

Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 35 • Issue 09

October 2007

Jazz at Rest

A Selection of Portraits
by Mitchell Seidel

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

“The best thing I can say about Mitchell is that he’s a jazz nut, and we need more of them!” — Morty Geist

For photographer Mitchell Seidel, the most interesting images of jazz musicians aren’t found on stage, but on the sidelines — a backstage dressing room, a table out front — just about anywhere out of the spotlight. Asked why he eschews the performance photograph in favor of his distinctive un-posed environmental portraits, Seidel contends simply, “Anyone can take a picture of someone with a horn in their mouth.”

He’s got a point. Despite the many memorable, often iconic images of jazz musicians in performance, making such photographs is a little

continued on page 20

Benjamin Webster Gordon and Dexter Gordon.

Photograph by Mitchell Seidel.



Last call!
NJJS 35th Anniversary Dinner Dance
SUNDAY, SEPTEMBER 30 • WITH SPECIAL GUESTS
see p 3

in this issue:

NEW JERSEY JAZZ SOCIETY

Pres Sez/NJJS Calendar & Bulletin Board . . .	2
The Mail Bag	4
Jazz Trivia	4
Editor’s Pick/Deadlines/NJJS info.	6
Notes from the Music Committee	8
In the Mainstream	32
New Members	35
About NJJS/Membership Info	35

ARTICLES

Bob Porter Honored	4
Classic Stine	9
Big Band in the Sky	10
Talking Jazz With Helen Sung	14
Sir George Shearing	18
Oscar Peterson’s 82nd	18
Yours for a Song	22
Jazz U	24
Crow’s Nest	34

REVIEWS

Satchmo Summerfest	26
CDs: Other Views	28

EVENTS

‘Round Jersey: Bridgewater, Morris, Ocean	36
Institute of Jazz Studies/ Jazz from Archives	37
Somewhere There’s Music	38
The Name Dropper	39

ADVERTISERS

Shanghai Jazz	5
Cornerstone	7
William Paterson University	11
Salt Creek Grille	13
Trumpets	15

Seton Hall University	17
Ramapo College Berrie Center	19
CTS Images	22
Lana’s Fine Dining	23
Community Theatre	25
Arbors Records	27
Jazzdagen Tours	31
PA Jazz Society	32
Atlanta Jazz Party	33
Jazz Camp at Sea	34
Laura Hull	40
Weichert Realtors	40

NJJS Calendar

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

Friday October 12 2007
Whippany dance field trip
see p 2

Friday October 19 2007
Princeton dance field trip
see p 2

Sunday October 21 2007
MONTHLY MEMBER MEETING
Trumpets/Montclair
see p 8 & ad p 43

Sunday October 21 2007
Lyndhurst dance field trip
see p 2

Sunday November 18 2007
MONTHLY MEMBER MEETING
Trumpets/Montclair
see p 8 & ad p 43

Sunday December 2 2007
NJJS Annual Meeting
Cornerstone/Metuchen
music: Mark Shane/Terry Blaine

Saturday January 19 2008
Bridgewater see ad p 37 & p 44

Saturday March 2 2008
PEE WEE STOMP
Birchwood Manor/Whippany



Prez Sez

By Andrea Tyson President, NJJS

Over the summer the New Jersey Jazz Society Board held an all-day conference to discuss various issues facing the Society in the coming months and years. We were very pleased that Bob Porter and Amos Kaune joined us as part of our advisory staff and that some other guests were there also as my "Presidential Advisors." Many ideas were presented that we hope to implement in the future to keep our Society alive and well.

■ If the Post Office gods are on our side this month, you're reading this before September 30, and I hope that you are planning to attend our **35th Anniversary Buffet Dinner & Big Band Dance Party**. Laura Hull and her committee have put a lot of effort into bringing this event to fruition and I know we've assembled a terrific band at a good venue for what will be a lovely day. Several past presidents, charter and board members will be there and I'm very much looking forward to it. We will also be presenting awards, displaying memorabilia, and I have some other surprises up my sleeve. It's a good time for me to be president at this auspicious time in our organization's history. So, please come out and support this event. Tickets will be sold at the door so please come out and support the event.

■ **Bill Fox** donated to NJJS much of his mother's jazz LP collection. We thank him very much for his thoughtfulness and generosity. You may remember his mother, long-time member Sookie Fox (Carolyn S. Fox more formally). She lived in Denville and passed away in February 2004. NJJS has been getting other similar offers, so at our all-day meeting we talked about the possibility that NJJS might have a jazz fair, where people could come and display their collections for sale/swap. What do you think? As you

know, one man's trash is another's treasure...so this could be a fun event. That's in the talking stages. If you're interested in helping out — we're an inclusive society and would welcome your input.

■ **Our Web site** is going to be spectacular with Steve Albin's assistance. He's worked wonders and is linking many events to our Web site. Check it out at www.njjs.org.

■ Please try to attend our **Member Meetings**, mentioned further along in this issue. At the September 23 meeting we will give away 10 tickets to the September 28 John Pizzarelli concert at The State Theatre in New Brunswick. We're trying to make the meetings fun and entertaining — if you have ideas for programs — let us know. We're good, but we're not mind-readers!

JJ

AT PRESS TIME: *Jersey Jazz* learned in an E-mail from Rio Clemente that singer Dave Blocker died on September 6, 2007. Dave was a longtime member of the NJJS's Generations of Jazz program. A full obituary will appear next month.

"Dave was extremely talented," Rio wrote. "A straight shooter and a loving and caring person to anyone who had the good fortune of knowing him. He was with me for all the time I directed the Generations of Jazz program, and he did an outstanding job. His voice was like velvet. He had an infectious smile and a great sense of humor to boot. Whenever I called upon him to do a gig he was always there. He was my brother and wonderful friend. There will always be a part in my heart for Dave. He will be sorely missed by his colleagues and friends, of whom there are many."

NJJS Bulletin Board

JazzDance Join NJJS members and friends who've tried our dance field trips! NO PARTNER NEEDED. ALL AGES WELCOME. NO EXPERIENCE NECESSARY. Friday 10/12 in Whippany; Friday 10/19 in Princeton; Sunday 10/21 in Lyndhurst. Get on E-mail for details. Contact Linda at 201-306-2769 or LlobdeLL@optonline.net.

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. (*You may win free State Theatre Pizzarelli/Molaskey tix!)

State Theatre 9/28 Pizzarelli/Molaskey Discount \$3 discount plus \$8

transaction charge waived for NJJS members (www.statetheatrenj.org).

Musicians: Join NJJS, Get Linked!

Musicians...already NJJS members? Contact Steve Albin (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.

Join the celebration!

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!

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

www.pinesmanor.com

Handicapped Accessible Facility

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

Not a member? *Not a problem!*

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

Advance reservations suggested. For more information:

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

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 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

WHEN YOU TOOK OVER THE EDITORSHIP of *Jersey Jazz* recently (one year this past issue, actually), I sent you some comments, all favorable, of course. Well, after a few more months of reading, I want to go a bit further.

You and (Associate Editor/Art Director) Linda Lobdell and your contributors are to be highly commended. *Jersey Jazz* is a delight to read and savor. All the hard work behind the scenes that inevitably goes into the finished product clearly shows through

This longtime member appreciates what you guys have accomplished. *Jersey Jazz* is a Number 10 on any measuring scale.

Buona Fortuna.

Bob Kurz

West Orange, NJ

[Grazie mille – Editor]

ALTHOUGH KANSAS CITY HAD TO SHARE THE

LIMELIGHT generated by the Charlie Parker Jazz Celebrations with New York during the week of Parker's birthday, August 29, it was most satisfying for an old jazz buff, weaned on jazz in Kansas City by the likes of the late Jay

McShann to read about the Parker grave site and the Mutual Musicians Foundation jazz events. Jay was a lifelong friend, since we became acquainted when McShann had his first steady gig at Martins-on-the-Plaza in the late 1930s, featuring the young Charlie Parker.

This all brings back happy Kansas City big band memories: Dancing at the Pla-Mor Ballroom, my first being a 1935 matinee dance when drummer Chick Webb brought the teen age Ella Fitzgerald to Kansas City, one year after Ella had won an amateur contest at the Apollo Theater in Harlem. We danced for \$1.25 a couple at Fairyland Park to Andy Kirk's Clouds of Joy, with legendary pianist Mary Lou Williams. The big hit of 1936 was the band's rendition of "Until The Real Thing Comes Along." We loved the Five Scamps, as well as Marilyn Maye, and her husband Sammy Tucker at the Colony Steak House. Big bands played KC theaters, including The Tower, where I heard Benny Goodman; and The Paramount, where Cab Calloway scatted his hi-di-ho's. For real jazz buffs, after the dance halls and theaters closed it was out to Tooties

Mayfair Club, or just across the road, Mary's, in the county where jazz continued until well after sunrise. Often, players from bands such as Stan Kenton's, would also go to Tooties after their performances to hear Kansas City legends, like Walter Page or McShann.

Bill Smith

Palm Desert, CA

THANK YOU VERY MUCH FOR INCLUDING COVERAGE

OF THE BIG BAND Academy of America's 2007 Big Band Reunion in your September edition. Headquartered in Burbank, California, the BBAA serves as a storehouse of information on the big band era, conducts educational programs and presents an annual luncheon and concert — the Big Band Reunion — which is attended by big band enthusiasts from across the country.

I would be happy to provide additional information to anyone who is interested in learning more about the Big Band Academy. Just E-mail me at bigbandacademy@yahoo.com.

David Bernhart

President

Big Band Academy of America
Burbank, CA


Porter Honored by Association of Jazz Journalists

Radio host and writer Bob Porter is the Recipient of the 2007 Excellence in Jazz Broadcasting — The Willis Conover-Marian McPartland Award as voted by the Association of Jazz Journalists. An expert in both jazz and blues music, Porter is host of the weekly *Saturday Morning Function* on Newark's WBGO-FM radio. His NPR syndicated blues program, *Portraits in Blue*, has aired for nearly three decades.

Bob has been a long-time advisor to the NJJS, and in 1992 he was honored with the Society's Nick Bishop Award for Outstanding Service. Most recently Bob assisted at a daylong conclave of NJJS Board Members, gathered to plan for the organization's future direction.

"There wasn't anything particularly magical about Bob's coming on board as an advisor," says NJJS President Emeritus Jack Stine. "He supported NJJS on the radio and we were grateful for his help. It was the same thing between George Kanzler at *The Star-Ledger* and us and John Wilson at *The New York Times*."

"There's no doubt in my mind that with the likes of Porter, Kanzler, and Wilson serving as wind at our back, so to speak, we reached audiences lots of other organizations would kill for."

Porter's latest project is *Soul Jazz: A History of Jazz in the Black Community — 1945–1975* which is under contract to Oxford University Press. 

Jazz Trivia By O. Howie Ponder II

Questions

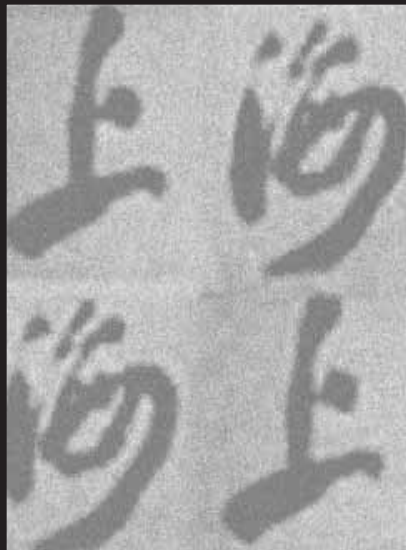
1. As a child he performed in 1920s vaudeville as "Traps, the Drum Wonder."
2. The jazz critic for *The Star-Ledger* is Zan Stewart. What does the "Zan" stand for?
3. This demanding leader told his Trio, "On our worst night we've to sound better than most people on their best night."

4. These five guys starred in Woody Herman's First or Second Herds in the late 1940s, but they are better known by their professional names:
 - a. Julius Gubenko
 - b. Charles Jagelka
 - c. Milton Michael Rajonsky
 - d. Anthony Alessandrini
 - e. Joseph Edward Filipelli

5. Besides the usual instrumentation of reeds, brass and rhythm, Artie Shaw's WWII US Navy band, The Rangers, had one other instrument unusual for contemporary swing bands. What was it? Extra credit: who played it?

answers on page 30





SHANGHAI JAZZ

Restaurant
and bar

24 Main St. (Rt. 124), Madison, NJ 07940
973.822.2899 • info@shanghaijazz.com

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

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

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

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

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

Highlights, end of September/October 2007:

wed 9/19: JANICE FRIEDMAN

thu 9/20: VINCE GIORDANO

fri 9/21: MACHAN TAYLOR

sat 9/22: KEITH INGHAM

sun 9/23: DARYL SHERMAN

wed 9/26: HARRY ALLEN

fri 9/28: ROB PAPAROZZI

sat 9/29: DAVID GILMORE

sun 9/30: BOB HIMMELBERGER AND RICK CRANE

wed 10/10: BUCKY PIZZARELLI

thu 10/11: MORRIS NANTON (live recording)

sat 10/13: CHRISTIAN SANDS

thu 10/18: VINCE GIORDANO

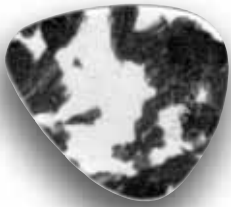
Wednesday and Thursday: 7:00 PM – 9:30 PM

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**

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



The Editor's Pick

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

Turning Two

Phew, we made it.

This issue marks the beginning of the second year at the helm of the good ship *Jersey Jazz* for your loyal editors. And — in between the angst and the aggravation, all the tension and the stress — we've had a ball! As Jack Stine would say, "This is better than free beer."

So thanks to President Andrea Tyson and the NJJS Board for their steady support, and to all of our *Jersey Jazz* writers who generously contribute their time and talent to these pages. Most importantly, thanks to our many subscribers and our terrific advertisers who, after all, pay the bills around here.

We celebrate turning two by debuting two new and exciting regular features for the journal, "Talking Jazz" and "Yours For A Song."

In "Talking Jazz," Schaen Fox presents interviews with some of the top players on the scene. This issue we meet pianist Helen Sung, and in the coming months watch for one-on-ones with Anat Cohen, Bucky Pizzarelli, Jack Wilkins, Jeanie Bryson and many others.

"Yours For A Song" is the creation of Laura Hull, jazz singer and NJJS Board member. Laura will give readers a musician's eye view of the local jazz scene that focuses on singers who appear in and around The Garden State.

Stay tuned.



CORRECTION: Last issue's report on Benny Carter's centennial gave Carter's full first name as Benjamin. The artist's given name was Bennett Lester Carter.

Comments?

Jersey Jazz welcomes your comments on any article or editorial. Send e-mail to 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. 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 or 201-306-2769 for technical information.

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

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

Jersey **Jazz** The Journal of the New Jersey Jazz Society **Volume 35 • Issue 8** **USPS® 6668**

Jersey Jazz (ISSN 000-004) is published monthly eleven times per year with a combined July/August issue for members of The New Jersey Jazz Society, PO Box 410, Brookside, NJ 07926.

Membership fee is \$40/year.

Periodical postage paid at Morristown, NJ 07960.

Postmaster: send address changes to

PO Box 410, Brookside, NJ 07926-0410.

All contents ©2007 New Jersey Jazz Society.

Tony Mottola *Editor*

27 Upper Mountain Ave.

Montclair, NJ 07042

973-509-9437

E-mail: editor@njjs.org

Linda Loddell *Art Director/Associate Editor*

352 Highland Ave.

Newark, NJ 07104

201-306-2769

E-mail: art@njjs.org

Fradley Garner *International Editor*

E-mail: fradgar@get2net.dk

John Maimone *Entertainment Contributor*

908-753-6722

E-mail: jjm426@att.net

Fred McIntosh *Entertainment Contributor*

201-784-2182

E-mail: derfie_07675@yahoo.com

NEW JERSEY JAZZ SOCIETY OFFICERS 2007

Andrea Tyson *President*

110 Haywood Ave.

Piscataway, NJ 08854

732-356-3626

Mike Katz *Vice President*

908-273-7827

Kate Casano *Treasurer*

732-905-9063

Caryl Anne McBride *Membership Chairperson*

973-366-8818

Al Parmet *Recording Secretary*

908-522-1163

Jack Stine *President Emeritus*

908-658-3515

Joe Lang *Past President*

973-635-2761

DIRECTORS

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

ADVISORS

Jeff Atterton, Amos Kaune, Bob Porter

Website: www.njjs.org

E-mail: NewJerseyJazz@aol.com

Hotline: 1-800-303-NJJS (1-800-303-6557)

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

The CORNERSTONE

Café and Bistro

25 New Street, Metuchen, NJ

The best in live jazz in Central New Jersey.

Jazz Schedule for October 2007

WEDNESDAYS

7:30 PM – 11:30 PM

- 10/3:** JANICE FRIEDMAN TRIO
- 10/10:** HECTOR MARTIGNON TRIO
- 10/17:** CLIFF KORMAN TRIO
- 10/24:** STEVE ASH TRIO
w/ JOE MAGNARELLI
- 10/31:** HOWARD ALDEN TRIO
w/ DAN BLOCK

FRIDAYS

7:30 PM – 11:30 PM

- 10/5:** VIRGINIA MAYHEW QUARTET
w/ NORMAN SIMMONS
- 10/12:** GERRY NIEWOOD QUARTET
w/ COLEMAN MELLETT
- 10/19:** MIKE RODRIGUEZ QUARTET
w/ TOMOKO OHNO AND
NICK SCHEUBLE
- 10/26:** HENDRIK MEURKENS
QUARTET

• *No cover* • *Minimum* • *Jazz Performances 7:30pm – 11:30pm*

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

(732) 549-5306

SEPTEMBER CHANGE: 9/28 JED LEVY QUARTET w/ TOMOKO OHNO

Notes from the Music Committee

By Joe Lang

NJJS Music Committee Chair


■ We're holding our **35th Anniversary Dinner/Dance** at the Pines Manor in Edison on Sunday, September 30. The music will be provided by the Reeds, Rhythm & All That Brass Big Band, under the leadership of past NJJS 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 is 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 *The Star-Ledger*. It promises to be an exciting and popular event. Space will be limited, so make a reservation early if you do not want to be disappointed. See the ad on page 3 for ticket ordering information.

■ Our **Members Meetings** will resume at Trumpets in Montclair on Sunday, **September 23**. For that meeting, we will welcome Clem DeRosa. Clem, 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 guests opt to become members.

Then, on **October 21**, bassist Bill Crow will present a program: "Jazz Anecdotes — A Humorous View of the World of Jazz." Bill is the compiler of the amusing stories that appear in The Crow's Nest column in JJ each month. In addition to being a terrific jazz bassist, he works for Local 802 of the American Federation of Musicians, and writes a monthly column for their magazine, *Allegro*. His program will center on the many anecdotes from the jazz world that he has accumulated over the years. Bill will have copies of his book *Jazz Anecdotes* available for signing and sale.

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.

■ Plans are well underway for the 2008 edition of the **Pee Wee Russell Memorial Stomp**. The event will take place on Sunday, March 2. Once again we will be holding this popular event at the Birchwood Manor in Whippany. Four bands have been engaged — The Smith Street Society Jazz Band, The Jon-Erik Kellso Quintet, vocalist Barbara Rosene and Her Quintet and George Gee and The Jump Jivin' Wailers. In future columns I shall provide more details about these groups. Ticket prices and ordering information will also appear in future issues. Just mark your 2008 calendars for a swinging and happy March 2. 

NJJS Monthly Member Meetings

Trumpets Jazz Club
Montclair

Sundays:

September 23
Clem DeRosa

October 21
Bill Crow

November 18
Tony Mottola

**See Music Committee
notes this page 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**



Classic Stine

By Jack Stine
NJJS President Emeritus

The Depression years of the 1930s were no fun for anybody, but they were probably harder on performing artists than most others. Few family budgets had any cushion for tickets to plays or concerts and more and more theaters went dark as the decade continued. Government intervention helped somewhat with WPA funding that was mostly aimed at rebuilding and repairing much of the nation's crumbling structures, but what was left was hardly enough to kick-start the careers of those who made a living in the world of entertainment.

The years were especially hard on the Freeman brothers, Arnie and Bud, who moved to New York from Chicago early on, hoping for greener fields of employment but found little more in the way of gainful employ in Gotham Town. Many difficult years later, with Arnie's career in acting and Bud's in music landing them both at the top of their chosen fields, both could look back somewhat whimsically at the hard years of their careers. Time and success had smoothed over memories of a lot of the mishaps and disappointments encountered along the way, and what remained were pure gold. Arnie Freeman liked to recount one incident especially. It went like this.

Things for actors during the hardest part of the '30s were only getting worse. All over town more theaters were dark than open for business. Arnie's brother Bud, on the other hand, had succeeded in teaming up with other musicians around town, players like Max Kaminsky, Eddie Condon, and Pee Wee Russell, for occasional club dates, weddings, and other occasions. Radio jobs had not yet kicked in, but recording companies were beginning to look at jazz as a possible market entry. Times could have been worse for musicians.

One day Arnie Freeman noticed an ad in the employment section of one of the papers. A

cruise ship line out of New York was looking for musicians to play for an upcoming cruise to the Caribbean. The promise of a place to sleep and eat regularly plus the chance to experience a luxury cruise to boot was too much to let go by. Among Arnie's unemployed actor friends were a few who had some musical ability, enough to lay down a chorus or so of such expected tunes as "Happy Birthday to You" or "When Irish Eyes Are Smiling." It wasn't hard to sell them on the idea of taking the job if they could get it.

Many folks both in and outside of the trade often commented on how much Arnie and Bud Freeman looked alike. Indeed, though they were often mistaken for each other it never occurred to either of them that this uncanny resemblance might be put to good (or bad, depending on your point of view) use. Between them they hatched the scheme that Dickens used in *A Tale of Two Cities* in springing Charles Darnay from the Bastille.

On the day of the tryout and interview in the cruise ship office, Bud, as Arnie, showed up with a few of his bona fide musician pals. Bud did the talking and played with the others and the competition for the job was over. When the cruise ship left the harbor a week or so later, it was with Arnie and his orchestra on the band stand. Bud and Maxie and Pee Wee waved from the dock.

Asked how the gig worked out, Arnie would laugh. "Of course we were lousy," he said, "but who cared? Nobody took the cruise for the music anyway. At that I don't think we were any worse than most of those bands you hear at weddings or functions like that. And listen, you never get more than you pay for and the pay was lousy. But we made up for that at the buffet table. I put on five pounds." JJ

The promise of a place to sleep and eat regularly plus the chance to experience a luxury cruise to boot was too much to let go by.

Cape May Traditional Jazz Society

MEMBERS WANTED

Send name & address for newsletter,
gig information, etc.

pinewood6@comcast.net

609-827-7909



Big Band in the Sky

By Fradley Garner

Jersey Jazz International Editor

■ **Max Roach, 83, drummer, bandleader, composer, educator, Newland, NC, Jan. 10, 1924 – New York, NY, Aug. 15, 2007.** Max Roach, widely deemed the most innovative percussionist in contemporary jazz and a composer who leaped the boundaries of four-four time and standard instrument combinations, died August 15 in a New York hospice. He was 83 and had suffered for several years with dementia. Roach “built on the innovations of Kenny Clarke, elaborating the style, bringing more complex cross-rhythms into play, and employing greater textural variety,” notes *The Biographical Encyclopedia of Jazz*. The drummer had fast hands and could keep several rhythms going at once, often at breakneck tempos. A self-taught prodigy, Maxwell Roach was born January 10, 1924 in tiny Newland, North Carolina and raised in the Bedford-Stuyvesant neighborhood of Brooklyn. Already known at age 16 in 1940, he filled in for three nights for Duke Ellington’s drummer, Sonny Greer, at the Paramount Theater. That led to the renowned Minton’s Playhouse in Harlem, where he was instrumental in the genesis of bebop. In late 1943, he made his recording debut with the Coleman Hawkins Quartet, and then worked with Dizzy Gillespie in the first bebop group to hit 52nd Street. Both men took part in a Hawkins-led session for the Apollo label that many consider the first bop recording date. Roach then toured and recorded with Benny Carter’s big band, which included Gillespie and Charlie Parker. He worked and recorded with Thelonious Monk, Bud Powell, Miles Davis, Stan Getz and almost every other important artist in modern jazz. He was a member of Parker’s seminal 1947–1949 quartet while also studying at the Manhattan School of Music. Moving from sideman to co-leader in 1954, he formed a quintet with the brilliant young trumpeter, Clifford Brown. In June 1956, Brown and their pianist, Richie Powell, perished in an auto accident. The tragedy had a profound impact on Roach, but he recovered to perform and compose in a wide spectrum of settings, including solo and all-percussion ensemble performances, duets with avant-garde players like the pianist Cecil Taylor and the saxophonist Anthony Braxton. He composed the scores for Alvin Ailey dance works and for three Sam Shepard plays, which brought him an Obie award. He also worked with video artists, gospel choirs and hip-hop performers. In 1972 he joined the University of Massachusetts music faculty. Among many career honors, Roach was the first jazz recipient, in 1988, of the prestigious (and lucrative) MacArthur Fellowship Award. He was

Max Roach. Photo by Mitchell Seidel.



elected to the American Academy and Institute of Arts and Letters in 1992. The new century found Roach still touring with his quartet and actively composing. In 2002 he wrote and played the score for *How to Draw a Bunny*, a documentary film about the New York underground artist, Ray Johnson. Some 368 career recording sessions are detailed by the discographer Tom Lord. His last album, *Friendship* (Columbia, 2002), reunited Max Roach, then 78, and the 81-year-old trumpeter and flugelhornist Clark Terry in a quartet with Don Friedman on piano and Marcus McLaurine on bass. The last of 12 tracks is titled “To Basie, with Love.”

■ **Art Davis, 73, bassist, psychologist, educator, Harrisburg, PA, Dec. 5, 1933 – Long Beach, CA, July 29, 2007.** Art Davis, a crossover jazz and classical bassist and university professor who earned a doctoral degree in clinical psychology and practiced that profession along with music for many years, was a musician’s musician, described as beyond category. Davis died July 29 of a heart attack at his Long Beach, California home. He was 73. Excelling in all genres, Arthur Davis started with the Harrisburg and Philadelphia symphonies, moving on to the NBC-TV, Westinghouse-TV and CBS orchestras, and working in Broadway show bands. By the late 1950s and 1960s, Davis was a familiar figure on the New York jazz scene, working with Max Roach and recording with John Coltrane’s and Dizzy Gillespie’s bands. He also played with Thelonious Monk, Duke Ellington, Rahsaan Roland Kirk and Louis Armstrong. When he encountered hiring discrimination and was blacklisted on the white classical scene, Davis, an African-American, sued the New York Philharmonic — and lost. He also lost work, but enrolled in the doctoral program at New York University and earned a Ph.D. in clinical psychology in 1981. For many years he practiced psychology and played music. According to the critic Nat Hentoff, the Davis experience led to the “blind audition,” where evaluators hear the music but don’t see the person playing. “I wouldn’t be Dr. Art Davis if it hadn’t happened,” the bassist said in an interview with *Double Bassist*. The discographer Tom Lord credits Davis with some 131 recording sessions, first in 1958 with *Max Roach + 4 at Newport* (Verve CD) and concluding in 2000 with *The Movement* (Exodus), on which he teamed with the bassist Al McKibbon in a septet led by the tenor saxophonist Robert Stewart.

■ **Eddie Bigham, 87, trombonist and pianist, Philadelphia, PA, 1920 – Newton Square, PA, July 28, 2007.** Eddie Bigham, a veteran Philadelphia jazz trombonist, interrupted his college studies in 1942 to enlist in the U.S. Army. Sent to North Africa in 1943, he was drafted to play piano in a USO show starring Martha Raye, whose regular pianist had been injured. After the show the singer said, “Pack your bags, Eddie, you’re going on tour with me.” The pianist said he didn’t understand; he was an infantryman. “You don’t understand, Eddie,” she shot back, “I’m friends with the general.” Later that year, as the Philadelphia clarinetist Steve Barbone tells the story, “Margaret Bourke-White photographed Ms. Raye entertaining the troops and there at the piano was Eddie. The picture was ‘Photo of

continued on page 12

WILLIAM
PATERSON
UNIVERSITY

WAYNE, NEW JERSEY 07470

THE
Jazz
ROOM

The 30th Year of Exciting Jazz Performances!

Sundays, 4:00 p.m.

- 10/7 Jerry Gonzalez and
the Fort Apache Band
- 10/14 Winard Harper Sextet
- 10/21 Jimmy Heath with the
WP Jazz Orchestra,
directed by David Demsey
- 10/28 Anat Fort Trio
- 11/4 Bill Lee Sextet

Shea Center for Performing Arts
Call 973.720.2371 for information.

WILLIAM PATERSON UNIVERSITY

WAYNE, NEW JERSEY • WWW.WPUNJ.EDU • 1.877.WPU.EXCEL



Winard Harper

BIG BAND IN THE SKY

continued from page 10

the Week' in *Life* magazine, March 8, 1943." Francis Edward Bigham was killed in a car accident July 28 this year when his car was struck by another in Newton Square, about five miles from home, Barbone told *Jersey Jazz*. His wife, Mary, was injured but survived. After the war, Barbone said, Bigham finished college and worked for a time with Fred Waring. He organized society bands in the 1960s and accompanied touring stars. But he was best known as a "trading trombonist" in Philadelphia area jazz clubs. Bigham played his last gig in 2005 with the traditional Barbone Street Band. "He had an enormous repertoire, a strong sense of swing and flawless technique," said Barbone.

■ **Sal Mosca, 80, pianist and teacher, Mt. Vernon, NY, April 27, 1927 – July 28, 2007.** Salvatore J. (Sal) Mosca, a fiercely independent modern jazz pianist and teacher whose virtuosity invoked Art Tatum, was one of the more original artists in jazz. In poor health for years, he died July 28 at Westchester County Hospitals, NY, of emphysema complications. He was 80. Mosca, a protégé of Lennie Tristano, worked and recorded with the blind master's alto saxophonist Lee Konitz in 1949–1965, and tenor saxophonist Warne Marsh in the 1970s. "He was closest in style to Lennie, but managed to express his own personality within that style," Ira Gitler, coauthor of *The Biographical Encyclopedia of Jazz*, told *Jersey Jazz*. Gitler said Mosca may have achieved even more as a teacher. The pianist later led his own combos, ending a 32-session recording career with a trio album, *Thing-Ah-Majig* (Zinnia 118 CD). All five tracks were standard tunes poorly recorded in the leader's home studio. "But wait until you hear what Mosca does with 'I'll Remember April' and 'I Can't Get Started,'" a *Jazz Times* reviewer wrote in 2006. "Tempo and melody and changes are relative matters" to the pianist, who "breaks these songs so far down, in abstracted block chords, tangential fragments and confrontational tremolos, that it is startling when they resolve back into themselves." The Sal Mosca Trio performed in February 2005 at William Paterson University, in Wayne. Lester Young and Art Tatum "made masterworks" out of standard tunes, Mosca told Zan Stewart, the *Star-Ledger* jazz critic. "That's what I try to do."



"Bernie Berger made everyone he played with better."

—Marty Eigen,
Watchung bandleader

Bernie Berger.
Photo courtesy of Glen Berger.

■ **Bernie Berger, 76, reeds player and pianist, Newark, NJ, July 4, 1931 – Clark, NJ, July 25, 2007.** Bernie Berger, a consummate "crossover" reeds player and pianist who worked in symphonies, Broadway musicals and many legendary jazz groups, died of cancer complications at his home in Clark. He was 76. Berger was an all-round sideman whose jazz credits include working with Tex Beneke, Lionel Hampton, Cab Calloway, Benny Goodman, Nat "King" Cole, Judy Garland, Tony Bennett and Ray Charles, among others. His classical credentials cover orchestras with virtuoso soloists such as Artur Schnabel, Isaac Stern, Pincus Zuckerman and Itzhak Perlman. He played in the 1980s with the NJJS big bandleader favorite Parke Frankenfield, and most recently on piano with saxophonist Marty Eigen, in the now 10-piece, Watchung-based Beacon Hill Jazz Band. "Bernie was our mentor and rock," Eigen told *Jersey Jazz*. "He was a crossover jazz artist before the term was invented. His technical proficiency was awe-inspiring. His improvising was worthy of study. He made everyone he played with better." Berger is listed in *Who's Who in Music* and in *Lord's Jazz Discography CD-ROM 7.0* with a three-date studio big band recording session, backing the vocalist leader, Alex Donner. He joined a reeds section led by the former Count Basie saxophonist and flutist, Frank Wess. Sixteen tracks were recorded on three dates from 1998 to 2000. The band's personnel fluctuated with, among others, Bucky Pizzarelli, Jack Wilkins or David Spinozza on guitar and Jay Leonhart or Bob Cranshaw on bass. A Grammy-nominated CD album, *White Tie*, was released on the Black Tie label. Born July 4, 1931 in Newark and raised there, Bernard J. Berger received a B.A. degree from Columbia Teachers College in New York. He and his wife of 49

years, Naomi Schecter Berger, moved to Clark in 1963. He is also survived by two sons, Mitchell, a lawyer in East Hanover, and Glen, a musician in California whom his father taught, three grandchildren, and two sisters. A memorial concert by the Beacon Hill Jazz Band was set for Saturday, October 27, 8:00 PM, at the Watchung Arts Center.

■ **Al Hendrickson, 87, guitarist, banjoist, mandolin player, vocalist, Eastland, TX, May 10, 1920 – North Bend, CO, July 19, 2007.** Al Hendrickson, a member of the 1940 Artie Shaw Orchestra and Shaw's takeout first-edition Gramercy Five, and arguably the busiest and most-recorded West Coast guitarist of the last 67 years, died July 19 of cancer complications in North Bend, Colorado. He was 87. After serving in the U.S. Coast Guard in 1942–1945, Hendrickson worked with Ray Linn, played and sang with Freddie Slack, toured and recorded many times with Benny Goodman in 1947 and twice thereafter. He also toured and/or recorded with Boyd Raeburn, Ray Noble, Woody Herman, Johnny Mandel, Neal Hefti and Bill Holman in the late 1950s. For more than 40 years, Hendrickson was the first-call guitarist in Hollywood, playing on thousands of feature film and TV music tracks, including *Cleopatra*, *The Music Man*, *Some Like it Hot*, the Fred Astaire movie *Second Chorus* and *West Side Story*. In his seventies in the early 1990s, Hendrickson returned to jazz and produced albums on electric and acoustic guitar in his home studio. *Lord's Jazz Discography CD-ROM 7.0* credits him with 457 recording sessions, perhaps the greatest number for any guitarist on that database. Recalling sessions with Artie Shaw in the first Gramercy Five, Hendrickson said, "Artie was very picky. We did something like 19 takes on 'Smoke Gets in Your Eyes.' I was really getting bugged." JJ

Thanks to Jerry Gordon, Joe Lang, Don Robertson, Mitchell Seidel and the *Jersey Jazz* editors for obit tips. And to Leonard Feather and Ira Gitler for *The Biographical Encyclopedia of Jazz* (new ed. 2007). fG

SALT CREEK
G·R·I·L·L·E

is proud to introduce

LIVE JAZZ & STANDARDS



Lunch Piano: Monday-Friday: 11:30 am-2:30 pm

Piano Jazz: Monday & Tuesday: 7-10 pm

Wednesday & Thursday: 7-10 pm

Friday & Saturday: 7-11 pm

Sunday: 7-10 pm

SALT CREEK GRILLE

(along U.S. Route 1 next to the Westin Princeton)

PRINCETON FORRESTAL VILLAGE
ONE ROCKINGHAM ROW * PRINCETON, NJ 08540

(609) 419-4200

www.saltcreekgrille.com

Talking Jazz

A Jersey Jazz Interview with Pianist Helen Sung

By Schaen Fox

Helen Sung has been “on the scene” for the last nine years. Originally from Houston, Texas, she arrived in our area with an impressive resume. A childhood affinity for classical piano endured until she had completed her Masters degree at the University of Texas. By then her focus had shifted to jazz and she won one of the seven places in the inaugural class of the Thelonious Monk Institute of Jazz Performance at the New England Conservatory. That two-year program gave her the opportunity to both learn from and perform with a long list of jazz masters, including Clark Terry, Wynton Marsalis, Harry “Sweets” Edison, Barry Harris, Herbie Hancock and Jimmy Heath.

In 1997, Helen became a part of the Boston jazz scene, where she lived and worked for an additional year before moving to New York City. Since then, she’s performed with luminaries such as Clark Terry, Wayne Shorter, Regina Carter, Steve Turre and T. S. Monk. While working with these and other jazz greats, Helen is steadily growing as a bandleader.

Performances have taken her throughout the United States and Europe. She’s been featured on both NPR’s “Piano Jazz” with Marian McPartland and XM Satellite’s “In the Swing Seat” with Wynton Marsalis. Helen was among those appearing on the PBS program “In Performance At The White House” broadcast in April. One month later, she won the Mary Lou Williams Women In Jazz Piano Competition at the Kennedy Center.

Helen also makes time to conduct master classes and clinics. Recently she has worked with students in Newark, Camden and Philadelphia.

JJ: How did your family, friends and teachers react when you switched from classical music to jazz?

HS: Most of my friends were classical pianists and they were excited for me. My parents and classical teachers were surprised and disappointed, understandably! I think my parents’ reaction stemmed from their not knowing anything about jazz and also their fear that I wouldn’t be able to support myself as a musician. It seemed precarious enough as a classical musician in their opinion, but as a jazz musician?

My classical teachers had invested a lot of time in me and thus were disappointed that I was possibly going to pursue something totally different. However, over time, seeing that I was serious about jazz (that it wasn’t a temporary “phase”), most of my teachers have been happy for me and excited about the things I’ve been doing.

JJ: How do you feel about having spent so many years in classical training rather than jazz?

HS: I only wish I had pursued jazz sooner! In my experience, it’s a generally held belief that classical training, when done right, teaches one how to play the instrument with good technique, thus preventing physical injuries/problems (tendonitis, muscle strain, etc.)...so it’s seen as an advantage.

I think my technique allowed me to quickly move into dealing with “jazz stuff” (swing, feeling, vocabulary, etc.) versus struggling with the notes.

JJ: Would you describe what those two years were like in the Monk Institute? How was it



“I think every musician loves applause, the more the merrier!”

similar to or different from the University of Texas, etc?

HS: I went from a university with over 50,000 students, with a music school of probably at least 500 students, to a conservatory of

around 700 students, and a program that only had seven students. And a program in its first year ever! It was one of the most intense and challenging two years of my life, filled with excitement, anxiety, stress, scrutiny, and lots of hard work. I wouldn’t trade a minute of it...well, maybe a few minutes!

JJ: How did being an Institute graduate affect your career? You had already performed with many of the top musicians.

HS: I wouldn’t be doing what I’m doing today if I hadn’t attended the Monk Institute. I would be a very different player and musician, and person. The Institute put me in contact with and gave me access to the great masters, something I wouldn’t have gotten anywhere else. Learning from them, being pushed by them, challenged and disciplined by them, what a blessing!

JJ: With all those years focused on classical performance, how

did you first react to the practice of a jazz audience applauding after each and every solo?

HS: I think every musician loves applause, the more the merrier!

JJ: On a similar line, now when you perform do you “read” your audience and play what you think they will like, or do you make your selections beforehand?

HS: Choosing what I play for a concert depends on the gig situation and whatever music I’m working on at the moment. I usually make a tentative set list and go from there. Depending on the mood, etc., one might add or change a song...I guess I try to strike a healthy balance of pleasing the audience and pleasing myself, and the band.

JJ: Naturally, you do your share of traveling; have you found any other section of this country that compares to the NYC area as receptive to jazz?

HS: I really like playing in Chicago, in New Orleans, Seattle, and recently, I was amazed by the enthusiasm of the folks in Cleveland!

JJ: How was traveling abroad, both as a musician and a tourist?

HS: When one travels abroad as a musician, it really is work and one doesn’t usually have a lot of time to be a true “tourist.” Some people love traveling, some don’t. I personally do,

continued on page 16



Trumpets Jazz Club & Restaurant
6 Depot Square
Montclair, New Jersey 07042

*Jazz 6 Nights a Week!
and Continental Cuisine*

Visit

www.trumpetsjazz.com

for our complete schedule.

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

Tel 973-744-2600 • Fax 973-744-7735 • www.trumpetsjazz.com

« Trumpets is closed on Monday evenings except for special events. »
« Sunday & Weekday sets 7:30-11:30 PM « Friday & Saturday sets 8:30 PM, 10:30 PM & MIDNIGHT unless otherwise noted. »
« Italian/Continental cuisine, full service restaurant and bar open to 1:00 AM Friday & Saturday; to 12 MIDNIGHT weekdays. »
« Kitchen open to 12 MIDNIGHT Friday & Saturday; to 11:00 PM weekdays »



HELEN SUNG *continued from page x4*

and always find it a lot of fun to be in new places and to meet new people.

JJ: You wrote some beautiful music inspired by your time in Andorra a few years ago. Will you be recording it? And, do you have any other original music inspired by the road?

HS: I've already recorded the music I prepared for Andorra. It was just released in August by Sunnyside Records, and it's called *Sungbird* (after *Albeniz*).

JJ: Your previous recording is the well reviewed *Helenistique*. Would you explain how you select what to play? I was delighted to find "Carolina Shout" on *Helenistique*. Is there a story with that selection?

HS: For my CDs thus far the selections came together in advance of the recording — I think of the record as a single entity, try and focus what I am trying to communicate with this project, and pick music that "fits." Then I flesh it out from there, trying to have a nice balance of material. I consider *Helenistique* a very straight-ahead jazz record, being mainly jazz standards, and it was purposely designed to be so. I had been working so hard for a while on "Carolina Shout" and thought what the heck, let's record it!

JJ: What about your experience as a guest on Marion McPartland's *Piano Jazz*, did you submit your work to the show, or did they contact you?

HS: I'd been trying to get on the show for a good while, but the wonderful publicist I hired for my *Helenistique* CD, Jana La Sorte, got me on the show.

JJ: Where is the program recorded?

HS: They use a studio in the Herald Square area.

JJ: Did you spend time with Marion before the taping?

HS: We spoke briefly on the phone to say hello and then five minutes before taping to pick some tunes to play together. I'd never spoken to Ms. McPartland before the phone call. She is a delightful musician, and at 88 is probably as charming, witty, and musical as she has been all her life! We had a short but funny discussion over the merits of elastic vs. non-elastic pants waistbands as we waited for the session to start!

JJ: How long did it take to make the hour long show?

HS: I forget how long we recorded, maybe off and on 2 hours total?

JJ: To me, that show always sounds comfortable. Have they done anything to the studio to give it a more relaxed feeling, or is that just from having such a gracious hostess?

HS: I credit Ms. McPartland!

JJ: How was your experience doing "In the Swing Seat with Wynton Marsalis?"

HS: That was a thrilling experience too, and quite different since I took my trio with me for that one. Mr. Marsalis is an incredibly articulate and intelligent musician, and really does a great job of breaking things down for his listening audience. One of the songs I played for the show was one of my originals, and it was amazing listening to him analyze and talk about the song in a way that a non-musician could grab onto.

JJ: What was it like to do a performance in the White House?

HS: What a thrill and honor to share the stage with all those musicians! The day we taped was also my birthday, so that made it extra special, the White House kitchen even made me a chocolate cake! And to play at the White House, wow, that was pretty cool.

JJ: How did you get into the White House? Did you drive up to a gate and show a pass or were you picked up and driven there?

HS: The musicians were driven there in shuttle buses.

JJ: Once inside, did you all have time to rehearse, or was that all done beforehand?

HS: We rehearsed in the White House because the cameras needed to prepare for the taping — it was a live performance.

JJ: The PBS "In Performance..." was an hour-long program. How long was the actual performance?

HS: The actual concert was about 40 minutes long.

JJ: Did you get a souvenir or, at least, a better than average White House tour?

HS: We didn't have time to go on a tour of the White House, but the next day after the concert we went on a tour of the US Capitol, which I really enjoyed.

JJ: Finally, was any of the cake left over and, if so, did you have a problem taking it out?

HS: No that cake was too good — it was gone in 10 minutes!

JJ: You have also gone out of your way to involve yourself in music education. How did that start?

HS: While I was a student in the Monk Institute, we were required to present clinics and master classes. Since moving to New York, I've been involved with various jazz education organizations. Such experiences have given me the confidence and skills to do educational projects with my own band. I see the importance of exposing young people to music, great music like jazz! Not only does it help build audiences for the future, it broadens and enriches their lives. I know from my own life, how it has been incredibly enriched by music.


JJ: Would you comment on your recent work in Philadelphia and Camden?

HS: In Philly I worked with the students at the University of the Arts, so they were undergraduates. I did a master class with the piano majors, taught a few private lessons, and then taught an improvisation section...very daunting to face a large group of college students, but I think we came to a nice understanding, it was a fabulous experience! In Camden, my quartet did a JazzWeek Residency, made possible by a Chamber Music America/Doris Duke Foundation Residency Project grant. We worked with students from K – 8, presenting a final concert and student artwork inspired by jazz. The community in Camden is underserved in many ways, and it was a thrill seeing how excited the students were about their performances and how proud the parents and faculty were over their young ones!

JJ: Do you think you may follow Mary Lou Williams and so many others and teach at a college?

HS: Wow, I didn't know that Mary Lou Williams taught at a college? If the circumstances are right, yes I would!

JJ: Thank you so much for taking the time to do this interview.

HS: Thank you! It was my pleasure. 

Schaen Fox is a long-time jazz fan. Now retired, he devotes much of his time to the music, and shares his encounters with musicians in this column.



COLLEGE OF ARTS AND SCIENCES
SETON HALL UNIVERSITY

Seton Hall University Arts Council
2007–2008 Concert Season

Jazz 'n the Hall

Tuesday, October 23
THE U.S. ARMY BLUES
JAZZ ENSEMBLE

World renowned 18 member jazz ensemble.
FREE CONCERT • 7:30PM SOPAC

Tuesday, November 20
VINCE GIORDANO
AND THE NIGHTHAWKS

Vince Giordano, Bandleader
This band recreates the
sound of 1920's and 30's
jazz and popular music.
7:30PM SOPAC

Tuesday, April 1
JACK KENT
AND
PROJECT
JAZZ

Jack Kent, the R&B
man from St. Louis,
and some of NY's finest
jazz musicians journey
through the golden age
of jazz from 1945 to 1960.
7:30PM SOPAC

All performances at the South Orange
Performing Arts Center One SOPAC Way
located in the heart of South Orange Village.
Ample parking is available just steps from the
theatre. Directions: www.sopacnow.org.

**Present a copy of this ad at the box office
and take \$5 off the price of a regular ticket!**

For information on all Seton Hall Arts Council sponsored
arts events visit our website at artsci.shu.edu/artscouncil.
Call us at (973) 313-6338 or email artscouncil@shu.edu.

South Orange Performing Arts Center | One SOPAC Way, South Orange, NJ

To order tickets call SOPAC Box Office (973) 313-2787 | Regular admission \$25 | seniors and alumni \$15 | all students and SHU employees with ID \$8



George Shearing. Publicity photo circa mid 1970s. Courtesy CTSIMAGES.

Yes, Siree!

George Shearing Dubbed a Knight

By Fradley Garner *Jersey Jazz* International Editor

LONDON: Arise, Sir George! The velvet-decked kneeling platform was about knee height, so George Shearing could easily return to a standing position after Queen Elizabeth II knighted the 87-year-old pianist June 13 at the queen's residence, Buckingham Palace. "I enjoyed it very much and I am very excited by it," said Shearing, who has been blind all his life. He was accompanied at the ceremony by Lady Eleanor, his wife.

The last-born, in 1919, of nine children to a South London coalman, George Shearing became a naturalized American citizen in 1956. He scored perhaps his greatest hit, *September in the Rain* (more than 900,000 copies sold on the MGM label), two years after emigrating to the United States in 1947. Two decades later, the pianist wrote that the quintet album "was as accidental as it could be."

Sir George is only the second jazz musician, though the first American citizen, to be granted a knighthood. The first was Sir John Dankworth, "the Duke of British jazz," in 2006. The clarinetist and bandleader started his career in 1944, a decade after Shearing. Several jazz artists, including Shearing in 1996, have been named Officer of the British Empire (OBE). These include Ronnie Scott, the London reeds player and nightclub owner; Courtney Pine, a saxophonist; Chris Barber, a trombonist and bandleader, and the pianist and composer Stan Tracey.

In his next to latest recording session, for *The Rare Delight of You* (SACD, Telarc, 2002), Shearing joined forces with the John Pizzarelli Trio on 15 songs that garnered high grades from the critics. The album cover, designed to look like the cover of *Nat King Cole Sings, George Shearing Plays*, shows the pianist and the guitarist-singer posed against a solid blue backdrop. **JJ**

Happy 82nd for Oscar Peterson With a New Trio DVD Release

MISSISSAUGA, CANADA – This year's birthday was a quiet event at the home of Oscar Peterson, Canada's greatest gift to jazz, who turned 82 on August 15. Ill health forced the pianist to cancel concert dates this summer, including an appearance at the Legends of Jazz series at the Downtown Toronto Jazz Festival.

But Oscar's followers were offered a present out of the iconic pianist's past: A newly released DVD, *The Berlin Concert*, a 1985 performance of the Oscar Peterson Trio, with Denmark's virtuoso bassist, the late Niels-Henning Ørsted Pedersen, and Martin Drew on drums (Inakustik, 2007). The performance has drawn high ratings.

"Oscar is flawless. Let me say it again. Oscar is flawless," Noah Peterson, a young saxophonist and critic with radio station KPSU in Portland, Oregon declared on his Web site. "He draws from his early stride influences, throws in a little boogie-woogie, tasteful bop, modern harmonic flavorings, quotes from...lots of... recognizable favorites. The trio swings hard and uses space to let the melodies speak."

A stroke during a 1993 performance at the Blue Note in New York slowed the piano virtuoso and composer, who managed to return to the concert circuit. But failing health led to cancelled concerts.

Oscar Peterson is a multiple Grammy Award winner, including for Lifetime Achievement, and also a jazz poll favorite. His playing "is a compendium of the history of jazz piano," according to *The Biographical Encyclopedia of Jazz*. He was inducted into both the Down Beat Hall of Fame and the American Jazz Hall of Fame, sponsored by the New Jersey Jazz Society and the Institute of Jazz Studies at Rutgers' University. — fg **JJ**

Oscar Peterson at Carnegie Hall at the 1982 Kool Jazz Festival. Photo by Mitchell Seidel.





Photo credit: Patrick Chisholm Photography



Ramapo College Jazz at the Berrie Center


presents:

THE SULTANS OF SWING

**Saturday, October 20, 2007
8 p.m. Sharp Theater**



David Berger, Conductor
Featuring vocalist Champion Fulton

 **G**et ready to swing dance with The Sultans of Swing, David Berger's 16-piece big band that brings music of the 1930's and 40's to hip 21st Century jazz and swing audiences.

Berger, the Lincoln Center Jazz Orchestra conductor from 1988-94, arranger and international expert on "all things Ellington," carries on this rich tradition with the help of vocalist Champion Fulton, a finalist in the 2007 JazzMobile competition.

Tickets: 201.684.7844 or www.ramapo.edu/berriecenter

Adults: \$26/23/20; Children (under 17): \$15;

Seniors, Ramapo Affiliates, New Jersey Jazz Society and WBG0 Radio members:
5% discount off regular ticket prices.

Ramapo College of New Jersey
505 Ramapo Valley Road
Mahwah, NJ 07430
201.684.7844

visit our website: www.ramapo.edu/berriecenter



PORTRAITS BY MITCHELL SEIDEL *continued from page 1*



like shooting skeet. As photographer Ed Berger told *Jersey Jazz* last January, “If you happen to be in the right spot at the right time, almost any idiot can push the button and get something interesting.”

Seidel’s photographs seek to offer the viewer something of the person behind the artist’s public persona. And so, for example, we’re shown a barefoot Dexter Gordon at home with his also barefoot son, Benjamin Webster Gordon, in a quiet and window-lit family portrait.

Some of Seidel’s images are pure spontaneity — Maxine Sullivan evincing a wide and beaming smile, a somewhat chagrined Mel Torme embraced by a camera-mugging Buddy Rich. Other shots, though unplanned, are meticulously composed, for example, the almost painterly scene of Jimmy Rowser and Arthur Taylor intent on a game of chess, white with a bottle of beer and black, a cup of tea. A particularly intriguing composition shows Joe Pass seated in a Greenwich Village club casting a penetrating gaze at a companion to his right, who is seen in the photograph

peripherally in a mirror on his left. The photo displays Pass’s impressive looking left hand, whose talented fingers, relaxing between sets, casually cradle the guitarist’s cigar.

Mitchell Seidel was born in Newark and grew up in Springfield, New Jersey. He came under the spell of photography, like so many others, in the warm amber glow of the darkroom, while taking a photography class at summer camp in 1971. “Three wet trays and a water bath,”

Seidel recalls. Immediately smitten, he wrote to his mother and asked her to send negatives of family photos for him to print.

His first exposure to jazz came during his high school years at the home of Springfield neighbor Morty Geist, the father of a classmate. Geist, a saxophonist who played with Ray McKinley’s big band, became a renowned teacher of

music in the Union, New Jersey school system and was a charter member of the National Association of Jazz Educators (now the IAJE). New Jersey-bred musicians no less than drummer Danny Gottlieb and trombonist Steve Swell cite Geist as an important early influence, and the young Seidel was first exposed to the riches of jazz music under his neighbor’s experienced tutelage.



clockwise from top left: Mel Torme and Buddy Rich.
Joe Venuti.
Earl Hines.
Benny Goodman.
All photographs by Mitchell Seidel.



clockwise from top left: Jimmy Rowser and Arthur Taylor. Maxine Sullivan. Stanley Turrentine. Woody Herman. Joe Pass.

Geist, now retired, says, "The best thing I can say about Mitchell is that he's a jazz nut, and we need more of them!"



Seidel went on to earn a degree in Journalism at New York University. NYU's Greenwich Village environs provided ample opportunity to hear live jazz by top players, both on campus and in the neighborhood's many jazz clubs. In short order the young Seidel's interests converged and he began photographing jazz musicians.

After graduating NYU in 1978, he went to work as a reporter for the *Newark Star-Ledger*, where he now writes about photography and serves as Assistant Photo Editor. Over the years he's continued to write about jazz and to photograph musicians, accumulating a large collection of album cover and magazine credits. Seidel's work has appeared in *Jazz Times*, *Jazz Journal International*, *Swing Journal*, *Musica Jazz* and *Down Beat*. He also contributes to

AllAboutJazz.com. His album credits include Sarah Vaughan, Count Basie, Benny Carter, Joe Chambers, Peter Leitch, Woody Shaw, Art Pepper, Bill Evans, Ralph Moore, Paul Motian and Don Pullen.

The photographer has exhibited his work at Sweet Basil, Fat Tuesday's and other New York jazz clubs, as well as at WBGU radio and at Rutgers University's Institute of Jazz Studies.

Photographs by Mitchell Seidel appear frequently in *Jersey Jazz*, thanks to the generosity of the artist, who is also a long-time NJJS member.





Yours For A Song

By Laura Hull
NJJS Music Committee Member

A Day in the Life...

I'm pleased to be offering this new *Jersey Jazz* column dedicated to singers — those who reside and appear in and around The Garden State. I've come to be a part of a large network of singers here in New Jersey and the tri-state area. Many of us play at the same venues; work with the same musicians; recommend one another to teachers, coaches, booking agents; share ideas on acting classes and stylists; and support each other's work. I am one such singer. I really enjoy going out to hear other singers when I'm not working, and generally I will go out of my way to hear someone I know. There is nothing more flattering for a singer than to have another singer or musician stop in to listen and say hello.

Many singers I know are also educators: Nancy Marano, Pam Purvis, Lauren Hooker, and Roseanna Vitro, to name a few. Each of them offers something unique to enrich the jazz community — some write and produce — but they all delight in giving back by teaching. I have had the pleasure of studying with Nancy, who has a robust practice coaching and educating singers. As director of vocal jazz studies at New Jersey City University, I marvel at Roseanna's work in directing her young singers and the work she does in her vocal clinics. Lauren delivers her arts in education programs in different settings to children K – 6; and Pam directs the NJJS Generations of Jazz program offered in a variety of settings around New Jersey. I, too, offer coaching and seminars on the business of singing, because it is, after all, a business!

Singers are working at their craft all the time, and in a way, the singing is the easy part. Certainly, it is the most joyful. But there are so many factors involved: researching composers and selecting songs; finding the sheet music, whether at the library, in a songbook, online, direct from the composer, even visiting the Library of Congress. I once called a composer to ask for the sheet music to a song and he told me it would soon be published in a songbook, and that I'd have to wait! Wait? Hey buddy, I wanted to sing YOUR song NOW — but he wouldn't budge, so I won't ever sing his song, and I won't be recording it either. No royalties for him, thank you very much!

Then there's seeking places to sing, the part that requires lots of energy. I've dealt with venues that I literally have to chase, placing call after call, message after message, sending CD after CD, dropping in to say hello, all to schedule a date. Then we market ourselves to our audience with E-mails, flyers, advertisements, Web sites and MySpace pages, and links to YouTube. Of course we need musicians to play the music we sing, so we contract them for a gig. We hire arrangers to write charts, others to rehearse new songs. Oh wait! We need a CD, requiring more musicians and arrangements. Then the rehearsals, studio time, CD design, distribution and sales, marketing, posters, Web site, ads, postcards — it's endless. I had a friend who once told me that singing will take as much

time and money as you're willing to give. You can do a little or a lot, but there's always more to do.

Singers, me included, live with melodies rolling around between their ears all day long and into the night, memorizing tunes while trying to fall asleep. Then the brain chatter kicks in. How can I make the song different, slow it down, do it up, perhaps as a bossa, how about in 5/4 time, maybe more instrumentation, how about guitar, how about that fabulous bassist I love to work with, oh wait, I wanted to work with tenor and alto sax next gig. I must remember to call that new venue that opened! Then, the emotional chatter begins. Am I good enough? Did I sound good on that tune? Was I too dramatic? I have to do a better job on memorizing the lyric. Those lights really highlight my wrinkles. I've got to get some new wardrobe. Was that agent in the room? Do I feel pretty?

I make us sound like a pretty neurotic group, don't I? Nah, we just want to sing! We want to feel the music, be the character and tell the story, feel the rhythm and bask in its glow. Most important of all, we want to please the audience.

So the next time you go out to hear a vocalist, don't forget to applaud!

*Laura Hull is a vocalist and music consultant.
Visit her on the web: www.LauraHull.com.*



CTS IMAGES | The Face of Jazz

LICENSING • RESEARCH • APPRAISALS



© Ray Avery/CTS IMAGES.COM

Photo Archives include vintage Jazz, Pop, Blues, R&B, Rock, Country/Western, Radio Personalities, Big Bands, Vocalists, Hollywood and more.

- PHOTOGRAPH RESEARCH • LICENSING FOR COMMERCIAL USE
- FINE ART LIMITED EDITION PRINTS • GALLERY EXHIBITIONS
- RECORD & PHOTOGRAPH APPRAISALS

WWW.CTSIMAGES.COM e-mail: Cynthia@ctsimages.com

Affordable prices in a casually elegant atmosphere!

The Warren Vaché Trio
is here every Thursday
from 7 – 11 PM.

Live jazz on Fridays,
too, 7 – 11 PM.

Lana's Lounge has the best
happy hour in Union County!
Tuesdays through Fridays
4:30 – 6:30 pm.

- Extra large peel your own shrimp
- Buffalo wings or buffalo shrimp curls
with bleu cheese dipping sauce
- Little neck clams steamed
in white wine

— all just \$6.50 for 12!

- Imported bottled beer
- Our newest draft beer selection
is Blue Moon Belgium White Ale
- Specialty martinis and more

Enjoy Lana's Winter menu:

- 14 dinner menu items \$25 and under

Open to serve you:

Lunch served Tuesday
through Friday 11 AM – 2 PM

Dinner served Tuesday
through Thursday 5 PM – 10 PM

Friday & Saturday 5 PM – 11 PM

Private Parties Available

for up to 100 people.

Lana's

Fine Dining at the Hyatt Hills

1300 Raritan Road

Clark, New Jersey 07066

www.lanasfinedining.com

732.669.9024





Jazz Goes to School

The College Jazz Scene

By Frank Mulvaney




College scene jazz calendar for Fall 2007

Naturally, there are not a lot of jazz events on college campuses in the summer, but there were a few really good ones. The Rutgers faculty has a gig every June, which I was not able to get to this year. I hope some of you made it, as it's hard to find a better band than that of Ralph Bowen on tenor, Conrad Herwig on trombone, Vic Juris on guitar and Mike Richman on bass. Ralph, who was acting head of the Jazz Studies Program, is on sabbatical for the Fall semester. Anthony Branker, who heads the Princeton jazz program, will be pulling double duty by directing the Rutgers Jazz Ensemble in Ralph's absence. Ralph will take some of the time to perform in China, Chicago and at clubs closer to home.

William Paterson's Jazz Week (July 23–28) was exceptional this year. The first night featured the faculty members: David Demsey (tenor and soprano), Rich De Rosa (drums), Steve La Spena (bass) and pianist, James Weidman, one of the world's top sidemen. It was a delightful evening of great quartet jazz. The third night featured saxophonist Lenny Pickett. Lenny is the musical director of "Saturday Night Live." I don't know if I have ever seen anyone who has mastered his instrument to the extent that he has. A dectet of WPU masters graduates played several of Lenny's wonderful funk oriented compositions. Let me tell you that was one hot band. The next night featured jazz diva Rebecca Parris. This lady

absolutely slaughtered the audience and made big fans of me and my wife. I'm boring everyone I meet talking about how good she was. At 56, she may be about to burst onto the national scene with her hot new CD. We missed clarinetist Dan Block on the second night and the great Billy Taylor and his fabulous trio on the fifth night. You could have seen these great shows for the paltry sum of \$3 per show or \$10 for the weekly pass. Make a note for next year.

If you have any questions or comments about New Jersey College Jazz, I invite you to e-mail me: fmulvaney@comcast.net or call me at 908-233-4824. I'd love to hear from you. 

William Paterson University

9/30 The Vanguard Jazz Orchestra

10/7 Jerry Gonzalez and the Fort Apache Band

10/14 The Winard Harper Sextet

10/21 Jimmy Heath and the William Paterson Jazz Orchestra

10/28 The Anat Fort Trio

11/4 The Bill Lee Sextet

Performances are on Sundays at the Shea Theatre on the Wayne campus at 4:00 PM. Talented student groups open each program and there is an up-close and personal interview with the artists at 3:00 where the audience can ask questions. Tickets are only \$15. There is convenient free parking next to the theatre.

Rutgers University

10/16 Rutgers Jazz Ensemble: "When Jazz Fuses: The Blending of Jazz with Other Influences"

10/22 Rutgers Jazz Ensemble Too

11/26 Rutgers Jazz Ensemble Too

11/27 Rutgers Jazz Ensemble: "Sounds from the Village Vanguard: The Music of Thad Jones, Jim McNeely, Michael Abene, Kenny Werner, Bob Brookmeyer and others"

The Jazz Ensemble includes largely graduate students. The Ensemble Too is comprised of all undergraduates. Large ensemble concerts are in the Nicholas Music Center on George Street on the Douglas campus in New Brunswick at 8:00 PM. There is ample free parking close by. If you like big bands (17+ players) you'll love the Rutgers ensembles. You'll hear big band charts you can't hear anywhere else and this semester all the Rutgers jazz concerts are FREE.

Princeton University

10/13 Concert Jazz Ensemble presents "Three of Four Shades of the Blues"

11/10 Jazz Faculty Ensemble presents "Composing in the Moment"

Performances are at 8:00 PM in the Richardson Auditorium, half a block from Nassau Street, the main drag in the town of Princeton, within easy walking distance of numerous fine restaurants. It's easy to get hooked on the entertaining Princeton programs and their wonderful talented students. Tickets are only \$15.

Rowan University

Fall jazz events for Rowan University were not published by presstime for this edition. You might want to check the college Web site for information when it becomes available.

New Jersey City University

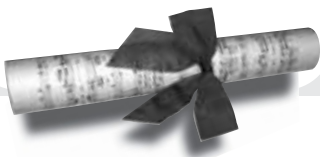
10/1 Frank Wess with the Paul Meyers Quartet in Ingalls Recital Hall, 7:30 PM. FREE.

10/28 NJCU Jazz Ensemble, Lab Band and Alumni Reunion band at Trumpets with Joe Magnarelli, trumpet 7:30 PM.

Check the Web site (web.njcu.edu) for pricing and information.

NJCU HOSTS JAM SESSIONS

NJCU is beginning a Sunday brunch student jam session at Trumpets once a month, involving the faculty rhythm section of Allen Farnham, piano; Andy Eulau, bass; and Tim Horner, drums. Sessions are from 12:00 NOON-3:00 PM and are free to all high school and college students with student ID cards. The dates are: 9/16/07, 10/21/07, 11/18/07, 2/17/08, 3/16/08, and 4/27/08.



JAZZ & BLUES IN MORRISTOWN



KEB' MO'

Sat., Oct. 13, 2007 at 8 pm /\$32-47

DAVE KOZ & FRIENDS: A Smooth Jazz Christmas with Jonathan Butler, Waymon Tisdale and Kimberly Locke

Fri., Nov. 30, 2007 at 8 pm /\$60-70

BIG BAD VOODOO DADDY'S Wild and Swingin' Holiday Party

Thu., Dec. 6, 2007 at 8 pm /\$37-47



DR. JOHN

Sat., Feb. 2, 2008 at 8 pm /\$37-47

TERENCE BLANCHARD, JAMES MOODY, NNENNA FREELON in Monterey Jazz Festival 50th Anniversary Tour

Thu., Feb. 21, 2008 at 8 pm /\$37-47



PRESERVATION HALL JAZZ BAND

Thu., April 10, 2008 at 8 pm /\$37-47

SONNY ROLLINS

Sat., April 26, 2008 at 8 pm /\$65-85

THE BUCKY PIZZARELLI GUITAR TRIO

Sun., April 27, 2008 at 3 pm /\$15

A copresentation with the New Jersey Jazz Society

Create-Your-Own-Subscription:*

**Purchase tickets to 4 or more select events at once and save \$3 on each ticket!
(*The Bucky Pizzarelli performance does not count toward a CYO subscription.)**



Jazz fans have myriad reasons to be thankful for Louis Armstrong. One of them is the annual birthday bash in his hometown, New Orleans.

The first Satchmo Summerfest was in 2001, on Armstrong's 100th birthday. The seventh stretched over four sun-drenched days August 2 – 5 and was very much like its predecessors. Dozens of the city's jazz artists played and sang in their own unique ways the music that young Louis helped to create.

Kermit Ruffins has sounded the final notes of every Summerfest, fittingly, since he of all his peers best represents the Armstrong legacy. A beloved icon in the city, who is gaining renown around the world, Ruffins sings, plays trumpet, and radiates joy just as Louis did, particularly on rousing numbers like "Palm Court Strut" and "Skokiaan."

Like many musicians, he's become a cheerleader for post-Katrina New Orleans. "Living in this city is like living in Paradise," he told the several thousand listeners crowded around the Old Mint's main stage. "I feel blessed every day."

Ruffins called out a half-dozen special guests to share the spotlight, and his set covered many of Armstrong's later pop hits, opening with "Sleepy Time Down South" and ending with "The Saints."

Meanwhile, Dr. Michael White's Liberty Jazz Band, which specializes in early New Orleans jazz, delved into the Hot 5 and Hot 7 repertoire of the 1920s, masterpieces such as "West End Blues," "Tiger Rag" and "Canal Street Blues."

Maurice Brown has a new name for his quintet, Effects, but he's the same exuberant trumpeter as ever and offered tweaked versions of tunes from his aptly named *Hip to Bop* CD and from a second CD not out yet.

Saxophonist and singer Grace Darling's languid, tropical-feel version of "Watermelon Man" was a hit, and so was a drastically reworked and funkified "Honeysuckle Rose," as conceived by saxophonist Brent Rose for singer Kaya Martinez.

Singer Arlee Leonard displayed a lustrous voice and impressive range during her set. Her "Time Keeps Slipping into the Future" was a springboard for her appeal to politicians to make good on promises to help displaced Orleanians — more than 200,000 are still living elsewhere — get onto the road home. "We need all our people back to keep growing the next generations of Louis Armstrong," she said.

The music went on all day Saturday and Sunday on three stages, devoted to traditional and more contemporary jazz and to brass bands.

Seventh Satchmo Summerfest

Swing and Scholarship in New Orleans

By Sandy Ingham

"Living in this city is like living in Paradise, I feel blessed every day." — Kermit Ruffins



top: Yoshio Toyama and Jimmy Smith, members of a Japanese band led by Yoshio that comes every August to pay tribute to Louis.

Louis Armstrong statue, Armstrong Park, North Rampart St.

Photos by Sandy Ingham.

There's an educational component to Summerfest, as authorities on various aspects of Satchmo's life and career lecture or take part in panel discussions. I divided my time between the music and the talk, coming away with these nuggets:

■ Legendary Columbia Records executive George Avakian shared stories about his long friendship with Armstrong and dealings with many other jazz greats. Someday, these ought to be published in book form.

■ Historian Tad Jones — the man who discovered that Louis was not born on July 4, 1900, as he'd always claimed, but on August 4, 1901 — was recalled as a great advocate for New Orleans music and a dedicated researcher. He died on New Year's Day, leaving unfinished a widely praised manuscript on Armstrong's early years that may also be completed and gotten

into print. And a filmmaker at this session disclosed that he and Jones collaborated on a screenplay that he hopes will result in a movie about Louis's remarkable life.

■ Jack Stewart, another jazz archivist, spoke about a Jewish enclave in Louis's old neighborhood near South Rampart Street, and how it was at Jacob Fink's pawn shop that the youngster bought his first cornet.

■ A "Club Strut" on Frenchmen Street, where no fewer than 15 bars, cafés, balconies and even a bicycle shop offer live music, is a Summerfest highlight. The hardy fan can indulge in up to eight hours of jazz for the price — \$20 to \$40 — of a wristband.

■ I club-hopped all night, pausing to hear Big Chief Donald Harrison leading a trio of young sidemen; trumpeter Irvin Mayfield's mock battle with Ruffins; and San Francisco-based singer Jacqui Naylor, working with topnotch bassist Roland Guerin and drummer Jason Marsalis at the city's #1 jazz club, Snug Harbor. Her husky voice on a deep blue take of the Hoagy Carmichael classic "Lazy Bones" was memorable.

■ Other nights, other singers at other clubs: Betty Shirley was in Betty Carter mode one night at the Mystick Den, while Sharon Martin roused a nice crowd with gospel-infused singing at Sweet Lorraine.

Man does not live by music alone, not even in New Orleans. And not with great restaurants like Arnaud's and The Besh Steakhouse, among many others, just a few minutes' walk from Maison DuPuy, the French Quarter hotel where I slept.

A little bit.



ARBORS RECORDS



WHERE CLASSIC
JAZZ LIVES ON



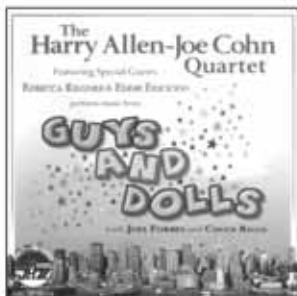
Bucky and John Pizzarelli: Generations

A truly classic jazz recording by two consummate jazz guitarists, Bucky Pizzarelli and his son John Pizzarelli; a swinging romp not to be missed!
ARCD 19345



Jon-Erik Kellso, Blue Roof Blues: A Love Letter To New Orleans

Jazz trumpeter Jon-Erik Kellso leads a hot group of musicians, including Jazz clarinet virtuoso Evan Christopher, celebrating great improvisations in the New Orleans manner
ARCD 19346



Harry Allen – Joe Cohn Quartet Perform Music from Guys and Dolls

The award winning Harry Allen – Joe Cohn Quartet and vocalists Rebecca Kilgore and Eddie Erikson join to bring buoyant improvising on familiar but surprisingly rewarding melodies
ARCD 19354



Evan Christopher: Delta Bound

Jazz clarinet phenom Evan Christopher pays homage to his beloved New Orleans with stellar pianist Dick Hyman
ARCD 19325



Joe Cohn: Restless

Joe Cohn, son of legendary tenorman Al Cohn, shows that he's one of today's most creative guitarists along with Harry Allen, the outstanding tenor sax player, as featured guest
ARCD 19329



Carol Sloane: Dearest Duke

The legendary Carol Sloane sings an all-Ellington tribute in the company of Ken Peplowski and Brad Hatfield
ARCD 19350



Kenny Davern and Ken Peplowski: Dialogue

Kenny Davern's last Arbors studio recording featuring a series of musical dialogues with Ken Peplowski, joined by Howard Alden and James Chirillo on guitar
ARCD 19317



Nicki Parrott and Rossano Sportiello: People Will Say We're In Love

Superb bassist Nicki Parrott and international piano star Rossano Sportiello join forces forming a new duo to thrill listeners with refreshingly restyled music from the heart; featuring Nicki's singing for the first time on record
ARCD 19335

Price for CD is \$17 postpaid. VISA, MasterCard, Discover, AmEx accepted.

Free catalog: Arbors Records – 2189 Cleveland Street, Suite 225,
Clearwater, FL 33765 Phone: (800) 299-1930 Fax: (727) 466-0432
E-mail: mrd@gate.net Internet: www.arborsrecords.com



Other Views

By Joe Lang

NJJS Music Committee Chair

With no new additions to our NJJS inventory this month, I'll cover some new releases that you might like to seek from other sources.

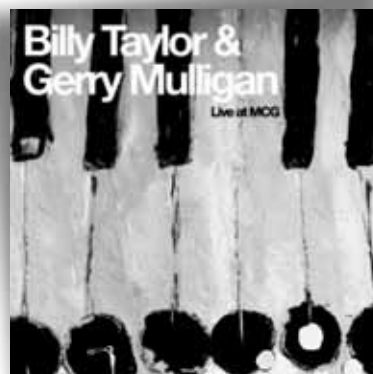
■ To the best of my knowledge, **Live at MCG (MCG Jazz – 1025)** is the only recorded collaboration between pianist **BILLY TAYLOR** and baritone saxophonist **GERRY MULLIGAN**. It was recorded in performance at the Manchester Craftsmen's Guild in 1993, but is just now seeing the light of day. So often, the meeting of two jazz masters can prove awkward or lack musical chemistry, but no worries like that here. With support from Chip White on bass and Carl Allen on drums, they explore eight standards, along with Mulligan's "Line for Lyons" and Taylor's "Capricious." Both Mulligan and Taylor are among the all-time masters of their respective instruments, facile and wonderfully creative. They possess a natural empathy that makes this program a delight from start to finish. (www.mcgjazz.org)

■ At the age of 86, **DAVE BRUBECK** has recorded his most reflective album with **Indian Summer (Telarc – 83670)**. This 16-song program finds Brubeck taking a clue from the implications of the song used as a title for the album, and playing songs that recall various aspects of his life, and life in general. He is still, at his advanced age, a vibrant and creative presence. The music here certainly bears little resemblance to the style of playing that brought him to prominence almost 60 years ago. This is music softly stated and deeply introspective. It is also hauntingly moving. The liner notes consist of an interview with Brubeck that explores why he chose each selection, and how they each fit into the overall theme of the album. He opens with "You'll Never Know," a song that he remembers hearing at the time that he went into the Army. Along the way, he plays songs inspired by people and circumstances that were a part of his past. Using "Indian Summer" as a closing track fittingly brings his journey of memories to a conclusion. (www.telarc.com)

■ Most decent sized communities have local musicians who are first-rate, but who, for a variety of reasons, stay at home for the most part, and never achieve renown outside their local area. The **N. GLENN DAVIS QUARTET** is comprised of

drummer Davis, bassist Dallas Coffey, saxophonist Dave Sterner and pianist Larry Porter, all of whom are based in the Cleveland area, except for Porter who lives in Germany, with roots in Cleveland. **A Different View (Jazzed Media – 1028)** presents these four fine players performing a program comprised of 10 Davis originals and one by Porter. The styles of music bounce around to touch upon swing, bossa nova, samba, funk, Latin and ballads. Still, the album has a feeling of unity because the players are obviously at home playing together. As is usually the case when a drummer serves as the leader of a small group, Davis is content to set the tempo, provide some tasty fills, and let his melodists Sterner and Porter enjoy most of the front and center time. Davis and Coffey supply the pulse and the bottom for their more extroverted cohorts. If you dig straight ahead playing by some cats who know how to make jazz sound like jazz, then *A Different View* is for you. (www.JazzedMedia.com)

■ Let me start this review by stating that I am not a great fan of the jazz flute. It has a sound that does not usually appeal to me. When I hear **ALI RYERSON** play, however, I find that her musicianship, creativity and beautiful sound always seem to capture my fancy. **Jammin' at The Jazz Corner (Sweet Jazz Recordings)** is another winning outing from Ryerson. The album was recorded at The Jazz Corner on Hilton Head with guitarist Howard Paul and bassist George Sheck. There are seven standards: "Speak Low," "My One and Only Love," "Alone Together," "Body and Soul," "Lullaby of Birdland," "Emily" and "Just Friends," along with Joe Henderson's "Recordame." The flute/guitar/bass combination provides a setting that affords each player an equal voice, allowing this empathetic



meeting of three imaginative musicians to flower without one dominating the others. For the closer, "Just Friends," the trio is joined by trumpeter Bob Masteller who keeps his playing mellow and in the spirit of the preceding numbers. Those who witnessed this set being recorded had a fun time for sure, and those who purchase this disc will share the pleasure. (www.aliryerson.com)

■ Several years ago, I reviewed an album by **RICK WASHBROOK**, a

guitarist from Canada who was completely unknown to me prior to that. The album was titled **Gypsy's Bed**, and it was a terrific tribute to the ill-fated guitarist Lenny Breau. Then Washbrook went off my radar until **Roncesvalles Tango (Dirty Ice Cream Music – 064)** by the same Rick Washbrook arrived in the mail, and I was once again taken with his guitar virtuosity. This time out, he concentrates on songs incorporating the sounds of Flamenco guitars. This album is comprised of 12 selections, eight originals, "Petite Waltz" by Joe Heyne, "Manhã de Carnaval" by Luiz Bonfá, and two by Antonio Carlos Jobim, "Gentle Rain," and "The Girl from Ipanema." Washbrook describes his fingering technique in some detail in his notes, but not being a guitar player, I cannot say that I am quite certain that I fully understand the nuances of his descriptions. The end result, however, is impressive. His enthusiasm for his music comes through consistently, and carries the listener along for a joyous ride. (www.washbrookmusic.com)

■ For eight years **MONK'S MUSIC TRIO** has been playing the music of Thelonious Monk several times each month in San Francisco. The trio is led by drummer Chuck Bernstein, with pianist Si Perkoff and bassist Sam Bevan completing the lineup.

continued on page 30

DOUBLE SELLOUT POTENTIAL: Our Last BENNY Marks 70th Anniversary of Carnegie Hall Concert

Saturday, January 19 2 & 8 PM

Benny Goodman himself doubted the success of his Carnegie Hall debut, so much so that he put off buying tickets for his family until they were only available from scalpers. Don't YOU do that! NJJS also sold out all of Carnegie Hall when it staged the 50th anniversary recreation there, and both the 60th and 65th anniversary celebrations here in NJ were early sellouts.

Two shows are planned to try to accommodate everyone who will want to attend the 70th anniversary concert. The 2 PM matinee will feature the popular **Midiri Brothers Sextet**, playing those hot small group numbers. The 8 PM evening show will have the entire 15 piece **Midiri Brothers Orchestra** on the stage, the band that holds the attendance record there. Both shows will be two full sets, and are priced so that nobody need feel excluded... except those who wait too long to order their tickets. You've been warned!

MATINEE Tickets \$15 advance/\$20 door.

EVENING Rear Section Tickets -- \$15 advance/\$20 door.

EVENING Front Section Tickets -- \$20 advance/\$25 door.

Sorry. NO advance sales are possible within ONE WEEK of the event.

Jazz in Bridgewater returns briefly,
still benefiting the Somerset County United Way

Advance ticket purchases may be made by calling (908) 725-6640 during business hours. Four credit cards accepted. These 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.

PROUDLY CO-SPONSORED BY THE NEW JERSEY JAZZ SOCIETY

OTHER VIEWS

continued from page 28

Monk on Mondays (CMB Records – 102843) is their fourth album, but the first that I have heard. Being a Monk freak, I anxiously popped this disc into my CD player, and was completely taken with the way that these cats put their own stamp on this unique catalog of jazz tunes. There is no attempt on their part to copy the sound or style of Monk. They simply play great songs with originality, and a respect for the music. Their choice of selections is a mixture of better-known pieces like "Ruby My Dear," "Evidence," "Well You Needn't" and "Straight No Chaser" with less frequently heard items such as "Brake's Sake," "Locomotive," "Something in Blue" and "Hornin' In." A check on-line of the contents of their other three albums reveals that they made similar choices on those discs. Perkoff's playing does not resemble Monk's in the slightest, as he is a true bopper as opposed to Monk who was really a very hip pianist who never lost contact with the stride style that was played by his early influences like James P., Willie "The Lion" and "Fats." Bernstein is an effusive presence, with Bevan providing solid support. Monk's music is challenging, but rewarding to those who master it. Monk's Music Trio has succeeded in capturing its spirit, yet brings its own artistry to the table. (www.chuckbernstein.com)

■ **Sunbird (after Albéniz) (Sunnyside Communications – 1173)** is an interesting and unique offering from pianist **HELEN SUNG**. She has composed a suite of jazz compositions based on Isaac Albéniz's *España, Op. 165*, a six part suite for solo piano. She plays the Albéniz solo pieces, and integrates her variations, played with a group comprised of Marcus Strickland on tenor and soprano saxes, Reuben Rogers on bass, Nasheet Waits on drums and Samuel Torres on percussion, throughout to create an integrated suite of all this material. In some instances the original Albéniz composition precedes her derivative piece, and in others the order is reversed. The music is hauntingly beautiful, and marvelously executed. This is by no means a swinging jazz outing, but it is a wonderful illustration of a successful marriage between the worlds of classical music and jazz. (www.helensung.com)

■ Out in Gettysburg, Pennsylvania there is a marvelous big band led by the bass playing Director of Music at Gettysburg College. Listen to **What's Up in the Attic? (BJBB – 0253)** by the **BUZZ JONES BIG BAND** to hear what I mean. This recording stems from a performance by the band during the Mason-Dixon Jazz Camp, an annual educational event at the college, at The Attic, a student-designed nightclub on the campus. Joining the band as guest artists are several outstanding jazz musician/educators who are on staff at the camp, including guitarist Brian Betz, baritone saxophonist Denis DiBlasio, drummer Bob Leidhecker, bassist Doug Mapp, trombonist Jim McFalls and trumpeter George Rabbai. Among the highlights of the nine-song program are the Bill Holman chart on "Rhapsody in Blue," originally written for the Stan Kenton Orchestra, Gary Anderson's take on Gabriel Fauré's "Pavane," and the rollicking closer, Mark Taylor's arrangement of "Let the Good Times Roll." This band is versatile, roaring when called for, and subtle when that is what is needed. Vocalist Cathy Chemi adds just the right touch on "Don't Get Around Much Anymore" and "Route 66." The folks out in the middle of Pennsylvania are lucky to have a big band of superior quality that has gained international recognition, having appeared at prestigious events like the North Sea and Montreux Jazz festivals. This disc gives a fine sampling of their talents. (www.cdbaby.com)



■ Vocalist **DIANE HUBKA**, inspired by her move from New York City to Los Angeles a few years ago, has just released an album of songs from films, **Goes to the Movies (18th & Vine – 4054)**, with support from an all-star lineup of LA jazz players. She recruited pianist Christian Jacob to write the arrangements for the 13-song program,

and trumpeter Carl Saunders, guitarist Larry Koonse, bassist Chris Colangelo and drummer Joe LaBarbera to join Jacob in backing her vocalizing. Her selection of tunes includes some interesting and welcome choices like "Double Rainbow" from *The Adventurers*, "Lovers in New York (theme)" from *Breakfast at Tiffany's*, "The Bad and the Beautiful" from the picture of the same name, and "The Long Goodbye," another eponymous title. The other songs are "All God's Chillun Got Rhythm," "The Look of Love," "He's a Tramp," "I'm Old Fashioned," "Close Enough for Love," "You Only Live Twice," "Wild Is the Wind," "Manhã de Carnival" and "Invitation." Hubka has a gentle but rich voice, and a fine sense of phrasing. Her ballad singing gets straight to the heart of a lyric, and she swings nicely when the tempo picks up. Her seven-string guitar self-accompaniment on "Manhã de Carnival" is lovely, as is her reading of that lyric in Portuguese. The band is magnificent. Saunders continually shows why he is so highly regarded by his peers and fans. Jacob has developed into as fine a piano accompanist as there is on the scene today, and he is also an outstanding jazz player. This is not easy listening music, but it sure is easy to listen to over and over again. (www.dianehubka.com)

■ There were two other albums that I had planned to review this month, **The Benny Carter Centennial Project (Evening Star – 11)** by a spectacular lineup of players, and **Just Friends (Jazzed Media – 1025)** by the **MEL MARTIN/ BENNY CARTER QUINTET**, but I discovered, upon seeing the September issue of *Jersey Jazz*, that our editor already hipped you to them in his article about Benny Carter. I will add my kudos to his recommendations. (www.lpb.com/eveningstar) (www.JazzedMedia.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. □

JAZZ TRIVIA ANSWERS questions on page 4

- | | | |
|---|---|---|
| <ol style="list-style-type: none"> 1. Buddy Rich 2. Alexander 3. Oscar Peterson 4 a. Terry Gibbs <li style="padding-left: 20px;">b. Chuck Wayne <li style="padding-left: 20px;">c. Shorty Rogers <li style="padding-left: 20px;">d. Tony Aless <li style="padding-left: 20px;">e. Flip Phillips | <ol style="list-style-type: none"> 5. Shaw's Navy band had an accordion, which served to give the illusion of strings and piano, in case one wasn't available in the remote Pacific island locations where the band entertained in | <ol style="list-style-type: none"> 1943. The accordionist was Harold Wax from Newark, N.J. Other Newarkers in the band were arranger Dave Rose and alto saxist Mack Pierce (Pitkowitiz). |
|---|---|---|





Discover the World with
Jazzdagen Tours™



Mexican Riviera - Holland America - Nov. 24 - Dec. 1, 2007

7-day round-trip San Diego. Visiting Cabo San Lucas, Mazatlan & Puerto Vallarta. Combine with the San Diego Jazz Festival.
Rates start at \$739.-p.p.
Call for Specials!

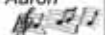
*Wally's Warehouse Waifs,
Uptown Lowdown Jazz Band,
Pieter Meijers Quartet
featuring Ms. Brady McKay, Mighty Aphrodite*



Jazz Alive 2007 - Crystal Symphony - Dec. 1-8, 2007

7-day cruise, round-trip Miami. Visit Key West, Cozumel, Belize City, and Puerto Costa Maya. Gratuities and private cocktail parties with musicians.
Rates start at \$1,645.-p.p.

Banu Gibson, Yve Evans, Warren Vache, Jr., Eddie Metz, Duke Heitger, Bryan Shaw, Allan Vache, Pieter Meijers, Frank Roberscheuten, Antti Sarpila, Bill Allred, John Allred, Mark Neuenschwander (just added), Howard Alden, John Bunch, Butch Miles, Nikki Parrott, Phil Flanigan, Jake Hanna, John Cocuzzi, Rossano Sportiello, David Boeddinghaus, Aaron Weinstein (just added)



New Years celebration - Grand American Queen - Dec. 28, 07 - Jan. 2, 08

6-day Mississippi cruise, round-trip New Orleans. Visit Oak Alley Plantation, St. Francisville and Natchez.
Rates start at \$990.-p.p. (limited availability)

*The High Sierra Jazz Band & Jazzdagen All Stars:
Jeff & Anne Barnhart, Rebecca Kilgore,
Dan Barrett, Igor, Eddie Erickson, John Cocuzzi,
Bob Draga, Tom Hook, Joep Peeters*



Douro River Cruise - ms Fernao de Magalhaes - Jul. 6-21, 2008

7-day cruise on the Douro River in Portugal. Visit vineyards, castles and Salamanca, Spain. Enjoy beautiful Porto and visit the greatest wine cellars. Stay 4 nights in Porto and 3 nights in Lisbon.
Rates start at \$4,995.-p.p. (Roundtrip air from Newark included).

*The High Sierra Jazz Band
Joep Peeters
(From Holland)*



Trans Atlantic from London to New York - Crystal Symphony - Sept. 2-16, 08

14-day cruise from London to New York. This voyage of the Vikings stops at many interesting ports, such as: Invergordon (Scotland), Reykjavik (Iceland), Nuuk (Greenland) and more.

Musicians to be announced



Jazz Alive 2008 - Crystal Symphony - Nov. 30 - Dec. 7, 2008

7-day Mexican Riviera cruise, roundtrip from Los Angeles. Jazzdagen Tours and Arbors Records are working again on an incredible lineup. Combine with the San Diego Jazz festival. Transportation from San Diego to Los Angeles available.

*25 of the greatest
all stars*



Hot from the press: South Africa - Jan. 2009 - Put on your calendar

Wonderful itinerary on the ms DEUTSCHLAND of PETER DEILMANN CRUISES. This is a "First" for Jazz Cruises. Only 525 passengers on this beautiful elegant ship. Discover Cape Town, Namibia, Durban, Tala Game Reserve etc. More information will follow soon.

*Titan Hot Seven with
Pieter Meijers guest.*



**Tel: 800-433-0078
jazzdagen@aol.com**



Jazzdagen Tours - Alida L. Meijers CTC
Seller of Travel Program: #2026058

P.O. Box 1706, Studio City, CA 91614
www.jazzdagen.com

In The Mainstream

By **Mainstream Mac** NJJS Entertainment Contributor

Eddie Sauter was born in Brooklyn in 1914. He attended Columbia and Julliard. His instruments were trumpet and mellophone. Sauter broke into the business in 1933 (not a good time to break into anything) with a place in the Charlie Barnet group.

In 1935 Eddie joined the Red Norvo 10-piece band as a trumpeter and began to arrange for it. The band's intimate sound was influenced by the Whiteman saxophone octet.

From the beginning Sauter combined the complex and the simple, used dynamics, unique voicings and inventive counterpoint in refreshing compositions and arrangements. His smoldering arrangement of Berlin's "Remember" has been called "...the most precious minutes from the swing era." Sauter arranged for the band's singer, Mildred Bailey. Listen to "A Porter's Love-song for a Chambermaid," "Rockin' Chair," or "I Let a Song Go Out of My Heart."

On "Smoke Dreams," Eddie took out a resentment against Mildred by writing an intro that is almost non-tonal. No problem for Mildred. She got it right the first time.

Sauter started writing for Benny Goodman in 1939. When Cootie left the Duke in '40 and joined BG, Eddie wrote "Superman" for Cootie. He also contributed "Clarinet ala King" and "Benny Rides Again" (titled after a continuing skit on Jack Benny's program.) Sauter was also responsible for the charts on Peggy Lee's features "My Old Flame" and "How Deep is the Ocean."

In '44, Sauter hooked up with Artie Shaw in one of his short-lived bands. "The Man I Love," "They Didn't Believe Me," and the magnificent "Summertime" are his. He also wrote what many consider Shaw's greatest piece, "The Maid with the Flaccid Air." The title reference is to DeBussy.

Ray McKinley returned from the war in 1946 and started a big band with Sauter on board as arranger. The band included Mundell Lowe, Peanuts Hucko, Nick Travis and Vern Friley. Sauter wrote some vivid and innovative pieces that are not well known. If you can, get *Borderline* on Japanese Savoy (SV-0203) and listen to "Sandstorm," "Tumblebug," "Borderline" (a rumba featuring trombonist Friley) and "Hangover Square."

In 1952 Sauter and Bill Finnegan (a veteran arranger from the Tommy Dorsey and Glenn Miller groups) formed a new big band that lasted five years. The Sauter-Finnegan Orchestra utilized 90 instruments, top sidemen and the collaborated, witty arrangements of the leaders. Their recorded work is large. You may remember "Doodletown

continued on page 34

Pennsylvania Jazz Society



P.O. Box 995 • Easton, PA 18044-0995

2007 – Now Our 29th Year!

Presents

Jazz Lobsters Big Band

(18–20 pieces)

**Swingin' sounds of the Big Bands
and Jazz Standards**

Sunday

October 14, 2007

2:00 – 5:00PM

**Easton Moose Lodge
Easton PA**



PJS Members \$18

Others \$20 Students \$5

Food and Drink Available

For tickets send SASE to:

PENNSYLVANIA JAZZ SOCIETY
PO BOX 995 EASTON, PA 18044

Info: 610-740-9698

**Nov 11 – Tex Wyndham & His Red Lion JB
Easton Moose Lodge - Easton, PA 2–6 PM**



LEE & PHIL CARROLL
 INVITE YOU TO THE
 19TH ANNUAL
Atlanta Jazz Party!

★ APRIL 18, 19 & 20, 2008
 ★ FRIDAY, SATURDAY & SUNDAY
 ★ THE WESTIN ATLANTA NORTH ★

CLASSIC JAZZ AT ITS FINEST

All players appear at all sessions.

Each session features different combinations of these great players. Every session is unique and no tune is repeated.
 Our all-star program is presented in one venue, the Grand Ballroom, with cabaret-style seating.

★ Come experience our Southern hospitality and find out why they call us — "HOTlanta!"

Cornet & Trumpet

★ ED POLCER
 ★ BOB SCHULZ
 ★ DUKE HEITGER

★ Trombone
 ★ BOB HAVENS
 ★ DAN BARRETT

★ Piano & Vibes
 ★ JOHN COCUZZI
 ★ MARK SHANE
 ★ JOHNNY VARRO

Reeds

★ ALLAN VACHÉ
 ★ JIM GALLOWAY
 ★ TOM FISCHER
 ★ DAN LEVINSON

★ Guitar
 ★ BUCKY PIZZARELLI
 ★ MATT MUNISTERI
 ★ BANU GIBSON

Bass

★ NICKI PARROTT
 ★ FRANK TATE
 ★ VINCE GIORDANO

★ Drums
 ★ JOE ASCIONE
 ★ ED METZ JR.

★ Vocals
 ★ BANU GIBSON
 ★ BOB SCHULZ
 ★ JOHN COCUZZI
 ★ and others

SPECIAL HOTEL RATES



\$101.00

1-888-733-7666

8 - 5 Eastern Standard Time
 refer to

ATLANTA JAZZ PARTY!

THIS WILL BE A CLEAN AIR JAZZ PARTY
paper recycles

PLEASE RESERVE:

_____ PATRONS BADGES \$210/person: all events, Saturday brunch, reserved preferred seating and your name listed in program.

_____ Friday night only \$50 — 7:30 p.m. - 12:00 midnight

_____ PATRONS Saturday Patrons SPECIAL Jazz Brunch PATRONS ONLY — 10:30 a.m. - 12:00 noon

_____ Saturday afternoon only \$45 — 1:00 p.m. - 5:00 p.m.

_____ Saturday night only \$50 — 7:30 p.m. - 12:00 midnight

_____ Sunday afternoon only \$45 — 11:00 a.m. - 3:00 p.m.

Name _____

Address _____

City _____ State _____ Zip _____

Make checks payable to ATLANTA JAZZ PARTY! and mail with reservation form (confirmations will be sent):

1301 Fort Stephenson Oval, Lookout Mountain, TN 37350 423-821-4461

e-mail: atleeobc@aol.com Visit our web-site! www.atlantajazzparty.com

Jazz in the Tradition of -
 CHICAGO ♦ NEW YORK ♦ SWING GROUPS

IN THE MAINSTREAM

continued from page 32

Fifers,” “Azure-Te,” or “When Hearts Are Young.” And there was “Midnight Sleighride” (thanks to Prokofiev) and “April in Paris.” “Nina Never Knew” and “Love Is a Simple Thing” feature the vocals of the world’s most under-rated musician — Paterson’s Joe Mooney. All this and much more can be heard on *Directions in Music* — Bluebird (6468-2-RB.)

Stan Getz, in 1961, asked Eddie to compose something for him. He said “Do what you think is right.” Sauter came up with something unique in music. He scored for a string group. But, there is no scoring for Getz. Nor are there any holes for him to blow into. So Getz improvised over the orchestra’s playing, thus adding another dimension to the music. The album is called *Focus*. At the time it was done, in the opinion of Getz, it was his best work.

The two collaborated again in ’65 on the film score for the Arthur Penn movie *Mickey One*. The film is a kooky ’60s effort. But, the music is unique. If you can find *Stan Getz Plays Music from the Soundtrack of the Motion Picture Mickey One* — MGM (Verve SE4312), listen especially to “A Taste of Living,” “The Succuba” and “As Long as I Live.”

Eddie Sauter was one of our greatest. He made important contributions to several of the first rate bands of the century. His music was exciting and sublime. He died of a massive heart attack in Nyack, NY, April 21, 1981. JJ



From the Crow’s Nest

By Bill Crow

Bernie Glow made a name for himself as a lead trumpeter on Woody Herman’s band in the late 1940s. When he left the band to pursue studio work in New York, one of his first gigs was a recording date at the Hotel Edison Studio. Lee Cohen told me that the other three trumpet players on that date were Jimmy Maxwell, Red Solomon, and Charlie Margulis. Each of them played lead on different charts, and Bernie played magnificently on the one assigned to him. When the producer called a break, Margulis, who was known as “Gabbo,” playfully grabbed Bernie by the lapels and said, “Listen, kid, there’s only one Bernie Glow in this town, and THAT’S ME!” JJ

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

MG Travel Presents



Jazz Camp at Sea – 2008

March 22-29, 2008

Round-trip San Diego to the Mexican Riviera
Aboard Holland America’s ms Oosterdam

Our Faculty

Tom Bartlett	Trombone, Music Director
Bob Schulz	Cornet, Trumpet, Voice*
Jim Rothermel	Reeds
Ray Skjelbred	Piano
Scott Anthony	Banjo, Guitar
Tom Jacobus	Tuba, Bass
Bill Maginnis	Drums

***New! Limited enrollment**

Cabin prices start at \$1130 ppdo, government fees & taxes Included. Bookings must be made with Sally McKay, CST #201-1220-40 of MG Travel, an affiliate of Travel Dynamics of La Jolla.

Call Sally at 760-754-7084
Email sally@tvldyn.com.

Camp tuition is \$350 due at time of enrollment. Please make checks payable to “MG Travel” and mail to:

Mary Solsbak
7146 Glenroy Street
San Diego, CA 92120.
Phone: 619-582-1528
Email: solsbak@cox.net.

Camp enrollment form and complete cruise pricing are available on our website at
www.jazznuts.com



What's New?

Members new and renewed

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

Renewed

Mr. & Mrs. George D. Aue, Hopatcong NJ
 Mr. Peter Ballance, Upper Montclair NJ
 Mr. & Mrs. Charles Becht, Morristown NJ
 Mr. Jay Bene, Maywood NJ
 Mr. & Mrs. Paul Berger, Morristown NJ
 Ms. Karen H. Berner, Yardley PA
 Mr. & Mrs. Clifford Brautigan, Avon-by-the-Sea NJ
 Mr. William B. Brislin, Dunellen NJ
 Mr. Anthony Campesi, Summit NJ
 Mr. & Mrs. Thomas Carr, Neptune City NJ
 Mr. & Mrs. Jerome Chamberlain, Wayne NJ
 Mr. Verner Condon, Basking Ridge NJ
 Mrs. Rae Daley, Morristown NJ
 Mr. & Mrs. Keith Danish, Leonia NJ
 Mrs. Helen R. Dodge, Brick NJ
 Mr. & Mrs. Gary Drzewiecki, Glen Gardner NJ
 Mr. Edgardo T. Farinas, Montclair NJ
 Mr. & Mrs. Robert Gold, Montclair NJ
 Mr. & Mrs. Ron Grau, Cranford NJ
 Mr. Michael A. Guadagno, Dunellen NJ
 Mr. Robert Gunhouse & Jean Crichton, Summit NJ
 Mr. Ray Hoffman, Guttenburg NJ
 Mr. & Mrs. Matt C. Hoie, Southampton NJ
 Mrs. Eleanor Ideson, Somerset NJ
 Mr. & Mrs. Ron Kaphan, Morris Plains NJ
 Mr. Louis Katz, Rockaway NJ
 Mr. & Mrs. Walter Keady, Jr., Ramsey NJ
 Mr. Mark Keller, Bloomingdale NJ

Dr. & Mrs. G. Edward McComsey, Island Heights NJ
 Mr. David McLean, Nutley NJ
 Mr. Greg Natic, Scotch Plains NJ
 Mr. James Pansulla, Bloomfield NJ
 Mr. & Mrs. Henry Parker, Madison NJ
 Mr. & Mrs. Henry W. Pfeiffer, Chatham NJ
 Mr. John Quinn, Jr., Milford PA
 Mr. Sidney Rabinowitz, Aberdeen NJ
 Mr. Jerry Ritzer, Livingston NJ
 Mr. Kevin Roberson, Old Bridge NJ
 Dr. Jesse Rosenthal, West Orange NJ
 Mr. John S. Shaw, Wyckoff NJ
 Mr. & Mrs. Joseph Sheppard, Palmyra VA
 Ms. Micki Shilan, Teaneck NJ
 Mr. David Sullivan, Chester NJ
 Mrs. Margaret Thompson, Mountainside NJ
 Ms. Ellen Tyroler, Randolph NJ
 Mr. Richard Waters, Chatham NJ
 Mr. & Mrs. Joseph C. Zawacki, Camas WA
 Mr. Ted Zeitlin, Glen Rock NJ
 Mr. & Mrs. Lyonel E. Zunz, Fort Lee NJ

New

Mr. & Mrs. Joe Glade, Madison NJ
 Mr. Hugo Hein, Frederikssund Denmark
 Mr. William Hyder, Piscataway NJ
 Ms. Sue Moore, Weehawken NJ
 Ms. Rena Sager, Roseland NJ
 Mr. & Mrs. Mike Schneider, Acampo CA
 Mr. Raymond Schutz, Rockaway NJ
 Mr. & Mrs. Sid Sirulnick, Teaneck NJ
 Mrs. Carol Stone, Cape May NJ

About NJJS

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

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

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

Member Benefits

What do you get for your \$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 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 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
 OR visit www.njjs.org

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

Bridgewater Jazz

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

Jazz in Bridgewater officially closed its final season last month with a blast by the Galvanized Jazz Band. But, as Yogi would say, "It ain't over 'til it's over." Organizers simply couldn't retire without recognizing that January contains the 70th anniversary of Benny Goodman's landmark Carnegie Hall concert.

They've planned a rather full day of Benny Goodman material for Saturday, January 19. There will be a 2 PM matinee featuring the **Midiri Brothers Sextet**, intended to please those who either don't like to drive at night or whose schedules preclude an evening show. The 8 PM performance will feature the full **Midiri Brothers Orchestra**, the 15-piece aggregation that previously sold out the entire room, every seat. Each is a full two set performance.

That suggests that NJJS members will want to order their tickets right away, at least for the evening show. Once the newspapers get hold of the news, tickets go quickly, because Benny Goodman's material is popular with lots of folks who don't even consider themselves jazz fans. Hundreds of people were turned away from the 60th anniversary celebration.

Indeed, since they don't have the staff to process everyone at the door, there are attractive financial incentives for buying early and sharing any weather risk: MATINEE: \$15 in advance; \$20 at the door; EVENING: Rear Section — \$15 in advance; \$20 at the door; Front Section (premium seating) — \$20 in advance, \$25 at the door.

Wheelchairs and motorized scooters cannot access the rear section.

Call the Somerset County United Way during normal business hours at the phone number above to arrange for your tickets, credit card in hand. The NJJS is a proud co-sponsor of this event but, being a charity fundraiser, member discounts cannot be offered. Note that advance sales will cease a week ahead — or when all seats are sold, if earlier.



Morris Jazz

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

Guitarist **Frank Vignola** is a favorite of NJJS members, playing Jazzfest of course, and even the prestigious ChickenFat Ball, an independent venture. "Frank Vignola is one of the finest guitarists I have ever had the pleasure of sitting next to (onstage)," says guitar legend Les Paul. Spectacular fingering and a rapid right hand have vaulted Frank Vignola into the top rank of jazz guitarists.

He currently appears regularly with Mark O'Connor's Hot Swing and tours with David Grisman's Quintet. He's "a genuine virtuoso," declares O'Connor. "The monstrous Frank Vignola," explains *Guitar Player Magazine*, "is one of the most vicious tremolo-pickers on the scene." That scene transcends jazz and swing, touching on Gypsy jazz, acoustic rock, even adaptations of classical music.

Frank is particularly proud of his new fivesome, which he'll bring to the Bickford Theatre on Monday evening, October 1. This **Gypsy Grass Collective** (also the name of their new CD, debuting at the concert) includes **Josh Pinkham**, at just 18 already one of the premier mandolin players in the music world. **Vinny Raniolo**, seasoned at 23, plays the second guitar. Veterans **Rich Zukor** (percussion) and **Pete Coco** (bass) have appeared with other Vignola groups.

The pace of the Wyeth Jazz Showcase doesn't slow as the year winds to a close. Singer **Nancy Nelson** has put together a collection of compelling Johnny Mercer songs to treat you with when she revisits

on Monday, November 19 for Mercer's birthday. If you don't remember Nancy from previous appearances here and at Watchung, she also was featured at this year's JazzFest. Both she and pianist **Keith Ingham** were part of the First

Edison Jazz Party, and they'll be reunited again for this appearance. Keith's solos are delicious in and of themselves.

Banjo sensation **Cynthia Sayer** grew up in New Jersey, but doesn't get back here nearly enough. Her trio has been booked here for Monday, December 3 though, and it includes the popular **Dan Levinson** playing reeds and much-recorded **Jennifer Vincent** on bass. Their first visit as a group to the Bickford, but you'll want them back.

The year closes with **Dick Voigt's** 7-piece **Big Apple Jazz Band**, playing hot traditional jazz the way you like it. They were a hit at The Pee Wee Russell Stomp this year, and have expanded their repertoire even more since. Come hear them on Monday evening, December 17 before becoming immersed in the holiday season.

Bookings are coming together for 2008, with **Bucky Pizzarelli**, violinist **Aaron Weinstein**, trombonist **Jim Fryer**, trumpeter **Bria Sköberg**, plus the **Great GroundHog Day Jam** and the **Big Bix Birthday Bash** already on the calendar early in the year, with more delights in the works.

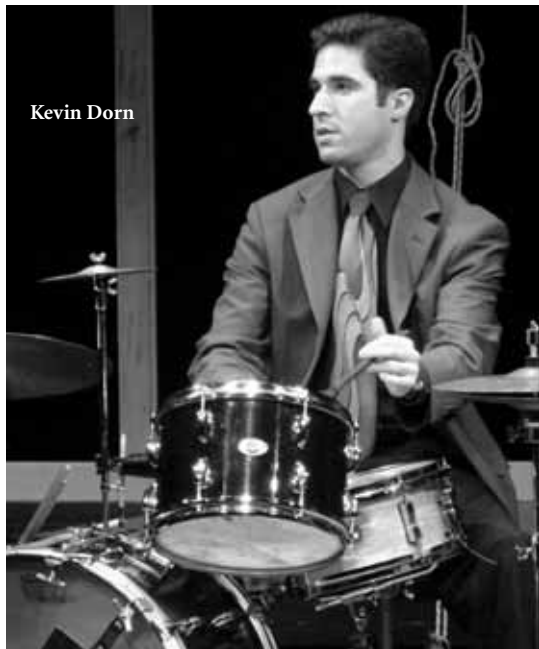
Jazz For Shore

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

When **Kevin Dorn** brought his **Traditional Jazz Collective** to the Hot Steamed Festival in Connecticut, he was surrounded by some terrific jazz bands, yet the group made waves there. They visited the Bickford in Morristown last year, and people from the audience went out of their way to thank organizers at the end. At the Pennsylvania Jazz Society's JazzFest, veteran observers felt the TJC (as it is becoming known) was more enjoyable than the headliner.

Kevin Dorn himself is no stranger to MidWeek Jazz, having performed there recently with Dan Levinson's Palomar Quartet and before that with several other groups. Not surprising, since he is a popular drummer with regular gigs in NYC and festival invitations across the country. He drew national attention when he played drums in Jim Cullum's nationally broadcast jazz band, based in San Antonio.

For this visit to Toms River on Wednesday, October 3, he's drafted **Jesse Gelber** for the piano slot.



Kevin Dorn

Jesse played here (and Morristown) with the Dreamland Orchestra and is a fixture with several other groups, some under his leadership. **Michael Hashim** is an impressive saxophone player, heard often backing vocalist Barbara Rosene and touring with pianist Judy Carmichael. He'll have his alto and soprano saxes on this gig. Trombonist **J. Walter Hawkes** may be a new discovery to you, but he's heard on a couple of dozen recordings by a wide variety of artists. **Doug Largent** is a similarly unheralded bassist who keeps busy with a series of regular gigs with NYC-based bands who don't get out to Jersey.

Derek Smith may be new to people in the southern end of the state, but many NJJS members remember him as a fixture at the Piano Spectaculars that were a must-see part of the Waterloo weekends. The torrid pianist is widely recorded, having worked for the likes of Benny Goodman, Doc Severinsen and even the Modern Jazz Quartet, for a time. He's been selected frequently as the pianist for the annual ChickenFat Ball, a coveted slot, and has played both solo and band engagements at Watchung, Morristown and Bridgewater. He'll be alone with the Yamaha grand on Wednesday, November 28 when he visits MidWeek Jazz for the first time. The audience is advised to keep an eye on that devilish left hand!

Marlene VerPlanck made a splash at her first appearance for MidWeek Jazz last year, and will return on Wednesday, December 12 with another program carved out of the Great American Songbook. Fans of "the most accomplished interpreter of popular material performing today," as *The New York Times* dubbed her, will be willing to drive some distance for an evening with this vocalist. This and other segments in the series run as one 90-minute set, starting at 8 PM.

JJ

Photos by Bruce Gast.

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



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 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.

- **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*.
- **October 14** — Celebrating the 2008 Class of NEA Jazz Masters, who were announced earlier this month, with host Dan Morgenstern, Class of 2007.
- **October 21** — Happy 90th Birthday Diz!: Host Tad Hershorn and Dizzy Gillespie biographer Don Maggin celebrate what would have been the trumpeter's 90th birthday.
- **October 28** — Harry James: The MGM Years: Host Bill Kirchner illuminates big band recordings the phenomenal trumpeter made for the MGM label between 1959 – 1964.

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

Cresskill

GRIFFIN'S RESTAURANT
44 East Madison Ave.
201-541-7575
Every Tuesday Frank Forte solo guitar

Deal

AXELROD PAC
Jewish Community Center

732-531-9100 x 142
www.arthurtopilow.com

Edgewater

LA DOLCE VITA
270 Old River Rd.
201-840-9000

Englewood

BERGEN PAC
30 N. Van Brunt St.
201-227-1030
www.bergenpac.org

Garwood

CROSSROADS
78 North Ave.
908-232-5666
www.xxroads.com
Jam Session Tuesday 8:30 PM

Glen Rock

GLEN ROCK INN
222 Rock Road
201-445-2362
www.glenrockinn.com
Thursday 7 PM

Hackensack

SOLARI'S
61 River St.
201-487-1969
1st Tuesday 8:00 PM
Mickey Gravine Big Band
No cover

Stony Hill Inn

231 Polifly Rd.
201-342-4085
www.stonyhillinn.com
Friday and Saturday evenings

Hawthorne

ALEXUS STEAKHOUSE TAVERN
80 Wagaraw Road, 07506
973-427-9200
7-10 PM
No cover
AlexusSteakhouse.com
Bucky Pizzarelli & Frank Vignola
on rotating schedule Tuesdays &
every other Thursday

Highland Park

PJ'S COFFEE
315 Raritan Avenue
732-828-2323
Sunday 1 PM Open Jam

Hillsborough

DAY'S INN
118 Route 206 South
908-685-9000
Thursday 7 PM Open Jam

Hoboken

MAXWELL'S
1039 Washington St.
201-798-0406
Every other Monday 9:00 PM
Swingadelic

Shades

720 Monroe St.
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
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.

The NJJS's own **PAM PURVIS** is at Salt Creek Grille October 4. Later in the month catch up and coming vocalist **CHELSEA PALERMO** (10/17) and **JEANIE BRYSON** (10/24).

FRANK VIGNOLA will play at the Bickford Theatre on October 1. **LAURA HULL** will be at the South Brunswick Municipal Complex on October 5. Then she sings at Lana's, in Clark, on October 26.

The Name Dropper

Pianist **PEGGY STERN** helps Trumpets celebrate Italian Month on October 13 as she is joined by a fine group of Italian musicians: Giulio Martino on sax. Giuseppe Bassi on bass and Mimmo Campanale on drums. Peggy has toured throughout Italy with this quartet and is celebrating the release of her newest album.

On October 18th at The Manor, **MARLENE VER PLANCK** will sing the "Songs Sinatra Sang."

The **DARLA RICH** Trio is at the Hopewell Valley Bistro October 20.

NJPAC presents **PAQUITO D'RIVERA** October 27.

On October 29, Trumpets will have **THE ELLINGTON LEGACY BAND**.



laurahull vocalist



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

"...captivating."

— *JazzPolice.com*

"...a fabulous singer."

— Jim Stone, *WLNZ Radio*

"...a feast for your ears."

— John Bohannon,
WRHU Radio

"...smooth and creative."

— Rio Clemente,
Bishop of Jazz

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

LAURA HULL • P O. BOX 771 • MORRIS PLAINS, NEW JERSEY 07950
Phone: 973-229-4275 • www.LauraHull.com • info@laurahull.com



**When it comes to
real estate
We're always in
tune!**

At Weichert, we sell more
because we do more.
Invite me in so I can share how we can help you.



Francis 'Joe' Lang

Chatham Office
64 Main Street
Chatham, NJ 07928
Office: (973) 635-5000
Home: (973) 635-2761
Cell: (973) 978-2427

JerseyJazz

c/o New Jersey Jazz Society
PO Box 410
Brookside, NJ 07926-0410

Send all address changes
to the address above

**Time Value Material
Deliver Promptly**

PERIODICALS
Postage PAID at
Brookside, NJ
and additional
mailing offices

Founding Member



*Building an International
Jazz Community*