rhythm & All That Brass Big Band with Dr. Lou Iozzi, Musical Director

2085 Route 27 • Edison, NJ • 732-287-2222

[www.pinesmanor.com](http://www.pinesmanor.com)

Handicapped Accessible Facility

\$65 per person • \$125 per couple • cash bar

Not a member? *Not a problem!*

Non-members: Join NJJS, order tickets to the dinner dance, and receive a \$5 discount on your first year's dues — normally \$40. Pay only \$35 when you pay by check, or the discount will be applied when you pay using a credit card. Discount applies to new members only.

Advance reservations suggested. For more information:

NJJS Hotline: **1-800-303-NJJS** (6557) or visit our Web site: **[www.njjs.org](http://www.njjs.org)**

**FOUR WAYS TO ORDER TICKETS** • Mail a check and SASE to NJJS, 274 Jackson Pines Rd., Jackson, NJ 08527

• Buy online at [www.njjs.org](http://www.njjs.org) using a major credit card or Paypal • Call 1-800-303-NJJS

• Fax your address, phone number, and credit card info to 215-483-7045

*We accept Visa/MC/Amex/Discover.*

## The Mail Bag

**I THANK MR. GARNER VERY MUCH** for sending his *Jersey Jazz* article [obituary, June J], p. 14] on Tony Scott. I enjoy a lot to see the "three clarinet players" photo too. About Dick Joseph's idea of "tragic decline" — could he and your readers hear the last Tony's CD (recorded February 2006), *A Jazz Life* (Kind of Blue label)? If not, contact Kind of Blue records. If you like to make a review, for sure they'll be glad to send you a copy.  
Cinzia Scott, Rome, Italy  
info@scott@iol.it  
t.scott@iol.it

[Cinzia Bastianon Scott, who is Tony Scott's widow, is assembling the clarinetist's archives in Rome. Mr. Scott left two daughters from his second marriage, Monica Sciacca, a jazz singer of Manhattan, and Nina Shaka of Paris, as well as a granddaughter. We're glad to hear from Mrs. Scott; if we can get the recording she mentions, we will be pleased to review it. —Editor]

**I READ WITH INTEREST** the article "Kenny Davern, Man and Musician" by E.N. Meyer in the March 2007 issue of *Jersey Jazz*. As a 1968 graduate of Hamilton College I would like to point out to your readers that Hamilton College is located in Clinton, NY not in Ithaca, NY as the article erroneously stated.  
Tom Davies, Lyme, CT

**I RECEIVED THE BEAUTIFUL TROPHY** which The American Jazz Hall of Fame presented to me.

Please accept my heartfelt gratitude for this wonderful recognition. It has a very special place in my home where I, and my family, can enjoy it.

...I am...sorry that it wasn't possible to receive it at a jazz venue on the East Coast. I am presently playing with the Clayton Hamilton Jazz Orchestra and the Gerald Wilson Orchestra and, so far, the bands are not booked for any East Coast gigs.

Once again, thank you for this tribute and I sincerely appreciate the recognition.

Eugene "Snooky" Young  
Van Nuys, CA

**WHILE READING "WHITE-HOT JAZZ BALLAD"** in *The Wall Street Journal*, June 2, my thoughts immediately returned to the chilly day in January 1942 when I drove from my hometown Topeka to Fairfax Airport, Kansas City, Kansas, to take the flight test for my private pilot's license. As the flight instructor and I were climbing in to the yellow Piper Cub, this tall man with black mustache reached to shake my hand saying "I'm Frank Trumbauer." As a jazz buff, I couldn't believe that this could be the Frankie Trumbauer, universally recognized as the foremost C-melody saxophonist who had recorded with other legends Paul Whiteman, Bix Beiderbecke and Jack Teagarden!

During the war Trumbauer was a test pilot for North American Aviation flying B-25s at this same airport. I met Frank again and became acquainted after he resumed his job as flight inspector for the CAA, with his office on the 23rd floor of the City Hall, Kansas City, and I was an air route traffic controller working on the 22nd floor.

Frank knew from our conversations that I was interested in jazz. One day, as we were riding the elevator, he asked if I'd be interested in reading a draft of his memoirs. Of course! Two days later, June 11, 1956, before I had the chance, Frankie Trumbauer died from a heart attack in the lobby of St. Mary's Hospital.

I keep my pilot's license, signed Frank Trumbauer, January 11, 1942, framed on the wall in my den with other prized jazz memorabilia.

As the *Journal* piece by Tim Nolan asserts, "the haunting *Singin' the Blues* changed American music." This was the recording by Trumbauer and Bix that inspired the teenage Lester Young, after hearing Tram's solo, to want to play the saxophone.

Bill Smith, Palm Desert, CA

**THANK YOU ALL FOR THE HARD WORK** you did for Jazzfest. Everything about it, the location, musicians, etc. showed great thought, time and dedication. While the three days were grand,

the highlight for me was Ken Peplowski's letting us know about Joe Ascione's troubles — and how we could help. I felt privileged to be there and see the generosity of so many. I hope the Society can publish this act (both in the journal and on line) so that our members who were not there can also get the chance to help.

Schaen Fox, Lawrenceville, NJ

[Joe Ascione was scheduled to perform with Ken Peplowski's Quintet at Jazzfest, however the drummer — who has been fighting multiple sclerosis — recently broke a hand. Peplowski explained Joe's predicament to the audience and offered CDs for sale, the proceeds of which would be passed along to Ascione to assist him over the months he will be unable to work. Peplowski told *Jersey Jazz*, "Thank everybody for me — I was really touched at how quickly and selflessly everyone contributed — we made just over \$3,000 in about twenty minutes!! Joe and Svetlana were absolutely overwhelmed at everyone's kindness, so I think we all helped him out a bit!"

If you'd like to help, checks may be sent to: Joe Ascione, 205 West 88th Street, Apt. 8H, New York, NY 10024. — Editor]



Don Johnson

## Jazz Trivia By O. Howie Ponder II

### Questions



answers on page 36

**1.** Many modern jazz tunes were based on the chord changes of existing popular songs. The songs in Column A are based on the chord changes of the popular songs in Column B, but not in the order shown. Can you match them up?

#### COLUMN A

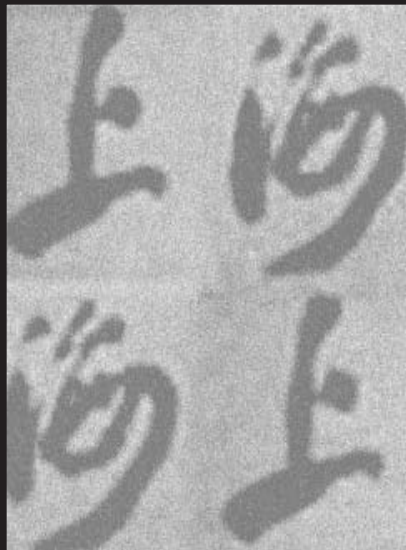
- \_\_\_\_\_ A1-Koko (C. Parker)
- \_\_\_\_\_ A2-Donna Lee
- \_\_\_\_\_ A3-Hot House
- \_\_\_\_\_ A4-Groovin' High
- \_\_\_\_\_ A5-Scrapple from the Apple
- \_\_\_\_\_ A6-Quasimodo

#### COLUMN B

- B1-Embraceable You
- B2-Honeysuckle Rose
- B3-Indiana
- B4-Cherokee
- B5-What is This Thing Called Love?
- B6-Whispering

- 2.** When they cruised the Harlem nightspots, Willie "The Lion" Smith referred to these pianistic giants as "Filthy," "The Brute" and "The Bull." Who were they?
- 3.** Charlie Parker referred to this contemporary artist as "The Lily Pons of the alto sax."
- 4.** This tenor saxophonist became famous for taking a long solo on Duke Ellington's *Diminuendo and Crescendo in Blue*. Who was he and how long was the solo? Super Trivia: When and where was it?
- 5.** Who arranged Louis Armstrong's 1955 popular hit, *Mack the Knife*?





# SHANGHAI JAZZ Restaurant and bar

24 Main St. (Rt. 124), Madison, NJ 07940  
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Thank you  
Down Beat Magazine for  
again in 2007 naming  
SHANGHAI JAZZ one  
of the TOP 100 JAZZ  
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WORLD!!!

New Jersey's  
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— Star Ledger

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

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

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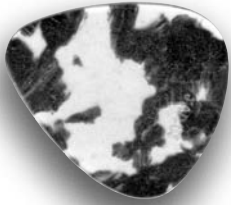
Highlights, end of June, & July/August 2007:

- wed 6/20: DEREK SMITH
- fri & sat 6/22 & 23: JAVON JACKSON
- sun 6/24: DAVID HUMM
- wed 6/27: BUCKY PIZZARELLI
- thu 6/28: BOB HIMMELBERGER & RICK CRANE
- fri & sat 6/29 & 30: JUNIOR MANCE (to be confirmed)
- thu 7/5: KAREN EGERT
- fri & sat 7/6 & 7: BRAZILIAN JAZZ W/ HELIO ALVES QUARTET
- fri & sat 7/13 & 14: STEVE TURRE
- thu 7/19: MORRIS NANTON
- fri 7/20: TONY DESARE
- sat 7/21: JOANNE BRACKEEN
- wed 7/25: BUD SHANK W/ BILL MAYS
- thu 7/26: BUCKY PIZZARELLI
- fri 7/27: VINCE GIORDANO (to be confirmed)
- fri & sat 8/3 & 4: WINARD HARPER (to be confirmed)
- fri & sat 8/10 & 11: STEVE WILSON
- wed 8/15: BUCKY PIZZARELLI
- fri & sat 8/17 & 18: FREDDY COLE (by reservation only)
- fri 8/24: ROB PAPAROZZI

Wednesday and Thursday: 7:00 PM – 9:30 PM  
Friday and Saturday two seatings: 6:30 PM & 8:45 PM  
Sunday: CLOSED IN JULY AND AUGUST

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

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



## The Editor's Pick

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

# gone fishin'



**A**mong the many perks afforded the editorial staff of *Jersey Jazz* — plush corner offices, fat expense accounts, fancy cars — is a month off in the summer. Ms. Lobdell and I begin our long-anticipated hiatus...right now.

See you in September.



### Comments?

*Jersey Jazz* welcomes your comments on any article or editorial. Send e-mail to [editor@njjs.org](mailto:editor@njjs.org) or mail to The Editor (see masthead this page for address). Include your name and geographical location.

**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:  
**September issue: July 26, 2007 • October issue: August 26, 2007**

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

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# The CORNERSTONE

*Café and Bistro*

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

## Jazz Schedule for July 2007

### WEDNESDAYS

7:30 – 11:30 PM

**7/11:** PAM PURVIS TRIO  
w/ BOB ACKERMAN

**7/18:** HELIO ALVES TRIO

**7/25:** SARAH PARTRIDGE TRIO

### FRIDAYS

7:30 – 11:30 PM

**7/6:** FIVE PLAY FROM DIVA

**7/13:** DAVID SCHNITTER QUARTET  
w/ LARRY HAM

**7/20:** VIRGINIA MAYHEW QUARTET  
w/ NORMAN SIMMONS

**7/27:** HENDRIK MEURKENS  
QUARTET

• *No cover* • *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**

## Notes from the Music Committee

By Joe Lang NJJS Music Committee Chair

Well, by the time you read this, another Jazzfest will be in the books and, hopefully, it was well attended and the weather cooperated. One thing that I am certain of is that we had a lineup that was guaranteed to produce a lot of great sounds.

We already have an active fall season planned.

■ In celebration of the **35th Anniversary of the New Jersey Jazz Society** we are **planning a dinner/dance at the Pines Manor in Edison on Sunday September 30** from 3 – 7:30 PM. Music will be provided by the Reeds, Rhythm & All That Brass Big Band, under the leadership of our past Vice President Dr. Lou Iozzi, who also plays a mean tenor sax. The price of tickets is \$65 per person or \$125 per couple. Dinner is included and there will be a cash bar. Among the event's highlights will be a display of NJJS memorabilia, and the presentation of some special awards to members of the jazz community. Special thanks go to Laura Hull for her tireless efforts in bringing all of the pieces together to make the dinner/dance happen. It promises to be an exciting and popular event. The space will be limited, so make a reservation early if you do not want to be disappointed. See the ad in this issue for ticket ordering information.

■ Our **Member Meetings** will resume at **Trumpets in Montclair on Sunday September 23**. For that meeting, we will have Clem DeRosa, who has

a background of over 50 years in jazz education and will give us his perspective on the current state of affairs in the world of jazz. This should be a terrific follow-up to the informative meeting that was held on May 20 with a panel of college jazz educators. All of us share an interest in keeping jazz alive, and jazz education plays a vital role in the development of a continuing audience for jazz. As always, there will be a social hour from 2–3 PM, and the program will last from 3–5 PM. Admission to members is free, and non-members are welcome for a charge of \$10, applicable to a new membership should any guests opt to become members.

The additional fall meetings will be on October 21, with a program to be determined, and on November 18, when our *Jersey Jazz* editor Tony Mottola will present a program about his late father, Tony Mottola, a giant among jazz guitarists.

■ Finally, here is some information about the **JazzFeast in Princeton's Palmer Square on Saturday September 15**. Jack Stine has done his usual fine job of putting together an outstanding program. Alan Dale's New Legacy Jazz Band will follow a long tradition by opening the event. Following Alan will be groups led by pianist Kenny Werner, saxophonist Greg Piccolo and bassist Jon Burr. This event is free and runs from noon to 6 PM. See ad page 39.

Have a great summer, and keep supporting live jazz!



## Pennsylvania Jazz Society



P.O. Box 995 • Easton, PA 18044-0995

2007 – Now Our 29th Year!

Presents

# JAZZFEST

THREE GREAT BANDS!!!

## CLASSIC DIXIELAND, TRAD & SWING

### SARAH SPENCER'S TRANSATLANTIC BAND

BRITISH JAZZ: Sarah Spencer, saxophone, Llew Hird, trombone; Carl Hird, clarinet; Dave Copperwaite, trumpet; with Jon Penn, Nick Ward and Howard Worthington

### CAKE WALKIN' JAZZ BAND

Leader Ray Heitger, clarinet; Nicole Heitger, vocals; Bob Miller, bass; Betsy Graffing, banjo; Rick Graffing, piano; Buddy Lopez, drums; Russ Damschoder, trombone; Dave Kosmyrna, cornet

### KEVIN DORN TRADITIONAL JAZZ COLLECTIVE J B

Kevin Dorn, drummer, formerly with Jim Cullum JB; Kevin Blancq, trumpet /voc; Michael Hashim, saxophone; Jesse Gelber, piano; Doug Largent, bass

**Sunday, July 15, 2007**

**11:45AM – 6:30PM** (doors open 11AM)

Plainfield Township Fire Hall in Wind Gap



Advance Tickets by Mail \$20

Tickets at the Door \$25 STUDENTS \$5

BYOB only – Food, Sandwiches,  
Coffee & Soft Drinks Available

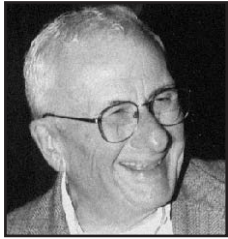
For tickets & directions send SASE to:

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PO BOX 995 EASTON, PA 18044

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## Classic Stine

By Jack Stine  
NJJS President Emeritus

### If I were a jazz musician, my instrument of choice would not be the soprano saxophone...

There are plenty of reasons for this, but for openers just check out how many of them you see on the bandstands these days. So you can see I'm not alone in this opinion. Plainly there's not a great call for soprano saxophonists when they are passing out gigs, and gigs are hard enough to come by these days for men who play standard instruments like trumpets and clarinets. No need to complicate things by adding an instrument that, among other things, doesn't look like something you can play jazz on. Soprano saxophones look like edematous clarinets and they have a fat sound to go with the appearance. The only player I ever heard during the golden years of jazz who played worthwhile jazz on the soprano sax was Sidney Bechet, but even a genius of his order could not inspire others to take up the instrument. For better or worse, the soprano sax has remained a sleeping giant among musical instruments, but there was a brief moment in 1972 at one of Bob Gibson's famous jazz parties in Colorado when it looked as though there might be something we'd been overlooking about the jazz potential of the soprano saxophone. I wasn't there, but I heard about it later.

It was a chance meeting between Bob Wilber and Kenny Davern, both of whom showed up at the Gibson blast toting their soprano saxes along as auxiliaries to their clarinets. Ear witnesses I've talked to about the meeting differ somewhat, but what is certain is that a set emerged during the festival when Bob and Kenny traded ideas back and forth on their sopranos. Interaction by two such musicians as Bob and Kenny could only generate something very special, and the audience heard and understood it. As I said before, I wasn't there but Red Squires, the NJJS's one man music committee at the time, was, and first thing he did on returning to the Garden State was to call me and say something happened in

Colorado that weekend that deserved a hearing in the East.

We set up what I sincerely believe was the first regular gig of what Bob and Kenny called their little musical treat the Soprano Summit. I believe it was at the old Watchung View Inn and I'm certain the members of the audience were drawn more by the promise of an afternoon of music by Wilber and Davern than by something that might be suspiciously subtitled Two Sopranos. Recall this was the time of the Three Tenors in the big rooms in the city and not exactly what jazz folks were likely to give up a Sunday of football for.

Red's prediction on this one was, as it was on so many other occasions, right on the money. Soprano Summit's response that afternoon was beyond expectation despite the promise of two such favorite NJJS players as Bob Wilber and Kenny Davern. And from that afternoon the Summit enjoyed a decade or so of appearances around the country and abroad.

The thing about Soprano Summit that intrigues me most was that it was decidedly nothing more than a two man show. The personnel varied from time to time and other than Kenny and Bob you might catch such players as Dick Hyman, Milt Hinton, Bucky Pizzarelli, Bobby Rosengarden, George Duvivier, or Marty Grosz. But it was always the musical personas of Bob

and Kenny that made the date a Soprano Summit experience. Even abroad, and there's a CD of a Soprano Summit gig in England to attest to this, it was easy for musicians hired on the spot to provide a floor for the unique talents of Davern and Wilber and their advertisement of the soprano saxophone.

There will never be anything like the Summit again, just as there will never be another duo like Kenny Davern and Bob Wilber to make such an attempt in behalf of this largely unheralded instrument. The recent death of Kenny Davern has reminded us of just how fragile this music is that depends so largely on individual accomplishment. There have been several decades now since Soprano Summit made its last appearance, too long for many new fans to have had the opportunity to experience this unique part of jazz history. This being so, it was nice to get a phone call a couple weeks ago from Mat Domber whose Arbors Records are, in my opinion, the major stabilizing force in the recorded legacy of traditional jazz, telling me he's planning a release next spring of a memorial album of performances of the Soprano Summit taken from live gigs. It's to be a twin tribute to the passing of two great forces in jazz: the Summit itself and also Kenny Davern. I'd say keep your eye open for it. We'll never have anything like them again. **J**

## Hampton Receives Award

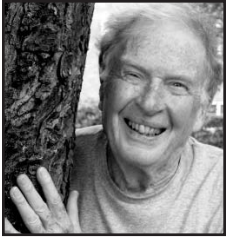


**NJJS BOARD MEMBER** Frank Nissel recently presented Slide Hampton with his American Jazz Hall of Fame plaque at the Blue Note in New York City where Hampton was leading the Dizzy Gillespie All-Star Big Band. Also playing in the band that night was 1996 Hall of Fame inductee James Moody.

Hampton, a master trombonist, composer, arranger and teacher, began his musical career at age 12 playing in a band led by his father. After appearing with the Hampton Band at Carnegie Hall, the young trombonist joined Maynard Ferguson's band. He went on to work in the bands of Dizzy Gillespie, Art Blakey, Max Roach, Barry Harris and the famed Thad Jones/Mel Lewis Orchestra. Hampton is a two-time Grammy winner and was named a Jazz Master by the National Endowment for the Arts.

The American Jazz Hall of Fame was co-founded in 1982 by the New Jersey Jazz Society and the Rutgers University Institute of Jazz Studies in order to recognize individuals who have earned a special place in the history of jazz. Since the first class was elected in 1983, nearly 200 jazz greats have been elected to the AJHOF. It has been the practice in recent years to present the Hall of Fame plaques to surviving members at musical appearances in the New York City area. **J**

"The purpose of jazz is to help people realize their self worth and individuality."  
— Slide Hampton



## Big Band in the Sky

By Fradley Garner

Jersey Jazz International Editor

■ **Carla White, 55, vocalist, Oakland, CA, Sept. 15, 1951 – New York, NY, May 9, 2007.** “Success is playing with the musicians I love to play with in situations where the audience is receptive and appreciative,” Carla White declares on her Web site, and note the verb “to play.” Carla White was a singer. And, as Mitchell Seidel, the *Star-Ledger* jazz critic says, “one of the first of many young singers who made a go of it in the New York area.” Seidel told *Jersey Jazz* that “she was far more successful than most, having attained a reputation as a skilled performer who had good taste in backup bands.” Carla White died in New York May 9 after a prolonged struggle with cancer. She was 55. The following Sunday she had been booked to play a jazz brunch at The Priory, a Newark club. During her three-decade career, the singer had done mostly one-nighters at other New Jersey venues as well as performing at Carnegie Hall and Town Hall in Manhattan, the Kennedy Center in Washington, and on the jazz festival circuit at home and abroad. White conducted master classes and seminars for the New School, Vermont Jazz Center, University of

Northern Colorado, Sweden’s Birka School of the Arts and the Music Conservatory of Ghent in Belgium. Born September 15, 1951 in Oakland, CA, and raised in Bellport, NY where her father played trumpet and recorder, White first studied dramatic arts for two years in London. “I view each song I sing as a mini-theater piece. Kind of a theatrical haiku,” she wrote. Back in New York, she became a pupil of the blind pianist Lennie Tristano in 1971–1975, and then of Warne Marsh and the pianist Jill McManus. *Lord’s Jazz Discography 7.0* lists nine career

“I view each song I sing as a mini-theater piece. Kind of a theatrical haiku.”  
— Carla White, 1951–2007



recording sessions, all but one with White as the leader of mostly trios and small combos. An accomplished scat singer, she made her first album, *Andruline* (Stash ST237), as co-leader with the Manny Duran Band in New York, in 1983. On her last listed album, *The Sweetest Sounds* (CW Productions CD) in 1996, the vocalist was backed by a quartet including the tenor saxophonist Lew Tabackin, who had played on some of her earlier records. A paid obituary was published in *The New York Times*, whose late jazz critic John S. Wilson had written that “Miss White’s primary assets are her warm, confident middle and low registers and sensitive exploration of lyrics.” A memorial celebration was to be held June 8 at St. Peter’s Church in Manhattan.

■ **Alvin Batiste, 74, educator, clarinetist, saxophonist, composer and arranger, New Orleans, LA, Nov. 7, 1932 – May 6, 2007.**

At his graduation from the historically black Southern University in Baton Rouge, LA, Alvin Batiste played the Mozart Clarinet Concerto as the first African-American soloist with the New Orleans Philharmonic. On May 6 this year, just hours before he was to perform with his pupil Branford Marsalis and Harry Connick Jr. at the New Orleans Jazz & Heritage Festival, the clarinetist suffered a fatal heart attack. The show went on without Batiste. He was 74, and had lived to see a new album, *Marsalis Music Honors Alvin Batiste*, released just a few weeks earlier. “Sunday’s show functioned as a jazz funeral, but an especially joyous one,” Keith Spera wrote in *The Times-Picayune* online *Updates*. “It’s so profound that the Creator chose this day to take him,” the drummer Herlin Riley, a former Batiste student, was quoted on the posting. “Because now we could all get together in a celebratory fashion and pay homage to him.” On the Marsalis CD, Batiste plays with the famous current sons of New Orleans. He had recorded earlier with Wynton and Ellis Marsalis, Cannonball Adderley, Kenny Baron, Ron Carter, Jack DeJohnette and many others. He toured with Ray Charles in 1958 and toured or wrote songs for the percussionist Billy Cobham and Cannonball Adderley, playing as a sideman on the saxophonist’s final LP, *Lovers*, in 1975. Batiste founded his own jazz institute while teaching at Southern University from 1969 until the mid-1980s. He also taught at the New Orleans Center for Creative Arts (NOCCA). A composer of classical orchestral works and three operas, he wrote the textbook, *The Root Progression System*. “He was considered one of the founders of the city’s modern jazz scene,” according to

*continued on page 12*

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**Billy Taylor**



## BIG BAND IN THE SKY

continued from page 10

the Associated Press obituary. He became more widely known when he recorded with John Carter, David Murray and Jimmy Hamilton in the group Clarinet Summit, in the 1980s. His albums included *Bayou Magic* (1988), *Late* (1993) and *Songs, Words and Messages, Connections* (1999). The day before he died, Battiste and his NOCCA student band performed at a festival in Baton Rouge. The clarinetist's son, Maynard, an attorney, sat in on piano for what turned out to be his father's last concert. After the news broke the next day, the band assembled in the Jazz Tent and rearranged their set to proceed without their instructor. "Mr. Battiste would have wanted us to play," said the regular pianist, Conun Pappas, 17, "so we decided to keep on moving."

■ **Tim Eyermann, 60, reeds and winds player, bandleader, educator, Pittsburgh, PA, (?) 1947 – Miami, FL, May 1, 2007.** Tim Eyermann, who "played everything from classical music to polkas" on nine wind instruments and led the East Coast Offering jazz fusion band for many years, died May 1 in Miami, FL of lung cancer complications. He was 60 and lived in North Miami Beach. Eyermann was a bundle-of-energy bandleader who taught for several years at the Duke Ellington School of the Arts in Washington, DC, according to Matt Schudel of the *Washington Post*. Airmen of Note, the premiere show band of the US Air Force, brought him to the nation's capital where "He was one of those guys who really broke ground," said the former East Coast Offering guitarist Phil McCusker. Though Eyermann never became nationally famous, 19 recordings were released, including two East Coast Offering albums that were nominated for Grammy awards. *Friends*, a 2003 Cape May Jazz CD featuring Eyermann and vocalist Jeannie Brooks, includes songs like "Softly As a Morning Sunrise" and "Route 66." McCusker said many considered alto saxophone his finest voice, but Eyermann practiced each of his wind instruments, "from piccolo to baritone

sax," every day. "On his tour-de-force concert piece, Antonio Carlos Jobim's 'Manha de Carnaval,'" Schudel wrote, "Mr. Eyermann played all nine of his woodwinds."

■ **Tommy Newsom, 78, saxophones, flute, clarinet, composer-arranger, Portsmouth, VA, Feb. 25, 1929 – Apr. 28, 2007.** Tommy Newsom, a master reeds player, arranger and composer who toured the Soviet Union and recorded with Benny Goodman, was the assistant conductor of Johnny Carson's TV show band and much respected among musicians. Carson sarcastically dubbed his low-profile saxophonist "Mr. Excitement," and targeted him with jibes on "The Tonight Show." But Newsom shrugged off the insults. Winner of musical direction Emmy Awards for the "Night of 100 Stars" show in 1982 and the 40th annual Tony Awards special in 1986, Thomas Penn Newsom died April 28 not of "natural dullness," as Carson once quipped that he would, but of cancer. A lifelong Portsmouth, VA resident, he was 78. Newsom worked for 30 years on "Tonight," whose musical directors were Skitch Henderson and then Doc Severinsen. Bill Crow, the bassist in Marian McPartland's trio and many other groups over the years, met Newsom at their first rehearsal for the Benny Goodman Orchestra tour of the Seattle World's Fair and the Soviet Union in 1962. "I liked him immediately," Crow told *Jersey Jazz*. "I never found Tommy dull, either as a musician or as a person. He carried his weight in a great sax section: Phil Woods, Jerry Dodgion, Zoot Sims, Tommy, and Gene Allen. Zoot loved him, and appreciated his musicianship, as we all did." Tony Mottola Jr., the *Jersey Jazz* editor, referring to his guitarist father, said "Tommy was a close pal of my dad's and much more than Johnny's deadpan foil." Mottola pointed out that the Library of Congress's Tommy Newsom Collection covers half a century of the artist's work — 267 titles, from 1947 band arrangements to charts for the 1999 recordings of Doc

Severinsen, featuring the vocalist Connie Evingson. Many other arrangements were for star singers such as Vic Damone, Patti Page, Paul Anka and Joe Williams; drummers Buddy Rich and Louis Bellson; trombonist Urbie Green, and saxophonists Boots Randolph and Newsom himself. The archives include his own compositions and arrangements for symphonic orchestra and smaller ensembles. "Tommy's tune, 'Ensemble' is one of the 59 solo guitar jazz arrangements my dad wrote in his retirement," Mottola said. Newsom helped pay his tuition at the Peabody Conservatory in Baltimore by playing in strip joints. During a four-year enlistment, he worked with the premiere Air Force ensemble, Airmen of Note, then earned a master's degree at Columbia University. The stint with Benny Goodman marked his professional breakthrough. "We laughed a lot together on the Russian tour, and he was a lot better than I was at not letting Goodman get under his skin," Bill Crow recalled. "Benny liked his writing, and used a couple of his charts fairly regularly on the tour." Newsom started with "Tonight" April 2, 1962, six months before Carson took over as host. He switched from tenor to alto saxophone in 1968. During the Carson years he often worked as leader or sideman in combos around Los Angeles. Both men retired on May 22, 1992. One time on the show, *The New York Times* recalled in his obituary, Newsom traded his "customary conservative garb and wore a screaming yellow suit, and Mr. Carson cracked, 'Look at that big, dumb canary.' 'You'll know what kind of bird I am when I fly over you,' Mr. Newsom replied." Tommy Newsom is survived by his wife of 50 years, Patricia, and their daughter, Candy Newsom of Teaneck, NJ. ■

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

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## Jazz Goes to School

### The College Jazz Scene

By Frank Mulvaney

This is my fifth column in this series and I hope I've been successful in enticing some of you to attend a jazz program that you read about here. If you have, why don't you send me an e-mail (fmulvaney@comcast.net) with your comments. I'd love to hear from you. Better yet, send a letter to the editor about the wonderful jazz show you saw.

Sadly the semester has come to an end but not before we attended three more terrific concerts.

#### William Paterson University, April 27

The program this night featured the university jazz orchestra under the direction of Dr. David Demsey with guest composer/pianist Mulgrew Miller, the current Director of Jazz Studies. A vocal sextet opened the program with "Come Home to Me" and "Spring Can Really Hang You Up the Most" with wonderfully rich harmonies. Then we heard a nicely done solo by Katelyn Kenny of "You and the Night and the Music." Completing this part of the program was Ashley Pettet doing "More Than You Know." I can say honestly that I have never heard this great song so beautifully interpreted. Miss Pettet is a natural.

The big band's first offering was a controlled, yet rollicking version of "All of Me." Then they moved on to one of Thad Jones's familiar compositions, "Kids are Pretty People." Next we heard a Bill Mobley arrangement of "Second Thoughts." Mulgrew Miller then took his seat at the piano and treated us to his composition "Carousel" with intense support from the orchestra. The material presented would never qualify as swing but it certainly was hot, joyful, sweet and dynamic at different times. Mulgrew is a genuine piano monster with over 400 recordings to his credit and he

continually demonstrated why he's one of the best in the business. The brilliant students of the ensemble had ample opportunity to show their stuff with solos as the program progressed with student Brian McCarthy's wonderful composition "Next Turn." This was followed by a marvelous student arrangement of "Just in Time," then Thad's "A Child is Born" exquisitely soloed by Mulgrew. Wrapping up this great program was Mulgrew's rhythmically complex "Eastern Joy Dance." Special mention must be made of the contribution of drummer Garrett Brown and his flawlessly driving the band through a very challenging program.

#### New Jersey City University, May 3

This was the first big band concert that I've attended at this school and I must say I was very impressed by every aspect of the production, performance and venue. WBGO's Gary Walker handled the MC duties like the professional he is. Jazz Studies Director Dr. Ed Joffe did a great job getting his kids ready for this one.

The first part of the program featured the students with brilliant solos by trombonist Robert Edwards and pianist Jason Teborek on Cedar Walton's composition "Bolivia." Jason Curry soloed magnificently on alto sax on Duke Ellington's "Fantazm." Then we were treated to two wonderful vocals by Hye-Jin Anncho on Frank Foster's "Deedles Blues" and "I Love You Porgy."

Before the intermission special guest Eddie Daniels made his appearance and really knocked us out with his clarinet work on "Thad Said No" (Gordon Goodwin). The whole second half was Eddie Daniels and the

big band. Mr. Daniels is easily the finest clarinetist that I have ever had the pleasure of seeing. Mr. Daniels's joyously demonstrated his clarinet virtuosity on some unfamiliar, but enjoyable tunes from Astor Piazzolla's "Libertango" and "Mumuki," Gordon Goodwin's "Under the Wire" and his own composition, "Summer's Gone." For "Night and Day" and Ellington's "Warm Valley" Eddie employed the tenor sax and let me tell you, the man blows one sweet horn. I look forward to the jazz programs at this fine university in the fall.

#### Princeton University, May 12

Jazz Studies Director Anthony Branker puts so much creativity and preparation into the Princeton Jazz concerts that I don't know how he keeps topping himself, but he consistently does. The program this night was Afro-Latin. If you tune into a Latin Jazz station on the radio, the music seems to sound a lot alike. However, the thirteen selections presented in this program could not possibly be more diverse.

In the first half, we heard the Afro-Latin Ensemble doing only six tunes which consumed more than an hour. The first three tunes were "Iracuba" (Rebecca Mauleon), "Episode from A Village Dance" (Donald Brown) and "Dance of Denial" (Michael Mossman, a fabulous trumpeter). Trombone monster Conrad Herwig then joined the ensemble and he brought with him his Latin mode arrangements of Wayne Shorter's "Footprints" and Miles Davis's "All Blues." The brilliance of the music and the playing was rather breathtaking. Conrad is simply incredible. The solo contributions by Irwin





# COOL Summer School

Hall (alto), Andrew Sowa (trumpet) and Daniel Berry (piano) were fabulous. The final number of the set saw renowned conga player, Renato Thoms come to the stage and created pure percussion excitement on Professor Branker's composition "Depende."

For the second half of the program we had the full 18-piece Concert Jazz Ensemble which opened up with the familiar "Afro Blue" (Mongo Santamaria). Then we heard two of Dizzy's well-known compositions "Manteca" and "Con Alma." The big band found the groove and the place was rockin. At this point Conrad returned to the stage to be featured on

Michael Mossman's "Canto Lucumi" and Chico O'Farrill's "Pure Emocion." Renato Thoms came on to play conga for Conrad's amazing composition "Reflections of a Man Facing South." This extensive piece was commissioned by the Princeton Jazz Program and I may never have heard such imaginative use of Latin rhythms in a form that is unquestionably jazz. Renato Thoms delivered the most astounding conga solo. Capping off this fabulous night of Afro-Latin Jazz was the Tito Puente classic "Oye Como Va" which went on for many choruses to great appreciation by the audience. 

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

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## A Revelation in the Garden Freddy Cole at the Newark Museum

By Linda Lobdell Associate Editor *Jersey Jazz*

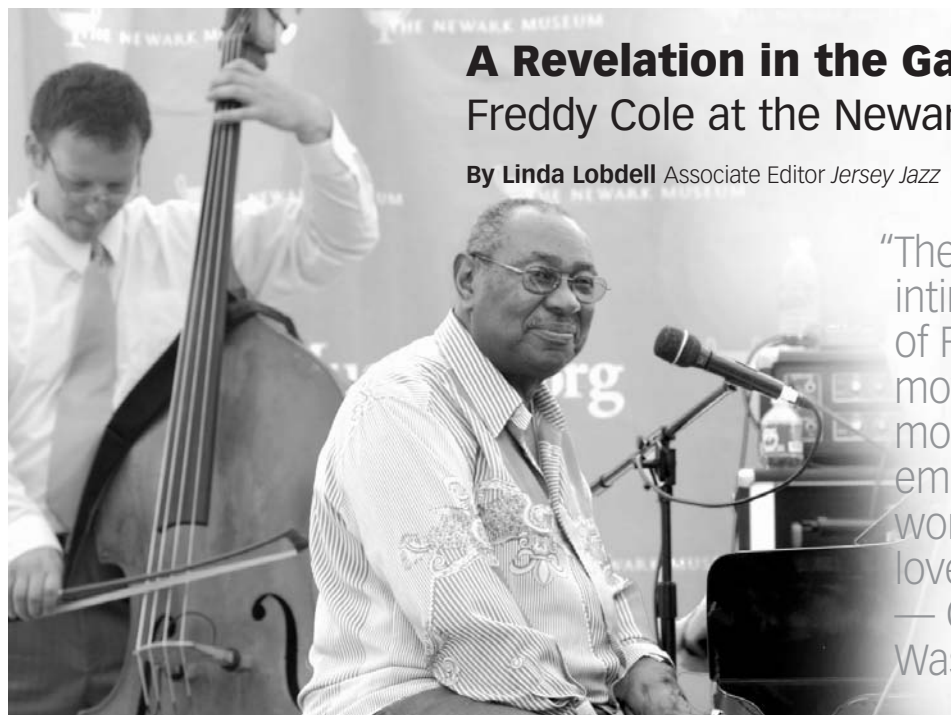


Photo by Tony Mottola

A feel-good afternoon from its Panama hat down to its bare toes — that was Jazz in the Garden at the Newark Museum on June 7. Luxuriating in balmy breezes and blue skies dotted with white clouds in the Alice Ransom Dreyfuss Memorial Sculpture Garden, several hundred patrons in summer garb nodded, swayed, laughed and warmly embraced the season-opening entertainer, Mr. Freddy Cole, backed by long-time drummer Curtis Boyd, Elias Bailey on bass and guitarist Bruce Edwards.

Atlanta-based Cole, youngest brother of the late Nat King Cole, stopped in Newark on a brief excursion in the Northeast, followed by three shows at Manhattan's Iridium before flying off to Canada and Europe for the next couple of months.


Freddy Cole has an immediately engaging presence and a loose, laid-back, yet absolutely sure touch on the keys and in his vocalizing. "Welcome to our little 'thing,'" he cooed, "it's our invitation to relaxation." And so we surrendered to his smooth phrasing, his voluptuous voice, his sly wit as he seduced us with nearly 90 minutes of song.

Opening with "I Wonder Why I Went and Fell in Love," there followed "I Just Found Out About Love," a bluesy "Candy," and a samba, "Wild Is Love." The set next featured Elias Bailey's bass groove on "Home Fried Potatoes" — calling for grits, fried chicken and "your kiss for my dessert," in the midst of which Mr. Cole vowed to start jogging "next week." He moved on to "That's All," and then left the piano to stand centerstage and croon a gently swinging "I Will Wait for You." He remained there for "Morning of the Carnival" with its Oscar Brown Jr. lyric, accompanied by the expressive guitar work of Bruce Edwards. Returning to the keys for a tune from his most recent recording (*Because of You*), we heard a delightful swing

number called "We Are Getting Some Fun Out of Life" — "When we wanna dance, we dance;" next, a blues, "On the South Side of Chicago;" and "Pretend" — "Pretend you're happy when you're blue..."

Freddy then tipped his hat to brother Nat with a medley of songs associated with him including "Straighten Up and Fly Right," "Sweet Lorraine," "Mona Lisa," "Nature Boy," "L-O-V-E," and "Unforgettable." Following with his tongue-in-cheek reminder that "I'm Not My Brother, I'm Me" — "Hey, if Nat sounds like me, well, what can I say?"

After a standing ovation, he gave us two more: a blues number, "What Are You Afraid Of?" ("I'm harmless, I'm a church boy"), and finally, "I'll Be Seeing You."

Mr. Cole will be back in New Jersey later this year. Catch him at Shanghai Jazz in Madison August 17 and 18 (see ad page 5) and at the November Cape May Jazz Festival ([capemayjazz.com](http://capemayjazz.com)). Keep track of him at his Web site: [freddycole.com](http://freddycole.com). 

"The warm and intimate grace of Freddy's art moves us to more gladly embrace life's wonder and love's mystery." — Grover Washington, Jr.

**THE NEWARK MUSEUM JAZZ IN THE GARDEN SERIES** got its start in 1965 which means it's in its 42nd year. Media Sponsor WBGO's on-air personality Sheila Anderson has been programming the series since 2002, populating the dates with mostly locally-based musicians and occasionally vocalists from farther afield. She tries to represent the full spectrum of jazz and in so doing draws an unmistakably hip crowd that is a cross-section of a major American city/region and living proof of the power of jazz.

Remaining dates this year:

June 28: Oscar Perez Quintet (Pianist);

July 5: Will Calhoun (Drummer);

July 12: Curtis Lundy (Bassist);

July 19: Rebecca Parris (Vocalist)

July 26: Freddie Bryant and Kaleidoscope (Guitarist)

Shows run Thursdays from 12:15 to 1:45 PM. They move to the Billy Johnson Auditorium in the event of rain. Food and drink are served up for purchase at The Museum Café, or you can bring your own, so you really can take your lunch hour there and make a brief VIP vacation out of it.

Admission is a suggested donation of \$2 for adults and \$1 for seniors. Members and children are admitted free.

That lovely garden with its open-air artwork features a 1784 brownstone schoolhouse, and the Fire Museum, all embedded in lush grass under glorious shade trees. Just beyond the music stage, steps lead up to New Jersey's largest museum, within which reside the restored 1885 Victorian Ballantine House and a host of eye-opening. See [newarkmuseum.org](http://newarkmuseum.org) for information.

As if all this weren't enough, visitors to Jazz in the Garden will be invited to enter a drawing to win a trip to the Sedona Jazz on the Rocks Festival, September 26 – 30, including round-trip air provided by Continental Airlines. The drawing will be held on the final afternoon of the series, July 26.



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## The New Orleans Jazz & Heritage Festival

### Upbeat Jazz Fest in a Beat-Up City

By Sandy Ingham

Jazz Fest is such a joyous occasion — a 10-day marathon reunion of friends and families from around the world who revel in the music, the food and the other pleasures of New Orleans — that it's hard to reconcile with the devastation from Katrina and the despair of so many struggling to rebuild their homes and lives.

I didn't get out to the Lower Ninth during this year's festival — been there, done that in 2006 — but it's not news that 200,000 city dwellers are still extant, tangled in a web woven by tight-fisted insurers, government bureaucracy and the long-standing stagnation of New Orleans's economy.

None of this seemed to sap the spirits of the 375,000 paying customers at the Fair Grounds, who made this the biggest Jazz Fest since 2003. Most were drawn by superstars such as Van Morrison, Lucinda Williams, Rod Stewart, Norah Jones, Bonnie Raitt, John Mayer, the Allman Brothers and John Legend. Not to mention Harry Connick, Jr. It is, after all, JAZZ Fest.

Those of us who spent most of our daytime hours in the AT&T-WWOZ Jazz Tent were treated to sets by visiting celebs Arturo Sandoval, Dr. Lonnie Smith, Mose Allison, the World Saxophone Group, Danilo Perez and the Roy Hargrove big band.

Great music, for the most part.

But what really makes Jazz Fest special is reconnecting with the immensely talented collection of local musicians, many of whom rarely tour. They're the ones that 90 percent of the audience — the out-of-towners — come to see. People like John Boutte, Leah Chase, Astral Project, Germaine Bazzle, Nicholas Payton, Terence Blanchard, Donald Harrison, any of the Marsalises are given heroes' welcomes before a single note sounds.

Some of my most blissful memories:

■ Astral Project introduced a new tune by guitarist Steve Masakowski, "Once Lost," a slithery blues on which he and tenor player Tony Dagradi excelled. Then bassist Jim Singleton turned on his electronic magic on "Cowboy Bill," yanking booming notes while a bowed refrain echoed via Memorex.

■ Always upbeat trumpeter/singer Kermit Ruffins, married recently onstage at the French Quarter Festival, was more ebullient than ever, though his set list hasn't changed much in a couple of years.

■ Irvin Mayfield continues to knock me out with his compositions and arrangements for the New Orleans Jazz Orchestra, a smoking big band. And his most recent suite, "Water Rising," musical commentary on Katrina, is powerful stuff.

■ Terence Blanchard's quintet played parts of the soundtrack he and others in the band composed for the Spike Lee documentary, "When the Levees Broke." Alternately reflective and passionate, the music evoked strong emotions in the tent, earning a rare standing ovation in mid-set.

■ Arturo Sandoval's tour-de-force performance began with a demonstration of his chops: a five-octave run on trumpet that began with tuba-deep blats and crested with his trademark stratospheric squeals. The Cuban native also exhibited prowess on keyboard and drums and scatted convincingly.

■ Stanton Moore conducted a clinic on the art of second-line drumming, playing behind the Gentilly Groovemasters on the strutting tune "Port of Call."

■ Ellis Marsalis led a quintet on the rarely heard gem, "Django," and the more familiar "Bags Groove." The piano professor played with more oomph than I'd heard from him in awhile, especially on a driving boppish blues.

■ John Boutte wasn't in great voice, and his mood was admittedly peevish, troubled by sound system problems and the scattering of his once close-knit family after Katrina. But his updated lyrics to the Randy Newman lament, "Louisiana 1927" and gospel-imbued versions of "City of New Orleans" and "Sisters" had the audience in his corner.

■ Over in Economy Hall, the venue for traditional jazz, Bob Wilber joined with fellow clarinetists/soprano saxophonist Dr. Michael White and Evan Christopher for a soaring, swooping salute to the Soprano Summit group Wilber and the recently deceased Kenny Davern co-led for years. Wonderful tunes by the likes of Sidney Bechet, James P. Johnson and many others led to a classic three-clarinet take on Ellington's incandescent "Mood Indigo."

■ Maurice Brown was the wake-up call on the festival's final Sunday morning. The maturing young trumpeter played with more melody and less bombast than in the past, but remains a way upbeat performer, with music to match.

■ First lady of jazz Germaine Bazzle jazzed up one of her favorite songs, "Secret Love," with a spicy double-time groove laid down by bassist George French that in the end morphed into the refrain from Coltrane's "A Love Supreme."

■ Piano Night was a nightlong celebration of the piano pioneering of Jelly Roll Morton, Professor Longhair, James Booker and the many other creators of the sound that makes jazz and rhythm and blues so special here.

■ The Ponderosa Stomp, also at the House of Blues, rounds up dozens of southern swamp pop and rock semi-legends, but diversified this year with special sets from blues and boogie piano master Henry Gray, tender-voiced jazz vocalist Jimmy Scott and a big band led by the great R&B arranger Wardell Quezergue and featuring trumpeter Dave Bartholomew, the bandleader who collaborated with Fats Domino to put R&B atop the pop charts in the mid-1950s.

■ The festival ended on a bittersweet note. Alvin Batiste, 74, the clarinetist and long-time jazz educator, died that Sunday morning, the very day he'd been scheduled to be honored. He was to have played with students of his from the city high school for performing artists. After several moving eulogies, the tribute went ahead with Branford Marsalis on reeds and Harry Connick, Jr. at the piano. These two superstars teamed up for an unaccompanied version of "Just a Closer Walk With Thee" that had eyes glistening.

Connick then hustled over to the mammoth Acura stage for a Fest-closing run-through of his new big band and vocal CD, *Oh My Nola*.

He's no kid anymore, but Connick remains a Crescent City favorite son, and his playful attitude, as well as his mastery of New Orleans music, shone brightly in his singing, playing and big band arrangements. As for that butt-shaking dance, let's hope it turns up on video.

Harry's been out front on the Re: New Orleans recovery effort. And he concluded his show with this vow: "Nothing in the rest of my professional career will ever be more important than making sure the world does not forget this dear city."

Amen to that.

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



**"Y'ALL COME BACK"** was a kind of unspoken theme at this festival...a message aimed at the missing 200,000, and at the tourists. Spending time, and money, in New Orleans is a great way all of us can assist in its recovery, with tourism remaining by far the city's biggest industry. Some other ways to help:

- Donate to the New Orleans Musicians Clinic or Habitat for Humanity's Musicians Village.
- Support the city's touring musicians when they come to your town. Buy their CDs.
- Finally, come election time, try to vote for leaders who truly are compassionate.

## Miles Davis's Spirit Hovers Over New York Concerts

By Mike Zwerin

**MANHATTAN** The spirit of Miles Davis was hovering over Midtown Manhattan. Tribute concerts renewed his music one more time on a weekend in early May. Under the banner of The Many Moods of Miles Davis, Jazz at Lincoln Center presented two groups a night for two nights in the Rose Theater in the Time Warner building on Columbus Circle. They covered Davis's career from the late 1940s through the 1980s.

Concurrently, eight blocks south, there was a four-night engagement by a Four Generations of Miles band in the Iridium club on 51st Street and Broadway.

One conclusion that might be drawn after listening to these events is that jazz music has not really advanced all that much since Davis's death in 1991. The lack of post-Miles innovation might be sort of depressing if the music being toasted had not been before its time and remained fresh. Davis had been so rooted in the principles of change and unpredictability that even musicians doing their best to sound derivative could not help but remain contemporary.

In the Rose Theater, the excellent trumpeter Nicholas Payton honored the quintet with Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams in the 1960s. Payton can testify for pretty much any period he wants to (he has already done Louis Armstrong). In this case, thanks to the immortality of the material, and the good, subtle groove of the young rhythm section — Danny Grissett, piano, Vincente Archer, bass, and Eric McPherson, drums — the past sounded newly hatched.

Featured with Payton, the young tenorwoman Sophie Faight, a long-tall sophomore jazz performance major at Temple University, can do a Wayne Shorter impression that may sound like Wayne but it's somehow not Shorter, if that makes any sense. Either way, it is delightful to hear such a young improviser leave out so many unnecessary notes. Later the same evening, listening to the band led by bassist Marcus Miller, who produced and wrote most of the 1986 hit Davis album *Tutu*, it was bizarre to hear

jazz-rock players like Miller, the drummer Lenny White, and guitarist Vernon Reid (from Living Color) performing under the flag of Wynton Marsalis's Jazz at Lincoln Center.

Marsalis, musical director of JALC, has long considered Davis's electric music to be some sort of a capitulation, and he is famous for his narrow-minded put-downs of the back-beat-based jazz-rock from the 1970s and 1980s. Has he finally awakened to its timelessness, or has the program just run out of other music to present?

### A Future for Good Music?

Songs such as "Tutu" and Cyndi Lauper's "Time After Time" being featured in this hallowed hall prove that Davis's electric music has, like the rest of it, become just plain unavoidable. The trumpeter's spirit, however, seemed most comfortable one flight down in the intimate Iridium club. Drummer Jimmy Cobb, saxophonist George Coleman, bassist Buster Williams and guitarist Mike Stern come from four different Davis eras, but they were totally in the here-and-now down here.

Long underrated, Coleman proved once more that he is one of the most masterful of the surviving masters. Stern's rocky, effect-pedal-loaded electric guitar helped make the music sound freshly minted. They played tunes associated with their ex-leader, such as "Solar" and "Freddie Freeloader," and true to his memory, the selections were not announced. There were only minimum traces of melody and harmony, and the improvisations were deep into the mystery of it all.

You could only wonder where the people in the sold-out club who paid a \$35 entrance fee plus a \$10 cover to descend from gaudy Broadway to hear such tasteful, difficult, important music had come from. Maybe good music has a future after all.

It was easy to fantasize a scowling Davis coming out of the woodwork in the basement and wandering about holding up signs with the given names of the soloists, a wacky on-stage crediting he adopted late in life to support his "Prince of Darkness" image. One way or another, you just knew he would have been very happy down here.

Mike Zwerin played trombone with the original Miles Davis "Birth of the Cool" band. He is a critic for *Bloomberg News* and occasional contributor to *Jersey Jazz*. mikezwerin@gmail.com



## Caught in the Act

By Joe Lang  
NJJS Music Committee Chair

### Jamie Davis

Dizzy's Club Coca-Cola, New York, NY  
April 11, 2007

The last few times that I saw the Count Basie Orchestra, I really dug the band's vocalist Jamie Davis, for he had a voice and a presence that were impressive. Last year I gave a positive review to a new album by him, *It's a Good Thing*, on which he was backed by a big band that echoed the Basie sound. Finally, I had the opportunity to catch him as the featured performer backed by a small group at Dizzy's Club Coca-Cola in the Jazz at Lincoln Center complex.

For his gig at Dizzy's Club, he was supported by Bruce Williams on alto sax, Mark Little on piano, Todd Coolman on bass and Sylvia Cuenca on drums. Following a take on "Blue Monk" by the band, Davis arrived on the scene to lay down "I've Got the World on a String" with a nice easy bounce tempo. Next up was "Night and Day" with a Latinish feeling. Having established his ease with the swing side of the fence, he let us know that he knew what to do with a ballad by performing "Lush Life," and doing so with a terrific reading of this most demanding lyric. Also noteworthy was "How High the Moon," with a rollicking piano interlude by Little. Things came to a close as they had started with a Monk tune, this time a vocal take on "Straight, No Chaser."

The instrumental backing was outstanding. Bruce Williams, a strong presence on the New Jersey jazz scene since his days at William Paterson University in the early 1990s, is among the most in-demand of the younger saxophonists. He had ample opportunity to demonstrate precisely why on this evening, and he did so with creativity and consistency. Little, who is based in San Francisco, was a revelation to me. He is one heck of a pianist with chops that were unrelenting. He and Davis dealt beautifully with an awkward moment toward the end of the set when a rude audience member

shouted out a request to hear an instrumental in the midst of a set highlighting the vocals of Davis. Davis simply turned things over to Little and the rhythm section, and they responded with a most unusual, but interesting rendering of "Triste" that forsook the usual bossa nova treatment for an intense, almost nightmarish approach. As always, Coolman and Cuenca were solid, laying down a rhythmic underpinning that was all that their cohorts could desire.

Dizzy's Club Coca Cola is a great listening venue with the spectacular backdrop of Central Park visible through its floor-to-ceiling windows. Davis and company took full advantage of the setting to present an hour of very hip and pleasing music.

### Nancy Anderson

Birdland, New York City  
May 7, 2007

In another era, Nancy Anderson would be a superstar. She can sing and dance, chooses terrific material, is pert and pretty, and has a wonderful flair for comedy. In this day and age, however, she lacks what seems to sell best — brassy, over-the-top delivery, mediocre songs and general crassness.

For her appearance at Birdland on May 7, Anderson performed songs from her *Ten Cents a Dance* CD, backed by the Ross Patterson Little Big Band. With most of the songs on the disc being from the 1930s, Anderson assumes the style of a vocalist from that era, although with different material, she is capable of rendering selections of operetta material with a lovely operatic soprano voice, and can effectively assay show music pieces with the best of the Broadway style singers.

Anderson's opening three numbers, "The Trouble With Me Is You," "The You and Me That Used to Be" and "I'm So in Love with You," are songs that she learned from recordings by Teddy Grace with the Mal Hallett Orchestra. She followed with three songs that she picked up listening to Peg LaCentra, "You're Giving Me a Song and a Dance," "It Ain't Right" and "Darling Not Without You."

Next, it was time for three magnificent Rodgers and Hart ballads, "My Romance," "I Didn't Know What Time It Was" and

"It Never Entered My Mind," all of which she delivered with touching, straight-ahead sincerity, investing the last with an appropriate touch of irony.

Anderson then proceeded to a series of tunes, mostly ones with a lighter touch, "Ain't She Sweet," "Alibi Baby," "True Blue Lou" and "How'dja Like to Love Me," accompanying herself on the uke for the first of these offerings. As a closer, she chose the title song from her album, "Ten Cents a Dance." The enthusiastic applause following this number brought her back for a wistful reading of "But Not for Me."

Throughout the show, Anderson infused her between-song patter with her infectious sense of humor. She is a natural performer, one who grabs the attention of her audience immediately, and never lets it waver for a second. The band comprised of leader Ross Patterson on piano, Wayne Goodman on trombone, Chris Rogers on trumpet, Steve Kenyon on reeds, Joe Brent on violin, J. McGeehan on guitar, banjo and uke, Tom Hubbard on bass and Eric Halverson on drums provided a steadily swinging underpinning for Anderson's vocals. The evening just plain flew by, and left this listener totally enchanted and satisfied by Nancy Anderson and her musical cohorts.

They will return to Birdland on Monday July 2 for a 7 PM show. This is part of the ongoing Broadway at Birdland series that happens each Monday night preceding the weekly Jim Caruso Cast Party. Catch it if you can!

### Tribute to Thelonious Monk

Highlights in Jazz  
Tribeca Performing Arts Center  
April 12, 2007

If he were still with us, Thelonious Monk would be celebrating his 90th birthday this coming October. In honor of this milestone, Jack Kleinsinger devoted his April Highlights in Jazz program to the music of this unique and important jazz giant. To provide the performance content of the evening, he chose Ben Riley's Monk Legacy Septet, pianist supreme Kenny Barron, and actor Rome Neal, who starred in the acclaimed Off-Broadway show *Monk*.

*continued on page 26*



sanofi-aventis  
**Jazzfest 2007**  
 Drew University • Madison, NJ

continued from page 1



4



3

**JUNE 2**

3, 7, 12: Perfect weather for a jazzy family frolic  
 5: NJJS Prez Andi Tyson and 11: WBGO's Brian Delp



6



5



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7



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10

1, 4, 6: Duke Ellington Legacy Band with vocalist Nancy Reed; Wycliff Gordon, trombone; Virginia Mayhew, tenor sax; Mark McGowan, trumpet;

11: Jeb Patton, piano; Tom DiCarlo, bass; Paul Wells, drums; Edward Ellington III, guitar



11

2, 8, 9, 10: Leader/trumpeter Ed Polcer's band with Dan Levinson, sax; Vincent Gardner, trombone; Mark Shane, piano; Frank Tate, bass; James Chirillo, guitar; Mark Hoffman, vibes; Tony Jefferson drums; Judy Kurtz, vocalist



12



smoky rendition of "Here's That Rainy Day." Person performed with leader Earl May, he of the beatific smile and the booming left-handed bass. And, a consummate showman as well, for Earl had the good sense to invite St. Louis vocalist Denise Thimes to join his quartet.

Thimes is the total package. Tall, beautiful and brimming with charisma, she is a true diva and commands the stage as a larger than life presence. Her sonorous voice blended perfectly with Person's tenor. She cooked on "Don't Get Around Much Anymore," soared along with Houston on "Skylark" and motored home along "Route 66."

The moment the May outfit's ovation was over the word started to spread around Drew's campus and the group's second Sunday afternoon set was so crowded that, despite opening the Concert Hall's balcony, the performance was SRO.

Back under the tent, Jazzfest favorite Ken Peplowski — who evidently passed up a career as a stand-up



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way through classic Kenton, Basie and other Swing era charts.

Big Bands may be sparse on the popular music scene these days but they seem to be proliferating in New Jersey's high school music programs and student jazz players closed out both days of Jazzfest weekend, with the J.P. Stevens High School Jazz Band (Edison) performing Saturday and the Mendham High School Jazz Band offering the festival's final performance on Sunday.

Enough said. For the rest we'll let the pictures speak for themselves, but we'd be remiss if we didn't mention the event's non-musical stars, namely the staff and facilities of Drew University. Jazzfest's move to Drew meant its arrival at world-class performance facilities by way of the intimate Black Box performance space and the acoustically sensational Concert Stage in the Dorothy Young Center for the Arts.

Hopefully the event has found a home for years to come.

**JUNE 9 BLACK BOX THEATRE** 14: Sarah Partridge & Trio alternated sets with 13, 15: Bob Dorough Trio



13

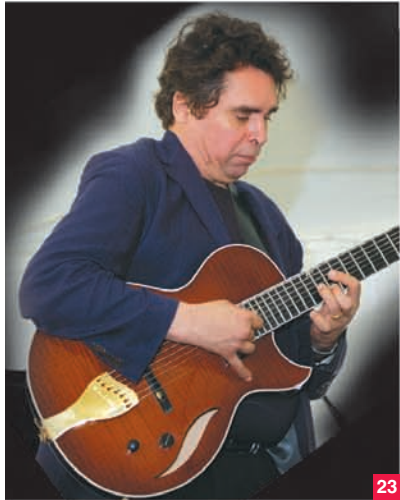


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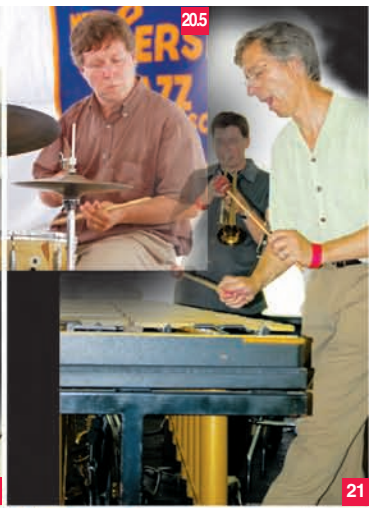








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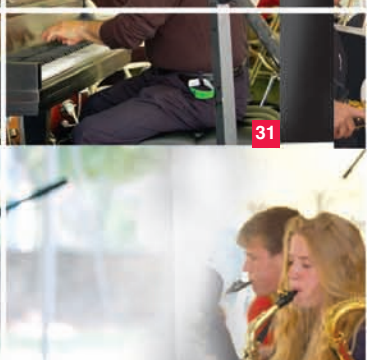
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**JUNE 9 IN THE TENT**  
 16 – 19: Winard Harper Sextet  
 20 – 22: Midiri Brothers Band  
 33 – 36: J.P. Stevens High School Jazz Band

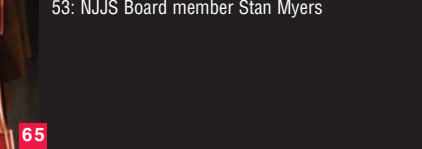
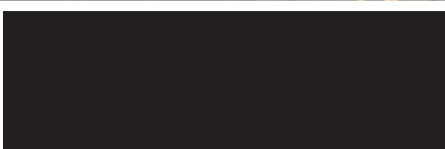
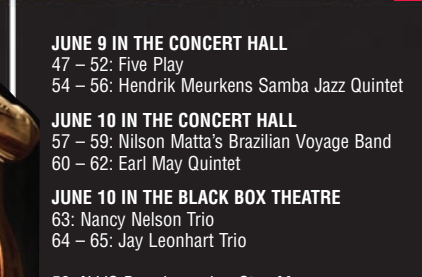
**JUNE 10 IN THE TENT**  
 23 – 25: Ken Peplowski Quintet  
 26 – 32: Dick Meldonian Big Band  
 37 – 41: Mendham High School Jazz Band

**ALSO IN THE TENT**  
 42, 43: Two of our seven 50/50 winners, presented with winnings by NJJS Publicity Chair Sheilia Lenga and young helpers.  
 44: The Three Editors.  
 45: Evelyn Self of sanofi-aventis (here with Madison Mayor Ellwood Kerkeslager) and  
 46: Gwen Calvier of *Hot House Magazine* received honors from NJJS.

All photos by Tony Mottola, except 44 & 46 by Linda Lobdell.







**JUNE 9 IN THE CONCERT HALL**  
47 – 52: Five Play  
54 – 56: Hendrik Meurkens Samba Jazz Quintet

**JUNE 10 IN THE CONCERT HALL**  
57 – 59: Nilson Matta's Brazilian Voyage Band  
60 – 62: Earl May Quintet

**JUNE 10 IN THE BLACK BOX THEATRE**  
63: Nancy Nelson Trio  
64 – 65: Jay Leonhart Trio

53: NJJS Board member Stan Myers



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**CAUGHT IN THE ACT** *continued from page 20*

The opening set was a sublime one by Riley's group, one of the most exciting and interesting working groups on the scene today. The band is comprised of leader Ben Riley on drums, Don Sickler on trumpet, Bruce Williams on alto and soprano saxes, Wayne Escoffrey on tenor sax, Jay Brandford on baritone sax, Freddie Bryant on guitar, and Kiyoshi Kitagawa on bass. They played "Brake's Sake," "Bemsha Swing," "Bright Mississippi," "Bye-Ya" and "Epitrophy." NJJS members who saw this band at Jazzfest last year are familiar with the unique approach taken by the MLS to Monk's music. It is a pianoless tribute to Monk. Sickler has transcribed performances of the Thelonious Monk Quartet, and arranged the pieces to leave solo space for the horn men and guitarist with the other frontline players combining to play chords that Monk would play when comping behind his horn player, usually Charlie Rouse on tenor sax. As is evident from the play list for this concert, they have chosen to play several tunes that are more esoteric than one normally hears from people playing his music. This band is not stuck, however in mere replication, rather each of the players is a creative musician who is allowed the freedom to bring his own perspective to the Monk oeuvre.

The second set was a solo performance by Kenny Barron. Although he cites Monk as an influence, Barron is his own stylist. This was immediately evident on his first selection, Monk's "Well You Needn't." I kiddingly said to fellow

Board member Stan Myers who was sitting next to me that "Barron had played more notes in that one piece than Monk would play in an evening." This was not a criticism, just an indication of the contrast in their styles. This was reinforced when Barron played "I'm Getting Sentimental Over You," a tune frequently favored by Monk, and Monk's own "Ask Me Now." Barron's other selections were "Love Walked in," and a brilliant medley of flower-themed songs from the Billy Strayhorn/Duke Ellington catalog, "Lotus Blossom/A Flower Is a Lovesome Thing/Single Petal of a Rose." This was an exhilarating set of music by a pianist with few peers.

Rome Neal made occasional contributions playing the role of Monk as he did in the show referenced above. While the show worked quite effectively, the inclusion of bits from the show in this context was a bit disconcerting. Monk was known as a man of few words, but within the play he was presented as quite loquacious. When I saw the play, I assumed that much of what Neal was saying was a representation of what Monk was thinking more than an attempt to recreate words that might have been voiced by Monk. Without the context of the play, it just did not seem to make much sense.

Hopefully, Kleinsinger's nod toward the legacy of Thelonious Monk will inspire others to make similar efforts, and the result will be a large-scale celebration of the man that I consider the greatest of all jazz composers. ▣

**Compact Views**

By Joe Lang  
NJJS Music Committee Chair



This month Arbors has come through with seven excellent discs to be added to NJJS inventory, so here's the scoop.

■ "Guys and Dolls" is one of the truly great theatre musicals. The **HARRY ALLEN/JOE COHN QUARTET** is among the best working groups in jazz today. Turn these cats loose on the "Guys and Dolls" score, add in the marvelous vocal talents of **REBECCA KILGORE** and **EDDIE ERICKSON** and you get one hell of an album, **Music from Guys and Dolls (Arbors - 19354)**. The disc is wonderfully programmed. They kick things off with a hip instrumental take on "Guys and Dolls," and close with a reprise of the same song with Kilgore and Erickson adding some vocal embellishments. In between, they explore 13 other tunes from the show with four instrumentals, three vocals each from the two singers, and three tracks with vocal duets. The quartet, with Allen on tenor sax, Cohn on guitar, Joel Forbes on bass and Chuck Riggs on drums, is — as usual — imaginative and swinging. Kilgore and Erickson know how to put over any type of material from the comic to the romantic. Kilgore is smooth of voice, and would have been, had she been born earlier, a superlative big band singer. Erickson's voice is not a classic sounding one, reminding me a bit of a slightly more refined Jack Sheldon, but he has a great sense of jazz phrasing, and hits all of the notes right on. "Guys and Dolls" is a perfect score for exploration by jazz musicians, and Allen, Cohn and company do it full justice.

■ Guitarist **JOE COHN** is a special musician, a player greatly admired by his peers, a sideman on dozens of albums, but **Restless (Arbors - 19329)** is only his second as a leader, although he has co-led a few recording sessions with Harry Allen. For this outing, Cohn is joined by Dmitry Baevsky on alto sax, Hod O'Brien on piano, Dennis Irwin on bass and Chuck Riggs on drums, with Allen guesting on tenor sax for five of the 11 tracks. This is the kind of blowing session that makes jazz such a joyful music to experience. The program includes five standards, "Too Marvelous for Words," "Restless," "Shadow Waltz," "Comes Love" and "I Hadn't Anyone Till You;" two originals, Cohn and Allen's "Never Look Back" and O'Brien's "Diffusion of Beauty;" two from the pen of Al Cohn, "Fast" and "Woody's Lament;" and one each by Buddy Johnson, "I Wonder Where Our Love Has Gone," and Thad Jones, "Little Juicy." While each member of this crew is an exceptional musician, a fact that is constantly reinforced on this disc, it is Cohn's amazing fluidity as a player, and genius as an improviser that dominates the proceedings. I expect to see this album on a lot of Top 10 lists at the end of the year.

■ Whenever I see a new album by **JOHN SHERIDAN AND HIS DREAM BAND**, a smile immediately crosses my lips. Without fail, Sheridan gathers a group of swinging musicians and sets them

*continued on page 28*

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*Banu Gibson, Yve Evans, Warren Vaché, Duke Heitger, Bryan Shaw, Allan Vaché, Frank Roberscheuten, Antti Sarpila, Pieter Meijers, Bill Allred, John Allred, John Cocuzzi, Howard Aiden, Nicki Parrott, Clive Collins, Phil Flanigan, Rossano Sportiello, Randy Morris, David Boeddinghaus, John Bunch, Jake Hanna, Butch Miles, Eddie Metz, Bert Dahlander*



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## COMPACT VIEWS

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loose playing a program of wonderful tunes, many of which are songs that have generally and undeservedly slipped through the cracks. While the cast of players may vary, Sheridan always makes sure that vocalist Rebecca Kilgore makes the scene, and that is good news indeed. For **Swing Is Still the King (Arbors – 19339)**, the lineup is comprised of Sheridan on piano, Randy Reinhart on cornet, Dan Barrett on trombone and cornet, Russ Phillips on trombone, Ron Hockett on clarinet, Scott Robinson and Dan Block on a variety of reeds, Eddie Erickson on guitar, Phil Flanigan on bass and Jake Hanna on drums. Kilgore adds her warm voice to nine of the 15 tracks. The program was inspired by music played by various Benny Goodman groups. The instrumental numbers are “Always,” “Ballad in Blue,” “You Turned the Tables on Me,” “Sometimes I’m Happy,” “Shirley Steps Out” and “I Had to Do It.” Kilgore steps forward for the other selections, “You’re a Heavenly Thing,” “Did You Mean It,” “Keep Me in Mind,” “Behave Yourself,” “Don’t Be That Way,” “Take Another Guess,” “These Foolish Things,” “Gotta Be This or That” and “Goodnight, My Love.” This is small group swing at its best. From the opening notes to the final strains, your toe will be tapping, and your life will seem less full of cares and distractions.

■ There are many opinions about what makes a singer a jazz singer. I am not sure that this is a definable thing, but there is little doubt that whatever the criteria, **CAROL SLOANE** must be included. While a casual listener might say that she is just singing the songs as they were written, a careful listener will note how she subtly bends or changes notes, does things with phrasing that just cannot be written down, and finds a way to express the subtext in a lyric that is evident to only the

most discriminating and intelligent of singers.

**Dearest Duke (Arbors – 19350)** is the third album that she has done of songs from the world of Ellingtonia, and it is glorious. For this session, Sloane is backed solely by the piano of Brad Hatfield and the clarinet and tenor sax of Ken Peplowski, a surprising supporting cast, but a wise and effective one. There are 12 tracks: “Sophisticated Lady,” “Solitude,” “I Let a Song Go Out of My Heart/Do Nothin’ Till You Hear from Me,” “I Didn’t Know About You,” “Serenade to Sweden,” “Mood Indigo,” “Rocks in My Bed/I Ain’t Got Nothin’ but the Blues,” “In a Sentimental Mood/Prelude to a Kiss,” “Day Dream,” “I Got It Bad and That Ain’t Good,” “Just A’Sittin’ and A’Rockin’/All Too Soon” and “Just Squeeze Me (But Don’t Tease Me).” Several of these are songs that Sloane has recorded before, but these takes are newly conceived and welcome. Sloane and Peplowski connect like few horn players and vocalists ever do, their empathy never in question. Hatfield, a player who was unfamiliar to me, is a marvelous accompanist, and a fine jazz player. This is an album they is enjoyable on several levels, accessible to the casual listener, and full of surprises and delights for those who make the effort to dig beneath the surface.

■ One listen to **People Will Say We’re in Love (Arbors – 19335)** and you’ll be in love with the musicianship of pianist **ROSSANO SPORTIELLO** and bassist/vocalist **NICKI PARROTT**. There is something about the wonderful worlds of mainstream jazz and the Great American Songbook that draws enough younger players into their spells to make the most cynical of us keep believing that this special music will always find keepers of the flame. Sportiello and Parrott are two examples of this phenomenon, and very special ones they are. Sportiello, who hails from Italy, is a classically trained pianist who opted to concentrate on the jazz music that he grew to love. He is adept at many styles from stride to bop, all with equal facility and imagination. On one track, Chopin’s “Revolutionary Etude,” he demonstrates his versatility, beginning with a straight classical interpretation of the piece, and then segueing into his jazz take on the same music, impressively on both counts. Parrott arrived on these shores from Australia in 1994, and has established herself as a premier bassist with credits that include performances with DIVA, Five Play, Warren Vaché, Les Paul, and many more, as well as appearing on numerous recordings, several on the Arbors label. On this disc, these jazz players from different ends of the world display the kind of empathy that is so much a part of the jazz tradition. Sportiello has chops that do not quit, and Parrott is a bassist who is never intrusive, but is always in your consciousness.

Parrott’s vocals are charming, sensual and wonderful to hear. The music on **People Will Say We’re in Love** covers a lot of stylistic territory, and is never less than engaging, most often grabbing your unflinching attention.

■ **Blue Roof Blues: A Love Letter to New Orleans (Arbors – 19346)** is an exceptional album. Conceived as a tribute to the city that suffered so much from the devastation of Katrina, it is a triumph that evinces both the pain and joy of the city. Trumpeter **JON-ERIK KELLSO** assembled a company of outstanding musicians who are steeped in the traditional jazz sounds of the Crescent City, but who are constantly taking the music to places where it has not been before. This creative crew, in addition to Kellso, is Evan Christopher on clarinet, Matt Munisteri on banjo and guitar, Danton Boller on bass and Marion Felder on drums. Kellso once again proves that his is a unique and exceptional voice on trumpet. In addition, this album highlights his strength as a composer who honors the tradition, but adds a personal and contemporary sensitivity. Christopher is a player who mirrors Kellso’s eclecticism. Munisteri, Boller and Felder keep things vibrant and moving. The program includes five tracks written by Kellso, “Just Like That,” “Blue Roof Blues,” “Door No. 4,” “Just Like This” and “Just Like This, Just Like That,” the latter being a combining and reworking of the two earlier pieces. Most of the other tunes are drawn from the traditional jazz catalog, “Panama,” “Weary Blues,” “Why” and “Hindustan.” Also included are Duke Ellington’s “Way Back When,” and Thelonious Monk’s “Bye-Ya.” The Monk tune might seem like a fish out of water in this context, but once you hear it, you will understand that their reconception of this song is appropriate and magnificent. Given the space limits dictated by the type of reviews that I write, I shall resist the temptation to explore the virtues of each individual track. Suffice to say that you will find that each of them is a gem. This is an album that is ostensibly aimed at an audience inclined toward the sounds of traditional New Orleans Jazz, and, indeed, it will certainly find great favor with those devotees. Give it a listen, however, and you will hear music that defies classification. I expect that there will be many who consider themselves modernists in their taste being drawn to the music on **Blue Roof Blues**.

■ **CLARINETIST EVAN CHRISTOPHER**, although born and educated in California, has been a fixture on the New Orleans jazz scene since the mid-1990s, except for a three-year stay in San Antonio with the Jim Cullum Jazz Band. Christopher is truly a scholar of early jazz styles in New Orleans, especially those played by the Creole musicians. This music derived from many influences, and is not strictly what one

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## WHAT A JAZZY SUMMER!

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## COMPACT VIEWS

*continued from page 28*

imagines when reference is made to New Orleans jazz, a term most commonly associated with what has become more commonly known as Dixieland.

**Delta Bound (Arbors – 19325)** is an outgrowth of Christopher's affection for this music. To demonstrate the eclectic nature of this music, Christopher has selected a program mixing his originals with tunes penned by early New Orleans musicians, and has added, for good measure, a few New Orleans-oriented Tin Pan Alley songs. Joining Christopher on this musical adventure are Dick Hyman on piano, Bill Huntington on bass and Shannon Powell on drums. All of the players are well versed in the variety of musical styles explored here, and are a perfect combination for effectively presenting the many moods and influences in this music. The program is wonderfully annotated in the liner notes by Dr. Bruce Boyd Raeburn of Tulane University. This is an album that deserves a bit of extra attention in order for the listener to fully appreciate the care and artistic acumen that Christopher has brought to this project.

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

## Other Views

By Joe Lang NJJS Music Committee Chair

Here are some fine new releases that are not included in the NJJS inventory.

■ **GEORGE GEE** is a bandleader dedicated to carrying on the tradition of swing music. He has a full 17-piece big band as well as the Jump, Jivin' Wailers Swing Orchestra, a 10-piece small big band. It is the latter group that is featured on **If Dreams Come True (GJAZZ Records – 3568)**, a collection of 13 hard swinging tracks. The band's musical director, trumpeter Walt Szymanski is responsible for the bulk of the arrangements. The tunes are "All the Cats Join In," "Gin for Xmas," "Shorty George," "Sent for You Yesterday," "Down South Camp Meeting," "If Dreams Come True," "Puttin' on the Ritz," "It Had to Be You," "Ball of Fire," "You Can Depend on Me," "Lulu's Back in Town," "Topsy" and "Victory Stride." Among the outstanding soloists are

Szymanski on trumpet, Mike Hashim on tenor sax, Dan Block on clarinet and Brian Bonvissuto on trombone. Vocalist Carla Cook makes a fine contribution with her reading of "It Had to Be You." Whether you sit and listen or rise to cut a rug, this album will keep you movin' and groovin'.

■ It is surprising that after almost 40 years as a first call bassist with hundreds of recording credits, and a raft of impressive original compositions, that **RUFUS REID** has had relatively few sessions on which he served as the leader. **Live at the Kennedy Center (Motéma – 9)**, a CD/DVD set, is a welcome addition to the Reid catalog. The dynamic quintet on this album is comprised of Reid on bass, New Jerseyan Freddie Hendrix, a graduate of the Jazz Studies programs at William Paterson University and New Jersey City University, on trumpet and flugelhorn, Rich Perry on tenor sax, Sumi Tonooka on piano and Tim Horner on drums. Hendrix and Perry are fiery front-liners who combine prodigious technique with improvisational imagination. Tonooka and Horner sparkle throughout, prodding their band mates and enhancing the group sound. Reid is always a strong presence, and his solo performance of "Sophisticated Lady" is a thing of beauty from start to finish. The 10-song program, there is an 11th bonus track on the DVD, is primarily devoted to Reid originals, and they are wonderfully conceived and executed. It is interesting to listen to the CD before watching the same performances on the DVD. Observing the players concentrate and interact enhances the satisfaction that jazz enthusiasts derive from this emotionally involving music. This is certainly the case with these performances by the Rufus Reed Quintet. ([www.motema.com](http://www.motema.com))

■ **Suggestions (Jazzed Media – 1026)** is the second album featuring trumpeter/flugelhornist **BOB LARK** on this label. The prior release, *In Her Eyes* (Jazzed Media – 1018), found Lark in the company of Phil Woods, Jim McNeely, Steve Gilmore and Bill Goodwin. This time out Lark is joined by McNeely on piano, Mark Colby on tenor sax, Kelly Sill on bass and Joel Spencer on drums. The latter three musicians are colleagues of Lark in the Jazz Studies program at DePaul University. For this recording, the program contains six jazz and pop standards, "You and the Night and the Music," "Lover Man," "Joy Spring," "A Child Is Born," "Star Eyes" and "All the Way," three originals by Lark, "Suggestions," "Old School" and "If You Only Knew," and McNeely's "Gracie's Delight." "Old School" sounds like a tune from a hard bop session from Blue Note, Prestige or Riverside. The four flugelhorn/piano duet tracks are impressive demonstrations of the natural musical affinity that

exists between Lark and McNeely. I had not heard Colby before, but his playing, especially on "Star Eyes," makes me look forward to the prospect of hearing more of him. My suggestion is that you obtain a copy of *Suggestions*. ([www.JazzedMedia.com](http://www.JazzedMedia.com))

■ In reading the liner notes for **Charlotte Swing – The Gift (Redstone Jazz – 4505)** by the **VINCE LEWIS TRIO**, I learned that there was a small jazz scene in his hometown of Charleston, West Virginia in the 1960s. It was the also the hometown of my wife, and it was during that period that I made an occasional visit to Charleston. I did not have a clue that there was any music that was not country and western played in any clubs in Charleston. Well, Lewis, who is now based in the Washington, DC area, got his footing in jazz in that environment, and has proven to be one hell of a fine jazz guitarist. His latest album is a 13-tune delight. Lewis is a cat who plays nice clean lines and logical improvisations that lie easily on the ears of a listener. He is ably abetted in this undertaking by Tom Hildreth on bass and Phil Riddle on drums. Their take on "Just a Closer Walk" has immediately catapulted onto my list of favorite versions of this venerable classic. His inclusion of two tunes by Wes Montgomery, "Road Song" and "West Coast Blues," highlight the influence of Montgomery on Lewis. What ultimately stands out about this album is that Lewis has put together a program of familiar tunes, and has made each of them seem fresh and interesting. ([www.redstoneaudio.com](http://www.redstoneaudio.com))

■ I never expected to open a package and find a straight ahead jazz album by **BOOTS RANDOLPH**, and surely did not expect to find such a production on Zoho, a fine label primarily, but not exclusively, noted for jazz with a Latin flavor. Well, I did in fact receive **A Whole New Ballgame (Zoho – 200706)** recently, and found out that at 79 years of age, Randolph was able to effectively stretch his impressive talent into an area that he had never previously explored in quite this way in a recording environment. It is obvious from the outset that he did not just one day decide to play jazz, and rush into a studio to satisfy this sudden yearning. Anyone who plays like he does here has been exploring this kind of music for a long time. It is surprising that it took him so long to get to a project like this, as his passion for jazz is obvious. No, he is not immediately going to take a place among the great jazz tenor players, but with his chops and sound, he will open a lot of eyes. More importantly, his broad appeal should open up the ears of his fan base to some sounds that they might just decide to explore further. By the way, I really dug his take on "Take Me Out to the

*continued on page 32*



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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.
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**SINGLE OCCUPANCY** - includes above for one person.....\$525.00 per person

**OTHER VIEWS** *continued from page 30*

Ballgame." If this is his concept of *A Whole New Ballgame*, then he should bring a lot of new fans into the stadium. (www.zohomusic.com)

■ British vocalist **CLAIRE MARTIN** is among the best of the current jazz singers. ***He Never Mentioned Love* (Linn – 298)**, a tribute to Shirley Horn, is her latest effort, and it is simply terrific. This is a lady who knows how to sing! She immediately draws a listener in with her warm sound. Her phrasing makes you anxious to hear exactly how she is going to render each selection on this 13-song collection. Like any good singer who is under a jazz influence, her singing always has a movement to it, no matter what the tempo. Whether conveying the yearning of "You're Nearer," the desperation of "L.A. Breakdown" or the passion of "The Music That Makes Me Dance," Martin convincingly communicates each lyric. She is wonderfully supported by the trio of Gareth Williams on piano, Laurence Cottle on bass and Clark Tracey on drums who, perfectly frame each selection. It is a sure thing that Shirley Horn is nodding down approvingly at the way in which Martin has executed this loving tribute to a lady who provided her with a lot of inspiration. (www.linnrecords.com)

■ It is not unusual for singers performing in the pop/jazz genre, who grew up in the post-1960 period, to include songs from their formative years in their recordings. On her three previous albums, **JESSICA MOLASKEY** stayed mostly with songs from the catalog of the Great American Songbook, with a few originals written with her husband and musical partner John Pizzarelli added to those programs. On ***Sitting in Limbo* (PS Classics – 751)**, where she has the musical assistance of Larry Goldings or Larry Fuller on piano, John Pizzarelli on guitar, Harry Allen on tenor sax, Martin Pizzarelli on bass and Tony Tedesco on drums, Molaskey has mixed evergreens like "There Will Never Be Another You" and "I'm Gonna Sit Right Down and Write Myself a Letter" with more contemporary material like the title song by Jimmy Cliff and Guilly Bright, "Heavy Cloud, No Rain" by Sting and Billy Joel's "Summer, Highland Falls." There are two vocal duets with Pizzarelli, both medleys. One combines the standards "I Want to Be Happy" and "Sometimes I'm Happy." The other finds Joni Mitchell's "The Circle" paired with Antonio Carlos Jobim's "Waters of March." Interestingly, when she is performing the older material, Molaskey adopts a style that is reflective of the earlier periods in which those songs were written, but on the newer material, her approach is closer to that of the singer/songwriters who became an integral part of the pop mainstream somewhere around the mid-'60s. My personal preference is for the former part of her repertoire, but Molaskey's artistry is on such a high level that *Sitting in Limbo* is ultimately a totally satisfying listening experience. (www.PSClassics.com)

■ Nostalgia is a powerful phenomenon, especially when it involves music. The original cast album of ***When the Lights Go on Again* (Thoroughbred – 104)** brings back 22 World War II era songs, performed by an appealing quartet of singers, Bill Daugherty, Paul Kropfl, Christina Morrell and Connie Pacht, backed by a band of Doyle Newmyer on piano, Jim Conant on guitar, John Loehrke on bass and Chip Fabrizi on drums. The stage production was conceived and written by Daugherty, and concerns a vocal group of the era, and their careers, romantic relationships and involvement in the war effort. The arrangements have the appropriate period sound, and are effectively performed by the quartet. Most of the tunes will be familiar to those who lived through those times, and also by those, like me, who have developed an affection for the music of that era, although some require you to jostle your memory a bit more than others. I am particularly fond of "Humpty Dumpty Heart," "The Starlit Hour" and "No Love, No Nothin'." When I saw this show on stage, there were quite a few damp eyes in the house. This recording will probably have that effect on some listeners, but it will also bring a lot of pleasure along with the recalled emotions. (www.thoroughbred-records.com)


■ The current Broadway revival of Tom Jones and Harvey Schmidt's 1964 musical ***110 in the Shade* (PS Classics – 754)** is highlighted by an unforgettable performance by Audra McDonald in the role of Lizzie Curry, a plain looking spinster who has bleak prospects for finding a mate. While it is difficult to accept McDonald as plain in any sense of the word, she effectively subsumes her natural beauty, and convincingly inhabits her character. When she is on stage, the world stands still and is totally centered on the force of nature that is McDonald. It is an amazing performance that lifts a relatively innocuous piece of musical theatre to heights that are exhilarating. While it is impossible to capture the full effect of this performance on a recording, the cast album serves as a pleasantly jolting memory prod for those lucky enough to have seen her performance, and will bring great pleasure to all fans of musical theatre who give it a listen. It really is somewhat unfair to ignore the many fine performances by other cast members, particularly John Cullum as Lizzie's father H.C., and Bobby Steggert as her younger brother Jim, but the show belongs to McDonald, without whom it probably would have received considerably less critical acclaim. (www.PSClassics.com)

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



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## Out and About

By Robert Daniels

### Carla White Remembered

There's a new song bird in heaven. Carla White defined the often elusive art of the jazz singer.

The singer, who died at her home in Manhattan on May 9, possessed a keen musical awareness. She had a rare archaeological gift for unearthing material from the jazz repertoire, Broadway show tunes and the kind of torchy ballad that can cut deep into the heart and linger long after the last note has been sung.

In the unique possession of a dark and dusty voice, she was a sultry and persuasive vocalist with a knowing sense of the content of a song and a keen knowledge of musical phrasing. She defined the role of a torch singer with an acute blend of ache and despair. She was also one of the rare jazz singers who could scat with an original and refreshing edge.

How well I remember how she caressed the restrained heartbreak of "Some Other Time," penned by Leonard Bernstein with its wartime farewell sentiment so deftly designed by Adolph Green and Betty Comden. Once in a Gotham restaurant she approached the very gracious lyricist Green to personally thank him for his gift of genius.

Carla had a passion for world travel which prompted annual trips in the company of her mother, and she was a avid and devoted theatergoer. Once at a rather splashy tourist-aimed Indian musical extravaganza, she was so taken by the gaudy imagery that she rushed to the souvenir stand to purchase not only the CD, but a pair of rather exotic looking earrings.

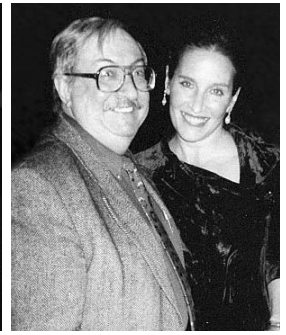
Carla can be best defined by her 1991 recording of a Dave Frishberg tune. Summing up the process of living and learning with that little voice from within that calls, "Listen here, old friend, listen here."



left to right: The late Carla White, jazz baby Darryl Sherman, and the late Susannah McCorkle at Hunter College



Julius LaRosa at The Manor



Bob Daniels with Andrea Marcovicci at the Algonquin

### Ever Youthful Julius LaRosa

Alongside the elite group of surviving crooners of the last half century — Tony Bennett, Jack Jones and Vic Damone — there is the kid from Brooklyn who at age 77 is singing the old ones with a firm and pliant voice. He is Julius LaRosa. With an ageless twinkle in his eyes, and a unbridled boyish sense of humor, the singer returned to the Manor in West Orange for a fifth year.

With the sole accompaniment of pianist Steve Michaels, LaRosa sang as though he were accompanied by a big band.

Spotting his repertoire with career highlights, the baritone recalled his biggest hit "Domani (Tomorrow)" in 1955, which sold far more than "Eh, Cumpari!" two years earlier. Unfortunately he laughingly claimed his take on "I'm Glad I'm Not Young Anymore," the Alan Jay Lerner-Frederick Loewe classic from "Gigi," sold only 17 copies. LaRosa put a sly smile into the song, but noted that the title is not necessarily a true statement.

Recalling his debut on the Arthur Godfrey show in 1950 as a young sailor stationed at Pensacola, LaRosa revived the first song he ever sang on television. It was "I Only Have Eyes for You," the old movie tune by Harry Warren and Al Dubin. He demonstrated that both he and the song are ageless.

Quips and nostalgia dotted his repertoire, and when he sang, the phrasing was decidedly well-nuanced and the pipes are still blessed with strength. Among the tunes were "Here's That Rainy Day," "In the Wee Small Hours of the Morning" and "I'm Old Fashioned."

And, oh yes. Never one to be pigeonholed, LaRosa saddled up for Cole Porter's only cowboy song, "Don't Fence Me In."

### Marco's Suite

The landmark Algonquin Hotel has dedicated suites to the memory of legendary scribes Noel Coward, Dorothy Parker and James Thurber among others. Celebrating her 20th anniversary as a featured performer in the hallowed Oak Room, the hotel has honored thrush Andrea Marcovicci with a suite in her honor.

Marcovicci returned to the Oak Room for a fortnight turn with her encore program of requests, sublimely capturing the bittersweet textures of romance and its ultimate rapture. With her customary wise and witty narrative, the diva linked the big hurt of such timeless torch tunes as Jerome Kern's "Smoke Gets in Your Eyes" and Stephen Sondheim's "Send in the Clowns," the latter having amassed 79 requests during last season's engagement.

One of the audience requests was for "The Saga of Jenny" the irreverent Kurt Weill-Ira Gershwin story of a girl whose "equal would be hard to find." Marcovicci appeared as magazine editor Liza Elliot in a Philadelphia revival of "Lady in the Dark" a decade ago and "Jenny" provided a tantalizing mini recap of her performance.

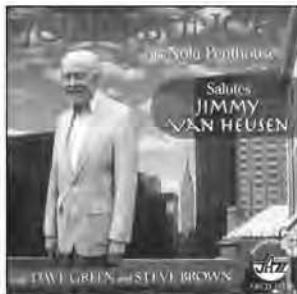
But it is with a love song that Marcovicci ignites the embers of a heart, and the glamorous chanteuse puts a proscenium arch around such fervent love songs as "The Folks Who Live on the Hill," "Two for the Road" and "The Way You Look Tonight." She has a way of turning each romantic statement into an irresistibly radiant little theatrical experience. J

Mr. Daniels is a jazz, cabaret and theatre reviewer for *Variety*, *Daily Variety Gotham* and *New York Theater News*.

# ARBORS RECORDS



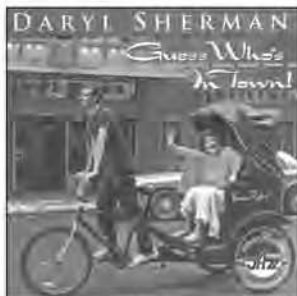
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## In The Mainstream


By **Mainstream Mac** NJJS Entertainment Contributor

I was talking with Radio Ray — or, rather, he was talking with me. He was telling me how his management had put into effect this policy of not playing any jazz that was recorded before 1945. The ostensible reason was the sound quality. A good reason, I suppose. But I remember the days when we prided ourselves on the ability to extract the music from under the surface noise. If you remember those days, 78s were made of shellac and their surfaces wore easily. The noise became worse with each playing. And we played the good ones over and over. You were supposed to change the steel needle after every play. But no one did that. (During the war the needles were cactus!) The recording techniques were primitive. Much of the audible range was omitted. We had never heard the words *high* and *fidelity* in the same sentence.

Thinking about this, I recalled my friend Chevy who told me that he never listened to anything recorded before 1940. I was stunned by that. No Jazz Age revolution! No Swing Era when jazz music WAS America's popular music! I was energized enough to make a tape for Chevy. It was called "Before My Time." Here is a summary of the music, all recorded in the 1930s:

- Some Roy Eldridge with Chu Berry
- Ellington's exquisite "Reminiscing in Tempo" (which covered four 78 sides)
- Duke with Lawrence Brown, Hodges, Cootie, etc.
- Red Norvo's big band with "Remember." Wow!
- Benny Goodman

- Hawkins's "Body and Soul" and "Out of Nowhere" with Django
  - Luscious Billie Holiday: "I Wished on the Moon," "Easy to Love," "Foolin' Myself" "The Man I Love" — these were with Teddy Wilson and Webster
  - Then "When You're Smiling;" Billie, Pres and Benny Morton
  - Art Tatum solos
  - Basie with Lester Young and the All-American rhythm section doing "Lady Be Good," "Time Out," "Every Tub," "Jive at Five" and "Taxi War Dance"
- What music!  
(Too bad we can't hear it on the radio.) **JJ**



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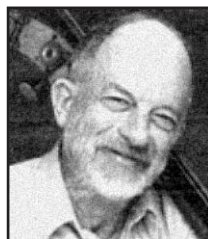
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### JAZZ TRIVIA ANSWERS questions on page 4

1. A1=B4, A2=B3, A3=B5, A4=B6, A5=B2, A6=B1 July 7, 1956, at the American Jazz Festival in Newport, RI.
2. Fats Waller, James P. Johnson and Art Tatum, respectively.
3. Johnny Hodges.
4. Paul Gonsalves took a 27-chorus solo on the song with the Ellington band on
5. Turk Murphy.



### From the Crow's Nest

By **Bill Crow**

Bill Crow himself writes: I recently played a Dixieland job with a band Phil Sasson put together for the opening of the new indoor pool built by the town of Ossining. We were stationed in a hallway at the recreation center, near the entrance to the gymnasium and the adjoining pool. A lady stopped and asked the band, "Do you know the way to the pool?" Cornetist Lew Green quickly replied, "We don't play requests!" **JJ**

*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.*

## 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

Mr. & Mrs. Frank Adami, Middlesex NJ  
 Mr. Britt Adams, Kendall Park NJ  
 Mr. & Mrs. Peter T. Aiello, Rockaway Twp. NJ  
 Dr. & Mrs. Steven Alexander, Wayne NJ  
 Mr. & Mrs. Terry Allworthy, Flemington NJ  
 Mr. Mitchell Andrus, Stirling NJ  
 Mr. William Ash, Allendale NJ  
 Mr. & Mrs. Richard M. Berlin, North Plainfield NJ  
 Mr. Robert J. Bialy, Cedar Grove NJ  
 Mr. & Mrs. Mark Boginsky, Livingston NJ  
 Mr. & Mrs. George Boyer, Chatham NJ  
 Mr. Sandy Catz, Ambler PA  
 Mr. Ernest Chrisbacher, Wayne NJ  
 Mr. Robert Citron, Martinsville NJ  
 Mr. & Mrs. Gene Coll, Cranford NJ  
 Mr. Gary Darling, Green Pond NJ  
 Mr. Fred Diese, West Paterson NJ  
 Ms. Verlynda Dobbs, Long Branch NJ  
 Mr. & Mrs. David Engberg, Riverview NJ  
 Mr. & Mrs. Donald Engesser, Chatham NJ  
 Mr. Joe Esser, Summit NJ  
 Mr. L. Antony Fisher, Morris Plains NJ  
 Mr. & Mrs. Charles Germanetti, Kinnelon NJ  
 Mr. & Mrs. Marvin Goldstein, Marlboro NJ  
 Mr. & Mrs. Al Gore, Edison NJ  
 Mr. Pete Grice, Flanders NJ  
 Mr. Henry W. Hagen, High Bridge NJ  
 Ms. Barbara Hann, Bridgewater NJ  
 Mr. & Mrs. Donald Holtzman, Warren NJ  
 Ms. Rosemary Hopkins, New York NY  
 Mr. Harry Howland, Jr., Wharton NJ  
 Mr. & Mrs. William Hunt, Glen Gardner NJ  
 Mr. Gilbert M. Jenckes, Franklin Park NJ  
 Mr. Stephen M. Johnson, Edison NJ  
 Mr. Russell T. Kerby, Jr., Basking Ridge NJ  
 Mr. Ellwood R. Kerkeslager, Madison NJ  
 Mr. & Mrs. Michael Korzeniowski, Whitehouse Station NJ  
 Mr. & Mrs. Howard Kucher, Stirling NJ  
 Mr. T. A. Lamas, Decatur GA  
 Mr. Nick Lardieri, Princeton NJ  
 Mr. & Mrs. Howard D. Leigh, Toms River NJ  
 Ms. Sheilia R. Lenga, Union NJ  
 Ms. Marcia Levy, Englewood NJ  
 Mr. & Mrs. Stanley Lewis, North Plainfield NJ  
 Dr. & Mrs. George M. Lordi, Old Chatham NY

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 Mr. Robert G. Meeker, Hazel Crest IL  
 Mr. Al Monroe, Oradell NJ  
 Mr. Frank Mulvaney, Westfield NJ  
 Mr. Lawrence W. Nagel, Randolph NJ  
 Mr. & Mrs. Darryl Novak, South Orange NJ  
 Ms. Ann Pearce, McAfee NJ  
 Mr. & Mrs. Marc V. Pierce, Colts Neck NJ  
 Mr. Carl Radespiel, Annapolis MD  
 Mr. & Mrs. Jeff Rantzer, Mt. Arlington NJ  
 Mr. Ed Saltzman, New Vernon NJ  
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### New

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## 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)**
- } Members at Patron Level and above receive special benefits. These change periodically, so please contact Membership for details.

**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.



Building an International  
Jazz Community

## "Keeping Jazz Alive" AFJS Annual Conference August 2–3, 2007 Costa Mesa, CA

at the Hilton Orange County in conjunction  
with the 2007 Orange County Classic Jazz Festival

Costa Mesa California is the site of this year's American Federation of Jazz Societies Conference, which brings presentations, interviews, panel talks and conversations by and to jazz society leaders, members, musicians and fans. This Conference follows a series of meetings held in the US and Canada through the years as an outgrowth of its annual membership meetings. Recently, teleconferences have replaced face-to-face Board meetings except at the Conference.

Attendees get a well-rounded overview of jazz through its nine decades, learn how organizations can support jazz and keep its joys alive for generations to come. The conference precedes the Orange County Classic Jazz festival (see sidebar). NJJS Board Member Joanne Day may attend as our representative this year.

The Conference program is not yet complete, but highlights include:

- Keynote and motivational speaker Lew Shaw speaks on "Passing the Torch in the Service of Jazz"
- Jazz researcher, author and performer Dr. Karl Koenig plays music and tells little-known stories in "The Lore of Jazz"
- An in-depth roundtable exploration by expert musicians and contributors to the field of "Jazz Training for Young Players"
- A success story of how the jazz fans of Los Angeles are "Keeping Jazz Alive and Well"
- Seminar with Dr. Phil Cartwright, teacher, jazz society editor and working musician — "Elements of Jazz Society Operations" — how societies work
- One-on-one "Conversation with a Jazz Legend" — legend to be named later, but it may be a famous songwriter/bandleader, a historic jazz musician or an industry guru who "knew them all" and is a great storyteller.

Registration is \$49 for AFJS members, \$69 for non-members.

Get a registration form at [www.AFJS.org](http://www.AFJS.org) or by calling Jim Jones, AFJS President, at 310-831-3371 to receive Special Benefits at the Orange County Classic Jazz Festival. Hotel and festival registration are separate but be sure to specify that you are attending the AFJS Conference.



The American Federation of Jazz Societies (AFJS) was founded in 1985 by Warren Vaché and others. The NJJS is a founding member.

AFJS is an international nonprofit organization whose mission is to promote and support jazz through a variety of activities. AFJS fosters mutual support among jazz organizations by managing a network for sharing information, resources and techniques.

AFJS works for the advancement of all forms of jazz as one music. Our member organizations cover the entire jazz spectrum from traditional to dixieland to swing to bebop to straight-ahead to Latin to fusion. Each of our member organizations retains autonomy over stylistic preferences while pursuing a common goal, the advancement of jazz.

The Federation provides several vehicles of assistance to member organizations in the development of their jazz programs. Our experts have, literally, thousands of years of experience in promoting the music we all love so much.

To join or for more information, see [www.AFJS.org](http://www.AFJS.org) or contact AFJS President Jim Jones at 310-831-3371 or [jjbanjo@juno.com](mailto:jjbanjo@juno.com).

### 2007 Orange County Classic Jazz Festival

August 2-3-4-5, 2007

21 HOT JAZZ ACTS! Crazy Rhythm Hot Society Orchestra, Neville Dickie, Yve Evans, Mike Henebry Orchestra, High Sierra Jazz Band, Igor's Jazz Cowboys, Ivory & Gold, Jazz'n Banjo, Jumpin' Joz Band, Jurbena Jazz Band, Dan Levinson's Canary Cottage Dance Orchestra, Dan Levinson's Roof Garden Jazz Band, Dan Levinson's Seven Sons Of Rosy, Carl "Sonny" Leyland Trio, Midiri Brothers, Night Blooming Jazzmen, Sister Swing, Titan Hot 7, Titanic Jazz Band, Wally's Warehouse Waifs, We Three.

The festival takes place in two hotels across the street from one another, with dance floors in three of the six music venues. Music plays from midmorning to midnight, and performances include some special features involving twin piano duets, two bands combined on the same bandstand, and guest appearances with certain bands. The weekend badge is less than \$100, less if you buy well in advance.

For information and to get on board, visit [www.oc-classicjazz.org](http://www.oc-classicjazz.org).





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## NJJS Monthly Member Meetings

Trumpets Jazz Club | Montclair

**Sundays:**

**September 23, October 21,  
November 18**

**See page 8 for details.**

**free for NJJS members**

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

2:00 – 3:00 PM Social Hour

3:00 – 5:00 PM Program

food and drink available all afternoon/evening  
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For more info: NJJS 1-800-303-NJJS • [www.njjs.org](http://www.njjs.org)



**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.

**No Roundtables in July and August.**

**Next one will be: ■ September 19**

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).

■ **July 1** — Satch Plays Waller and Handy: Host John Clement plays the recordings of Louis Armstrong performing the music of Fats Waller and W. C. Handy.

■ **July 8** — The Electrifyin' Al Casey: Host Vincent Pelote plays the music of Al Casey after he switched over to the electric guitar.

■ **July 15** — Three (Young NYC Jazz) Tenors: Host Bill Kirchner plays the music of Marcus Strickland, John Ellis, and Robert MacGregor.

■ **July 22** — A Jazzy Birthday: Birthday girl Annie Kuebler salutes artists with July birthdays and a few of her favorite things.

■ **July 29** — Don Redman Remembered: On the occasion of his 107th birthday, the seminal arranger-composer-bandleader-singer's rich legacy is sampled by host Dan Morgenstern.

*August 8 is the centennial of the birth of Benny Carter and JFTA is devoting its August programming to the music of this extraordinary multi-instrumentalist/arranger/composer. Carter, who died on July 12, 2003, was a staunch supporter of the IJS and a frequent guest on JFTA.*

■ **August 5** — Benny Carter Through The Decades: Host Ed Berger surveys Carter's extraordinary and prolific career.

■ **August 12** — Benny Carter As Multi-Instrumentalist: Host Dan Morgenstern showcases Carter on alto sax, tenor sax, soprano sax, trombone, trumpet, and clarinet.

■ **August 19** — Benny's Tunes: Host Bill Kirchner plays the compositions of Benny Carter played by others.

■ **August 26** — Benny Carter in Europe: Host Vincent Pelote plays the recordings Carter made while in Europe from 1936 to 1938.

'Round Jersey

## Bridgewater Jazz

**Somerset County Vocational and Technical High School  
Bridgewater, NJ 08807**

**Tickets/Information: 908-725-6640**

Benny Goodman may have been the leading force during the Swing Era, but Artie Shaw pushed the boundaries of the music, experimenting with tempos, styles and themes that others never touched. The **Midiri Brothers** have always had some Artie Shaw material in their arsenal, but it was heavily tilted towards Goodman. Upon Shaw's passing at the end of 2004, the brothers prepared a tribute concert to the great bandleader, arranger and composer. Presented at the Bickford Theatre, it sold out the room and, unfortunately, people were even turned away.

The band has gradually added to their Shaw repertoire, produced their first CD of Shaw material, and "test marketed" their expanded Shaw program for the MidWeek Jazz crowd at Ocean County College. By then the band had grown to fully seven pieces, and their sound really excited that oversized audience. Clearly the Midiris are ready for Jazz in Bridgewater on Saturday evening, July 21, when they will bring their full two-set show to northern New Jersey for the first time. You may have caught a taste of them at Jazzfest, but the Bridgewater appearance will be pure Shaw. Given Artie's diverse musical interests, it will be a varied evening indeed.

The material largely recalls the Gramercy Five period, with some Big Band numbers scaled down to fit their instrumentation. **Joe**

**Midiri**, one of the foremost clarinetists doing Swing Era material, leads the group. Brother **Paul Midiri** is phenomenal at the vibes, but also takes a turn behind the drum set. NJJS fans will recognize trumpeter **Dan Tobias** from his recent appearance at the Bickford, and Bridgewater regulars will recall drummer **Jim Lawlor** from the Tommy Dorsey tribute last season. Guitarist **Pat Mercuri** and bassist **Gary Cattley** are Midiri veterans and major players in the southern part of

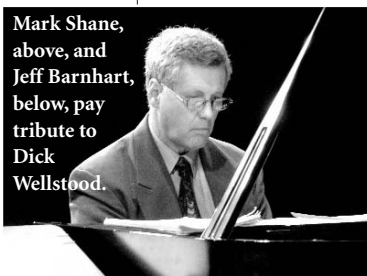
the state. **Joe Holt** appears on many of the Midiri recordings, playing both piano and harpsichord for the Artie Shaw tribute here.

Dick Wellstood was beloved by fans of piano jazz, and his sudden death 20 years ago was a personal blow to many NJJS members, who had enjoyed his appearances at Waterloo and various other sites. Stride piano continues to be popular here, and two of today's prime practitioners have been selected to pay tribute to Wellstood on Saturday evening, August 11, playing together for the first time.

**Mark Shane** is well known to all, turning up as an accompanist to singers and a band pianist for both traditional and swing aggregations. But left to his own devices, his playing has a strong stride component, and his repertoire reaches into all sorts of odd corners, as Dick's fertile mind did. Mark is among the most popular jazz pianists playing today.

**Jeff Barnhart** is a stride purist who tours the country — indeed, the world — playing with popular bands and as a soloist with star stature. He has only in recent years started building a following within New Jersey, but those who have experienced his torrid playing and clever humor elsewhere quickly formed a solid base for his informal fan club.

The season closes on Saturday, September 8 as the **Galvanized Jazz Band** travels down from their New England base to treat us to some red-hot jazz. If your summertime travels don't take you to their home turf, or you don't encounter them on the festival circuit, save this date for a rare opportunity to hear them in Jersey. They'll play tunes you love, tunes you've nearly forgotten and tunes too intricate to be attempted by musicians who don't play together on a regular basis.



Mark Shane, above, and Jeff Barnhart, below, pay tribute to Dick Wellstood.



Brothers Joe Midiri on clarinet and Paul on drums/vibes with bassist Gary Cattley.



## Morris Jazz

**The Bickford Theater  
at the Morris Museum  
Morristown, NJ 07960**

**Tickets/Information: 973-971-3706**



The Silver Starlite Orchestra focuses on Swing Era vocalists July 23.

The **Silver Starlite Orchestra** returns on Monday, July 23 with an intense program paying tribute to the cherished Big Band vocalists of the Swing Era. They take the term BIG seriously, fielding

fully 20 performers, the largest jazz aggregation to grace the Bickford stage. The band has built a following with two regular gigs in the area, so their established fans will doubtless get the first tickets.

Silver Starlite has, over the years, assembled a library of original charts from the bands of Glenn Miller, Tommy Dorsey, Benny Goodman, Harry James, Les Brown, Artie Shaw and more. They've carefully recruited members from the ranks of Big Band veterans and younger musicians who have played this music regularly. Swing Era fans should avoid missing this one, especially considering the price (\$13 advance, \$15 door) is less than a buck per performer!

That's followed on Wednesday, July 25 by Europe's **Hot Antic Jazz Band**, taking a detour from the summer festival circuit. This is the band that opened the show for Jim Cullum's tribute to Turk Murphy — at Carnegie Hall! Most NJJS fans probably discovered them when they played two shows at Bridgewater in 2003. Their infrequent East Coast visits have taken them to Boston and Washington, but they've also appeared at festivals in Sacramento, San Diego and Orange County on the Pacific Coast, where classic jazz still enjoys tremendous popularity.



The Hot Antic Jazz Band hits Morristown.



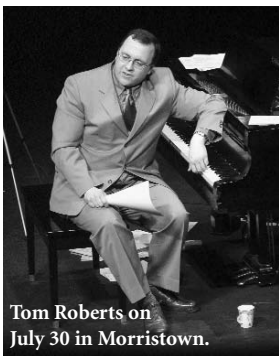
They've toured Europe and Asia, visiting festivals in 17 countries and winning ovations and awards everywhere. The Hot Antics play a total of 19 instruments, carrying as many as 14 with them on tour. Doubling gives this sextet a fuller sound than you might expect. Their repertoire is huge, borrowing material from Louis Armstrong, Clarence Williams, Jimmy Noone, King Oliver, Duke Ellington, Fats Waller and even Jabbo Smith. This world class band has recorded on four record labels, collected by fans all over the globe.

Luckey Roberts was a friend and mentor to such noted pianists as Earl Hines, Duke Ellington, James P. Johnston, Willie "The Lion" Smith, Eubie Blake... even George Gershwin. The pioneering stride player taught them musical and visual tricks that would enhance their aggressive piano styles. He almost made the first jazz recordings, but the label was hesitant to issue the work of a black player.

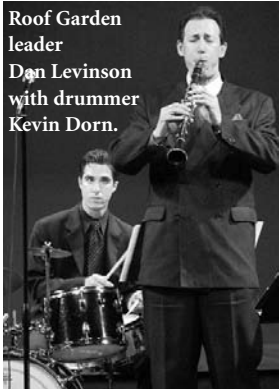
**Tom Roberts** travels in from Pittsburgh on Monday, July 30 to present a musical tribute to his namesake. You may recall previous piano tributes he's done for some of Luckey's proteges, named above. They are all well researched but presented in an entertaining fashion, because Tom Roberts is a pianistic force himself.

There's a second chance to hear him in a band setting on Wednesday, August 1 as the **Roof Garden Jass Band** celebrates 90 years of recorded jazz — finally! They had the actual date reserved in February, but a snowstorm in the Midwest stranded a key player on the West Coast, so this is the earliest available replacement date. Their program celebrates the jazz standards pioneered by the Original Dixieland Jass Band and other "fabulous fives" of the classic period.

**Dan Levinson** leads the quintet, mostly on clarinet, as he has done celebrating significant anniversaries with this group for fully 20 years, constantly enriching the program along the way. He's pleased to have access to charter Roof Garden members **Tom Roberts** on piano, **Kevin Dorn** on drums and **David Sager** on trombone, recently heard in the area playing with Banu Gibson. This performance will introduce a fabulous young cornetist from New England named **Mark Tipton**, whose powerful yet authentic playing style will help explain why this



Tom Roberts on July 30 in Morristown.



Roof Garden leader Dan Levinson with drummer Kevin Dorn.

music took the world by storm when it was first introduced. Once you discover Mark, your allegiance to other horn players may change.

Clarinetist **Dan Levinson** returns on Monday, August 20 with his **Palomar Quartet**, celebrating the anniversary of Benny Goodman's Palomar Ballroom appearance, credited with launching the Swing Era. Plenty of that exciting Goodman small group material, of course, by the band that has sold out this room to the walls! That's **Mark Shane** at the piano, **Kevin Dorn** behind the drum set and young **Matt Hoffmann** returning for another tour de force on the vibes. Standing ovations interrupted previous visits, missed by those who were turned away at the door. Order your tickets early!

While you are marking your calendar, reserve Monday, September 24 for pianist **Rio Clemente** and vocalist **Laura Hull**, both extremely popular in the Morristown area. Tickets may be scarce for that one too.

## Jazz For Shore

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

South Jersey jazz fans commented favorably on drummer **Robbie Scott's** work at the GroundHog Day Jam, and organizers took note. They invited him to bring his own **New Deal Orchestra** down on Wednesday, July 11 for a first visit and it promises to be an interesting show.

MidWeek Jazz has had large groups before, but New Deal is unique. Just 10 pieces, they manage to create a sound that has the substance of a typical 15-piece band. Robbie's secret is twofold: talent and arrangements. He draws his musicians from a pool of players he's worked with for years. Some are well known, such as trombonist **Herb Gardner** and bassist **Ed Wise** (recently transplanted from New Orleans). Others are seasoned players with exceptional skills who are not yet household names.

As for the arrangements, he's collected them over a lifetime, adjusting and honing them to give the smaller group a bigger sound. You'll have to hear that for



Palomar Quartet with leader Levinson, Mark Shane on the keys, and Matt Hoffman on vibes.

yourself, but on a recording you'd never believe that there are five or six guys missing! The result is a stimulating evening of mostly swing music, with each player doing his part, and then some. No wonder they've been invited to the White House...by both political parties!

Benny Goodman almost failed as a bandleader, finally finishing a disastrous cross-country tour with an appearance in Los Angeles. But the Palomar Ballroom was filled with young people who loved his music, and historians consider that night in late August of 1935 to be the start of the Swing Era.

Fast forward to this August 22 — one day from the exact anniversary — and enjoy the **Palomar Quartet** as it makes a return visit to Ocean County College. **Dan Levinson** is at the helm, clarinet in hand, with **Mark Shane** at the piano for the Teddy Wilson and Jess Stacy roles, **Kevin Dorn** doing his best Gene Krupa stuff, and young **Matt Hoffmann** once again showing that Lionel Hampton lives on. They've all played this room before and the love affair with the OCC audience is mutual.

Dan has added to the band's book since it first sold out the Bickford a couple of summers back, so if you've experienced this band in other settings, this performance will have some different material to offer.

Cornetist **Ed Polcer** has been a fixture on the New Jersey jazz scene since his days at Princeton, but September 19 will be his first appearance at Ocean County College. He's assembled an all-star Swingtet for that date which includes such people as **Ken Peplowski**, **Joe Ascione** and **John Cocuzzi**. It's a talent roster to die for, playing a broad selection of classic jazz and swing numbers, with Ed's hot horn leading the pack.

All that, yet the prices are held at \$13 for advance purchases, going to \$15 at the door. No service charges at all, and you can select your seat on the phone! All concerts here are on Wednesdays and, as with the others on these pages, they start at 8 PM. MidWeek Jazz is configured as one extended set, so you get out about 90 minutes later, allowing for a leisurely drive home.



Robbie Scott leads his New Deal Orchestra July 11.

Photos by Bruce Gast. '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.arts-factory.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 Polilly 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.  
www.shadesofhoboken.com  
888-374-2337

## Sushi Lounge

Corner of 2nd St & Hudson St.  
www.sushilounge.com  
201-386-1117  
Sunday jazz 6 PM

## 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 PM  
Friday/Saturday 6:30 PM  
Sunday 6 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.artsmplewood.org

## Manville

**RHYTHMS OF THE NIGHT**  
729 S. Main Street  
908-707-8757  
rhythmsofthenight.net  
Open jam session Wednesdays 7-10 PM

## 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  
www.chiffafa.com  
Live Jazz — Rio Clemente, others  
Call for schedule

## Metuchen

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

## 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

## Morristown

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

## The Community Theatre

100 South St.  
973-539-8008

## Copeland Restaurant/Westin Governor Morris Hotel

2 Whippany Road  
973-539-7300  
www.copelandrestaurant.com  
Sunday Seafood Jazz Brunch 11:30 AM

## The Sidebar at The Famished Frog

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

## St. Peter's Episcopal Church

70 Maple Avenue  
973-455-0708

## Sushi Lounge

12 Schuyler Place  
973-539-1135  
www.sushilounge.com  
Sunday jazz 6 PM

## 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

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!

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

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

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

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

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

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

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

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

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

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

**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 DELTA'S**  
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

**Randolph STONEFIRE GRILLEHOUSE & BAR**  
500 Route 10 West  
www.stonefirerestaurant.com  
973-537-7070  
Sunday Jazz 6 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

**Sewell TERRA NOVA**  
590 Delsea Drive  
856-589-8883  
http://terranovarestaurantbar.com  
Fridays & Saturdays Live Jazz

**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@sbtj.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

**Totowa 46 LOUNGE**  
300 Route 46 East  
973-890-9699  
Wednesday Jazz 7:30 PM

**SUSHI LOUNGE**  
235 Route 46 West  
www.sushilounge.com  
973-890-0007  
Sunday Jazz 6 PM

**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 T'S TRATTORIA MARTINI BAR**  
1090 Bloomfield Ave.  
973-882-3110  
Wednesdays/Thursdays/Fridays music

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

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

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

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

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

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

*We 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.*

## The Name Dropper

**HERB GARDNER** is at Ocean County College July 11 with Bobbie Scott.

Herb will be at the Randolph Library July 16. He appears with the **GALVANIZED JAZZ BAND** at the Connecticut Jazz Festival July 28 & 29.

The Oskar Schindler Performing Arts Center in West Orange is presenting a **JOHN COLTRANE TRIBUTE** on August 9.

**MARLENE VER PLANCK** is at the Ridgewood Band Shell July 12. Then, Marlene appears at Westfield Outdoors July 24. On

August 5 she's at Fair Lawn Memorial Park.

The Count Basie Theatre has **HERBIE HANCOCK** August 28.

**SANDY SASSO** will be at the Salt Creek Grille July 19 and at Peninsula Park in Sewaren on

July 26. Then Sandy will appear with a big band at the Clinton Museum July 28. She's also at South Amboy Marine Park on August 8.

You can catch **HOWARD ALDEN** at the BIX Festival in Davenport Iowa July 27 & 28.





# **laurahull** vocalist



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

**"...captivating."**

— *JazzPolice.com*

**"...a fabulous singer."**

— Jim Stone, *WLNZ Radio*

**"...a feast for your ears."**

— John Bohannon,  
*WRHU Radio*

**"...smooth and creative."**

— 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.

LAURA HULL • P.O. BOX 771 • MORRIS PLAINS, NEW JERSEY 07950  
Phone: 973-229-4275 • [www.LauraHull.com](http://www.LauraHull.com) • [info@laurahull.com](mailto:info@laurahull.com)



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## Jersey**Jazz**

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Jazz Community*