

# Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance, promotion and preservation of jazz.

Volume 35 • Issue 08

September 2007



## Jazz Journalists 2007 Awards Favor the Modernists

By **Fradley Garner**

*Jersey Jazz*  
International Editor

**Winning Views: 2007 JJA Jazz Awards honorees Anat Cohen (left, photo by Mitchell Seidel) and Roberta Gambarini (right, photo by Bruce C. Moore) have both performed at recent Jazzfests, Ms. Gambarini in 2006 and Ms. Cohen this past June when she appeared with Sherrie Maricle's Five Play.**



**Dan Morgenstern on Polls, page 20**

**NEW YORK:** All in the same year, Ornette Coleman, who became the second jazz musician to win the Pulitzer Prize for music (JJ, June, p. 28), took top honors in Jazz Awards 2007. The aging avant-garde multi-instrumental-

ist and composer won in four categories, including musician of the year, from the Jazz Journalists Association. His *Sound Grammar*, the first totally improvised live recording to win a Pulitzer, was voted album of

the year in balloting among more than 400 members of the professional writers group.

Coleman's unconventional quartet Sound Grammar, with two bassists — one plucking, the other bowing — his son

Denardo on drums, and Coleman playing alto saxophone, trumpet and violin, was chosen the year's best small ensemble. This was the 77-year-old musician's first new recording in a decade. He also

*continued on page 26*

*Join the party!*

**NJJS 35th Anniversary Dinner Dance**

SUNDAY, SEPTEMBER 30 • WITH SPECIAL GUESTS  
see p 3

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## NJJS Calendar

**Sunday August 19 2007**

Lyndhurst dance field trip  
see p 2

**Saturday September 8 2007**

Bridgewater see ad p 37 & p 44

**Friday September 14 2007**

Whippany dance field trip  
see p 2

**Saturday September 15 2007**

JazzFeast  
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 43

**Friday September 28 2007**

State Theatre/New Brunswick  
see ad p 11

**Saturday September 29 2007**

State Theatre/New Brunswick  
see ad p 11

**Sunday September 30 2007**

State Theatre/New Brunswick  
see ad p 11

**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 43

**Sunday November 18 2007**

MONTHLY MEMBER MEETING  
Trumpets/Montclair  
see p 8 & ad p 43

**Saturday January 19 2008**

Bridgewater see ad p 37 & p 44



## Prez Sez

By Andrea Tyson President, NJJS

Whew — Jazzfest was quite a blast! As you saw in the fab pictures and commentary in the July/August issue of *Jersey Jazz*, the event was terrific. Aside from great weather, the performers at Jazzfest this year knocked our socks off. Denise Thimes was SRO. I could name all the groups but you know who was there and suffice it to say that we all enjoyed ourselves. Our Music Committee once again did a splendid job in putting it all together. Check out our website, [www.njjs.org](http://www.njjs.org).

The fun part of being president was talking to everybody — I walked around and schmoozed and enjoyed the weekend. Drew U was new for us and turned out to be a superb venue from their Black Box to their beautiful, acoustically-perfect concert hall. The Drew personnel were efficient and courteous and we look forward to a long relationship. We're planning for next year already and hope you'll save the date: June 7 – 8, 2008.

■ **The American Federation of Jazz Societies** has been re-invigorated and Joanne Day volunteered to be our rep, going to their annual meeting in Costa Mesa, CA in early August. She'll share with us ideas she picks up there. In the discussion stages right now is that their next annual meeting may be held at our 2008 Jazzfest! We'll see.

■ **This month is very busy** — from JazzFeast in Princeton on the 15th to our 35th Anniversary Buffet Dinner/Big Band Dance Party at The Pines Manor/Edison on the 30th, and in between, enjoying our Trumpets/Montclair Member Meeting on the 23rd.

## Wish List

NJJS seeks a volunteer Membership Administrator. Need minimal computer skills and the ability to work with a basic address book. Add new members, renewals to database, send reminders...Please contact [pres@njjs.org](mailto:pres@njjs.org) if you can take over this vital function.

I want to elaborate just a little on the Buffet Dinner/Big Band Dance Party — we're trying to present our history in a way it'll get the message across that we're not just 35 years old — we're a fresh and vibrant organization with new ideas, too. Just look through this column and the whole magazine — we're going strong and happy to be doing it! Please join us for a fun afternoon — you'll be seeing some out-of-towners sure to surprise you, Charter Members and past-Presidents and Board Members. And come dance with us to a wonderful big band. We'll be honoring Rufus Reid, Roseanna Vitro and George Kanzler, too. The Pines Manor is centrally located with ample parking. So, come on out and support our efforts to bring you a terrific experience. See our ad on the next page.

■ **We're trying to offer** as many events as we can and I'm always thinking of new and exciting partnerships to foster with other groups and venues. Let me know if you have any ideas. We're open to suggestions. Let me know what/who you'd like to see at some of our events: [pres@njjs.org](mailto:pres@njjs.org). We can't survive without your support and attendance, so if you have ideas and bands you'd like to see at our events, you have to tell us.

■ **One recent evening, I went over to Johnny's on the Green**, in Short Hills, to hear Madame Pat Tandy. She was fine, as she always is, but what a nice place for me to hang — good food and sight-lines, very friendly wait staff, and Johnny Marrone is a gracious host. Consider it for an evening of jazz. [www.johnnysonthegreen.com](http://www.johnnysonthegreen.com) and tell them Andi sent you!

*continued on page 27*

## JazzDance

Join NJJS members and friends who've tried our dance field trips! NO PARTNER NEEDED. ALL AGES WELCOME. NO EXPERIENCE. Upcoming: Fridays 9/14 and 10/12 in Whippany; Fridays 9/21 and 10/19 in Princeton; Sundays 9/16 and 10/21 in Lyndhurst. Get on E-mail for details or let us know how to fax you. Contact Linda at [LLobdeLL@optonline.net](mailto:LLobdeLL@optonline.net) or 201-306-2769.

## Monthly Member Meetings

Our series of entertaining meetings continues at Trumpets on 9/23\*, 10/21, 11/18. Members attend free. See page 8 for details. (\*Win free State Theatre ticket; contest info page 27.)

## State Theatre Pizzarelli/Molaskey Discount + Giveaway

\$3 discount plus \$8 transaction charge waived for

NJJS members. Plus free ticket contest at 9/23 Member Meeting. See page 27 for complete details.

## Musicians: Join NJJS, Get Linked!

Calling all musicians...already NJJS members? Contact Steve Albin ([Webmaster@njjs.org](mailto:Webmaster@njjs.org)); say you'd like a LINK on the NJJS site. Not a member? Just join at our regular \$40 member rate and connect with your worldwide audience at [www.njjs.org](http://www.njjs.org).



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

**Jazz Leadership Awards presented to special guests Roseanna Vitro, George Kanzler, Rufus Reid. 35 years of memorabilia, newsletters, more!**

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

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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

### RE. THE JAZZ JOURNALISTS ASSOCIATION 2007 AWARDS:

Why can't (or how does) JJ get on the list as the most improved jazz magazine for '06-'07 in layout, photos, expansion of articles, added color for Jazzfest and other milestones?

*JazzTimes*, elected by JJA members as "Best Periodical Covering Jazz," is really the slickest, and controlled like political parties by its contributing foundations, record company advertisers and other "buy-ins."

Dick Joseph  
Croton on Hudson, NY  
clarinet5@verizon.net

[Thanks for the thought, awards are nice, but we wouldn't mind some of those "buy-ins" as well — Editor]

**READING THE REVIEW** in the *Wall Street Journal*, "Role of a Lifetime," July 20, about the current Broadway hit *Gypsy* starring Patti LuPone, I am reminded of the afternoon, March, 1937, when several high school friends and I drove to Kansas City from Topeka to see Billie Burke Ziegfeld's *Ziegfeld Follies of 1937*, starring Fannie Brice and Bobby Clark. But it was to see another member of the cast that we drove the 75 miles: Gypsy Rose Lee! Word had even reached Kansas that, "Mama Rose had taken her mousy daughter Louise and transformed her into Gypsy Rose Lee, the most glamorous and celebrated stripper of the '30s."

A year after Bob Hope had introduced "I Can't Get Started," Gypsy Rose and Bobby Clark, wearing his trademark painted black glasses, were featured singing the Vernon Duke/Ira Gershwin classic

Shortly before Hope died, I was invited to a birthday party in Indian Wells at the El Dorado Country Club. In a room adjacent to the dance floor, I was introduced to Delores and then to Bob, who was sitting down eating a shrimp cocktail. Hearing the dance band beginning to play, I remarked, "Mr. Hope, do you recall you introduced that song in the Ziegfeld Follies?" He looked up, and after hesitating, said, "I believe you're right." Hope sang "I Can't Get Started" to Eve Arden in the 1936 Follies.

Bill Smith  
Palm Desert, CA

**IT IS WITH HUMBLE AND GRACIOUS HEART** that I write to the NJJS community.

At the NJJS concert last June, of which I was to be a part (Jazzfest), the audience demonstrated such caring and concern and tremendous generosity towards my wife and me that I am compelled to write this letter.

I would like to say thank you to everyone who was so generous at the impromptu words of Ken Peplowski. Ken visited Svetlana and me, being somewhat

overwhelmed by what took place that evening. As he shared the story about how events unfolded we were collectively moved to tears by the love and support of dear friends who exemplified the grace of the human spirit at its pinnacle. To this moment, Svetlana and I are silent when looking at each other, still amazed at what happened.

Life, and its way of blessing and surprising me has, once again, left me speechless.

Joseph Ascione  
New York, NY

**MOODY AND I** just wanted to thank you and everyone from the American Jazz Hall of Fame for the beautiful trophy you gave to him. It is just gorgeous and means so much to Moody. He was thrilled. It sits in a place of honor in our family room where we can enjoy it every day. We are so delighted you chose to honor Moody this way. We can't thank you enough.

With much spiritual love,  
Linda and James Moody  
San Diego, CA

[NJJS Board member Frank Nissel presented Moody the award this May at the Blue Note. More accolades followed: he was written up at length by Will Friedwald in the July 27-29 New York Sun as "the legendary saxophone player and irrepresible funster" for his work at the Jazz in July series at the 92nd St. Y — Ed.]

**WE'RE DELIGHTED** to have live jazz at Ocean County College on a monthly basis — all the performances have been excellent. The jazz picnic at Drew University was a wonderful idea, the best venue area yet and I've been to all of them! The groups, as always, were superb. Thanks.

Dr. G. E. McComsey  
Island Heights, NJ

**IT WAS A JOY TO SEE YOUR** first color cover in July/August. What a happy-looking singer! But I would like to commend your associate editor and art director, Linda Lobdell, for that clever grid pattern layout of color photos on the center spread and next page.

I was also impressed by the review "A Revelation in the Garden." I had no idea that Nat "King" Cole had a younger brother, Freddy, who also plays jazz piano and sings. Now I want to get hold of a CD and hear him for myself.

Hanne Ingerslev  
Charlottenlund, Denmark  
hanneing@get2net.dk

**WE SUBSCRIBE TO** three jazz magazines from all over the world and must say NJJS has reached success in presentation in the top three! Congratulations! Proud to be New Jerseyans.

Marlene and Billy Ver Planck  
Clifton, NJ

## Jazz Trivia By O. Howie Ponder II

### Questions

1. Who was the only jazz musician to have a Muppet character named after him?
2. Benny Goodman often used arrangements that Fletcher Henderson had written for his own band. Who was Benny's clarinet-playing counterpart in the Henderson band?
3. He was the nephew of the last Queen of Madagascar and given the name Andrea Menentania Razafinkeriefio, but this lyricist shortened it to something more manageable.
4. Kirk Douglas starred as the "Young Man With a Horn." Who actually played those Bix-like trumpet solos on the movie's soundtrack?
5. What do the songs "Lester Leaps In," "Cottontail," "Rhythm-a-Ning," "Lemon Drop," "Apple Honey," "Oleo," "Red Cross" and "Northwest Passage" have in common?

answers on page 41



# The CORNERSTONE

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25 New Street, Metuchen, NJ

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

## Jazz Schedule for September 2007

### WEDNESDAYS

7:30 – 11:30 PM

**9/5:** SARAH JANE CION TRIO  
w/ GERRY NIEWOOD

**9/12:** PAM PURVIS TRIO  
w/ BOB ACKERMAN

**9/19:** SARAH PARTRIDGE TRIO  
w/ ALLEN FARNHAM

**9/26:** MAURÍCIO DE SOUZA TRIO

### FRIDAYS

7:30 – 11:30 PM

**9/7:** CLAUDIO RODITI QUINTET

**9/14:** HENDRIK MEURKENS  
QUARTET w/ HELIO ALVES  
AND ADRIANO SANTOS

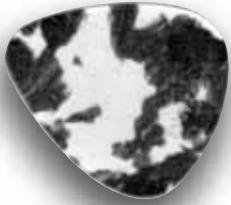
**9/21:** RON AFFIF QUARTET  
w/ NICK SCHEUBLE

**9/28:** MIKE RODRIGUEZ QUARTET  
w/ TOMOKO OHNO, BILL  
CROW AND NICK SCHEUBLE

• 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**



## The Editor's Pick

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

### Our Growing *Jersey Jazz* Roster

With all the hoopla attending Jazzfest we somehow let Dan Morgenstern's new column, "Dan's Den," slip into the pages of the June issue unannounced. Landing the dean of jazz journalism as your newest columnist is a bit of a coup, and we hereby offer Mr. Morgenstern a belated *Jersey Jazz* welcome drum roll. This month we present the second "Dan's Den" column, "A Penchant for Polls." Dan encourages readers to vote in the upcoming *Down Beat* and *Jazz Times* Readers Polls, and we say, why not? It has to beat voting for politicians.

While we're certainly pleased to land the big league scribes, we're also excited about our homegrown talent. There's Frank Mulvaney for example, who innocently made an E-mail suggestion to NJJS President Andrea Tyson and, in short order, found himself JJ's college jazz correspondent, filing a series of informative reports from around the state over the last academic year. This issue Frank branches out with his first club review, "Jazz at The Crossroads Jam."

Coming up next month we debut "Talking Jazz," featuring one-on-one interviews with some very interesting jazz artists. "Talking Jazz" is the brainchild of Schaeen Fox, an NJJS member from Lawrenceville, NJ. Schaeen talks with pianist Helen Sung in October's feature, and Association of Jazz Journalists 2007 "Up and Coming Artist of the Year" Anat Cohen is up next in November.



#### 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 [art@njjs.org](mailto:art@njjs.org) or 201-306-2769 for technical information.

**NJJS Deadlines** The deadline for submission of material for upcoming issues is as follows:  
**October issue: August 26, 2007 • November issue: September 26, 2007**

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

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908-658-3515

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973-635-2761

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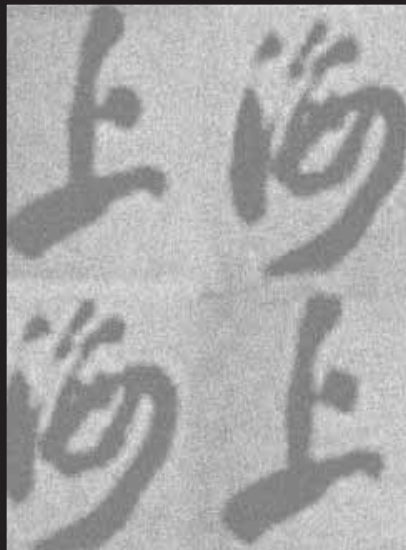
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ZAGAT 2005/06:  
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treated like a favorite  
customer."

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

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

Highlights, end of August/September 2007:

**fri 8/24: ROB PAPAROZZI**

**sat 8/25: SARAH PARTRIDGE TRIO**

**thu 8/30: VINCE GIORDANO QUARTET**  
*(to be confirmed)*

**fri 8/31 & sat 9/1: BRAZILIAN JAZZ  
WITH HELIO ALVES QUARTET**

**thu 9/6: BENNIE WALLACE**

**fri & sat 9/7 & 8: WALLACE RONEY  
WITH SPECIAL GUESTS**

**wed 9/12: BUCKY PIZZARELLI**

**thu 9/13: MORRIS NANTON**

**fri 9/14: TONY DESARE**

**fri 9/21: MACHAN TAYLOR CD RELEASE**

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

for latest schedules and updates,  
please visit 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.

## Notes from the Music Committee

By Joe Lang NJJS Music Committee Chair

It is tough to believe that Jazzfest has come and gone. Both the music and the new venue at Drew University garnered mostly raves from the attendees. Thanks to those of you who showed up, and to those of you who did not, you missed a great event, and should plan on making the scene next time around. Thanks also go to the Board members and volunteers who helped to make the event run smoothly.

■ I want to remind you that we shall be holding our **35th Anniversary 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 Lou Iozzi, who also plays a mean tenor sax. A special bonus will be some vocals by Laura Hull, NJJS Board member and chair of this event, a fine and busy vocalist who appears frequently at many venues in New Jersey and New York City. The price of tickets will be \$65 per person or \$125 per couple. Dinner will be included, and there will be a cash bar. Among the highlights will be a display of NJJS memorabilia, and the presentation of Jazz Leadership Awards to three outstanding contributors to the New Jersey jazz scene, bassist Rufus Reid, past Director of the Jazz Studies Program at William Paterson University, vocalist Roseanna Vitro, Director of the Jazz Vocal Program at New Jersey City University, and George Kanzler, for many years the Jazz Critic for *The Star-Ledger*. It promises to be an exciting and popular event. Space will be limited, so make a reservation early if you don't want to be disappointed. See the ad on page 3 for ticket ordering information.

■ Our **Member Meetings** will resume at Trumpets in Montclair on **Sunday September 23**. For that meeting, Clem DeRosa, who has a background of more than 50 years in jazz education, will present a program titled "How Can Jazz

Education Preserve and Sustain Jazz?" To assist him, Clem will bring along several individuals who have been students of his in past years. 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 next meeting will take place on **October 21**, with a program presented by bassist Bill Crow entitled "Jazz Anecdotes — A Humorous View of the World of Jazz." Bill is the compiler of the humorous stories that appear in *Jersey Jazz* each month. In addition to being a terrific jazz bassist, he works part time for the Local 802 of the AFM, and writes a monthly column for 802's monthly *Allegro* magazine. This column is the source for the items appearing in JJ.

His program will center around the many humorous anecdotes from the jazz world that he has accumulated over the years. Bill will have available for sale copies of his book *Jazz Anecdotes*.

On **November 18**, *Jersey Jazz* editor Tony Mottola will present a program about his late father, Tony Mottola, a giant among jazz guitarists. Tony will have some rare video footage to include in his program.

■ Finally, here is some information about **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 the Princeton University Jazztet, and 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 43. JJ

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## Classic Stine

By Jack Stine  
NJJS President Emeritus

### Red, Cole and the County College

NJJS members Al Kuehn and Don Greenfield choose to remember their good friend Red Squires twice a year in a way that I'm sure would have pleased Red. They sponsor a pair of jazz programs using players Red himself often hired. It's a fail safe formula and now it's been going on long enough for each eagerly awaited concert to have assumed the comfort of a neighborly kaffee klatsch. I think Red would have liked this ambience too, for above all else he was a friendly guy, reveling in his friendships with fans and musicians alike. Alone in a crowd he never was; Red Squires drew folks to him like honey draws bees. His name is still a pretty good draw and I see no sign of this diminishing any time soon.

Last June's Remembering Red program in Bridgewater was another one of those gatherings. Everyone there seemed to know everybody else, even if knowing was expressed in little more than a nod or glance. The point is that all knew there was an evening of good music ahead and that expectation provided binding enough.

It was a small group of musicians that Al and Don brought to Bridgewater that evening — small, yes, but oh my! Randy Sandke and Ken Peplowski played as everyone knew they could and would, but if I had to name my druthers for the evening's best, it would have to be for Derek Smith's wonderful solo of Cole Porter's "Dream Dancing." In my opinion this is a song that isn't heard nearly enough. In my experience only Dave McKenna played it with any regularity as an extended showcase solo, and in Bridgewater that evening it was clear that Derek shared McKenna's fondness for the song. It is plain that both saw "Dream Dancing" as an opportunity to play high above the normal emotional limit of the

bandstand and into the realm of pure invention and introspection. Jazz doesn't aspire to this every time, but when it does attain that level where composer and performer share the same breath — that, my friend, is more valuable than shorefront property.

Speaking of "Dream Dancing," I'd like to write a few words of a non-musician's appreciation of Cole Porter's music. Taken as a whole, it seems to me to occupy its own special niche in the vast panoply of American music. It sings of the giddiness of new love, the disillusion of worn out thrills, the yearning for adventure, and the regret for past mistakes, to name but a few of the things happening in songs like "I Get a Kick Out of You," "Anything Goes," "Night and Day," "I Love Paris," and (yes) "Dream Dancing." Well, okay, you could say that any number of songsmiths could occasionally touch on such an array of emotions, but stretched to full length, nobody told us more about ourselves quite as honestly or completely as did Cole Porter. Dig it.

It's a fair question to ask whether or not Porter's music really qualifies as jazz, and this is one question I'm leaving for others to answer. It's certainly a rare thing to hear a traditional group of four rhythm and three front line musicians give a full throated rendition of songs like "My Heart Belongs to Daddy," "Begin the Beguine," or "Easy To Love." These songs just don't seem to swing, and that's where jazz begins. On the other hand, if you're thinking of jazz as a soloist's triumph (think Sinatra, Fitzgerald, Bennett, Chirillo, Pizzarelli, or Tatum, all of whom have given astounding performances of Porter's songs) then you might not be quite so quick to sign off Cole Porter's music as

I've heard it said that jazz, in the final analysis, is the art of the soloist and if this is so, then [Cole] Porter may be more important to the art than you thought.

being the stuff of jazz. I've heard it said that jazz, in the final analysis, is the art of the soloist and if this is so, then Porter may be more important to the art than you thought. Anyway, dig it.

When last June's concert for Red Squires was over and the audience started to leave, a lady stopped me

and said, "You know what I miss more than anything these days?"

This is the kind of question that could only lead to trouble, so I didn't answer.

"Those Friday nights at the County College," she said. She was referring of course to the piano series I produced some 20 years or so in North Branch, and they were wonderful, if I do say so myself. "Is there any chance of them ever starting up again?"

I told her I doubted it. But we talked a minute or two about how great it was to experience the wonderful one-on-one opportunities to sit at a table, sharing a bottle of wine, and listening to the likes of Marian McPartland, Jaki Byard, Bobby Enriquez, Bob Winter, Dick Wellstood, Derek Smith, Joanne Brackeen, Sir Roland Hanna, Dick Hyman, Billy Charlap, and so many others in a rare moment of byplay. Often the evenings amounted to informal exchanges in conversation and music between the performers and musicians. I told her I just couldn't imagine anything like those evenings ever taking place again.

We had talked our way to the door and as she turned to go to her car, she offered a parting shot. "Well, they were great days and we certainly enjoyed them. It was great fun."

I had to agree, "But," as I said to her, "it was just one of those things."





## Big Band in the Sky

By Fradley Garner

Jersey Jazz International Editor

■ **George Melly, 80, jazz and blues singer, author, raconteur, Liverpool, England, Aug. 17, 1926 – London, England, July 5, 2007.** The Oscar Wilde of jazz? George Melly, an eccentric Englishman of many careers whose singing style invoked his idol, the blues singer Bessie Smith, died in London after a stretch of emphysema and dementia. He was 80. Melly was an exponent of the British brand of “trad jazz,” a blend of Dixieland, music hall styles and blues. Clad in African robes and sitting in a wheelchair, he gave his last concert a week before his death, and finished his last album the day before he died, on July 5. “As a surrealist, I quite enjoy having dementia,” he quipped in a June interview with *Time Out London*. He gave up music in 1962 to become a full-time writer, publishing, among other books, no fewer than three autobiographies. The first, *Owning Up* (1965) was hailed in July by the British jazz critic Steve Voce as “the most hilarious book ever written about jazz. The writing style is so good and the anecdotes so pungent that it has dated not at all.” Returning to music in 1974, Melly started performing in garish getups with a trad band called John Chilton’s Feetwarmers. They played at theaters, colleges and pubs in Great Britain; their Christmas shows at Ronnie Scott’s, a London jazz club, grew into a tradition. The group was featured at the 1978 Waterloo Picnic. This New Jersey offshoot of the JVC Jazz Festival evolved into Jersey Jazzfest in 1995. In a 2001 interview with *Scotland on Sunday*, Melly addressed the subject of aging. “Billie Holiday sang what I feel in one verse,” he said, adding: “I ain’t got no future, but Lord, Lord, what a past.”



George Melly at Waterloo Village in 1978.  
Photos by Mitchell Seidel.



■ **Johnny Frigo, 90, jazz violinist, bassist, lyricist and wit, Chicago, IL, Dec. 27, 1916 – July 4, 2007.** Johnny Frigo, a superb violinist and bassist staple of the Chicago jazz scene whose earliest recordings with Jimmy Dorsey were made from live broadcasts at Frank Dailey’s Terrace Room in Newark, died July 4 in Chicago. He was 90. Both cancer and complications from a fall were cited as causes. Frigo’s legacy of some 81 recording sessions is catalogued in Lord’s *Jazz Discography CD-ROM 7.0*. After playing with the Coast Guard band at Ellis Island during World War II, he toured as a sideman with Jimmy Dorsey. Broadcast recordings in April 1946 from the Terrace Room, with Frigo switching between bass and violin, were released on Navy V-Discs. Frigo and two fellow musicians in the Navy band, the pianist Lou Carter and the guitarist Herb Ellis, formed the Soft Winds Trio. They are credited for writing in 1972 what became the standard tunes, “Detour Ahead” and “I Told You I Love You, Now Get Out.” Frigo later confided that he alone had written both the lyrics and music. “Detour Ahead” was recorded by Billie Holiday, Sarah Vaughan, Ella Fitzgerald, Irene Kral, Stan Getz and Woody Herman, among others. He was described by Jim Brown, a recording engineer friend, as “a man of great creative depth and wit. He wrote poetry, from the sublime to the whimsical. He painted, he made what might be called modern sculpture or installation art — some of it was in every recording studio in Chicago, and it was wonderful.” Never a stranger to the Garden State, Frigo played in Edison at a jazz party hosted in 2004 by NJJS director Frank Nissel.

*continued on page 12*

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**BIG BAND IN THE SKY** *continued from page 10*

He also made recordings with Jersey favorites such as Bucky and John (Jr.) Pizzarelli, Howard Alden and Bill Charlap. *Statesmen of Jazz*, with Bucky Pizzarelli on guitar, Earl May on bass and Louie Bellson, drums, was released in 2004 (SOJCD202). He was a good friend of the Montclair jazz historian Robert Gold (*A Jazz Lexicon*, Knopf, 1964, and *Jazz Talk* (Bobbs Merrill, 1975), who told *Jersey Jazz* that Frigo “goes down in my book as one of the five all-time top fiddlers — along with Stephane Grappeli, Joe Venuti, Stuff Smith and Svend Asmussen.”

■ **Vincent Giantomasi, 60, businessman, sparetime drummer, photographer, actor, Newark, NJ, Mar. 14, 1947 – Parsippany, NJ, June 21, 2007.** Vincent Giantomasi, a part-time drummer, writer, photographer and actor who played at Cecil's Jazz Club in West Orange and occasionally at other venues, died at home in Parsippany following a long illness. He was 60. A native of Newark, Giantomasi served in the Navy during the Vietnam War. He earned a bachelor of business degree from William Paterson University in Wayne. For the last two decades he owned and managed Giant Productions, an audiovisual service in Parsippany. Giantomasi acted the role of “Wiseguy” in *Witness to the Mob*, a two-part miniseries about Sammy “The Bull” Gravano of the Gambino crime family. “Over the past four years, Vince warmed the hearts of thousands of Cecil’s patrons with his quick, witty perspective on jazz and life in general,” Adreana and Cecil Brooks III said in a statement that called attention to Giantomasi’s photographs of performers on the club’s walls. An enthusiastic supporter of NJJS, Giantomasi served as a member of the organization’s board of trustees.

■ **Bill Barber, 87, modern jazz tubaist and teacher, Hornell, NY, May 21, 1920 – Bronxville, NY, June 18, 2007.** The first musician to play modern jazz on the tuba, John William Barber was an alumnus of the pianist Claude Thornhill’s forward-looking big band. He went on to tour and/or record with Miles Davis-Gil

Evans, George Shearing, John Coltrane, Stan Getz and other modernists. He died at 87, apparently of heart failure, June 18 in Bronxville, NY. Like his fellow-tubaist, the late Don Butterfield (JJ Feb., p. 15), Bill Barber was a classically trained pioneer of the deep-toned, bulky horn in the modern jazz genre. Both players took their bachelor’s in music at the Juilliard School; Barber later went for a master’s in music education at the Manhattan School of Music. After service in the 7th Army band, he joined the Kansas City Philharmonic. He moved to New York and worked for Thornhill in 1947–1948. With the Miles Davis Nonet for the next two years, he took part in a historic series of recordings led by the trumpeter. *Birth of the Cool* on LP helped usher in the period of cool jazz. Barber moved to the Sauter-Finegan Orchestra in 1952–1954, when Pete Rugolo then hired him. His association with Davis and Evans was resumed in 1957–1962 when the two combined talents for the acclaimed big-band albums *Miles Ahead*, *Sketches of Spain* and *Porgy and Bess*. He also worked in 1959 with George Shearing. Freelance assignments in Broadway shows, on TV and for the City Center Ballet helped keep the tubaist busy, but to make ends meet he earned a master’s degree and taught high school music classes from 1960 on Long Island. In 1992 he toured with Gerry Mulligan. The veteran of 90 recording sessions recorded for the last time, with Mulligan, on the album *Re-birth of the Cool*.

■ **Nellie Lutcher, 94, rhythm and blues singer, pianist, Lake Charles, LA, Oct. 15, 1915 – Los Angeles, CA, June 8, 2007.** Sixty years ago, the jazz critic Leonard Feather pictured Nellie Lutcher (“Hurry on down to my house, honey/Ain’t nobody home but me”) as “not pretty, or even handsome, but...a tall, big, somehow striking person (able) to change moods and express a wide range of ideas, both musical and humorous.” Lutcher, a singer and pianist, enjoyed a spate of rhythm-and-blues hits from 1947 until 1952. Four hits on the Capitol label reached the *Billboard* R&B Top 10, including “He’s a Real Gone Guy,” “My Mother’s Eyes” and “Fine Brown Frame.” She sang a duet with Nat “King” Cole, “Can I Come in for a Second?” Lutcher went on performing until nearly age 80 and inspired Nina Simone and other singers. At 94 and in failing health, with pneumonia, she died June 8, in Los Angeles. “She was a fighter to the end,” her nephew and manager, Gene Jackson, said. “She had told the family, I’m going to go when I’m ready to go.” Her accepted date of birth in Lake Charles, Louisiana, is October 15, 1915, into a family that eventually numbered 15 children. (Spencer Leigh, of *The Independent* London newspaper, wrote that she actually was born in 1912, but that Capitol changed the year to 1917 to make her seem younger.) At 11, she played piano

for the renowned blues singer Ma Rainey. The Calcasieu Museum in Lake Charles had already begun a series of events saluting Lutcher’s life in music. She once

This little ditty  
Is a song about the city  
Where I was born ...

—Nellie Lutcher, b. 1912 (?)  
Lake Charles, Louisiana

penned “Lake Charles Boogie,” a novelty tune about her hometown: “This little ditty/is a song about the city/where I was born.”

■ **Dave Remington, 80, pianist, trombonist, bandleader, educator, Rochester, NY, Oct. 10, 1926 – Traverse, MI, June 8, 2007.** Musicians across the country telephoned a Michigan hospice to pay respects to Dave Remington, their teacher, whose

*continued on page 14*

**LIVE JAZZ**

**By Johnny Frigo**

Somewhere in the silent ether orphaned by the ear floats every note that was ever played that we no longer hear. The iceberg tip of tape and disc we resurrect at will is but one note in millions drowned and ever still. True, the ink, the quill and paper genius put to use still comes alive in concert halls in reverence — or abuse. But what of every masterpiece that died while being born through smoke and booze in gin mills from piano and from horn for every Monk and Parker chorus ever put to tape — are billions, more profound by far, that made their sad escape Those instant creativities, confettied in the air, Lost to all the world Save for the few who heard them there.



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**BIG BAND IN THE SKY** *continued from page 12*



career spanned a half-century as a freelance pianist, trombonist, band-leader and educator. A member of NJJS who lived in Beulah, MI, he died June 8 of prostate cancer complications. He was 80 and worked into May, playing “his usual Mother’s Day weekend bandleader job at a Wisconsin resort, a 400-mile drive each way,” said his wife, Karen, in an E-mail. She is a freelance vocalist who graduated from the Eastman School of Music in 1981, the year her future husband took his M.A. in jazz studies. Remington worked mainly in Illinois, New York and Wisconsin, never gaining national fame. But his legacy includes 17 recording sessions with releases mostly on smaller labels, and in Chicago-style traditional jazz groups. He recorded with groups that included, at times, the pianist Art Hodes, guitarist Marty Grosz, violinist Johnny Frigo (*See obituary — Ed.*) and clarinetists Bill Reinhardt and Chuck Hedges. *Live at Bourbon Street*, recorded at the Chicago club in 1965 and released on Decca, had the trombonist leading the Dukes of Dixieland, with Frank Assunto on trumpet and vocals and his brother, Jac Assunto, on banjo; Jerry Fuller on clarinet; Red Brown on bass, and Barrett Deems on drums. Born October 10, 1926 in Rochester, NY, David Wilbur Remington was the second son of Emory Remington, professor of trombone and chairman of the brass department at the Eastman School, and his wife Laura, an organist. His older sister, Janet, was principal harpist with the

largest dance- and Kenton-style concert band in the university’s history. His older brother, Emory, Jr., played drums. Later, Dave Remington led groups in top Chicago clubs like Jazz Ltd., Pump Room, Wise Fools, and at venues in Wisconsin. He fronted his band at both inaugural balls for President Richard Nixon, in 1969 and 1973. After heading the Rockford (Illinois) College music department in 1970–1974, he moved to New York, joining the trombone section of the Thad Jones/Mel Lewis Big Band and working as a sideman for Lou Rawls and Paul Anka. He also played in pit orchestras for the Broadway musicals *Annie* and *A Chorus Line*. He moved to Beulah, MI, and taught jazz piano and improvisation from 1999 to 2006 at Interlochen Arts Academy. Bill Cunliffe, a pianist in Los Angeles, credited Remington with sparking his jazz career. Cunliffe had taken a master’s in music theory when Remington heard him playing in a practice room and talked him into switching to jazz studies. Another Interlochen student, Jesse Elder, a musician in his early twenties working six nights a

week in New York said, “I would not be here today except for Mr. Remington. In a three-hour gig, 80 percent of it is music I learned from him.”

Contact: Karen Remington,  
kremington52@yahoo.com

■ **Buddy Childers, 81, trumpeter and composer, Belleville, IL, Feb. 12, 1926 – Woodland Hills, CA, May 24, 2007.** Buddy Childers, hailed as “one of the greatest lead trumpet players in the history of big bands” by a member of the Stan Kenton Alumni Band, died May 12 of cancer complications in Woodland Hills, California. He was 81. Childers was only 16 when Kenton auditioned him for the lead trumpet chair, in 1942. “I played about eight or nine things in a row and the adrenalin was really flying,” Childers told the British critic, Steve Voce. “I had this thing in my mind that I had to join a name band at 16 or I’d never be able to make it as a musician. I was thinking of Harry James so young with Ben Pollack and then with Benny Goodman, and Corky Corcoran who joined Sonny Dunham when he was 16 and then became Harry James’s leading soloist the next year. So I made it by three weeks.” Childers said he dropped out of high school a couple of months before graduation to go on the road. He remained mainly a big band trumpeter for the rest of a career that included stints with Benny Carter, Les Brown, Woody Herman, Tommy Dorsey, Georgie Auld, Charlie Barnet, Frank Sinatra, and the Toshiko Akiyoshi-Lew Tabackin Orchestra. In 1993 he left Sinatra to form his own big band, continuing to perform into this century. He finished his last, still to be released CD, *Haunted Ballroom*, in 2005. While gradually cutting back on his own playing, Childers became an even more avid listener. “To play a good solo is a joy,” he told *The Los Angeles Times* in 1995, “but to hear one of my own arrangements played as well as these guys play is an indescribable thrill.” JJ

*Thanks to Jerry Gordon, Joe Lang, Don Robertson and the Jersey Jazz editors for ongoing tips on departed musicians. And to Leonard Feather and Ira Gitler for The Biographical Encyclopedia of Jazz (new ed. 2007). fg*

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# NJJS Announces 2007 Jazz Leadership Awards

The New Jersey Jazz Society is pleased to honor three outstanding individuals who have demonstrated exceptional leadership and made notable contributions to the jazz community, while advancing the mission of the New Jersey Jazz Society in its dedication to the performance, promotion and preservation of jazz in the Garden State. We are excited to announce that our three honorees will attend our 35th Anniversary Dinner Dance event on Sunday, September 30 to personally accept their awards. We invite you to join us to meet our honorees! Visit [www.NJJS.org](http://www.NJJS.org) to learn more about the event and to reserve your tickets. Don't delay, as this event is sure to be a sellout!

**ROSEANNA VITRO** is one such outstanding individual. As an educator, Roseanna is currently in her ninth year as Director of the Jazz Vocal Program at New Jersey City University. She was a resident faculty member at SUNY Purchase for four years, has taught vocal jazz at the New Jersey Performing Arts Center Gifted Teens Program for five years, and at Janice Borla's Vocal Jazz Camp in Naperville, Illinois. Her various clinics have included "Vocalists are From Mars" presented at the IAJE and Jazz Times Conventions, "In Tune and On Time" at the East Coast Jazz Festival, "Jazz —



Photo by John Abbott.

Yesterday and Today" at Kings College, and "The Art of Vocal Jazz" with Mark Murphy at both Davidoff Jazz Festival, Capetown, SA and Kings College. Roseanna has also provided clinics and instruction at a variety of music education institutions.

As a singer, Roseanna brings a wealth of swing, melodic improvisation and heartfelt expression to the jazz idiom. She combines a vibrant energy and spirit, a deep understanding of the history and theoretical elements of jazz with her rhythmic, soulful southern roots to produce her own unique sound and style. Roseanna was inducted into the Arkansas Jazz Hall of Fame in 1998 along with Bob Dorough and John Stubbelfield. This was a great homecoming and return to her roots. She grew up in Texarkana, Arkansas and moved to Houston, Texas where she was mentored by the great Arnett Cobb. After a very successful run in Houston at the Green Room where she presented live radio shows and sang with the likes of Oscar Peterson, she made her move to New York City. Soon after her arrival, she began touring with jazz great Lionel Hampton and became a regular at The Blue Note, Fat Tuesday's, Birdland and The Five Spot, as well as a concert at Town Hall with Steve Allen.

By Laura Hull

Roseanna was a "Jazz Ambassador" long before she was discovered by the Kennedy Center. In 2003, she was hired to perform three concerts for the US Embassy in Beirut, Lebanon, with Hilton Ruiz and Andrew Jones, to packed houses. On an extended trip to Bombay, India in 1998, Roseanna began her study in Indian classical vocal technique, which was documented in her recent article in the IAJE magazine. The article entitled, "From Bebop to Bombay" is also the name of her eclectic ensemble that debuted at Birdland in New York, and Arts International sponsored her November 2002 appearance in Bombay, India for the Jazz Yatra Festival. Roseanna was also featured with "The Maribor Philharmonic" in Slovenia for their 2001 Christmas Concert that was televised throughout Eastern Europe. Jazz pianist Marian McPartland has featured Roseanna twice on NPR's "Piano Jazz," as well as recording "Cool Yule" with her for an NPR Christmas CD. She has had the pleasure of singing with a wide variety of jazz greats, and has several recordings to her credit. Visit her website at [www.RoseannaVitro.com](http://www.RoseannaVitro.com) to learn more.

**GEORGE KANZLER** is a life-long jazz fan who became a pioneer in the field of daily newspaper pop/rock criticism when he began writing for *The Star-Ledger* in 1968, George Kanzler also always managed to write about jazz for the paper, becoming one of the only full-time daily newspaper jazz critics in the country by 1989. Many of his columns were syndicated nationally and in Canada by the Newhouse News Service. His interest in jazz also led him to initiate the first jazz program on WSOU, Seton Hall University's radio station, in



1958 while a student at the college, and to host a jazz show on Western Nigeria Radio while a Peace Corps Volunteer. He received a B.A. from Seton Hall; M.A. in English Literature from NYU; was a Newspaper Fund Fellow at the University of Wisconsin (1972), and a Music Critics Association Fellow at a two-week seminar for jazz critics at the Smithsonian Institution (1974). After 33 years, Kanzler retired from *The Star-Ledger* in 2002 and moved to the upstate of South Carolina. He continues his career as a contributing writer to *Hot House*, *Jazz Times* and *All About Jazz New York*, and as Critic-at-Large, writing mainly about theater and dance, for *The Beat*, an alternative paper serving the Greenville-Spartanburg-Clemson area of South Carolina.

**RUFUS REID** is one of today's premiere bassists on the international jazz scene. With over 250 recordings to his credit, Reid is no stranger to the international jazz scene. He has performed and recorded with

*continued on page 18*

35th Anniversary Dinner Dance ad page 3





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## JAZZ LEADERSHIP AWARDS

continued from page 16

a variety of jazz luminaries. Born in Atlanta and raised in Sacramento, his musical background began on the trumpet but diverged to the bass during his service in the Air Force. Since then, Reid has established himself as a premier jazz bassist, as well as a respected author and educator. His book, *The Evolving Bassist*, first published in 1974, continues to be recognized as the definitive source on bass method. In 1997, he was honored by the International Association of Jazz Educators (IAJE) with their Humanitarian Award. His 30-year career on the jazz music scene was profiled in the March 1999 issue of *Down Beat* magazine.



Photo by Judy Kirtley.

With his reputation firmly established in the education arena after a 20-year stint as director of Jazz Studies at William Paterson University in Wayne, NJ, he has recently added composition to his *vitae*. Rufus participated in the BMI Jazz Composer's Workshop for five years, which has empowered him to move more deeply into the composing arena. He won the Charlie Parker Jazz Composition Award for his composition, "Skies Over Emilia." His composition, "Whims of the Blue Bird" is the result of this award's commission. This has led to further commissions. He writes for string orchestra, jazz ensembles large and small, and double bass ensemble pieces. He received a 2006 Fellowship from the New Jersey State Council on the Arts. In 2003, "Linear Surroundings," a composition of four movements: "Shadow Chasing," "Moods," "The Peaceful Flame," and "Collage," was created with generous support from The Chamber Music America Awards New Works: Creation and Presentation Program Grant, generously funded by The Doris Duke Foundation.

Three more 2006 presentations of "Linear Surroundings" by The Rufus Reid Quintet + 4 have been made possible with support from Chamber Music America's New Works: Encore Program, funded through the generosity of the Doris Duke Charitable Foundation. The Mid-Atlantic Arts Foundation awarded Rufus The 2005 Mellon Jazz 2005 Living Legacy Award for his dedication to America's National Cultural Treasure: Jazz, and his personal and professional commitment to Jazz Education

in the Mid-Atlantic Region. He is the 2006 recipient of the ASCAP/IAJE Composition Commission, in honor of Billy Strayhorn. The new big band work premiered in New York City at the 2007 IAJE Convention. The 2006 Sackler Composition Commission Prize was awarded to Rufus Reid. This is a four-movement work, "Quiet Pride," which was inspired by Elizabeth Catlett sculptures. The debut concert will be held March 18 and 19, 2007, at the University of Connecticut in Storrs, CT. Rufus continues to travel around the country and abroad, performing and giving master-classes and workshops. He truly continues to be the evolving bassist. Visit [www.RufusReid.com](http://www.RufusReid.com) to learn more. **J**

Laura Hull is a vocalist and music business consultant serving the tri-state area.

## Free "Jazz News" E-mailed to Your Screen

By Fradley Garner  
Jersey Jazz International Editor

That's a partial example of a typical item in the Jazzinstitut Darmstadt *Jazz News*, E-mailed about once a week to subscribers worldwide. The service is in English, and free, from the municipal cultural institution in Darmstadt, Germany. The staff summarizes items in daily and weekly online newspapers. A link to each source is included. Where a source is not in English, the staff prepares a translated digest.

An email to [www.jazzinstitut.de](http://www.jazzinstitut.de) will bring you the complete article of any item in *Jazz News*, if you don't want to go to the source yourself.

"You may also be interested in our Jazz-Index, the world's largest computer-based bibliography on jazz, which lists books, jazz periodicals [and articles] from daily and weekly newspapers," writes Dr. Wolfram Knauer. The institute director notes that bibliographies on specific musicians and singers will also be sent gratis; should copies be needed, a service fee applies.

As of now, there is no charge for *Jazz News*, says Dr. Knauer. However, "Some of the linked articles cannot be read [at the source] without prior registration." That also applies to many older articles in online newspapers. Subscribers are free to quote Darmstadt summaries, but the director advises going to the original sources. To subscribe to *Jazz News*, go to the Jazzinstitut's website [www.jazzinstitut.de](http://www.jazzinstitut.de), click on "Jazz News (English)" and follow the link for subscription. **J**



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## Dan's Den | A Penchant for Polls

By Dan Morgenstern

# Polls have always been an odd feature of the jazz landscape.

They go way back to 1936, when *Down Beat* started it all and *Metronome* soon joined in. *The Pittsburgh Courier*, once the country's most widely circulated African-American newspaper with a national circulation of almost 200,000, also got into the act and is, to the best of my knowledge, the only newspaper ever to do a jazz poll.

For a long time, it was strictly the readers who voted. Thus the results provide a kind of historical record of popularity. Speaking of records, *Metronome*, starting with the neutrally named 1939 "All Star Band" session, annually assembled bands made up of winners — and runners-up, when the first-placers proved unavailable for contractual or personal or logistical reasons. The proceeds, if I remember correctly, went to charity, which made it possible to get a bunch of high-priced star players into the studio. The results were uneven but include some very good music; the labels were RCA Victor, Columbia, MGM, Capitol and, for the final installment, Norman Granz's Verve.

In 1953, *Down Beat* debuted its International Jazz Critics Poll, now more simply called the Annual Critics Poll. The DB Hall of Fame was introduced in 1952; from 1961

it became a double annual induction, readers and critics having their separate says — a good idea, considering the huge backlog of deserving artists. Incredibly, Erroll Garner hasn't made it yet, but Albert Ayler and Frank Zappa have! Erroll, of course, was inducted in 1987 into the IJS-NJJS-sponsored American Jazz Hall of Fame.

### Stuffing the Ballot Box

When I was the *Down Beat* editor, I became aware of attempts to stuff the Readers Poll ballot box. In those days, there was a mail-in magazine insert, and some folks (managers, press agents, fans, maybe even artists themselves) would either buy loads of magazines or make bad copies (these were the dark ages; no scanners, primitive copiers), voting for some little-known or even totally obscure person. The "stuffs" could readily be weeded out, since a surprisingly small percentage of readers bothered to participate. This has always puzzled me, but to this day the numbers, even if you factor in votes for artists who don't place, add up to something less than 5 per cent of circulation. The figure was much higher in the Swing Era, but that is hardly a surprise.

Why do these random thoughts come to mind? Because I voted this year in two polls, the results of which have recently been revealed: The Jazz Journalists Association's 2007 Awards, and *Down Beat's* 55th Annual Critics Poll. While the latter has more categories (DB has a "Rising Star" for each instrument) and there are some that do not overlap (JJA has a "Latin Jazz Album of the Year," DB has a "Beyond Album,") there is sufficient common terrain to do some comparing. (You should first read Fradley Garner's cover story on the JJA Awards.)

*Down Beat* lists its participating critics, all 111 of them. Bet you didn't know there were

that many, though this is still an international base. And it ain't all, by any means. The Institute of Jazz Studies subscribes to a ton of periodicals, and many contributors are not among the voters. The JJA does not provide a list, but it's surely longer, and while some, like yours truly, vote in both, we have to guess at how many. *Down Beat* lists all artists receiving more than 15 points in every category; JJA supplies just the winners.

This year's undisputed champion in both polls is Ornette Coleman, who placed first in Musician (JJA)/Jazz Artist (DB) of the Year. Ornette also copped Best Jazz Album, for *Sound Grammar*, on his own eponymous label, first place alto saxophone, and, from JJA, best Small Ensemble of the Year for his Quartet — which, as some of our more insular readers may be surprised to learn, includes Greg Cohen as one of its two bassists.

DB's Jazz Group winner was the Dave Holland Quintet. This has been a banner season for Ornette (see Fradley's piece for more of his honors) and for someone who has known the man for close to half a century, it's more than welcome. More active than he's been in years, Ornette sounds marvelous on *Sound Grammar* (love that long quote from "Beautiful Dreamer"). Having the courage of one's convictions sometimes does pay off.

Andrew Hill, two years younger than Ornette, was posthumously voted into DB's Hall of Fame and won JJA's comparable Lifetime Achievement award; the journalists also made him Jazz Composer (DB: Maria Schneider; Hill second) and Jazz Pianist (DB: Keith Jarrett; Hill a distant third) of the Year. Another iconoclast, Hill in recent years got some well-deserved recognition, including the penultimate Danish Jazzpar Prize.



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

## Octogenarian Flutists

All told, not a bad year for septuagenarians and beyond: Sonny Rollins won both polls for his signature tenor voice, and like Ornette, unveiled his own label. And the irrepressible Roy Haynes, as unbelievably well-coordinated at 82 as he was with Lester Young and Charlie Parker eons ago, and even more creative, took both drum honors. As for the flute, both polls chose octogenarians: James Moody (DB) and Frank Wess (JJA). The days when jazz was branded a young player's music (remember Andre Hodeir's essay, "Why Do They Age So Badly?") have long since passed, though there is still a lack of appreciation and understanding for older styles. But not, happily, among some of the younger winners.

As a longtime fan of Anat Cohen, I was delighted to see her win JJA's Up & Coming Musician of the Year and Clarinetist of the Year — and, by a wide margin, DB's Rising Star Clarinetist. Many NJJS members know that Anat also plays great tenor and soprano, showing in both in DB's Rising Star categories, and having caught her with The DIVA Jazz Orchestra as well as its offshoot, Five Play, which performed at this year's Jersey Jazzfest. Few players of any age are so versatile: Anat excels at Brazilian *choro*, a style of music that should appeal to many readers of this journal, and she knows how to play in a traditional jazz group like David Ostwald's Gully Low Jazz Band — which can be heard Wednesdays from 5 to 7 PM at Birdland, a bargain at 10 bucks. And, of course, Anat has mastered the contemporary vocabulary, along with big-band section playing.

Other, still-young, first-placers share this understanding of jazz as a single language

with many dialects: Wycliffe Gordon, that unique trombone master (and fine jazz singer), JJA's trombonist of the year, and Scott Robinson, who can do so many things so incredibly well but always gets to win categories like JJA's cumbersome Player of the Year of Instruments Rare in Jazz. Scott happens to be one of my favorite tenor players, not to mention baritone, non-rarities both. By the way, Anat, Wycliffe and Scott have intersected during the year.

Another double winner, of JJA's Female Singer of the Year and DB's Rising Star, is Roberta Gambarini. She is an excellent musician — her scatting is palatable because she knows her chord changes — who has yet to grab me by the heartstrings. But Dianne Reeves, DB's established category winner, sometimes does. Kurt Elling won

double male vocal honors; he's a clever fellow, that I'll grant him. Maria Schneider got a lot: Arranger in both polls, Composer and Big Band from DB. Trumpeter Dave Douglas was another double dipper.

I could go on, but this covers what I find most interesting. Yet, in the end, polls are frustrating. I love Sonny Rollins, but where is Joe Lovano, who did some fine work this season, notably with Hank Jones — and where's Hank? They don't come any better than that. Don Byron won overwhelmingly in DB's established clarinet category, leaving such masters as Ken Peplowski and Pacquito D'Rivera far behind. Well, *chaque un a son gout*, as the French say, and there's the *Jazz Times* and *Down Beat* Readers Polls yet to come. You should vote — what's to lose?

JJ



**ON JULY 26, 2007, THE FAMILY OF THE LATE BUDDY SCHUTZ** presented his collection of photographs to the Institute of Jazz Studies at Rutgers University's Newark campus. Pictured are (l to r) Dan Morgenstern, Director of the IJS, Raymond Schutz, Buddy's son, and Don Robertson. The photos span Buddy's musical career beginning in the 1930s as well as his later career as a commercial photographer. Don R. became a good friend of Buddy's in his later years and coordinated the family's donating his memorabilia to the IJS.

**ABOARD SK910 TO COPENHAGEN:** The night after I flew into Newark from Denmark for a short visit this summer, I had dinner with Herb Spitz over in Greenwich Village. That's where I lived for five years before marrying a Dane and moving to her country to start a new career as a freelance writer.

Herb is a retired history professor and dear old friend from that late-fifties golden era.

"Do you remember the day you gave me a ride on the back of your motor scooter — while I held onto your bass fiddle?" Herb asked. No, I did not. I remember my girlfriend, Joan Sheckley, doing that, and our scooter trip up to the 1957 Newport Jazz Festival without the bass. But a bass-aboard scoot with Herbie? I couldn't imagine it.

"You were playing at a jam session somewhere uptown, and you brought me along to hold your bass." Herb, now 84, explained that the bulky instrument rested on its end pin on the right running board of my little green NSU Prima. "I had my right arm around the bass and my left arm around you, hanging on for dear life."

We must have made it uptown and back to 7 Cornelia Street again, unsighted by New York's Finest. That was Herb's first and last ride on a motor scooter. I went on to start and edit America's first motor scooter magazine. *Scoot*, like *Jersey Jazz*, began as a special interest organization's newsletter, in this case the American Motor Scooter Club, based in Executive Director Stanley Barr's west side apartment.

Cornelia Street. Dearer to me than Basin Street. Bill Crow, a real bassist who played in the Marian McPartland Trio at the Hickory House on West 52nd Street, lived across and further down the little street, which starts where Sixth Avenue joins West 4th and ends one block later at Bleecker Street. Future U.S. poet laureate W.H. Auden lived in my building and strolled the street in his slippers. Bill tells me that Dave Lambert, who had just formed Lambert, Hendricks and Ross, lived on the top floor of his building, No. 24. I visited Bill once and he showed me his new stereo system. "I turn bass and treble all the way up," he explained. "That seems to give me maximum fidelity."

Cornelia Street. Famous a half-century ago for its resident poet and a glorious Italian bakery, Zampeiri Brothers. "A trio of musicians often

worked the block," Bill recalls, "a guitarist, a bassist and a singer/catcher, who wielded a fedora like an outfielder's mitt, catching coins people tossed from their windows." The bass player toted his axe on his back and played many wrong notes. Today the street is famous for the Cornelia Street Café, a jazz club with a cellar platform for poets and playwrights. The façade fills a big, in-your-face, super-realistic painting by the Danish artist Ole Ziger, which hung in his show this summer at Galerie Grothe in Charlottenlund, north of Copenhagen. That's where this old *Jersey Jazz* scribe lives. Small world, dear reader, and shrinking fast.

### Near the North Pole

We must be flying past the southern tip of Greenland, world's biggest island, where *Reader's Digest* sent me in 1982 to cover Denmark's sled patrol Sirius, up near the North Pole. Now my thoughts zip to a full week of friends and music in New York and New Jersey.

Old clarinetist gumba Dick Joseph and I caught the first set of Mingus Dynasty at the Iridium Club, on Broadway. This seven-piece, crack modern unit is part of the family of Mingus Big Band and the Charles Mingus Orchestra, which — thanks to Sue Mingus — keeps the departed bassist's spirit and works alive and cooking. Charlie must glance down from the Big Band in the Sky every Tuesday night with a big smile and a "Umm-umm, right on!"

Up in Dobbs Ferry, on the banks of the Hudson, Dick and I pitched two old folding chairs and, home-fried chicken legs in hand, watched as the drumming legend Chico Hamilton and his young-person combo dipped into the treasure chest of yesteryear. "Ladies and gentlemen," Chico's aging voice (he's 86) crackled over the speakers, "I am so

very happy to be with you this evening." He paused. "The fact is, I am so happy to be *anywhere* this evening." Chico sat out the second set as a younger drummer mounted the throne. I gazed across the darkening Hudson at the purple Jersey Palisades, fading into nightfall.

# Musings at 38,000 feet

By Fradley Garner *Jersey Jazz* International Editor



Richard "Rasheed" Howard blows one and sometimes two trumpets with the NuQ-Leus sextet in Washington Square Park, Greenwich Village. Leader Charles Carrington comps on keyboards.

Photo by Fradley Garner.

The other musical delight happened by chance. On a Sunday afternoon stroll through Washington Square, in Greenwich Village, the sounds of trumpets tweaked these ears. (Yes, ears also tweak.) I followed them and saw two trumpets at the lips of one trumpeter. Richard "Rasheed" Howard also plays one trumpet in the NuQ-Leus sextet, under the white-haired-and-bushy-bearded direction of keyboardist Charles L. Carrington. On drums that day was Jay Lepley, a composer and arranger out of Seattle. Blues and mainstream jazz ("Georgia on My Mind") this was, and supportive backbenchers filled the trumpet case with green bills, including my \$10 for the group's CD, *NuQ-Leus*.

Now they've turned off the cabin lights and a lovely Scandinavian flight attendant pulled down the window shades, so it's time to say god nat.



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# Benny Carter's Jazz Century

By any of a number of measures, Benny Carter was a dominant force in the music of the 20th century. As an alto saxophonist alone, Carter would merit immortality as one of jazz's first — and most influential — virtuoso performers on the instrument. But then the self-taught prodigy also played trumpet with an equally distinctive and singular style, and he knew his way around the clarinet, the trombone and the piano.

By the age of 20, Carter had already begun writing the innovative arrangements that would earn him a reputation as a primary architect of the swing era's jazz style. Some of the bands that recorded Carter arrangements include Fletcher Henderson, Duke Ellington, Benny Goodman, Count Basie, Glenn Miller, Tommy Dorsey and Gene Krupa. In the 1930s he performed throughout Europe (including a stint arranging for the BBC) and played a major role in the popularization of American jazz abroad.

Carter was among the first in the jazz world to embrace the emergence of bebop in the early 1940s, and his bands of the time featured a number of the new genre's future stars, among them Kenny Clarke, Dizzy Gillespie, Miles Davis, Art Pepper, Max Roach and J.J. Johnson.

Dubbed "The King" by his musical colleagues, Benny Carter possessed seemingly limitless musical abilities, and his prolific accomplishments extended outside of the world of jazz. He spent more than 20 years working in Hollywood, scoring films and television programs, breaking down a long-standing



Benny after recording "All About You." 10/29/01. Photo by Ed Berger.

color barrier in the process. And to get a sense of the expansiveness of his musical imagination, consider the diversity of some of the hit recordings arranged — sometimes composed — by Benny Carter: Ella Mae Morse's "Cow-Cow Boogie" (written by BC), Peggy Lee's "I'm a Woman," Stan Getz and Astrud Gilberto's "Only Trust Your Heart" (written by BC) and Ray Charles's "Busted," a rocking arrangement that earned a Grammy nomination. (Carter was awarded three Grammys, including a Lifetime Achievement Award.)

Born Benjamin Lester Carter in the San Juan Hill neighborhood of Manhattan's west side on August 8, 1907, the multi-instrumentalist, composer and arranger lived an extraordinary musical life to the very fullest until his death in 2003, a month shy of his 96th birthday. Now, four years later, the centennial of this gifted artist's birth is being commemorated with recordings and

performances by his many friends and disciples in the jazz world.

Several events took place over the summer months, including a Hollywood Bowl Gala directed by Quincy Jones, but here are a few highlights of the Benny Carter 100th musical birthday party, including some events still upcoming.

## Evening Star Records: The Benny Carter Centennial Project

(Evening Star ES-113)



The label that Carter helped found in 1992 has produced a swinging and musical CD that, while giving a nod to a couple of vintage Carter charts ("I'm Coming, Virginia," "All of Me," e.g.), offers mainly lesser-known and later compositions, some never before recorded. The

result is no stale retrospective tribute, but an alive and vibrant musical experience. Mr. Carter's art wears very well indeed.

The core of the record is Carter's last regular working rhythm section: pianist Chris Neville, bassist Steve LaSpina and drummer Steve Jones. The project also features some very special guest artists who were friends and colleagues of Carter, including trumpeters Warren Vaché, Randy Sandke and Joe Wilder, saxophonists Phil Woods, Loren Schoenberg and Bill Kirchner, and guitarist Russell Malone.

According to the project's producer, Ed Berger of the Rutgers University Institute of



## Recordings and performances mark Carter Centennial

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

Jazz Studies, Carter was always thinking ahead and was not given to nostalgia.

“I wanted to highlight some of his more recent pieces, including several he had written during the last three or four years of his life. I also wanted to involve some of the musicians who had worked closely with him, especially his Trio. Phil Woods of course was essential because of their mutual affection and admiration and frequent collaborations,” Berger told *Jersey Jazz*.

Mr. Berger tried to find songs that would fit each of the guest soloists, sent them several lead sheets from which to pick and left the rendition pretty much up to the soloists, which he says “resulted in some interpretations that probably diverged greatly from how Benny probably intended them to sound. But I think that’s good, because it shows how his music continues to inspire musicians in different ways.”

Particularly noteworthy for me are a sultry “Key Largo” featuring Warren Vaché, and the plaintive “Other Times,” a movement from the suite *Echoes of San Juan Hill*, as performed by Phil Woods and pianist John Coates.

But the CD’s quiet and understated high point is reserved for King Benny himself, whose 2001 solo piano rendition of the beautiful ballad “All About You,” his last recording, serves as the album’s closing piece. In the words of *The New York Observer’s* Will Friedwald, the track is “beautiful, sweet and simple — a perfect coda for the career of an understated jazz giant.”

### Just Friends: Mel Martin/Benny Carter Quintet Live @ Yoshi’s

(Jazzed Media: JM1025)

“Mel Martin was a champion of Benny Carter’s music while Carter was alive, and has worked tirelessly to preserve his legacy since the maestro’s death in 2003,” says Ed Berger, co-author of *Benny Carter: A Life in Music*.

This recording presents previously unreleased material from Martin and Carter’s performances at Yoshi’s in Oakland, CA in April of 1994. Carter, nearing 87 at the time of the appearances, is shown to be in excellent form, “clearly buoyed by the sympathetic rhythm section and by the presence of his friend and fellow saxophonist”

### Dizzy’s Coca-Cola Club, New York, October 15

One-night tribute to Benny Carter produced by Mel Martin.

### Jazz at Lincoln Center Orchestra, October 19

The 2007-08 season kicks off on October 19 with The Benny Carter Centennial, as the JLCO performs the legendary saxophonist/trumpeter’s music and arrangements.

For more information please visit [www.bennycarter.com](http://www.bennycarter.com).



Benny’s Orchestra at The Savoy Ballroom, 1939: Vic Dickenson, Tyree Glenn (standing), trombones; front row: Carl Frye, Ernie Powell (saxes).



Among the artists contributing to the Benny Carter Centennial Project were (l-r): Steve LaSpina, Warren Vache, Randy Sandke, Steve Johns and Chris Neville. LaSpina, Johns and Neville, “The Benny Carter Trio,” formed the artist’s last regular working section. Photo by Ed Berger.

**JAZZ JOURNALISTS' 2007 AWARDS**

*continued from page 1*

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garnered individual honors as alto saxophonist and musician of the year.

Gathered at Manhattan's Jazz Standard club, an audience of about 100 at the June 28 ceremony heard a moving tribute to Andrew Hill, who died at age 75 in April (JJ June, p. 13). Three awards were posthumously bestowed — as composer and pianist of the year, and for lifetime achievement in jazz. "Saturday is Andrew's birthday," his widow, Joanne Robinson, reminded the journalists in accepting the awards for her husband. "You know that he was so happy and honored to be participating with all of you in this great art," she said.

"Hill was further honored with glasses raised in a special champagne toast," the Associated Press reported, adding that the pianist Frank Kimbrough then "paid a musical tribute by playing two of Hill's rhythmically and harmonically complex compositions, 'Clayton Gone' and 'Tinkering.'"

The Israeli reeds player Anat Cohen was chosen up-and-coming artist of the year. Cohen, along with her brothers Avishai, a trumpeter, and Yuval, a saxophonist currently limited to the soprano, are favorites on the New York jazz circuit. A formidable tenor saxophonist, Anat Cohen was also the surprise winner in the clarinetist category. In her acceptance remarks, she paid tribute to a fellow nominee, the traditional jazz clarinetist Kenny Davern. A New Jersey

**COMPLETE 2007 JAZZ JOURNALISTS AWARDS LIST**

**LIFETIME ACHIEVEMENT IN JAZZ**  
Andrew Hill

**MUSICIAN OF THE YEAR**  
Ornette Coleman

**UP & COMING MUSICIAN OF THE YEAR**  
Anat Cohen

**JAZZ ALBUM OF THE YEAR**  
*Sound Grammar*  
(Sound Grammar)  
Ornette Coleman

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**JAZZ COMPOSER OF THE YEAR**  
Andrew Hill

**JAZZ ARRANGER OF THE YEAR**  
Maria Schneider

**MALE JAZZ SINGER OF THE YEAR**  
Kurt Elling

**FEMALE JAZZ SINGER OF THE YEAR**  
Roberta Gambarini

**LATIN JAZZ ALBUM OF THE YEAR**  
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(ArtistShare)  
Brian Lynch & Eddie Palmieri

**SMALL ENSEMBLE GROUP OF THE YEAR**  
Ornette Coleman Quartet

**LARGE ENSEMBLE OF THE YEAR**  
Charles Tolliver Big Band

**TRUMPETER OF THE YEAR**  
Dave Douglas

**TROMBONIST OF THE YEAR**  
Wycliffe Gordon

**PLAYER OF THE YEAR OF INSTRUMENTS RARE IN JAZZ**  
Scott Robinson, multi-reeds

**ALTO SAXOPHONIST OF THE YEAR**  
Ornette Coleman

**TENOR SAXOPHONIST OF THE YEAR**  
Sonny Rollins

**SOPRANO SAXOPHONIST OF THE YEAR**  
Dave Liebman

**BARITONE SAXOPHONIST OF THE YEAR**  
Gary Smulyan

**CLARINETIST OF THE YEAR**  
Anat Cohen

**FLUTIST OF THE YEAR**  
Frank Wess

**PIANIST OF THE YEAR**  
Andrew Hill

**ORGAN-KEYBOARDS OF THE YEAR**  
Joey DeFrancesco

**GUITARIST OF THE YEAR**  
Pat Metheny

**ACOUSTIC BASSIST OF THE YEAR**  
Dave Holland

**ELECTRIC BASSIST OF THE YEAR**  
Steve Swallow

**STRINGS PLAYER OF THE YEAR**  
Regina Carter

**MALLETS PLAYER OF THE YEAR**  
Bobby Hutcherson

**PERCUSSIONIST OF THE YEAR**  
Cyro Baptista

**DRUMMER OF THE YEAR**  
Roy Haynes

**JAZZ JOURNALISM LIFETIME ACHIEVEMENT AWARD**  
Francis Davis

**EXCELLENCE IN JAZZ BROADCASTING THE WILLIS CONOVER-MARIAN MCPARTLAND AWARD**  
Bob Porter

**EXCELLENCE IN PHOTOGRAPHY THE LONA FOOTE-BOB PARENT AWARD**  
Gene Martin

**EXCELLENCE IN NEWSPAPER, MAGAZINE OR ONLINE FEATURE OR REVIEW WRITING THE HELEN DANCE-ROBERT PALMER AWARD**  
Nate Chinen

**BEST PERIODICAL COVERING JAZZ**  
JazzTimes

**BEST WEBSITE CONCENTRATING ON JAZZ**  
AllAboutJazz.com  
<http://www.allaboutjazz.com/>

**BEST BOOK ABOUT JAZZ**  
*The House That Trane Built: The Story Of Impulse Records*  
(W. W. Norton)  
Ashley Kahn

**BEST JAZZ PHOTO OF THE YEAR**  
John Abbott

**A TEAM AWARDS (FOR ACTIVISTS, ADVOCATES, ALTRUISTS, AIDERS AND ABETTORS OF JAZZ) TO:**  
Leslie Johnson, publisher of the Mississippi Rag

Bob Koester, owner of Chicago's Jazz Record Mart and Delmark Records;

Orrin Keepnews, record producer and writer

Donald Harrison, artistic director, and Bill Taylor, executive director of the New Orleans-based Tipitina's Foundation

Clint Rosemond of The World Stage for inner city-outreach programs; Mark Masters of the American Jazz Institute

resident for nearly 40 years, Davern died in December. “We lost Kenny... I met him a few years ago, and he’s been very supportive and a great inspiration, and I miss him dearly,” Cohen said.

(Dan Morgenstern, director of the Rutgers Institute of Jazz Studies and an eager supporter of the Cohen family, noted that “Anat plays great traditional jazz. I’m talking to her about doing an album of that side. She does a duet on “Shreveport” with Howard Alden that’s something else.” See Dan’s Den, page 20.)

### ‘Comeback’ Big Band

JazzFest 2006 audiences will remember the Italian singer, Roberta Gambarini. The Grammy-nominated vocalist was an upset winner as female singer of the year in a field that included the more familiar names of Cassandra Wilson, Diana Krall, Dianne Reeves and Nancy Wilson. Kurt Elling won again as male singer of the year. The comeback big band of trumpeter Charles Tolliver was elected the best large ensemble. The band’s album, *With Love*, was released last year.

Other 2007 winners included Sonny Rollins, tenor sax; Maria Schneider, arranger; Dave Douglas, trumpet; Wycliffe Gordon, trombone; Dave Liebman, soprano saxophone; Gary Smulyan, baritone saxophone; Frank Wess, flute; Joey DeFrancesco, organ; Pat Metheny, guitar; Dave Holland, acoustic bass; Steve Swallow, electric bass, and Roy Haynes, drums.

In the jazz journalism categories, *JazzTimes* was voted best periodical, while the lifetime achievement award went to Francis Davis, a contributor to the *Atlantic Monthly* and *Village Voice*. Hopefully, a voting JJA member will enter *Jersey Jazz* in the journalism category next year as “fastest evolving periodical.” JJ

## PRES SEZ

*continued from page 2*

■ **NJJS will again co-sponsor New Brunswick’s State Theatre Jazz Festival** at September’s end, and their line-up looks great. See the ad on page 11 and on their Web site: [www.statetheatrenj.org](http://www.statetheatrenj.org). For our partnership, The State Theatre is offering the following discounts to members of our society as follows: \$3 off each ticket to the Pizzarelli Concert (valid all sections except Gold Circle) and they will waive the \$8 transaction charge. When ordering tickets, please note these discounts in the special request section of the order form and/or over the phone to their sales reps when calling. You will need to mention code NJ-JAZZ01 in order to get the discounts. Plus, all Pass holders can get a \$90/room/night rate across the street at the brand new Heldrich Hotel. And as a special feature at our September 23 Members Meeting, we have 10 tickets to the Friday Night Pizzarelli concert to offer. So make sure to be there!

■ We’ve been asked to introduce our audience to the **2nd annual Rutgers Camden Center for the Arts Gordon Theater Jazz Festival**, which presents four monthly concerts from October 27 (Omar Sosa) through February 23 (McCoy Tyner w/Savion Glover). If you want to check it out, please see their Web site [www.gordonthater.org](http://www.gordonthater.org). They offer hands-on workshops, a FREE pre-concert performance in their Black Box Studio, and then their headline act in the Gordon Theater. Sounds interesting. More to follow on that.

■ **A fun event is coming into Cape May** the weekend of November 9–11 as they present their fall Jazz Festival — “Favorites Return.” We’ll be there — and hope to see other NJJS members. The weekend sounds exciting with many performances from which to choose. Check out their Web site [www.capemayjazz.com](http://www.capemayjazz.com). If interested in attending, I suggest you make hotel reservations early!

■ **Went to Moodus, CT for the Great Connecticut Jazz Festival** end of July and hosted our annual wine and cheese party for



NJJSers and assorted musicians, friends. The rain held out just long enough for everybody to

squeeze into our room. The music was great fun — the Midiris are a fine band. We heard many bands from 11 AM to midnight — some new to us, some familiar. Herb Gardner was there — Ed Metz, Jr., Kevin Dorn, among many others. Think about it for next year — last weekend in July.

■ Ell and I will be off to North Carolina at the end of January for the **28th Annual North Carolina Jazz Festival** (see ad page 15). I know some of our members live there — and hope to meet them while we’re visiting the lovely old historic city of Wilmington, on the Cape Fear River. Their line-up is stellar starting with BED (Becky Kilgore, Edie Erickson and Dan Barrett) and moving through many well-known New Jersey favorites: Bucky, Polcer, Peplowski, Block, young violin phenom Jonathan Russell, and many more. Visit their website — [www.capefearjazz.com](http://www.capefearjazz.com).

■ **So the festivals keep coming.** Jazz is alive and well in all its forms and transfigurations. We’re blessed to be able to choose from so many options. I’m trying to go further afield to gather information to bring back to NJJS. Partnering is one way to do that. But you’ve got to show up; the venues presenting jazz — including NJJS — need you to just show up. If not, we’ll be saying, “Remember when we could go hear jazz every night of the week in New Jersey? Those were the good old days.” Don’t let that happen. Let’s keep it real — let’s keep it alive and hot!

■ **We’re starting to plan for new board members and volunteers** for 2008. If you’re interested in getting involved, please let us know. We need assistance in promoting our Society and all its endeavors. Financially, we could always use donations toward our programs so, if you can help in that area, there are available seats on our Development Committee. Our educational outreach program is growing and we need assistance there as well. Please see also our Wish List on page 2. Thanks, Andi JJ



## Caught in the Act

By Joe Lang  
NJJS Music Committee Chair

### We Remember Ruby: A Musical Salute to Ruby Braff

The Kaye Playhouse at Hunter College, New York, NY  
June 20, 2007

There was only one concert at the JVC Jazz Festival 2007 that I was intent on attending, “We Remember Ruby: A Musical Salute to Ruby Braff.” Ruby was a unique individual, capable of playing some of the most exciting and beautiful music on his cornet, while also capable of dispensing some of the most acerbic comments one could imagine, yet equally capable of being a charming presence who could give a lengthy discourse on the brilliance of British actors. This description just scratches the surface of the Ruby Braff who was recalled by a host of jazz luminaries at this concert that was produced by Mat Domber, president of Arbors Records, and guitarist Howard Alden, who served as the musical director for the evening.

Kicking things off was George Wein who knew Ruby since they were both young jazzmen in Boston who preferred more traditional styles of jazz to the bebop that was then starting to dominate the attention of the jazz press and a large segment of the jazz enthusiasts. Braff’s hero was Louis Armstrong, not Dizzy Gillespie. He built a career by taking the music of his inspiration, and developing a unique and instantly identifiable style and sound admired by players and fans of many jazz styles. Wein sat at the piano to be joined by Jon-Erik Kellso on trumpet, Harry Allen and Scott Hamilton on tenor saxes, Bucky Pizzarelli on guitar, Frank Tate on



bass and Chuck Riggs on drums for three numbers, “You’re Lucky to Me,” “Wrap Your Troubles in Dreams, with a charming vocal by Wein, and “S Wonderful.” Each player received plenty of solo time, and all came through with the kind of creativity and good taste that was a hallmark of the Braff style.

Next up was a group comprised of Warren Vaché on cornet, Howard Alden and Jon Wheatley on guitars, and the ubiquitous Frank Tate on bass to recreate the sound of the much revered but too short-lived George Barnes/Ruby Braff Quartet. The BBQ was a group that played some of the best small group jazz that I ever heard, but imploded due to the probably inevitable clash of the difficult personalities possessed by the co-leaders. It was a real treat to hear the BBQ sound recreated by the exceptional quartet chosen for this occasion. Warren Vaché is probably the current player closest in style, sound and imaginative creativity to the man being honored at this concert. As they played two Braff originals, “Everything Is George” and “With Time to Love,” along with the Gershwin classic “Liza,” we were, for a few minutes, transported back to the short period when Ruby, George, Wayne Wright and Michael Moore or John Guiffrida played some truly sublime chamber jazz.

The first portion closed with a trio of songs associated with Billie Holiday, “I Cried for You,” “God Bless the Child,” and “Them There Eyes,” performed by Hamilton, Alden Tate, Norman Simmons on piano and Jackie Williams on drums. Many in the audience were particularly excited by this opportunity to see and hear the tenor sax artistry of Scott Hamilton, who now resides in England, and does not gig too frequently in New York City. His robust sound, underscored by an insistent sense of swing was a pleasure to hear.

The second half of the evening kicked off with some recollections of Ruby by Dan Morgenstern who wrote the liner notes for several of the many albums that Braff recorded for the

Arbors label during his last decade or so. There followed a three-song set by the trio of Kelso, Alden and Tate, one reminiscent of a group led by Braff that included Alden and bassist Jack Lesberg. They played a beautifully soulful version of the Mary Lou Williams ballad “Lonely Moments,” along with “Do It Again,” and “Nobody Else but Me.”

Pianist/vocalist Daryl Sherman then shared some of her memories of Ruby, ones that stemmed from a friendship developed through an introduction to Ruby by Dan Morgenstern when Ruby was seeking the sheet music for a particular song. They hit it off perfectly, and Braff ended up playing some of his final recorded notes in October 2002 as a guest for one track on Sherman’s album *A Hundred Million Miracles*. Sherman sang that song, “You Are Too Beautiful,” as well as “You’re Laughing at Me,” supported by Wheatley and Tate.

Dick Hyman was also a frequent collaborator with Braff. He played three solo pieces, a very Monkish take on “Bali Hai,” Monk’s “Misterioso,” and “Sweet Georgia Brown,” before being joined by Vaché for two numbers that Hyman had recorded with Braff, “I Have Dreamed” and “America the Beautiful.” The latter was a truly moving performance that led me to lean over to my friend and offer that “Warren has more control over his cornet than Horowitz had over his piano.”

To close the evening, most of the players returned to the stage to jam on “Love Me or Leave Me” and “The Song Is Ended.” Well the song may have ended, but the memories of this evening, and of the special player who was Ruby Braff, will linger on and on and on and on.

### Jim Caruso

Broadway at Birdland, New York City, June 4, 2007

“Jim Caruso’s Cast Party,” held at Birdland every Monday night at 9 PM, has become a staple of the New York City nightlife scene. Recently, a 7 PM show has been added each Monday under the heading “Broadway at Birdland.” On June 4, Jim Caruso presented “Jim Caruso & Friends — A One-Man Show,”



and the host of the Cast Party evenings proved to be wildly entertaining.

Actually, Caruso did have a friend along in the person of his piano accompanist, Johnny Rodgers, who also contributed some vocal support along the way. From the opening notes of "I'm Shy," it was apparent that this is one thing that Caruso is not. He combines a pleasant voice, a truly uninhibited sense of humor, a wonderfully rhythmic feel for time and phrasing, and deft comic timing to provide a consistently entertaining program.

His selection of material was eclectic and well paced. He easily segued from a bluesy cum honky-tonk version of "Hey Good Lookin'" to a double-entendre soaked song called "Making Love Alone." He included several selections from his sole album, *Live and in Person* (LML – 125), including a medley of "Crazy Rhythm" and "Fascinating Rhythm," Fred Ebb's hilarious take on "Girl from Ipanema" called "Boy from Fire Island," an amazing, jazzy Kay Thompson arrangement of "How Deep Is the Ocean," and a lengthy medley of Johnny Mercer songs. Other highlights were an updating of the lyrics for Kander and Ebb's "Coffee in a Cardboard Cup" to allow for the ubiquitous presence of Starbuck's, and a medley of songs associated with a performer who has served as an inspiration for Caruso, Dick Van Dyke.

Johnny Rodgers was given a solo spot to render an impressive take on "Birth of the Blues." At another juncture, Caruso invited Broadway diva Stephanie J Block up to join him on "We Got Each Other."

Caruso's charm, wit and seemingly limitless energy are infectious. Despite the show being a bit on the longish side, Caruso had the audience in the palm of his hand throughout his performance.

If you are looking for something to do in Manhattan on a Monday night, Birdland is a fitting choice, as the early show feature some of the best of the younger Broadway performers, and the Cast Party is always a gas.

## Sarah Partridge/Claire Martin

Oak Room, Algonquin Hotel, New York, NY  
June, 2007

For most of this past June, the Oak Room at the Algonquin Hotel on West 44th Street in Manhattan was turned from a cabaret room into a jazz club with the booking of vocalists Sarah Partridge and Claire Martin for two weeks each. The room had its normal ambience, but the performers were a departure from the norm. Both Partridge and Martin rely heavily on the catalog of standards that dominate most acts in the Oak Room, but the approaches taken by these two ladies were certainly more toward the hip than the chic, both musically and in their casual attire. I suspect it served as a bit of a shock to those who entered the room unaware of the nature of the acts that they were about to experience, but to most, the high quality of the music that was presented by both performers certainly won out.

Those of you who saw Sarah Partridge at Jazzfest, just before her Oak Room opening, will have a good idea of what she provided

her audiences in the Big Apple. She had her regular trio of accompanists, Allan Farnham on piano, Bill Moring on bass and Tim Horner on drums. Her opener, "Gypsy in My Soul," set the theme for her show titled "I Gotta Roam," one devoted to songs about places and movement. We visited places like "Never Never Land," "Any Place I Hang My Hat Is Home," "April in Paris," as seen in English by the team of Vernon Duke and "Yip" Harburg and in French by Charles Trenet, "Key Largo," "The Faraway Part of Town," and "Back in Your Own Backyard." We coped with a "Detour Ahead" to get "Beyond the Sea," endured the fact that "Ev'ry Day I Have the Blues" while "Travelin' Light" through "Yesterdays," until there were "No More Blues" and we were "On the Road Again." This trip proved that Partridge knows exactly how to convey the emotions of time and place with fine phrasing, a strong and pleasant voice, and a true jazz feeling. One might opt for a bit less scatting, but that is something that I find to be true with many singers on the scene today. Partridge certainly provided a fresh breeze in the staid environment of the Oak Room, a venerable nightspot where I have spent countless evenings enjoying a plethora of fine performances by the cream of pop/jazz and cabaret performers.

Claire Martin brought fellow British jazzers pianist Gareth Williams and bassist Laurence Cottle to assist her in showing New York audiences exactly why she has been recognized as among the finest jazz singers in her native land. She can now lay claim to a more universal version of that recognition, for she proved to be invested with an unflagging sense of swing that was matched by her ability to find the heart of a ballad. The former was best illustrated on her rollicking "Better Than Everything," while she brought the room to a reverent hush with an intense reading of "The Music That Makes Me Dance." Other memorable moments were her takes on "Partners in Crime," "He Never Mentioned Love," and "Cheek to Cheek." Williams combines great chops with fine sensitivity as an accompanist, while Cottle avoided letting his electric bass become overly in evidence while keeping the bass lines flowing as they should. Based on the evidence that she gave to the Algonquin audiences, expect to see more of Claire Martin in Gotham.

While the Oak Room has presented occasional performers with a jazz orientation like Diana Krall, Tierney Sutton and Daryl Sherman, this month-long stay by Sarah Partridge and Claire Martin will hopefully pave the way for more of their soul mates. Wouldn't Stephanie Nakasian or Roberta Gambarini or Mark Murphy or Giacomo Gates or any of several others be a refreshing change of pace in this venue. □

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# A Night at the Crossroads Jam

By Frank Mulvaney

The Crossroads is a very successful club and restaurant in Garwood NJ that has live entertainment five nights a week. Tuesday night is Jazz Jam night. The NJJS's own Stan Myers has been the M.C. from the beginning, nearly nine years ago. The jam attracts many of the finest professional, student and amateur jazz players and vocalists from northern and central Jersey. The amount of talent that used to come through the door was really overwhelming until Cecil's Jazz Club in West Orange started a competing jam headed by Crossroads regular Bruce Williams. Nonetheless, there is more than enough talent to go around. The great guitarist Russell Malone comes in four or five times a year. None other than George Benson himself paid a surprise visit earlier this year and four guys from the Maynard Ferguson band came in one night and tore the place up. You never know who you're going to hear and who you're going to discover and that's one of the great appeals about the sessions. Some nights are simply magical and they are worth the wait, but every night is a good night for jazz lovers.

The house band is a trio headed up by Radam Schwartz on the Hammond B3 organ, with Don Williams on drums and Eric Johnson on guitar. Radam is a great organ/piano player and composer of note. He's played with many of the big names like Fathead Newman and Cecil Brooks and can be heard on a couple of dozen CDs, including one under his own name that was high on the national jazz charts for many weeks last year. Perhaps Radam's greatest talent is as a teacher; the list of successful musicians he's mentored is quite extensive. Don Williams is as good a drummer as anybody could want. He was B3 master Jimmy McGriff's regular drummer for 20 years, touring the world with him. Don's better half is the wonderful vocalist Ceci. Eric Johnson

has been the regular guitarist for about a year and a half. His clean virtuoso playing has made him a crowd favorite. He is much in demand for New York gigs and frequently plays with B3 rising star Akiko Tsuruga.

This particular night, July 16, is typical. The place is packed at 9:30, as it usually is in the summer. There are tables for about 110 and the large bar area accommodates 30-40. On hand at the start are trumpeter Dave Ginsberg, alto sax man Danny Perez and conga player Butch Johnson. Dave was a pro for 25 years and even worked with legendary Art Blakey and the Messengers. Dave is of the hard bop school and, with a great 9-5 job, is one of the finest part-time musicians around. He has become such a fixture at the jam it is often incorrectly assumed he is being paid. Danny Perez is a marvelous alto sax player who recently graduated from the Berklee School in Boston and has been a frequent jammer at Crossroads since he was in high school. Butch Jonson is with us most nights. His fine conga playing adds rhythmic interest to every up-tempo tune.

What follows is a chronicle of the events/performances as they occurred this evening:

9:35 — Things got started a couple of minutes late. After grabbing a \$2 Yuengling and catching up with Stan Myers, I sat down at Yvette Glover's table. Yvette is a good friend and great jazz and gospel singer in addition to being the mother of the world renowned Savion Glover. The first tune of the evening is "My Secret Love." This is one of the boys' favorites; Dave and Danny do some fine improvising to get us started.

You never know who you're going to hear and who you're going to discover... every night is a good night for jazz lovers.

9:50 — Tonight's second tune is "That's All" with a talented young student named Elad Edelman showing his stuff on alto sax. He'll be a junior at Columbia University and he brought his fan club who couldn't get a table and couldn't hang in the bar because they are underage. The conga player is already working



Trumpeter Dave Ginsberg with Radam Schwartz on the B3.

Photo by Frank Mulvaney.

up a sweat and this number has gone on for about 18 minutes. That's enough!

10:10 — We have another talented young student named Steve Ditmar from The University of South Carolina who got to play the head on Stanley Turrentine's "Sugar." Steve played a fine improv, which might have been a tad too long. Danny and Dave made their excellent contributions on this jazz standard. After Eric, Radam, and Elad had their shots and the trading fours the drummer we've burned another good 20 minutes.

10:35 — Trumpeter James Gibbs just came through the door. James is a marvelous young musician and former student of Radam's. He's recently made a trip to Brazil with T. S. Monk and been hired by Wynton Marsalis as an alternate for the Lincoln Center Jazz Orchestra.

10:41 — Yvette Glover is on the bandstand. She is not feeling particularly well and had trouble deciding what to sing but finally settled on her signature tune "Georgia On My Mind." Danny and Dave delivered some great improvs to support Yvette and she brought the house down, as she often does, with a big finish. Singing picked up her spirits and made her feel much better.

10:54 — Vocalist Yasko Koko has taken the stage and has chosen to sing the Chicago hit "I Love You More Today Than Yesterday." Yasko has a strong Japanese accent and everyone admires her spunk. All the horn players enjoy doing this tune and the house trio does as well.

11:10 — We are in the middle of a trumpet duel with James Gibbs and Dave Ginsberg on Clifford Brown's "Blues Walk." These guys love each other like father and son. Creativity explodes with each round and the crowd

*continued on page 32*

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**CROSSROADS JAM** *continued from page 30*

really digs it. James waves his hand to have the rhythm section cut

out and they go at it, just trumpet on trumpet, which elicits thunderous applause. The boys were nice enough to let young Elan in on some of the action and he did not disappoint. Trombonist Steve Johnson and saxophonist Jeff Hackworth have just come in and Steve gets right into the number. Steve is a retired IBMer and Jeff is a fine pro who will soon release a new CD. Eric Johnson has embarked on his nightly jaunt around the room with his wireless guitar amp hookup as he solos. This is something we always look forward to.

11:24 — Vocalist Carrie Jackson is now on stage and she has chosen “My Secret Love.” Carrie has been around a while; she’s now hitting her stride with lots of prestigious gigs including the Iridium in NYC. She could be ready for a big career jump. Carrie has consistent tone and power throughout her considerable range. Henry Gershman has given Eric a break on guitar. Henry is a full-time lawyer and never fails to hold his own on any tune.

11:34 — Carrie is doing a second number, the familiar “Misty.” James Gibbs has contributed a sweet solo following perhaps an overly long improv from young Steve Ditmar. Our second young alto player looked anxious and decided that Carrie wouldn’t like another horn player on her ballad. It’s always a treat to hear Carrie.

11:43 — A young organ player named Devon has given Radam a break. Devon is a talented 23-year-old who is mainly playing in church. Radam would love for him to take lessons with him because he thinks the young man has a lot of potential. We also have a new drummer, Mark, to give Don Williams a breather (and a couple of cigarettes) plus a new guitarist, Larry Gordon. Gil “Bop” Benson, Carrie’s husband, is now singing “Flip, Flop, Fly.” Jeff on tenor and IBM Steve on trombone have added a lot of interest to this blues tune. Gil, a retired school teacher, loves to sing here and he is one heck of a scat man. His second number is “Body and Soul” at an untypical tempo. The boys struggled a little on this one. Methinks the organ player was not well acquainted with the tune.

11:59 — The crowd is thinning out. It’s a work day for most folks (poor devils). Jeff

Hackworth has called the Canonball Adderly classic “Mercy, Mercy, Mercy.” The boys are in a good funky groove and we all enjoy this fun tune for a change of mood.

12:16 — Radam has come back from his break. We have a new drummer, Mike, who looks like a Marine drill sergeant and seems to know what he’s doing, and a first-time vocalist named Vivian Sikes. The lady has obvious talent but I can’t identify the tune. We are also joined by the fourth alto of the night, Julius Tolentino, a William Paterson alum. Julius is a fine player whom I can’t recall seeing before.

12:25 — We have our fourth guitar player of the night, whose name we did not get. He likes to play standing up and he obviously has had a lot of experience. Julius has called “I’ve Never

Been In Love Before.” It’s one of my favorites from the show *Guys and Dolls*. This was a good point in the evening for such a beautiful tune and Julius did it justice. Jeff and Danny were still with us providing more lush saxophone interpretations. Steve Johnson also got in on this one for some pleasant licks.

12:43 — There are only a dozen patrons in the place and the boys are playing the ever popular “Polka Dots and Moon Beams.” It’s unusual to have four horn players still with us at this hour but they seem to be charged up and we are the beneficiaries.

1:02 — The instruments have been put down and it’s the end of another wonderful evening of Jazz at The Crossroads. Come join us any Tuesday night. **JJ**



THELONIOUS MONK, Monterey Jazz Festival 1963, (c) Ray Avery/CTSIMAGES.COM

**Monterey Milestone**

The 50th Annual Monterey Jazz Festival will take place September 21 – 23, 2007 at the 20-acre Monterey Fairgrounds in Monterey, California. The event is the world’s oldest continually running jazz festival.

This photo of Thelonious Monk also appears on the cover of one of the debut releases of the newly formed Monterey Jazz Festival CD label. The image is also among 20 fine art framed prints by legendary jazz photographer Ray Avery being exhibited by CTSIMAGES.COM in a group show at this year’s 50th Anniversary celebration. **JJ**





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By John R. Tumpak

On a recent picture perfect Southern California Sunday afternoon, more than three hundred Big Band Era enthusiasts gathered at the Sportsman's Lodge in Studio City, CA, to attend the Big Band Academy of America's (BBAA) Annual Reunion. It's a good bet that the reunion ranks among the largest annual events held nationwide for swing music fans.

The event was emceed by the droll and witty current BBAA president, David Bernhart. The first Annual Reunion was organized and conducted in 1986 by Bernhart's father, Milt, along with assistance from Steve Allen. Milt Bernhart had a legendary big band career that included playing trombone with Benny Goodman, Stan Kenton, Teddy Powell, and Boyd Raeburn. He was also involved with Howard Rumsey's Lighthouse All-Stars and played on numerous Frank Sinatra recording sessions.

The Reunion featured a chronological history of the Big Bands with Pat Longo leading the 18-piece BBAA Blue Ribbon Band. Longo's own orchestra is featured on the hit television series *The Sopranos*. Ten song selections were interspersed throughout the affair starting with the "Theme from *The Mancini Generation*" followed by music from the 1920s to 2007. Society of Singers president Jerry Sharell evoked memories of Frank Sinatra smoothly singing "Fly Me to the Moon" and "Nice and Easy."

The Big Band Era was showcased when BBAA board member John Tumpak presented a tribute to Martha Tilton who passed away last December. He featured three of her numerous hit records and gave an overview of her celebrated career that spanned seven decades and included singing with Benny Goodman at his historic 1938 Carnegie Hall concert. Jim Brooks, Tilton's husband of fifty-five years, and their daughter Cathy were in the audience. Then came the presentation of the BBAA Golden Bandstand Awards.

The first of three awards was presented to Horace Heidt, Jr. After accepting the award he staged an informative multimedia presentation featuring Horace Heidt, Sr.'s, five-

# Big Band Academy of America *Annual Reunion*



left to right:  
Gordon Goodwin,  
Jo Stafford,  
Van Alexander.  
(Fellow in white shirt  
unknown.) Van is  
the '30s and '40s  
bandleader who  
wrote the 1938  
smash hit  
"A Tisket A Tasket"  
for Ella Fitzgerald  
and Chick Webb.

decade bandleading career and led the Blue Ribbon Band in playing his father's popular "Building a Band" to the "The Bells of Saint Mary's." Heidt, Jr., has led his own popular big band for over 30 years appearing across the United States and at the 1985 Presidential Inaugural Ball. He also has a weekly radio show, *America Swings*, and manages the Horace Heidt Estates in Sherman Oaks that is home to several entertainment luminaries.

Next, a Golden Bandstand Award was given to a true American music icon, renowned vocalist Jo Stafford. A montage of her best-selling records was played and her daughter Amy Weston and granddaughter Anna Cumming sang the biggest of her incredible 110 Top Forty hits, "You Belong to Me," a record that was number one on the charts for twelve straight weeks in 1952. The audience rose to their feet with an extended applause when Bernhart handed her the award. She later posed for photos with her fans and graciously accepted their personal congratulations.

The third and final recipient of a Golden Bandstand Award was Gordon Goodwin. His popular Big Phat Band that has recorded three recent hit CDs plays with a modern big band sound featuring Goodwin's creative arrangements and compositions in a variety of musical styles while keeping alive the tradition of the great big bands. Upon receiving his award, Goodwin paid tribute to Sammy Nestico, who was in the audience, as his inspiration and led the Blue Ribbon Band in an explosive performance of "Sing, Sang, Sung," the chart he wrote for his Big Phat Band based on Benny Goodman's famous "Sing, Sing, Sing."

After Goodwin accepted his award, the formal program came to a close and Pat Longo led the Blue Ribbon Band in playing a 30-minute dance set. They played nine song selections from the Big Band Era for a packed dance floor. It was a perfect ending to an afternoon of exceptional musical entertainment. □

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



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## Compact Views

By Joe Lang  
NJJS Music Committee Chair



This month items from a variety of sources have been added to NJJS inventory, so let's get to them.

■ Saxophonists **HARRY ALLEN** and **JOE TEMPERLEY** have gotten together with John Bunch on piano, Greg Cohen on bass and Jake Hanna on drums for a totally satisfying session titled **Cocktails for Two (Sackville – 3071)**. Recorded in October 2006 at Sunnie Sutton's Rocky Mountain Jazz Party, these two sax masters, Allen on tenor and Temperley on baritone, are a perfect pairing. Both are endlessly creative, and swing like mad. The cats in the rhythm section are a perfect complement, as they all share similar tendencies to the front men. The leaders team up for seven of the ten selections, the exceptions being a stunning performance of "My Romance" by Bunch and his rhythm section cohorts, a very Getzian reading of "Everything Happens to Me" by Allen, and a lovely "Polka Dots and Moonbeams" from Temperley. The title tune opens the set in romping fashion, a mood that is maintained on "Blues in the Closet," the latter with a fine piano intro by Bunch. Their "Tangerine" uses a lot of counterpoint that is reminiscent of the Gerry Mulligan small group approach. Two swing classics, "In a Mellotone" and "Jumpin' at the Woodside," are excellent examples of how a relatively small group can produce a sound that captures the feeling of a much larger ensemble. This is an album that could just as easily been titled "Satisfaction Guaranteed."

■ **Zoot Suite (HighNote – 7170)** is a disc containing a previously unreleased 1973 performance by the **ZOOT SIMS QUARTET** somewhere in the Caribbean. The quartet on this recording, comprised of Sims on tenor and soprano saxes, Jimmy Rowles on piano, George Mraz on bass and Mousey Alexander on drums, is one that Sims greatly favored. The 10-song program runs for about one hour, and is prime Zoot. This being a non-professional recording, the audio quality is not of the highest order, but the playing is sublime. There has never been a musician who, to my ears, ever swung any harder or more consistently than Zoot Sims, and the music on *Zoot Suite* does nothing but reinforce my opinion regarding this exceptional jazz musician.

■ Pianist **RAY KENNEDY**, long a cornerstone of the John Pizzarelli Trio, is one of those jazz players who leaves you shaking your head wondering why he is not one of the biggest stars in jazz. He has great chops, and an imagination to match. He has a new album with his trio, including brother Ray on bass and Miles Vandiver on drums, plus special guest Howard Alden on guitar. The disc is **Plays Cole Porter (Victoria – 4365)**, and it is simply terrific. The tune selection is interesting, as it includes familiar standards like "Anything Goes," "Let's Do It," "Night and Day" and "All of You," along with less frequently heard songs like "Why Can't You Behave," "Everything I Love," "Why Shouldn't I" and "I Love You Samantha," plus a real rarity, "Weren't We Fools." Altogether there are 14 selections, each of them wonderfully conceived and executed. Alden had not played with Kennedy's trio before, but they fit together seamlessly. I especially dug Alden's take on "Always True to You." The Porter catalog is chock full of great tunes, and this album makes you hope that these same cats will find time to return to it and explore some more Porter gems.

■ **Scott Alberici with the Ray Kennedy Trio (Victoria – 4360)** finds clarinetist **SCOTT ALBERICI** in the fine company of the Ray Kennedy Trio. This rhythm section has the same makeup as that mentioned in the prior review. Alberici has a lovely tone on an instrument that can get a bit shrill in the wrong hands. He is a first rate jazz player with a wonderful sense of swing that is evident from the first notes of "'S Wonderful" to the final notes of a medium tempo take on "A Beautiful Friendship." In listening to this disc, I found myself hitting the repeat button when "Poor Butterfly," "One Morning in May" and "Sweet Lorraine" came up. Alberici has spent most of his musical life in the St. Louis area. With the scarcity of top line clarinetists on the jazz scene today, it is time that the talented Mr. Alberici garners some national recognition, and this fine disc should help that to happen.

■ The band led by Bob Crosby was one of the more unique aggregations of the Big Band Era, and also one of the most musical. It was the only major band that leaned heavily on tunes played in the styles of Dixieland and the Chicago school of jazz.

Thanks to the efforts of Ed Metz and his band, **THE BOB CROSBY BOB CATS**, the music

of the Crosby band lives today. Their latest release, **Prayin' Humble, Payin' Tribute (Bob Crosby Bob Cats – 106)** serves two objectives. It pays tribute to several of the Chicago style players who were on the Crosby Band, and it performs several of the lesser known, but musically exciting charts performed by the earlier Crosby band. Among those honored on this disc are Matty Matlock, Jack Teagarden, Irving Fazola, Nappy Lamare and Jess Stacy. There is also a nod to the other Crosby, brother Bing of course, with a fine instrumental arrangement of "Where the Blue of the Night Meets the Gold of the Day." The Crosby charts included here include many highlights, among them "I'm Prayin' Humble," "Five Point Blues," "I Hear You Talking," "Loopin' the Loop" and "Juke Box Judy." The current Bob Cats include leader Metz on piano, David Jones on cornet, Harold Johnson on trombone, Paul Hubbell and John Orsini on reeds, Bob Leary on guitar, Tim Metz on bass and Ed Metz, Jr. on drums. They do great justice to this appealing material on an album that will keep you swaying and smiling throughout.

■ **BANU GIBSON** has targeted the tunes that Fred Astaire and Ginger Rogers performed in their classic RKO films for **Let's Face the Music and Dance (Swing Out – 112)**, and she has hit a bull's eye. For 16 selections, she effectively captures the spirit of these memorable songs. Mixed in with the familiar like "Top Hat, White Tie and Tails," "Isn't This a Lovely Day," "Pick Yourself Up" and "A Fine Romance" are some less frequently heard gems such as "Music Makes Me," "Let's Begin," "I'll Be Hard to Handle," "A Needle in a Haystack" and "(I've Got) Beginner's Luck." Gibson is a truly engaging performer with a style that harkens back to an earlier era like that when these songs originally entered the public consciousness. She has an alto voice with just a hint of Merman, and man does she swing. This album was recorded over a seven-year period in the Ultrasonic Recording Studio in New Orleans, Gibson's home base. This studio fell victim to the cruelty of Hurricane Katrina. Twenty-seven musicians and seven arrangers, too many to mention individually here, had a hand in

continued on page 38

# THE END OF AN ERA: Galvanized Jazz Band

*Saturday, September 8 8 PM*

After hearing New England's Galvanized Jazz Band at a festival, a participating musician was moved to write that they were "without a doubt the best pure traditional jazz band I've heard yet... no way could we have followed you guys!" A reviewer noted that "the audience responded with some of the most enthusiastic applause of the day." "The band also offers a wealth of distinguished soloists," wrote a *Cadence* columnist, "notably cornetist Fred Vigorito and reedman Russ Whitman, who adds variety by doubling clarinet and four saxophones, including bass saxophone." No wonder this hot group has been thrilling audiences for three dozen years!

This concert ends the 14th Season of Jazz in Bridgewater and, alas, there will not be a 15th season following. Galvanized embodies all the attributes of the music that the series sought to present: hot, spirited jazz, played with enthusiasm and in a highly professional manner by musicians who show they enjoy what they are doing. The band has amassed a huge repertoire, so it is not limited to the relative handful of tunes that every pickup band plays. It is a fitting choice to conclude this proud series.

Galvanized will go all out for the occasion, importing their singing star Jane Campedelli (normally added only at festivals) for this concert. This will be their first *public* visit to NJ in ages... although they've been here to play at a big party -- for the entertainment of other jazz musicians! If you've enjoyed Jazz in Bridgewater shows over the years, you shouldn't miss this closer.

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

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***Jazz in Bridgewater*** closes -- but still benefiting the Somerset County United Way

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

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## COMPACT VIEWS

continued from page 36

producing the wonderful sounds on this gleeful collection. Once this is in your collection, it will find its way frequently into your CD player.

■ Too often husband and wife pairings in the world of music fall by the wayside, usually because of ego conflicts. It is not always the case, however, and we are lucky that vocalist **HANNA RICHARDSON** and bassist **PHIL FLANIGAN** have evolved as perfect soul mates. They have recently released their third album, *Live at the Fleece (LA-LA - 5603)*, and it continues successfully on the appealing path taken by their initial efforts. Joined by longtime colleague and guitarist Chris Flory, they recorded their current collection in 2006 at a British venue called The Fleece. Richardson is hiply laid back in her vocalizing with a style reminiscent of her primary inspiration, Maxine Sullivan. Check out "How'dja Like to Love Me" or "I Gotta Right to Sing the Blues" or "I Get the Neck of the Chicken," and you will hear what I mean. The rhythm boys each get an instrumental feature with Flanigan assaying "Visitation," a tune by one of his heroes, Paul Chambers, and Flory giving "Close Your Eyes" an easily swinging treatment. When they close with "It Don't Mean a Thing (If it Ain't Got That Swing)," they prove the acuity of Ellington's title.

■ Another performing couple is cornetist **ED POLCER** and vocalist **JUDY KURTZ**. They team up with a stellar variety of cohorts on *When Broadway Meets Swing Street (BlewZ Manor - 107)*. Broadway tunes have always been a significant part of jazz repertory, and Polcer and Kurtz have included a choice sampling of them on this album. Kurtz is front and center on 10 of the 15 tracks, while Polcer is featured with several all-star groups on the five instrumental selections. Kurtz has had one foot in the world of musical theatre, and one in the pop/jazz field for many years, and this cross-pollination of styles results in knowing and effective renderings of her selections, with the jazzier side dominating in most cases. Polcer is a lyrical player, an old school swinger when in the spotlight, and an effective complement to Kurtz's vocals when the situation calls for it. This is an album that contains a consistently high level of musicianship, with all of the cats showing obvious respect and affection for the choice material that they are playing.

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](mailto:ATyson1999@aol.com).

## Other Views

By Joe Lang NJJS Music Committee Chair

Two months between issues means a pile up of new CDs. Time and space preclude touching on all the new non-NJJS inventory that I feel are worth purchasing, but here's the cream of the crop.

■ **JOHNNY MERCER** is probably the only major lyricist who is thought of when great songwriters are discussed. There are many reasons for this. He wrote with so many different composers that he never became associated in the public's mind with any single one of them, and they included giants like Jerome Kern, Harold Arlen, Hoagy Carmichael, Harry Warren, Jimmy Van Heusen and Henry Mancini. Primarily, however, his name came into the public consciousness as a performer who had many hit records during his career. Most of this recording was done for the Capitol label, one that he helped to found, and many of those Capitol sides have made it to CD in a kind of random manner. Finally, Mosaic has taken the bull by the horns and the result is a 79-song, 3 CD set, *Mosaic Select: Johnny Mercer (Mosaic Select - 28)* that contains the most jazz-oriented of his Capitol singles. Many of them, like "G.I. Jive," "Jamboree Jones," "Sugar," "My Sugar Is So Refined" and "Huggin' and A Chalkin'" stand among his most familiar recordings. Others like his duets with Jack Teagarden on "The Old Music Master" and with Nat Cole on "Save the Bones for Henry Jones" are well known to fans of jazz vocals. While most people associate Mercer with novelty tunes, he could also effectively handle standard ballads like "They Didn't Believe Me," "(Love's Got Me in a) Lazy Mood," and "Sweet Lorraine." The bottom line is that he sure knew how to put over a song. Many of these sides find him in the company of the Pied Pipers, frequently backed by the orchestra of Paul Weston who was married to the female member of the Pied Pipers, Jo Stafford. I could probably write an entire column just about this set, but suffice to say that it captures a true American musical icon as a performer at his best. Naturally, many of the songs that he sings have lyrics by the same American musical icon, but from this perspective Mercer is wearing another hat ([www.mosaicrecords.com](http://www.mosaicrecords.com)).

■ Back in the 1950s, RCA Victor produced many great jazz records by a number of the top jazz artists of the day. The catalog was extensive, but in these days of reissues, this catalog has barely been tapped for the current US market, except via imports, mainly from a family of labels based in Spain. Mosaic has now filled a small, but significant void by issuing *Mosaic Select: Al Cohn, Joe Newman & Freddie Green (Mosaic Select -27)*. Saxophonist **AL COHEN**, trumpeter **Joe**

**NEWMAN** and guitarist **FREDDIE GREEN** teamed up with a variety of other players to record three 1955 albums. Two, *The Natural Seven* and *The Jazz Workshop - Four Brass, One Tenor...Al Cohn*, were released under Cohn's name; two, *All I Wanna Do Is Swing* and *I'm Still Swinging*, were released under Newman's name; and the other, *Mr. Rhythm*, was released under Green's name. In addition to having the three players mentioned above in common, each of them is a fine representation of small group swing at its best. Cohn was one of the finest arrangers and most imaginative improvisers in jazz history, Newman among the most underrated players on his instrument, and Green was the essence of what rhythm guitar is all about. They, and their cohorts, among them pianists Nat Pierce and Dick Katz, trombonists Frank Rehak and Urbie Green, bassists Milt Hinton and Eddie Jones, and drummers Osie Johnson and Shadow Wilson, romp through a collection of 61 standards and originals. The charts used on all of the sessions were written by Al Cohn, Manny Albam and Ernie Wilkins. It's not surprising, given the lineup of players, that there is a distinctly Basie feel to much of the material on this most listenable three-disc set ([www.mosaicrecords.com](http://www.mosaicrecords.com)).

■ The 1956 version of the **STAN KENTON** Orchestra was the most free swinging of all iterations of this band. The charts of Bill Holman, my nominee for best of all big band arrangers, dominated the book. The players included wonderful soloists like Ed Leddy and Sam Noto on trumpet, Carl Fontana on trombone, Bill Perkins, Lennie Niehaus and Jack Nimitz on sax, and the whole band was kicked by the drumming of Mel Lewis. There have been many people who have gone that extra mile to keep the Kenton legacy alive, and among the most committed is Bill Lichtenauer who has made available much previously unreleased Kenton concert material on his Tantara label. His latest release, *Cool Hot and Swingin' (Tantara - 1123)*, captures the 1956 band in an outstanding performance on February 2 at the Civic Auditorium in San Bernardino, California. The 17 tracks are loaded with excitement. Wally Heider's original tapes have been mastered to provide unusually fine sound from this vintage material. This is a must for all Kenton enthusiasts ([www.tantaraproductions.com](http://www.tantaraproductions.com)).

■ When you hear a new release from The **BOB FLORENCE** Limited Edition, you can be assured of several things. The arrangements will be interesting for both players and listeners, the musicianship of the band will be of the highest order, and Florence will have a ton of surprises up his sleeve. *Eternal Licks and Grooves (MAMA - 1030)* is in keeping with these expectations. This is one of those albums that you could write about forever, listen to



it again, and find more things that you want to say. Three of the tracks, "Eternal Licks and Grooves," "Mirror Images" and "Appearing in Cleveland," are tributes to Count Basie, the alter egos of Duke Ellington and Billy Strayhorn, and Stan Kenton. The latter is a tour de force that I have heard played in person by both the Florence band and the Mike Vax Jazz Orchestra, and it is simply one of the most exciting big band charts ever written. "Claire de Lune," "Invitation" and "I'm Old Fashioned" are similarly approached. The charts start off with a simple statement of the tune by Florence on piano in the first and second instances, and by Alex Iles on trombone in the latter case, and then it is Katie bar the door as Florence takes these pieces on trips to places where they have never been before. Special mention must be made of the soloists, Carl Saunders, Larry Lunnetta, Ron Stout and Steve Huffsteter on trumpets, Bob Efford, Tom Peterson, Bob Carr, Jeff Driskill, Kim Richmond and Don Shelton on reeds, Florence on piano, Larry Koonse on guitar, Trey Henry on bass and Peter Erskine on drums. Many big band albums today are dominated by endless, undirected solos that take all of the momentum out of even the best charts; this problem is avoided on *Eternal Licks and Grooves* to the benefit of the music and the listener's ears ([www.summitrecords.com](http://www.summitrecords.com)).

■ In many past reviews, I've mentioned a fascination with performances by jazz duos. This format constantly exposes both players to potential quick slips off of musical cliffs if they are not ever alert and almost mystically compatible. With *Beyond the Green Door* (Jazzed Media - 1027), pianist **BILL MAYS** and alto saxophonist **BUD SHANK** venture into the jazz duo waters and find the sailing smooth indeed. Throughout the nine tracks, they prove to have a musical empathy that produces sounds that are esthetically and emotionally satisfying. If Zoot walked in to hear their take on his "Red Door," he would have raised a toast or two to their unique take on this tune. This album does demand some effort and

concentration from the listener if it is to be enjoyed to the fullest. It is definitely not toe-tapping music, some might find some of it a bit of a difficult listen, but it struck me just right, for those times when I am in the mood for challenging music ([www.JazzedMedia.com](http://www.JazzedMedia.com)).

■ **SCOTT WHITFIELD** is primarily known as a top tier jazz trombonist, creative arranger and composer, and the leader of a bi-coastal big band. Over the past few years, he has been dipping his toe into the waters of vocalizing ever more frequently. *On Speaking of Love* (Summit - 470) he has produced his first album where the emphasis is on his vocalizing. He places himself in several settings, as a jazz-influenced solo singer, in duet with Cheryl Bentyne, and as a member of a close harmony jazz vocal quartet, the Manhattan Vocal Project. The basic instrumental quartet of Whitfield on trombone, Ted Kooshian on piano, Mary Ann McSweeney on bass and Willard Dyson or Terry Clarke on drums is supplemented at various times by Marvin Stamm on trumpet or flugelhorn, Scott Robinson on reeds, Bucky Pizzarelli on guitar and Memo Acevedo on percussion. Whitfield contributes five of the 14 tunes, writing both lyrics and music on three of them. Whitfield has a pleasant baritone with a slightly sandy edge. He is, like most outstanding improvising musicians who vocalize, adept at jazzily phrasing his vocals. His talents as a singer nicely complement his outstanding trombone work. The tracks featuring the Manhattan Vocal Project, Whitfield on vocals and trombone, Pete McGuinness on lead vocals and trombone, Joe Elefante on vocals and alto sax, and Kevin Osborne on vocals and trombone, are pleasantly reminiscent of the Four Freshmen. *Speaking of Love*, and its constantly shifting moods, is fun to hear from start to finish. ([www.summitrecords.com](http://www.summitrecords.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.* JJ

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## Book Review

By Joe Lang NJJS Music Committee Chair

### Piano Girl: A Memoir

By Robin Meloy Goldsby • Backbeat Books, San Francisco • 278 Pages, Paperback, 2005

Many of you have probably spent some time in a cocktail lounge where a piano player is providing background music and, perhaps, vocalizing a bit here and there. There is usually a variety of attention being paid to these performers from rapt to total unawareness of their presence, with a lot of variations in between. Robin Meloy Goldsby has spent over 30 years performing under those conditions, and *Piano Girl* is a memoir that relates just what it is like to be on the performing side of the piano.

Ms. Goldsby traces her development as a performer, from her Pittsburgh childhood in a home filled with music (her father was a professional jazz drummer), to her first gig as a pianist on Nantucket during the summer following her first year at Chatham College, and on through the many experiences she had playing in clubs and other settings in Pittsburgh, New York, and, currently, Cologne, Germany. It is a tale full of interesting characters and adventures, many of them quite humorous.

One thing is apparent throughout her tale. She possesses a keen intelligence combined with the kind of sense of humor that is almost a requirement for survival in her chosen field of endeavor. She starts her memoir with the events that took place during that first summer on Nantucket where she arrived with a job as a waitress, and expectations of meeting lots of college boys and partying her way through the summer. She quickly realized that she missed playing her piano, and soon arranged to spend some of her off time practicing at a piano in a restaurant and bar that had one available. The owner, upon hearing her play, offers her a job playing the piano in his place, and waitressing quickly becomes a thing of the past.

Back at Chatham College, she resumes her formal education, and


snares a gig playing cocktail piano at the Pittsburgh Grand Hyatt. She is gaining the experience that will stand her in good stead when she marries a few years later, and is on to the Big Apple with an ambition to succeed as an actress. Making it in New York is never easy, and there are many diversions like road shows, and cocktail gigs in places as diverse as Waterbury, Connecticut and Pentionville, Haiti before success finally arrives, not as an actress, but in the form of a piano gig at the Grand Hyatt hotel by Grand Central Station.



Finally things are starting to fall into place, and the next 10 years are filled with a series of hotel engagements in Manhattan. Eventually, love enters the picture in the form of jazz bassist John Goldsby. They marry, have a son, and, in 1994, Goldsby accepts a position as the bassist with the WDR Big Band in Cologne. It is time to head for Germany where a daughter is added to the family, and our heroine slowly works her way back into gigging on an occasional basis, while raising her family and

finding time to expand her catalog of original music.

That is a brief overview of how she got from here to there, but that is not what makes this book such an engaging read. Ms. Goldsby, in addition to her talents as a performer, is equally adept at spinning her tale by choosing her words as carefully as she chooses her notes at the piano. Her writing has a natural flow that keeps the reader turning the pages with relish. The nature of her chosen profession, and her concomitant exposure to an interesting variety of people and situations, provide her with the raw material for the kind of entertaining volume that she has written. Whether it is the story of how her desperate early days in New York led her to accept the role of a stripper in a touring version of the show "Big Bad Burlesque," or the heckling that she receives on a daily basis from a street lady named Virginia near her apartment in Queens, Ms. Goldsby knows exactly how to convey her tales with the right combination of detail and humor.



This is a quick read, but also one that will make you think about how each life is filled with experiences that come because of what you do, where you live, and why you happen to be at a certain place at a certain time. You can witness what others witness, but how each person is affected by any experience is unique to them. I have sat in many a club like the ones in which Ms. Goldsby has performed, have witnessed behavior similar to what she describes in her book, and have wondered what my reaction would be were I the performer. I know what effect an obstreperous customer has upon me as a listener. Now I understand better what a performer feels, and how they develop a coping mechanism that neutralizes much of the potentially disheartening effects of odd or crude behavior.

*Piano Girl* is a book that will leave you smiling, and pleased that you spent some time getting to know a lady who has had an interesting life, and a talent for relating her story in an entertaining and enlightening manner. (www.backbeatbooks.com) 

**Together In Concert at the Bickford Theatre**

**Laura Hull & Rio Clemente**

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 6 Normandy Heights Road, Morristown, NJ  
**973-971-3706 for Tickets and Information**  
 \$13 in advance ~ \$15 at the door

Laura Hull's distinctive vocal interpretations and master pianist Rio Clemente's dynamic playing technique and unique arrangements combine to create a signature sound of music drawn from an extensive repertoire of American Jazz and popular songs.

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**New Jersey Jazz Society**  
 A proud co-sponsor of Jazz at the Bickford Theatre. www.NJJS.org

## In The Mainstream

By **Mainstream Mac** NJJS Entertainment Contributor

The media have been commemorating it.

Rightly so. It was one of those events that change things for good. It was sixty years ago, in 1947, that Branch Rickey brought Jackie Robinson up to the Brooklyn Dodgers. If you can remember those days, you will recall how cataclysmic that was.


But...it should also be remembered that, 12 years before that, the number one musical organization in the USA hired a "negro" piano player. Benny Goodman had become the "King of Swing" after the Palomar gig of August 1935 in Los Angeles. He recorded as the Goodman Trio with Gene Krupa and Teddy Wilson that same year. In '36 Lionel Hampton joined to form the Benny Goodman Quartet.

These men were not just making records with Benny. They were full-time. An eyewitness told me of hearing the Goodman big band with a tent along side where Teddy and Lionel and the vocalists would sit until called on to play. No question — jazz led the way!

It could be argued that Benny had the most significant of the "bands-within-a-band." The formation of the Benny Goodman Sextet in 1939 was one of the most important developments in jazz. The first

sextet featured guitarist Charlie Christian. There is an interesting anecdote about how he came to the group. John Hammond had been after Benny to listen to Charlie. Benny was (as usual) not cooperating. Finally he gave in and a jam session was arranged for in L.A. When Christian walked in with his guitar, Benny called a tune that he believed Charlie would not know: "Rose Room." He was right about that! Benny took a chorus and nodded to Charlie. Forty-five choruses later Christian was hired. He went on, in his short life, to create masterpiece after masterpiece with Benny.

Goodman had many versions of his small bands. Some memorable ones included Stan Hasselgard on a second clarinet, Wardell Gray, Mel Powell and Slam Stewart. The list of those who were with Benny is far too long for this writing. But, here are some of the local musicians who worked with him: Sonny Igoe, Derek Smith, Bucky Pizzarelli, Warren Vache, Urbie Green, Jerry Dodgion, John Bunch, Bill Crow.

To hear some of these bands check out *Charlie Christian: The Genius of the Electric Guitar* on Columbia and *After You've Gone: The Original Benny Goodman Trio and Quartet Sessions — Vol. 1* on Bluebird. 

### JAZZ TRIVIA ANSWERS questions on page 4

- |   |   |
|---|---|
| 1. Zoot Sims.   | 4. Harry James.   |
| 2. Buster Bailey.   | 5. They, and many others, are based on the chord changes of George Gershwin's "I Got Rhythm". |
| 3. Andy Razaf, Fats Waller's songwriting collaborator for more than 20 years. |   |



## 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.



## 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

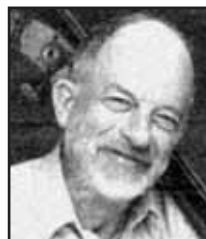
Mr. Charles Acito, Scotch Plains, NJ  
 Dr. Joseph Alpert, Savannah, GA  
 Mr. Rod Anderson, Princeton, NJ  
 Mr. & Mrs. Charles Becht, Morristown, NJ  
 Ms. Brenda Boban, Somerville, NJ  
 Mr. & Mrs. David Bonn, North Caldwell, NJ  
 Mr. & Mrs. William Bowkley, Randolph, NJ  
 Mr. & Mrs. James E. Bredekamp, Anderson, SC  
 Ms. Barbara B. Brown, Hackettstown, NJ  
 Mr. & Mrs. John M. Bucher, Mountainside, NJ  
 Mr. & Mrs. Carl Buck, Berkeley Heights, NJ  
 Mr. Bernard Burke, Summit, NJ  
 Mr. & Mrs. Nathan Callender, Bridgewater, NJ  
 Mr. Thomas F. Caloia, Morristown, NJ  
 Ms. Sylvia Campbell, Denville, NJ  
 Mr. Bob Cantalupo, Monroe Township, NJ  
 Mr. Patrick Capone, Chatham, NJ  
 Mr. Norman Cargill, Brooklyn, NY  
 Mr. & Mrs. Jerome Chamberlain, Wayne, NJ  
 Mr. & Mrs. Robert Cohen, Fair Lawn, NJ  
 Mr. Robert Creveling, Clinton, NJ  
 Ms. Gloria Crowell, Middlesex, NJ  
 Ms. Joanne Day, Westfield, NJ  
 Mr. & Mrs. Bob Denapoli, Monroe Township, NJ  
 Mr. & Mrs. John Doughten, Chadds Ford, PA  
 Mr. & Mrs. Gary Drzewiecki, Glen Gardner, NJ  
 Mr. Thomas L. Duncan, Teaneck, NJ  
 Mr. Larry Eckert, Ossining, NY  
 Mr. & Mrs. Charles H. Engler, Murray Hill, NJ  
 Dr. Jeffrey Flamme, Summit, NJ  
 Mr. James A. Floyd, Princeton, NJ  
 Mr. & Mrs. Jack Frey, West Caldwell, NJ  
 Mr. Stephen C. Galleher, West New York, NJ  
 Mr. & Mrs. Hank Gasbeck, Camden, DE  
 Mr. & Mrs. James W. Gentles, Basking Ridge, NJ  
 Mr. Harry R. Grant, Sloatsburg, NY  
 Ms. Hortense Green, Westfield, NJ  
 Ms. Lorelei Harris, Morristown, NJ  
 Dr. Arthur G. Hartwick, Tuxedo, NY  
 Mr. Dudley L. Healy, Chatham, NJ  
 Mr. John Hessel, Monroe Township, NJ  
 Mr. & Mrs. John Hirner, Summit, NJ  
 Ms. Judith Jacob, Stanhope, NJ  
 Ms. Susan Jarvis, Lincoln Park, NJ  
 Mr. Louis Katz, Rockaway, NJ  
 Mr. & Mrs. Dan Kaufman, Monroe Twp., NJ

Mr. Robert Klar, Indiana, PA  
 Mr. John Kolesar, Bordentown, NJ  
 Mr. Dan Kram, West Orange, NJ  
 Mr. & Mrs. Charles Kru, Great Meadows, NJ  
 Mr. Don Lass, West Allenhurst, NJ  
 Mr. Howard Leary, Basking Ridge, NJ  
 Mr. Rick Leeds, Edison, NJ  
 Mr. Arthur Smith Levy, Mountainside, NJ  
 Mrs. Alton L. Lineweaver, Salisbury, MD  
 Mr. & Mrs. Steve Lipman, Springfield, NJ  
 Dr. Bob Litwak, Tenafly, NJ  
 Mr. & Mrs. Richard Logan, Hockessin, DE  
 Mr. & Mrs. Charles Maguire, Peapack, NJ  
 Dr. & Mrs. Robert L. Malatesta, Whitehouse Station, NJ  
 Mr. Robert R. Max, Summit, NJ  
 Mr. & Mrs. Alan McBride, Randolph, NJ  
 Mr. Fred McIntosh, Old Tappan, NJ  
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 Mr. Ted Zeitlin, Glen Rock, NJ

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 Mr. Jerry Allocco, Morristown, NJ  
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 Ms. Deatrah DuBose, North Plainfield, NJ  
 Mr. James Eddleton, Edison, NJ  
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 Mrs. Meryl Zweig, Randolph, NJ



## From the Crow's Nest

By Bill Crow

On a duo gig in a restaurant last year, Ron Mills and his singer Kate were competing for the attention of the crowd in the bar with the televised Final Four basketball game. Just as Kate finished a song with a neatly placed sharp eleventh, a thunderous cheer broke out around the television set. Kate winked at Ron and said, "And you thought they weren't listening!"

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



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## 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  
followed by 6:00 PM show | (\$10 music charge/\$5 minimum)

**Trumpets Jazz Club & Restaurant**  
6 Depot Square Montclair, NJ 07042  
973-744-2600 • www.trumpetsjazz.com

For more info: NJJS 1-800-303-NJJS • 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.

■ **September 19 (Wed):** *Noal Cohen/Steve Albin:*

Progress and Problems in Modern-Day Jazz Discography

■ **October 17 (Wed):** *William Bauer:* Armstrong's Cornet and Vocal Solos on *Hotter Than That*

■ **November 14 (Wed):** *Dean Alger:* Lonnie Joynson

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).

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

■ **September 2** — The Young Billie Holiday 1933-1940 Pt. 1: Join host Loren Schoenberg for a listen to the earliest Holiday recordings, which are full of joy and humor, aided and abetted by Teddy Wilson, Benny Goodman, Roy Eldridge and friends.

■ **September 9** — Remembering Dick Wellstood: It's been 20 years since we lost the great pianist, who excelled at, but was not limited to, stride style, as host Dan Morgenstern will demonstrate.

■ **September 16** — The Prestige-ious Tiny Grimes, Part 4A: Host John Clement samples the albums guitarist Grimes made for the Prestige label.

■ **September 23** — The Prestige-ious Tiny Grimes, Part 4B: Host John Clement plays more of the recordings guitarist Grimes made for the Prestige label.

■ **September 30** — Pianists and Woodwinds: Host Bill Kirchner surveys recordings by Clare Fischer, Steve Kuhn (with composer Gary McFarland), Lorraine Desmarais, Florian Ross, and Manuel Valera.

■ **October 7** — Rappin' With Stiles: Host Annie Kuebler interviews pianist Joan Stiles and plays selections from her CDs including her latest release, *Hurly-Burly*.

'Round Jersey

## Bridgewater Jazz

**Somerset County Vocational and Technical High School Bridgewater, NJ 08807**  
**Tickets/Information: 908-725-6640**

If festival invitations are any measure of a band's success, New England's **Galvanized Jazz**

**Band** is one of the leaders on the East Coast. They seem to have regular invitations to the Hot Steamed and Great Connecticut festivals on their home turf, plus the prestigious SunCoast festival in Florida and the Pennsylvania Jazz Society's concerts too. PJS said in their newsletter that "we have the opportunity from year to year to hear some of the top groups and musicians playing anywhere! The Galvanized Jazz Band...left little doubt that they can compete with any jazz band."

Their secret is in the personnel, most of whom have been playing (with this band and others) this music for years. Leader **Fred Vigorito** is a hot cornetist who doesn't shy away from the most challenging pieces in the band's huge repertoire, which covers the full range of jazz offerings, including some that might be labeled small band swing. "Just listen to Fred Vigorito's charging lead cornet," urges Joe Klee in the *Mississippi Rag*. "King Oliver would be proud to know he has a disciple of such quality more than half a century after he first played that thing!"

### Russ Whitman

continues to amaze, with a full battery of saxophones, soprano to bass, in addition to his fluid clarinet. Trombonist **Jim Fryer** plays with Vince Giordano's Nighthawks

**Galvanized Jazz Band** lives up to its name in Bridgewater on September 8.



**AS WE GO TO PRESS**, we've learned that Jazz in Bridgewater will be revived briefly for a stand-alone Benny Goodman tribute on Saturday, January 19, marking the 70th anniversary of the landmark Carnegie Hall concert. Different matinee and evening offerings are planned. We hope to have more on this soon, but you'll definitely want to save the date.

when in this area, but also tours with the enormously popular Titan Hot Seven and leads a band in England (with pianist Jeff Barnhart).

According to the *New York Jazz Gazette*, pianist **Bill Sinclair** "handles solos with imagination and taste, and is well able to drive the rhythm section when required." He's heard on three dozen recordings and gets

annual invitations to perform in Europe, where jazz piano is highly appreciated. **Art Hovey** contributes to the band's versatility by playing both string bass (5-strings!) and a tuba-related helicon. He plays a real tuba with the New Haven Symphony, which says something about his skills. **Bob Bequillard's** drum work goes back to appearances with Teddy Wilson and Wild Bill Davison, so he's clearly qualified.

The band is evidently excited about this Jazz in Bridgewater appearance on Saturday evening, September 8. They've blown the budget and brought vocalist **Jane Campedelli** up from Florida, usually only justified for a full weekend festival. Jane is a popular jazz singer in her own right, but with Galvanized there is a chemistry that makes for a lethal combination.

Galvanized is the sort of band that reminds you why you first started listening to jazz, became a fan and joined NJJS. It is fitting that they've been selected to close the 14th Season of Jazz in Bridgewater.

Indeed, they're closing the series itself, since no further seasons are planned.

Organizers felt that Galvanized captured the overall spirit and variety of music presented here over the years, and was a logical choice to bring out a diverse audience for a final, upbeat blast.

## Morris Jazz

**The Bickford Theater at the Morris Museum**  
**Morristown, NJ 07960**  
**Tickets/Information: 973-971-3706**



Pianist **Rio Clemente** and vocalist **Laura Hull** are two of the most in-demand entertainers in the region. Each has built a substantial following over the years, so their combined performance for the Wyeth Jazz Showcase on Monday evening, September 24 has "sellout" written all over it.

Rio is no stranger to NJJS members, having played for them since the early Waterloo Village days. He's attracted full-capacity audiences in Watchung, requiring the move to somewhat larger quarters here at the Bickford Theatre, but he's also drawn well at Bridgewater, Lincoln Center, even Carnegie Hall. NJJS has given Rio its coveted Nick Bishop Award, featured him at JazzFest and used him as headliner for events at the huge Community Theater. "Rio is EXCELLENT," says jazz icon Dave Brubeck, and even a fussy guy like Dick Sudhalter rates him as "a solid and dynamic musician." Noted critic George Kanzler sums it up by saying "he can stimulate your mind."

"Laura Hull is a feast for your ears," writes John Bohannon, host of radio's Jazz Café. "She swings, she's comfy with a ballad, and she's here to stay." She's honed her craft singing in a variety of settings, from Catskill resorts to studio sessions, and on to the many jazz nightclubs sprinkled about the region. "Laura is a great singer, songwriter and performer," notes a Chicago DJ. "Her songs go right





Laura Hull, above, joins Rio Clemente, left, on September 24 at the Bickford.

from her heart to yours." Others call her "captivating and relaxing," "a fresh new style and interpretation" and just plain "multi-talented." Reviewer Bruce von Steirs speaks for many others when he notes that "Laura Hull has a lot of energy, and you can hear it in her music."

Guitarist **Frank Vignola** follows just a week later on October 1 with his new quintet, which features a hot young mandolin player that he's crazy about. They'll obviously touch on the music of Django Reinhardt, who has been in the American Jazz Hall of Fame for 20 years, as well as an eclectic mix of others.

Popular vocalist **Nancy Nelson** has put together a collection of Johnny Mercer songs for Monday, November 19, and it is very compelling material.

**Keith Ingham** will be at the piano, always a treat. Those who didn't catch them at JazzFest this year may recall them from the First Edison Jazz Party, as well as previous visits to the Bickford and Watchung.

Banjo star **Cynthia Sayer** has assembled a trio for Monday, December 3, and you're *not* likely to hear an evening of Christmas carols with reedman **Dan Levinson** and bassist **Jennifer Vincent** backing her. This small but versatile group can go nearly anywhere within the realm of classic jazz.

The performance year closes here on Monday, December 17 as the **Big Apple Jazz Band** fills the hall with their music. You enjoyed this 7-piece traditional group at The Stomp last year, and they'll have a bit more onstage time here, since the weeknight performances run as one extended 90 minute set.

Tickets remain \$13 in advance but \$15 at the door, and all of the jazz concerts here start at 8PM.

## Jazz For Shore

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

Sometimes there is a program so compelling that jazz fans from throughout the state ought to drive an hour or so to experience it. MidWeek Jazz has one this month.

Cornetist **Ed Polcer** has been a fixture on the NJ jazz scene since his days at Princeton, when he was part of Stan Rubin's celebrated Tigertown Five. Since then, if you weren't at Princess Grace's wedding (he performed there) or at one of his Carnegie Hall appearances, you probably caught him during a decade at Eddie Condon's club in Manhattan. Or perhaps one of his many performances for NJJS, such as The Pee Wee Stomp in 2002, where he was also honored for his lifetime of musical contributions. Or at several ChickenFat Balls, for that matter.

Putting aside his outstanding horn work, he has another exceptional talent: organizing bands. He has a knack for selecting and combining top musicians into groups to play both general and theme concerts. MidWeek Jazz learned that he had just such a group on tour, and the date of Wednesday, September 19 was a hole in their schedule. Organizers were quick to pounce, managing to afford a great band without violating their pricing policy of \$13 in advance and \$15 at the door.

Consider that the **Ed Polcer Swingtet** has frequent headliner **Ken Peplowski** playing reeds, plus **John Cocuzzi** playing both vibes and piano. The stellar rhythm section has **Frank Tate** playing bass, and **Joe Ascione** behind the drum set. All that, at an exceptionally low ticket price. They'll touch on tunes associated with Lionel Hampton, Red Norvo and Bunny Berigan in the program...but don't let that keep you away!

The remainder of the year ain't too shabby either. Drummer **Kevin Dorn** will bring his Traditional Jazz Collective down to Toms River on Wednesday, October 3. This band just wowed the audience at the Pennsylvania Jazz Society's JazzFest, and had a similar effect at their Stomp and Bickford Theatre performances. Hot jazz, adroit musicianship and youthful enthusiasm add up to an enjoyable evening.

Pianist **Derek Smith** follows on Wednesday, November 28, playing a solo performance with no limits on his flying fingers. He's played with famously fussy Benny Goodman, the *Tonight Show* band (with Doc Severinsen) and others, and was always a hit as a soloist and dueler at NJJS's Piano Spectaculars.

Finally, vocal star **Marlene VerPlanck** will close the year for them on December 12. She made such a hit here on her first visit that she's been invited back as soon as a mutually workable date could be found.

These weeknight concerts are viable for those with early schedules the next morning, since they run as one set, from 8PM to around 9:30PM. Ocean County College has easy driving directions from the Parkway and other highways, and plenty of parking right across from their comfortable and acoustic Fine Arts Center. Discover MidWeek Jazz soon!

JJ



Ed Polcer brings a great band to Midweek Jazz in Toms River on September 19.

'Round Jersey

Photos supplied by the artists.

'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.artsmaplewood.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,  
Thursday 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.*

If you heard **ANAT COHEN** at Jazzfest with Five Play you know that she is one of the most exciting new players on the scene. Cohen will be playing as part of "The Waverly Seven" at the Oscar Schindler Arts Center in West Orange on September 8. (You can watch a video of Anat and the Waverly Seven playing a hard-swinging "Nature Boy" and "Caravan" live at the Jazz Standard at YouTube.com.

## The Name Dropper

**LAURA HULL** and **RIO CLEMENTE** are at the Bickford Theatre September 24.

The Celebration of the Arts Festival (COTA) at East Stroudsburg PA has been bringing out the best of the musicians residing in the Poconos. This year (September 6 - 9), the lineup includes **PHIL WOODS** with **JON GORDON** and **BILL**

**CHARLAP**; **VIRGINIA MAYHEW**; **JOHN COATES JR.**; **BOB DOROUGH**; **BILL MAYS**; **MARVIN STAMM**; **URBIE & JESSE GREEN**; **ADAM NIEWOOD**, and many others. For a complete schedule their web site is: [www.cotajazz.org](http://www.cotajazz.org).

The State Theatre in New Brunswick has a dynamite schedule for late September with **JOHN PIZZARELLI** on the 28th, **PAQUITO D'RIVERA** on the 29th, followed by **JON FADDIS** on the 30th.





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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.

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— 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  
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## **JerseyJazz**

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