

Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance, promotion and preservation of jazz.

Volume 35 • Issue 10

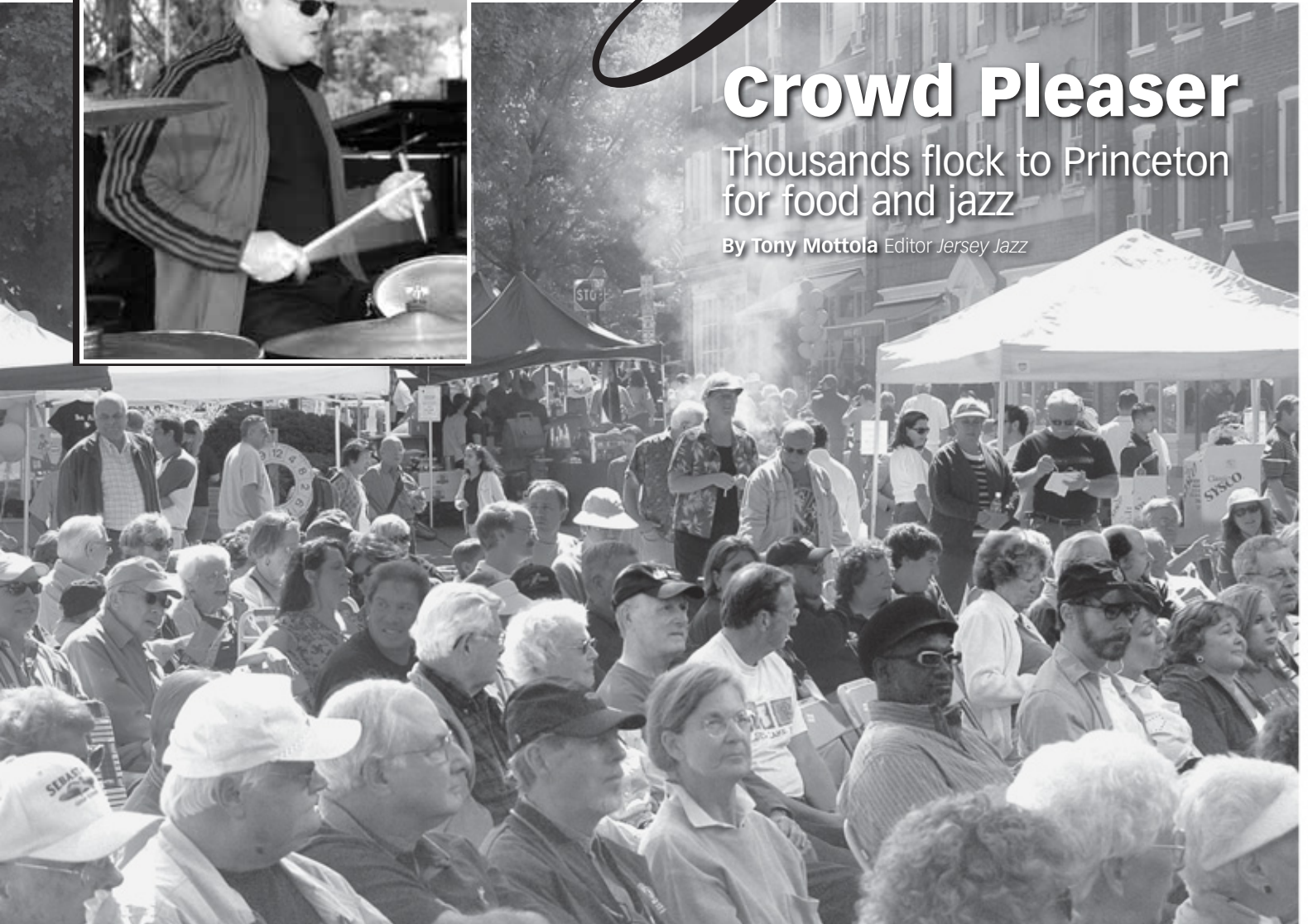
November 2007



Crowd Pleaser

Thousands flock to Princeton for food and jazz

By Tony Mottola Editor Jersey Jazz



Princeton JazzFest 2007 — story on page 26.

inset: photo Alan Dale. Photos by Tony Mottola.

Free for members!

NJJS Annual Meeting

SUNDAY, DECEMBER 2 • CONCERT

see pp 3, 8, 49

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NJJS Calendar

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

Friday October 26 2007
Whippany dance field trip
see p 2

Friday November 9 2007
Whippany dance field trip
see p 2

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

Sunday November 18 2007
Lyndhurst dance field trip
see p 2

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

Sunday December 2 2007
Lyndhurst dance field trip
see p 2

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

Saturday March 2 2008
PEE WEE STOMP
Birchwood Manor/Whippany
see p 8

Saturday & Sunday
June 6 & 7 2008
JAZZFEST
Drew University/Madison



Prez Sez

By Andrea Tyson President, NJJS

Thanks for the memories — 35 years of them!

The Jazz Society had a rousing good time at our recent **35th Anniversary Dinner Dance**. The swing dancers were out there struttin' their stuff to the tuneful sounds of Reeds, Rhythm & All That Brass big band led by our past Vice President, Dr. Lou Iozzi. Past NJJS Directors also in the band: on the keyboard was his wife, Fran DePalma, and Dan Brady was on trombone. Laura Hull emceed and chaired the event and also sang with the band on three tunes: "Almost like Being in Love," "The Nearness of You" and "Taking a Chance on Love." We had five past presidents (Lou Rizzi, Don Robertson, Eddie Metz, Joe Lang and Helen Dorn, who came from far away to be with us. Thanks, Helen!). Our guests of honor, Roseanna Vitro, George Kanzler, and Rufus Reid received our inaugural Jazz Leadership Awards. Our display of memorabilia was entertaining. We even had a slide show of vintage illustrated *Jersey Jazz* covers from the 1970s.

Thanks to the Committee, who planned the event and worked hard to bring it to fruition: special thanks to Frank Nissel who supported the event by paying for the band and their food — we very much appreciate Frank's generosity to our Society for many, many years. Frank's been a great friend to NJJS. Also contributing to the event were donations from the family and friends of the late

Wish List

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

Vince Giantomasi, whose wishes specified that donations in his memory be made to NJJS. He was a past board member and great supporter of jazz in New Jersey, who could be seen many nights at the Crossroads in Garwood. So, we used their very generous donations toward the costs associated with this event. I think he would have liked that.

■ Summer seems to be a great time in New Jersey for jazz festivals. Keep them in mind for next year: the free **Oskar Schindler PAC Jazz Festival and Crafts Fair in West Orange**; the **Liberty Jazz Festival, Jersey City** (the same weekend!) and the **State Theatre Jazz Festival in New Brunswick**. The NJJS was provided space to promote our Society and events at each of these events and we thank the organizers for their partnership with us.

■ **Jazz Wednesdays at Lounge 46 in Totowa** — I recently visited to catch Zan Stewart and a terrific band with Bob DeVos on guitar, Ed Alstrom on organ, and Don Guinta on drums. Food is well presented and tasty, and the sight lines are perfect. So, there's one more place to go. Check out their drummer's website for future performances: www.myspace.com/donguinta.

■ **NJPAC**: Just in to me — mark on your calendars November 23–25 for NJPAC's musical production "**Cookin' at the Cookery**." The production is based on the life of jazz legend Alberta Hunter. We've partnered with NJPAC to promote this event and we're hoping to offer discount tickets to NJJS members (more details to follow in future e-blasts and/or on our website).

NJJS Bulletin Board

Monthly Member Meetings

Our series of entertaining meetings continues at Trumpets on 10/21 and 11/18. Members attend free. See page 8 for details.

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.

JazzDance Join NJJS members and friends who've tried our dance field trips! NO PARTNER NEEDED. ALL AGES WELCOME. NO EXPERIENCE NECESSARY. Sundays 10/21, 11/18 and 12/2 in

Lyndhurst; Fridays 10/26, 11/9 in Whippany; Get on E-mail for details. Contact Linda at 201-306-2769 or LlobdeLL@optonline.net.

NJJS December 2 Annual Meeting

is our end-of-year thank-you and report to members! Free concert. This year at the Cornerstone with entertainment by Terry Blaine and Mark Shane. See details above, on pages 8 and 49.

Merchandise

The Society has an HP Deskjet 9800 inkjet printer to sell/give/donate? Former JJ Editor Paul White used it but now it sits idle. If you have any ideas for it, please let us know.

It can print up to 11"x17" paper size. It is a physically large machine at almost 24" wide and roughly 16" deep. It uses standard ink packages of one black and one tri-color.

Come to our Member Meeting 11/18 and see! www.njpac.org

■ A benefit concert is planned for **Jerry Vezza** who is suffering with throat cancer. Please come out and support this event on Monday, November 12. (For full details, see page 31.)

■ And don't forget NJJS events: please come out to our free **Member Meeting** on November 18 at Trumpets featuring Tony Mottola, *Jersey Jazz* editor, presenting a program about his dad. He'll be showing vintage music clips, and I'm sure he'll have some funny stories to pepper his presentation.

■ The **NJJS Annual Meeting** is set for December 2 at the Cornerstone in Metuchen. The afternoon will feature Mark Shane and Terry Blaine sharing the stage for two sets. This is a free concert as a Member Benefit! Holiday gifts will be for sale — CDs, gift memberships and Jack Stine will be signing his book, *Stine's Songs*. Former *Jersey Jazz* editor Paul White has compiled 35 years of Jack's columns from the journal and produced a lovely bound book that would make a great gift. And if you have suggestions of names for new board members now is the time to let Elliott Tyson know — elliotttyson@hotmail.com. We'd be happy to make room for a few more good people.

■ Mark down in big letters our **Stomp** — Sunday afternoon, March 2, 2008 — great line-up once again and Joe Lang will be talking about it in his Music Committee columns.

■ Some of us are heading to **Cape May** for their jazz festival November 9–11 so I'll be mentioning that in a future column. Let me know if you're going (pres@njjs.org) so you can get details and attend Elliott's and my Saturday cocktail party for NJJS members! We'd love to have you join us.

■ So much to say, so little space! When I get my act together, I'll be blogging on our website on various topics — thoroughly modern Andi! I don't have space in this column to get it all in. NJJS.org Webmaster Steve Albin and I are working on that happening in 2008. JJ

November Member Meeting

"Happiness is playing in the Key of E"



Posing at a 1948 MGM Records recording session (l-r): Bob Haggart, vocalist Johnny Desmond, pianist Lou Stein, Bobby Hackett and Tony Mottola.

On November 18, *Jersey Jazz* editor Tony Mottola, son and namesake of the late guitarist, will present a program focusing on his father's 50-year career in music. The legendary NYC studio sideman, who recorded 50 albums as a leader, was also the premier singer's accompanist of his era, as evidenced by his work with Perry Como, Johnny Mathis, Rosie Clooney, Johnny Desmond and Frank Sinatra, among many others.

The program at Trumpets Jazz Restaurant in Montclair will feature a rare 1940s CBS-TV kinescope, never before seen concert video of Frank Sinatra performing at Carnegie Hall, Tony Mottola CD raffles and **FREE CALAMARI!** JJ

The Mail Bag

THANK YOU to everyone for producing this article ("Talking Jazz — An Interview with Pianist Helen Sung" Oct. 2007 *Jersey Jazz*) for my Jersey Jazz Splash! Best wishes for much continued success — and y'all are much appreciated for helping to make the world a "safer place for jazz!"

Helen Sung
New York, NY

MY APOLOGIES FOR BEING SO CURMUDGEONLY amidst such perennial optimists as the New Jersey Jazz Society, but this comes after 27 years in the high school trenches: How is jazz to survive if so much of the younger generation has no clue about it? How many school districts have gone the way of *Mr. Holland's Opus*, and cannot offer even the most rudimentary jazz history or jazz appreciation anywhere in their curriculum? If no one in their household listens to or plays our music, where then will young people get this exposure? Channel surfing on their car radio? A new 30-second department store ad for the holidays?

As you have no doubt noticed, our popular culture isn't very jazz literate these days.

I know that there are still school districts with jazz orchestras and a music curriculum. But to what

extent have they now become the exception? Think for a minute of your own family and circle of friends. Are your high-school aged nieces, nephews, grandchildren, or the kids of old college friends well versed in the history of jazz, minimally versed, or basically clueless? How many famous jazz figures can they identify?

Last year I took early retirement from the classroom as an English teacher and returned to my old school as a community volunteer to start a music program where none had previously existed. I spent my own money for a couple of refurbished upright pianos, a decent used set of drums, and some department store keyboards. I showed up every week and made an open offer for private lessons. I combined two things I had lots of experience with — a 30-year music hobby and supportive interaction with teenagers who were exploring new areas of learning.

But this was basic chord structure and do-re-mi stuff, and when it came to things jazz related, I got lots of blank stares, even from those who had previous music instruction in the earlier grades. Bridging that huge gulf from what we were doing to any type of more complex improvisation would have to come much later in their development.

But without the aforementioned exposure, how?

That panel of local music professors at the Jazz Society's monthly meeting a few months ago all wished that their jazz-playing students had more of the music in their background. Well, I would echo that sentiment many times over for public school students in the U.S. these days. In fact, for an ever-growing percentage of our population under 30 or 35, we have reached the day that Miles Davis predicted long ago, in which jazz exists as museum music.

James Pansulla
Bloomfield, NJ

FABULOUS DESIGN and production work on our Journal!
Charles M. Huck
Bedminster, NJ

THANK YOU FOR sending a copy of October *Jersey Jazz*. The article on Mitch (Seidel) was great and I appreciated the credits you threw my way. It was easy throwing the truth at all my students. They called me "The Corruptor."

Morty Geist
Springfield, NJ

I AM WRITING with the hope that someone in your organization might assist me with a question pertaining to the Jersey jazz scene in the spring of 1950.

I am currently conducting research for a book I'm writing on Charlie Parker, and it is peripherally of great import that I identify a structure called the Old Celtic Hall in Jersey City.

In the spring of 1950 the Old Celtic Hall purportedly hosted a concert or engagement featuring Babs Gonzalez and several other jazz musicians. However, I have been unable to verify where in Jersey City the (building) was located.

Any assistance would be greatly appreciated.

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Ijamsville, MD 21754
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301-606-0874 (Cell)
301-874-3128 (Home & Office)



Don Johnson

Jazz Trivia By O. Howie Ponder II

Questions

1. Who led "The Band of Renown"?
2. Name the musicians these singers were married to (at least at one time.)
 - a. Lee Wiley
 - b. Mildred Bailey
 - c. Pearl Bailey
 - d. Keely Smith

3. In an advertisement for his 1942 concert at Carnegie Hall, this rotund pianist was referred to as "The Girth of the Blues." Who was he?

4. The Howard Alden/Dan Barrett Quintet utilized several original compositions by a member of the original Count Basie Orchestra. Who was he?

5. Chicago's Sunset Café, famed in Louis Armstrong's "Sunset Café Stomp" and the Grand Terrace Café, home of Earl Hines' orchestra in the late 1930s had one thing in common. What is it?



answers on page 38

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Jazz Schedule for November 2007

FRIDAYS

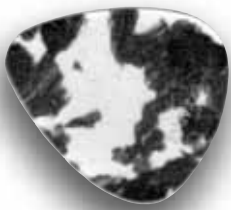
7:30 PM – 11:30 PM

- 11/2:** DAVID SCHNITTER QUARTET
w/ MARK SOSKIN on piano
- 11/9:** VIRGINIA MAYHEW QUARTET
w/ NORMAN SIMMONS
- 11/16:** HENDRIK MEURKENS QUARTET
- 11/23:** MARK SOSKIN QUARTET
w/ JED LEVY
- 11/30:** CLIFF KORMAN QUARTET

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

(732) 549-5306

For last minute changes, please visit our Web site: www.cornerstonecafenj.com/Events.aspx
Request Cornerstone JAZZ e-mail information from marysue@igc.org



The Editor's Pick

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

Quarter Notes

ANNIVERSARY WALTZ Some great New Jersey jazz institutions are celebrating anniversaries this month, including the Diane Moser's Composers Big Band (10th), The Baird's (South Orange) Giants of Jazz series (10th) and Madison's Shanghai Jazz Restaurant and Bar (11th). Congratulations all around.

TRAD JAZZ FANS RULE Memo to Trad fans: You win! Jazz radio giant WBGO-FM recently added Jim Cullum's long-running Public Radio broadcast *Riverwalk Jazz* to their regular lineup, with program director Thurston Briscoe stating: "Our listeners expressed an interest in hearing more pre-World War II jazz, and that's what *Riverwalk Jazz* delivers."



THE MEADOWBROOK SWINGS AGAIN Well, at least for one night (11/17), as The Silver Starlight Orchestra takes the bandstand and swing dancers take to the dance floor for a USO benefit show at the legendary Cedar Grove birthplace of Swing Era national radio dance band broadcasts.

HAPPY BIRTHDAY PHIL Alto saxophone jazz treasure Phil Woods celebrates number 76 on November 2. **JJ**



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:
December issue: October 26, 2007 • January issue: November 26, 2007

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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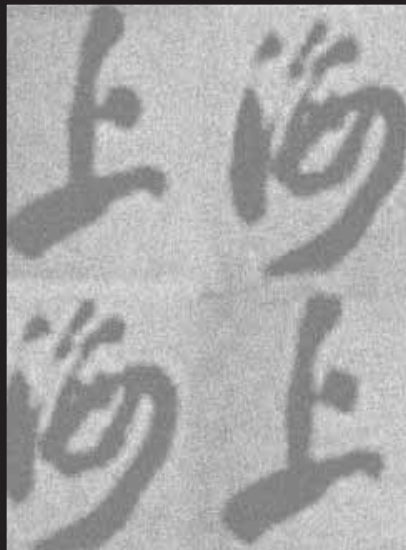
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To join the NJJS, send a \$40 check payable to "NJJS" to:
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Highlights, end of October/November 2007:

- wed 10/17: ROSEANNA VITRO**
- thu 10/18: VINCE GIORDANO**
- fri 10/19: MATT KING**
- sat 10/20: JILL McCARRON**
- sun 10/21: ERIC COMSTOCK**
- sun 10/28: NANCY NELSON**
- wed 10/31: DEREK SMITH**
- fri & sat 11/2 & 3: WINARD HARPER**
- thu 11/8: BUCKY PIZZARELLI**
- fri 11/9: TONY DESARE**
- sun 11/11: MARLENE VERPLANCK**
- wed 11/14: HELEN SUNG**
- thu 11/15: MORRIS NANTON**
- sun 11/25: STACEY KENT (by reservation only)**

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.

Notes from the Music Committee

By Joe Lang NJJS Music Committee Chair

■ As I write this, I am resting up for the **35th Anniversary Dinner/Dance** that will take place this coming Sunday. Hopefully, I will have seen many of you there.



■ Plans are well under way for the 2008 version of the **Pee Wee Russell Memorial Stomp** which will take place on Sunday March 2. Once again we will hold this popular event at the Birchwood Manor in Whippany. Four bands

■ Our next event is the **Members Meeting** that will take place at Trumpets Jazz Club in Montclair on Sunday **October 21**, with a program presented by bassist **Bill Crow**, "Jazz Anecdotes — A Humorous View of the World of Jazz." Bill is the compiler of the amusing stories that appear in *Jersey Jazz* each month. In addition to being a terrific jazz bassist, he works part time for the Local 802 of the American Federation of Musicians, and writes a monthly column for their magazine. This column is the source for the items by Bill that are a popular feature of *Jersey Jazz*. His program will center on the many humorous anecdotes from the jazz world that he has accumulated over the years. Bill will have available for sale copies of his book *Jazz Anecdotes*. As always, there will be a social hour from 2 – 3 PM with food and beverages available, and the program will last from 3 – 5 PM. Admission to members is free and non-members are welcome for a charge of \$10, applicable to a new membership should any guests opt to become members.

On **November 18**, our *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. We are really excited that Tony has agreed to present this intimate portrait of a great musician.

■ Our **Annual Meeting** will be taking place from 2 – 5 PM at the Cornerstone Restaurant in Metuchen on Sunday, December 2. Music will be provided by vocalist Terry Blaine and pianist Mark Shane. This is a free event, and we hope that many of you will make the scene to participate in the election of new directors, and to enjoy the companionship of other NJJS members.

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.

To familiarize you with the participating groups, I'll provide details about one group per month beginning with this column. **The Smith Street Society Jazz Band**, organized by Bruce McNichols in 1962, has appeared at more Pee Wee Russell Memorial Stomps than any other band. Their combination of great musicianship and showmanship has always made them popular with the attendees. Leader Bruce McNichols provides sounds on the banjo and the soprano sax, as well as crooning a tune or two, and keeping the humor flowing between numbers. His lovely wife Lynne also adds some vocalizing. Trombonist Herb Gardner, and Chicken Joe Hanchrow on tuba have been regular members of the band since 1964. Other current members of the SSSJB are Conal Fowkes on piano and Robbie Scott on drums. For this past stomp, Dan Levinson filled the reed chair, and Bruce will surely engage a first rate player, perhaps Dan, for the 2008 Stomp. We're pleased that this popular group will be participating again in 2008.

The prices for advance sales are \$25 for NJJS members and \$30 for non-members. Tickets at the door will be \$35 for everyone. Tickets are available now — on-line at www.njjs.org, by mail from New Jersey Jazz Society, 274 Jackson Pines Road, Jackson, NJ 08527, or by phone at 800-303-NJJS (303-6557). For mail orders, please include a \$3 processing fee unless you pay with a check and send a SASE. You can also fax your credit card order to 215-483-7045. To mail tickets, we must receive your order by February 23. Otherwise, your tickets will be held at the door. Seating will be limited, so please get your orders in early to assure yourselves of a seat for the festivities.



NJJS Monthly Member Meetings

Trumpets Jazz Club
Montclair

Sundays:

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

Mat Domber, well known to NJJS members for the remarkable jazz CDs he's issued under his Arbors label, has sent me advance copies of the double album he plans to release next spring as a tribute to Kenny Davern and the Soprano Summit, that odd little jazz hybrid that started as a whim between Kenny and Bob Wilber at one of Dick Gibson's jazz parties in Colorado back in the 1970s. I think Domber's effort in preserving the Summit's brief moment in jazz history for today's fans with this issue is greatly to be commended. And with pardonable (I hope) pride, I think much of the gratitude for seeing this project to fruition must go to the New Jersey Jazz Society, for each take on this 2-disc set has been culled from the archives of NJJS. Without the work done by Tom Williams and Jack McSeveny in taping our early concerts this set by Mat Domber's Arbors label would be nothing but a fantasy, a quest for a nonexistent prize like Dashiell Hammett's Falcon.

I've written before about the part NJJS played in creating an audience in the East for the Summit, about how Red Squires, who attended the Gibson party, brought back an idea that the Davern/Wilber combi-

nation might well appeal to our members. It proved to be an easy sell. I can't recall how many times we used the Soprano Summit in our various concert programs, but it was often enough for us to feel a kind of squatters' rights in their existence. Kenny and Bob had always been among the favorites of NJJS performers; together, they were a double whammy. One might have thought that the Soprano Summit would last forever, that it would continue under its own momentum for years and years, but both Bob and Kenny were realistic enough to see that there was a limit to how long a style based on a coiled structure of sounds from two soprano saxophones could hold an audience. There were no copiers of the Summit sound forthcoming; before it died of its own success, Bob and Kenny went their own individual ways, leaving behind a remarkable trove of lovely music, as this new set from Arbors will bear out.

One thing we at NJJS learned early on in dealing with the Summit was that, after Kenny and Bob, the personnel of the group was never fixed. Dick Hyman, Bucky Pizzarelli, Tommy Benford, Bobby Rosengarden, George Duvivier, Milt Hinton,

Kenny and Bob had always been among the favorites of NJJS performers; together, they were a double whammy.

Connie Kay, and Marty Grosz all appeared at one time or another as members in good standing of Soprano Summit, and there is also a CD Bob and Kenny made with British musicians on a tour of England. By 1979, the Summit's brief history was over and Kenny and Bob went on to greater accomplishments on their own.

The new Arbors album is also going to contain some splendid piano solos by Dick Hyman, played at a Summit concert, and there are also some sides by the Blue Three, a wonderful little group consisting of Kenny, Dick Wellstood, and Bobby Rosengarden. Mat Domber has asked Dan Morgenstern to do a liner note on making the various selections from the NJJS library. He has also asked Marty Grosz for some thoughts from the viewpoint of a musician playing with the Summit, and I have agreed to write a few lines about the part NJJS played in providing an audience at the Summit's beginning. Pretty much what I've laid out here. Don't let it deter you from latching on to this double CD when it comes out in the spring. **J**

Legendary Meadowbrook Swings Again

We're lucky to have a guy like Mike Grabas. He's got a heart of gold and a love for the golden age of swing. On Saturday, November 17, Grabas and the Cedar Grove Elks invite the public to one of the most celebrated dance halls of that era, The Meadowbrook, in Cedar Grove. He'll host the Silver Starlight Orchestra, a USO troupe performance, and Abbott and Costello impersonators, along with food and drink and that fabulous dance floor, with a show to support the USO of New York in holiday tours entertaining troops and hospitalized vets.

Now owned by a church and no longer open to the public (it closed its doors in the '80s after operating variously as a dinner theater and disco/rock concert/dance hall), the Meadowbrook has been the site of several previous Grabas fundraisers for veterans and vets' organizations. It's a rare opportunity! See the ad on page 13 for ticket ordering information.

More about the Meadowbrook:

"Many people think of Frank Dailey's Meadowbrook when they hear the name Cedar Grove. According to the *New York Times*, the first nationwide radio broadcast of dance music originated from the Meadowbrook. Frank Sinatra, Doris Day, Tommy Dorsey, Glenn Miller, Harry James, Sammy Kaye, Artie Shaw, and Woody Herman were some of the big names who appeared there. The club also was responsible for the first national telecast of dance music." — from cgcentennial.typepad.com.

Listen to a podcast of a radio show featuring the Glenn Miller Orchestra with Ray Eberle vocalist, broadcast live from the Meadowbrook in 1939.

http://radiomemories.libsyn.com/index.php?post_id=133275#

Read more about Frank Dailey and the Meadowbrook in *The Big Band Almanac* by Leo Walker.

Read more about Mike Grabas at www.myhero.com.

Former NJJS President Terence Ripmaster produced a film called *Jazz In Paterson*, which includes a segment about the Meadowbrook. You can view it at the William Paterson University library. Or, to purchase a copy, send \$25 to T. Ripmaster, 4445 Deer Ridge Place, Sarasota, FL 34233.





Big Band in the Sky

By Fradley Garner
Jersey Jazz International Editor

■ **Specs Powell, 85, percussionist, pianist, vibraphonist, New York, NY, June 5, 1922 – San Marcos (San Diego), CA, Sept. 15, 2007.** Gordon “Specs” Powell, who beat a distinguished path from a drum stool, started by doubling on piano in his own Swing era combo, and later became one of the first black musicians hired by a national radio network. CBS took the drummer on in 1943 for the Ed Sullivan Show, where he backed Billie Holiday and other stars, continuing in later broadcasts with the Mildred Bailey (CBS) Orchestra. He died September 15, at 85, of complications from heart and kidney disease. Born June 5, 1922 in New York, Gordon Powell was hired at 17 by the pianist and bandleader Edgar Hayes, in 1939. He made his first recordings with the violinist Eddie South in 1939–1940, replaced O’Neil Spencer in the John Kirby Sextet in 1941–1942, and worked with Benny Carter. Benny Goodman recorded a V-Disc trio with Powell and Teddy Wilson in 1944, and Red Norvo hired him in 1944–1945. With CBS for nearly 30 years, from 1943, Powell “made sure he worked harder than anyone else,” his son, Ted Smith, told the *Associated Press*. “He was always prepared, he went to all of his sessions — he called them dates — in suits, impeccably dressed.” During his radio days, Powell remained a fixture in the 52nd Street clubs, where he modulated smoothly to the new bebop. He was in the driver’s seat for a famous 1945 Red Norvo swing and bop recording session featuring Dizzy Gillespie, Charlie Parker and Flip Phillips. The discographer Tom Lord lists 141 career recording sessions with many great names of the period. He retired from music in late 1972, moved to the Virgin Islands and later to the San Diego area. “It was never a bad day for him,” Ted Smith said, “and if it was, he wasn’t going to let it show.”

■ **Joe Zawinul, 75, pianist-keyboardist, organist, accordionist, composer, bandleader, Vienna, Austria, July 7, 1932 – Sept. 11, 2007.**

“Who knows what happens next. When you get to be 75, you have lived most of your life. You got to be realistic. Whatever happens, what the good Lord has in mind, I’m here, man.” So ended the cover story in the *May Down Beat*. On September 11, Joe Zawinul was gone, victim of a highly aggressive skin cancer. The keyboardist and co-leader of the rockbound fusion band Weather Report, a resident of Malibu, California, had been hospitalized in his native Vienna since August. Born July 7, 1932, Josef Erich Zawinul was classically trained on piano and an established jazz performer in Austria. He immigrated to America on a Berklee scholarship in 1959 and was hired by Maynard Ferguson, Slide Hampton and Dinah Washington before making an international name in many appearances and recordings with Cannonball Adderley from 1961 to 1970. He composed “Mercy, Mercy, Mercy,” the band’s biggest hit, which won a Grammy award for best instrumental performance. Miles Davis, getting into the heavily amplified groove, heard Zawinul’s solo on electric piano and hired him. In 1969, Davis recorded the LP album *In a Silent Way*, title song by the keyboardist, which followed him for the rest of his career. Zawinul also composed and played on the next Davis album, *Bitches Brew*. Like bebop before it, fusion was scorned by hardcore traditional jazz fans, but it appealed to the younger rock-minded. The keyboardist and Davis’s tenor saxophonist, Wayne



Joe Zawinul, Monterey Jazz Festival 1969 ©Ray Avery/CTSIMAGES.COM

Shorter, left in December 1970 to form Weather Report, a synthesizer-driven combo with lights and loudness that toured at home and abroad for 15 years and made many recordings, including *Mysterious Traveler*, *Black Market*, *Sweetnighter*. And with “Birdland” (not George Shearing’s “Lullaby of Birdland”), on Weather Report’s 1977 album, *Heavy Weather*, Zawinul had again fathered a hit that was recorded by Maynard Ferguson, Buddy Rich and other jazz bands. When Zawinul and Shorter parted ways in 1985, the keyboardist struck out on his own with a battery of synthesizers before forming his own group, finally dubbed Zawinul Syndicate. The band was heavily ethnic African; the leader invented the korg-PePe, an electronic instrument with a bassoon-like mouthpiece and buttons like an accordion. A favorite on the festival circuit, the group was cheered at the Copenhagen Jazz Festival and on the Old Stage of Denmark’s venerable Royal Theatre. A leading daily headlined its Zawinul obituary: Han swinged Fanden et øre af (He swung an ear off the Devil).

■ **Dave Blocker, 67, vocalist, conga drummer, entertainer, producer, graphic artist, Newark, NJ, 1940 (?) – Sept. 1, 2007.**

Dave Blocker, a lifelong Newark resident, began singing “doo-wop” as a member of The Challengers, a vocal group at Arts High School, Newark. As a student, he won first prize in a singing contest: a weeklong

continued on page 12

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BIG BAND IN THE SKY

continued from page 10

engagement with the Rhoda Scott Trio at Newark's famous Key Club. He later substituted at the club for the ailing singer, Dee Dee Bridgewater. After high school, Blocker was the vocalist with the Brady Hodge and Bill and Duke Anderson orchestras. He performed as the opening act for the comedians Redd Foxx, George Kirby and Jackie Mason, and worked on cruise lines and in resorts in the Catskills, the Poconos and Atlantic City. Blocker was tutored by his late manager, Jimmy Holmes, a member of the original Ink Spots. He was a longtime vocalist with the NJJS "Generations of Jazz" educational program. The discographer Tom Lord lists Dave Blocker as the conga drummer and bongos player in a 1970 studio recording session in New York. The band, including Robert Banks on piano, Ed Swanston on organ, James T. Tyler on saxophone, Earl Williams on drums, among others, backed the singer Marion Williams on "Heavenly Father," "Am I a Soldier" and four other religious songs. These were released on the Cotillion label (SD053). Blocker also painted works dealing with Afrocentric themes.

■ **Arnvid Meyer, 80, trumpeter, bandleader, teacher, producer, Copenhagen, Denmark, June 20, 1927 – Naestved, Denmark, Aug. 29, 2007.**

Arnvid Meyer, a galleon figure in Danish jazz for more than a half century, died August 29 from complications of Parkinson's disease. He was 80. Meyer was the prime mover behind the Jazzpar Prize, the world's most lucrative jazz award from its inception in 1989 until 2004, when the sole tobacco sponsor was forced to withdraw. Meyer, a trumpeter and bandleader, made his debut as a sideman at the close of World War II playing traditional jazz and formed his own sextet in 1959. The band thrived on mainstream American fare, broadcasting, recording and making the club and concert rounds for 14 years. One of the top swing ensembles in the North, with shifting personnel that included the

young tenor saxophonist Jesper Thilo and bassist Hugo Rasmussen, the band backed and often recorded with a stream of visiting American names on the alphabetic order of Cat Anderson, Don Byas, Benny Carter, Bill Coleman, Buck Clayton, Vic Dickenson, Harry Edison, Roy Eldridge, Coleman Hawkins, through Ben Webster and Mary Lou Williams. In 1962, Sonet released an EP



Arnvid Meyer, 1962.
Courtesy of Jazzkontakten, Denmark.

recording with the visiting trombonist J.C. Higginbotham, and in 1965 Polydor/Black Lion offered two LPs featuring the tenor giant Ben Webster. *Down Beat* magazine awarded *The Jeep is Jumping* five stars. One of the four tracks, "Blue Light," was later released on CD in several countries, including Canada (Excelsior EXL 10232). Webster is "nobly supported by a band that might from its sound have been drawn from a latter-day Ellington orchestra," commented the October 1994 *Jazz Journal International*. (Ben Webster eventually settled in Copenhagen and was buried in Assistens cemetery near Hans Christian Andersen and Søren Kierkegaard.) Meyer stopped performing in

1973 to tend to the press of organizing jazz activities in his homeland. He was the artistic leader and booker for Copenhagen's famed Club Montmartre in 1971–1974 and later in 1976–1977. He formed the Danish Jazz Center in 1971, directed the Jazzmobile, which held outdoor concerts until 1991 and served on the National Music Council for 11 years. He received the honorary awards of the Danish Music Association and the Ben Webster Foundation. "Arnvid Meyer was an extraordinary man totally dedicated to the music he loved and did so much for, on so many levels," Dan Morgenstern, director of the Rutgers Institute of Jazz Studies and a close friend, commented to *Jersey Jazz* [See *Dan's Den*, page 22 —Ed.].

OTHER PASSINGS:

■ **Mike Osborne, 65**, a leading British saxophonist with "ripping articulation and searing sound," died September 19 in Hereford, England. The critic Steve Voce wrote in *JazzWestCoast@yahoo.com* that Osborne "epitomized the British jazz musicians who finally emerged in the Sixties to stand toe-to-toe with their American counterparts."

■ **Aldemaro Romero, 79**, a Venezuelan pianist, died September 15 in Caracas. Romero, a classical and jazz virtuoso, played a fusion of bossa nova and Venezuelan joropo, and recorded with the guitarist Charlie Byrd. He founded the Caracas Youth Choir and Philharmonic Orchestra.

■ **Geberoso Jimenez, 90**, died September 15 in Miami, Florida. The Cuban trombonist worked with Chico O'Farrill's band. He gained a wide reputation playing with the singer Beny More, and is heard on a soon-to-be-released album featuring the singer Gloria Estefan. **JJ**

Thanks to Jerry Gordon, Joe Lang, Mitchell Seidel and the Jersey Jazz editors for obit tips, and to Dan Morgenstern for occasional fact-checking and editing help. Also, to Dr. Wolfram Knauer's Jazzinstitut Darmstadt Jazz News, and Leonard Feather and Ira Gitler's The Biographical Encyclopedia of Jazz (new ed. 2007). fg



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The Story of the New Hampshire Library of Traditional Jazz

The Granite State reaches out to The Big Easy

By Steve Cooper

Curator of the New Hampshire Library of Traditional Jazz

In 1978, the late Dorothy Prescott established the New Hampshire Library of Traditional Jazz (NHLTJ) at her home in Auburn, NH. A jazz aficionado since the 1930s, over the years she maintained active memberships in both the Hot Club of Boston and the Boston Jazz Society. She became friends with many jazz enthusiasts in the region, and her library became a place where musicians and friends could listen to and talk about traditional jazz.

Prescott's concept for the library also included the idea of establishing, with a board of advisors, a venue for showcasing jazz musicians away from the pressures of the club scene. From this vision, discussions with the University of New Hampshire Music Department ensued, resulting in a series of on-campus jazz concerts beginning in 1979. Prescott provided funding for the musicians and UNH provided



Bob Wilber and Craig Skeffington
from Concert #168, 1/24/2005.
Photo: Aaron Cooper.

the venue. The initial commitment was for eight concerts spanning two academic years — yet from that modest beginning, the 29th season of what's become known as the Traditional Jazz Series began in September 2007 with concert #183.

The Traditional Jazz Series and its Evolution

The scope and depth of the Traditional Jazz Series has been astonishing and, consistent with the exploratory spirit of an academic environment, at times has moderately stretched beyond the usual parameters of "traditional jazz." The series has featured outstanding individual "trad jazz" musicians such as Doc Cheatham, Vic Dickenson, Bud Freeman, Bob Wilber, Butch Thompson, Ruby Braff, Ralph Sutton, Milt Hinton, Dick Wellstood and Art Hodes — and groups such as the New Black Eagles Jazz Band, the Galvanized Jazz Band, the Yankee Rhythm Kings, Ray Smith's Paramount Jazz Band of Boston and Vince Giordano's New Orleans Nighthawks.

Along more expansive lines, the series has included Clark Terry, Dave McKenna, Hank Jones, Barry Harris, Tommy Flanagan, Benny Carter, Buddy De Franco, Harry Allen, Geoff Keezer, Bill Mays, Frank Wess, Benny Golson, Carl Fontana, Scott Hamilton and Lee Konitz.

For the first few years of the series, Prescott collaborated with UNH music professors Dave Seiler and Paul Verrette in selecting musicians, generating publicity and doing all the myriad things necessary to put concerts together. Since Prescott's death in 1988, Seiler and Verrette have been the key movers in organizing the series each year.

Seiler is a woodwinds instructor in the music department and runs the jazz program at UNH (which includes an award-winning student big band and jazz combos, as well as an annual jazz festival and brief residencies by Clark Terry each semester). He also finds time to lead the Seacoast Big Band. Seiler's remarkable connections as a performer and educator to musicians past and present gives his ensembles access to big band charts from the likes of Terry, John Clayton, Hal Crook, Frank Mantooth, John Fedchock, Bob Florence, etc.

Paul Verrette, a professor emeritus from the UNH Music Department, has been the public face of the series, introducing each concert as well as writing wonderful program notes that are a blend of jazz commentary and cultural history. (Notes from the concerts are viewable

online at <http://www.izaak.unh.edu/nhltj/series.php>) He is also an accomplished jazz pianist who has played with a wide range of artists ranging from Clark Terry and Bob Wilber to Xavier Cugat and Teresa Brewer...and Liberace(!).

Recently, Verrette commented on the evolution of the series, "Dot had strong, vigorously expressed opinions about jazz, politics and the Red Sox, but she also had a deep sense of fairness and openness toward those whose artistic judgments she felt were based on insightful respect for the foundations of jazz. Thus her favorite concert from the series was the Red Norvo Trio with Tal Farlow. The series continues to be a learning experience for all of us, and we regret that she has not been a part of the ongoing dialectic."

Library Holdings

Having developed a strong feeling of trust with UNH, Prescott signed a memorandum of agreement with the University in 1984 which upon her death would donate the library's assets to the University along with a generous endowment to continue the Traditional Jazz Series and to maintain the recordings, books, etc. Under the stewardship of Bill Ross, head of Special Collections at the UNH Dimond Library, the jazz library has expanded its holdings such that it now contains over 25,000 records as well as a large collection of jazz books and ephemera related to the Boston jazz scene of the 1940s and 1950s.

Recordings range from the popular to the rare on all types of media including acetates, 78s, 45s, LPs, cassette tapes, reel-to-reel tapes, videotapes and digital media. One of the most interesting collections features 1940s-era amateur recordings from Boston clubs. Musicians such as Marion McPartland, Pee Wee Russell, Vic Dickenson, Edmond Hall, Ruby Braff and Bob Wilber are caught live on radio programs hosted by a young Nat Hentoff. Other notable materials include test pressings of Bessie Smith signed by George Avakian, and Vogue picture records. Also, the Traditional Jazz Series concerts have been professionally recorded for the library's archives.

The Dorothy Prescott collection assembles her papers and memorabilia including interesting playbills such as a Duke Ellington concert from 1947 that featured Django Reinhardt. Her husband Sam also carried a sheet of paper from club to club collecting autographs including Louis Armstrong, Jack Teagarden,

Pee Wee Russell, Mezz Mezzrow, Baby Dodds, Max Kaminsky, Sidney Bechet, 'Wild Bill' Davison and Roy Eldridge — talk about a Who's Who of the era, all on one sheet of paper.

The recordings along with an extensive collection of jazz periodicals and over 1000 books, mostly from the library of the late Richard Hale of Carlisle, MA, provide fertile ground for both jazz scholars and UNH music students to learn more about America's unique musical gift to the world. For more information about the New Hampshire Library of Traditional Jazz, go to <http://www.izaak.unh.edu/nhltj>.

The Katrina Relief CD: "Do You Know What It Means To Miss New Orleans?"

Bill Ross has long had an affinity for the culture and music of New Orleans — and then came Katrina. He recalls, "After Katrina, I remember watching in horror, 24/7, as the city I love flooded and was left to fend for itself. I felt helpless in the face of such devastation and personal tragedy, but then it occurred to me what we could do to help out."

In preparation for a late-July 2005 trip to the Society of American Archivists Annual Conference in New Orleans in which he was chairing a session, Ross and jazz library curator Steve Cooper put together a music-based slide show using photographs and New Orleans-related music from the library. Through that experience and its proximity in time to the Katrina disaster, Ross realized that the library's unique recordings from the Traditional Jazz Series should be used to develop a CD as a musical tribute to New Orleans. Proceeds from its sale would benefit both the decimated libraries and musicians dislocated by the disaster.

Right after Labor Day in 2005, Bill Ross, Steve Cooper and Paul Verrette began work on the CD. The first step was a detailed review of the recorded archives, focusing on music either about New Orleans, written by New Orleans composers or performed by New Orleans musicians. Thankfully, the library had play lists for many of the concerts, but for others there was no choice but to listen to each in detail to determine the songs to be included. Cooper did this for several evenings running, and recalls, "An amazing kaleidoscope of great music emerged, and it hit me that none of it had been heard since the original public concerts." He and Verrette reviewed the candidate selections and assembled a play list.

There was a 95-years-young Spiegel Willcox (an original member of Jean Goldkette's band in which he played with Bix Beiderbecke) singing "Basin Street Blues"...and Bob Wilber playing "Petit Fleur" as a tribute to his music teacher Sidney Bechet...and Doc Cheatham offering up "Do You Know What It Means To Miss New Orleans" with a heartfelt vocal by Red Richards ...and Peanuts Hucko's moving rendition of "A Closer Walk With Thee," a piece that seemed like a good closer for the CD. And one can't forget Dave McKenna's tossing off a masterful version of "Struttin' With Some Barbecue" as an encore to one of his several appearances at the University.

The process of sifting through all this wonderful music proved to be a joyous and emotional experience for everyone involved; however, the hard and often tedious work of actually producing the CD remained. Permissions were necessary from the musicians (or their families) and the music publishers, and so, many letters and phone calls ensued. Musicians and publishers proved to be most supportive of the project and in all cases but one waived any financial interest.

Getting the music to transfer successfully from the original source tapes to digital media was difficult and time consuming. The concerts were masterfully recorded, but the majority were done on a four-track machine so that one set of L-R tracks were picked up in the forward direction and another set of L-R tracks from the same concert were recorded in the reverse direction. Three tape machines were available to work with but each machine had its own idiosyncrasies. Finally though, audiologists Jonathan Paul and Ryan Parker were able to coax the music onto a master CD in the proper order for manufacturing.

The library has met its goal of raising more than \$15,000 for charity, and because the library generously underwrote the production costs, every penny realized from sales went to charity. About sixty copies remain from the initial run of nearly 1,000 — and you can claim one while they last by visiting <http://www.library.unh.edu/news/newOrleans/>.

(Note: In 2006, Andrea Tyson, President of the NJJS, made an unsolicited and generous offer to help the NHLTJ sell some of the "Do You Know What It Means To Miss New Orleans" CDs. We sent her 50 copies and, without hesitation, she committed that NJJS would sell them all. That goal is close to being realized and for that we are very grateful and appreciative. Thank you! It is also worth noting that late Dick Neeld, a significant contributor to the NJJS for many years, served for a time on the NHLTJ Board of Advisers.)



top to bottom:
Doc Cheatham, Concert #99, 10/28/1991.
Photo: George Emmons.

UNH Library of Traditional Jazz Founder
Dorothy Prescott. Photo: Concord Times.

Clark Terry, Marshall Royal, Milt Hinton and
Harry "Sweets" Edison, Concert #100,
10/17/1994. Photo: George Emmons.

Gray Sargent, Marshall Wood and Clark Terry,
Concert #108, 11/13/1995. Photo: Jim Howe.

Howard Alden and Harry Allen, Concert #111,
4/8/1996. Jim Howe is in the background.
Photo: George Emmons.

Talking Jazz

A Jersey Jazz Interview with Anat Cohen

By Schaeen Fox



Anat Cohen is not yet ten years out of college and she is gathering an ever-increasing number of glowing reviews, musical firsts and substantial awards. She is an extremely talented and busy musician with a wondrous inability to rest in one stylistic pigeonhole, a fact that may entitle her to Duke Ellington's highest complement — as being “beyond category.” Born and raised in Israel, and in a musical atmosphere suffused with jazz, she began to study the clarinet at age 12. When she won acceptance to the elite Thelma Yellin High School for the Arts she was among the first to major in jazz, but she soon dropped her clarinet in order to focus on the tenor sax. After graduation, she fulfilled her military obligation in the Israeli Air Force band, and then won acceptance to Berklee College of Music.

She arrived at the great Boston institution already a seasoned tenor player experienced with everything in jazz from Louis to Coltrane, but open to new ideas and influences. That soon resulted in a renewed interest in the clarinet and a fascination with world music — especially the Choro. After graduation, she moved to New York and began to work in diverse musical idioms. She soon attracted both attention and praise from important critics such as Nat Hentoff and Dan Morgenstern.

Recently, along with glowing reviews from All About Jazz, The New York Times, The Washington Post, Down Beat and others, she has garnered impressive awards such as Down Beat's “Rising Star Clarinetist” and “Clarinetist of the Year” and “Up and Coming Musicians of the Year” from the Jazz Journalists Association. Currently, she has two new releases on her own Anzic Records label.

JJ: I read that your father's record collection was important in sparking your interest in jazz. Did you have any other family or neighborhood inspiration?

AC: No. As kids we basically grew up listening to the radio in Israel. Certain afternoon hours we heard the American songbook and watching how my parents were immediately so attracted to this music made me like it because they liked it. It just kind of passed to me.

JJ: How did your friends react to your interest in this music? In the states, a kid might fear some ostracism for liking something outside her peer's norm.

AC: Well I never felt it was outside the norm. I really do owe it to my brothers that I am into music because we were always making music in the house and that is what we did. All our friends knew that we play music.

JJ: You majored in jazz at the Thelma Yellin High School for the Arts. Would you tell us how that happened and what the curriculum was like?

AC: It is a high school for the arts where they had a classical music major for years and years. Then a teacher there, Ofer Bryer, started a jazz course and realized there were enough students attracted to jazz to establish a major. So they established a jazz major same year that I entered the school. I was a classical clarinetist till that first day in Thelma Yellin high school. I had met Bryer before, he heard me play and he said why don't you become a jazz major and I said I'll think about it, but of course, I didn't really think about it. Then on the first day of high school, I saw him and he said again: “So, why don't you become a jazz major?” And I said OK and I just switched on the very first day of school because it just felt like the right thing to do. I am very happy I did that.

I already played some saxophone and the teachers encouraged to focus on the saxophone rather than the clarinet. We had improvisation classes, arranging classes, ear training classes — a lot of the curriculum was from the Berklee College of Music because some of the teachers were Berklee graduates and were teaching with the same method. So it was pretty natural for me to go to Berklee later on. I was already familiar with Berklee's system.

JJ: Why were you discouraged from playing clarinet?

AC: Basically, the teachers made a face, like the clarinet is not modern enough or interesting enough almost asking why would you want to play

it? And I started to believe that the clarinet is probably not hip enough and was left with this feeling for a while after finishing school.

JJ: Do you recall when you saw your first American jazz stars playing in Israel? And was that influential?

AC: I was probably already in high school when I went to the jazz festival in Eilat in the south of Israel — the “Red Sea Jazz Festival.” I remember seeing Joe Henderson and the Mingus Dynasty. I really didn't know of Joe Henderson and after that I got some recordings and started to check it out. *The State of the Tenor* is a live trio recording from the Village Vanguard. It totally turned my head around.

JJ: Did the school have a large music library for you to study?

AC: Not really. The access to music was not easy. You have to remember that they had just started this major so they didn't have much at all. And there was one jazz records store in Tel-Aviv, but there were other cats that were really passionate about this music, people would nourish each other. People taped cassettes for us of different artists. I remember we had a cassette of the Gerry Mulligan Quartet with Art Farmer that my brothers Yuval, Avishai and I listened to a lot, a lot. We really, really loved it.

JJ: Considering how precarious the life of a musician can be, how did your parents react to the news that you and your brothers wanted to be professional musicians?

AC: You know, it's funny because I don't think there was a moment that we just announced it. It all happened quite naturally. My Parents, Bilha and David, supported us all along the way. I can't think of two more wonderful supportive people to dedicate their lives to their three kids' needs. Driving us around and coming to all the concerts and gigs (including youth orchestra concerts). They

continued on page 18



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ANAT COHEN *continued from page 16*

never, ever said anything like music is not a profession. They never ever seemed to be worried about how are you going to make a living. There was never a question. Everything was about what we did and they were very proud to have the three of us in it. They were probably happy and relieved to have the three of us together in it so we can take care of each other and that really how it has been.

JJ: How did your classical teacher react when you switched from classical to jazz?

AC: I recently reconnected with this teacher. Her name is Eva Wasserman, she is an American who immigrated to Israel. When I met her, I already liked jazz. I was already playing in a Dixieland band. I remember she was pretty shocked about how much basic clarinet stuff I didn't know and never really worked on. Before I met Eva I had very short lessons, maybe half an hour a week and I never focused on sound. She really is passionate for sound and for the clarinet. I studied with her for a short period but she managed to transfer her passion for the sound of the clarinet and to fix some fundamental habits that I had. She knew I liked jazz and there was no question if I should or shouldn't play it. I think she was very supportive of me going after my passion. It is funny, because I haven't seen her since then and a few months ago when I was in Israel, I decided to give her a call. My friend Roy, who also used to be her student a while back and I, we came to visit her and it was really lovely, lovely to see her. She is amazing. She has students that go all over the world, classical students who are very successful. I gave her my new CD *Poetica* and she loved it. She got very excited. Eva influenced me in the short period we were together you know, and I wanted to say thank you. And it was really nice to get together again and now we stay in touch.

JJ: I read that your high school sent their classical students on tour. Did they also do that with the jazz students?

AC: Yep! We visited Berklee and played concerts along the East Coast, like Florida, New York, and Boston. If I remember correctly it was mainly in Jewish communities so that was my first introduction to the United States. Of course I really didn't capture the culture because I was a kid and surrounded by my Israeli friends and we were just hanging out and speaking Hebrew and not trying to understand what was happening around us. But it is funny, because on this tour both my brothers Yuval and Avishai were in the youth orchestra and my brother Yuval met some people in Boston that later on became very good friends of his — the Burmans. When I moved to Boston to study at Berklee, Yuval

was already there and they helped us find an apartment. They were always inviting us over, extremely nice people.

JJ: Did your years in the Israeli Air Force Orchestra have any influence in your development as a jazz musician?

AC: I wouldn't say as a jazz player but definitely as a musician. It was a different experience playing in the air force big band. We played a lot of other music, which I think was important to my career. Men have to do reserve army in Israel and a lot of pop singers and famous singer-songwriters serve the reserve army by performing. So sometimes I got to play with famous singers in Israel and get the experience of playing other music that is not jazz which was good preparation for life as a musician and kind of helped me open up to other styles.

JJ: Did you experience any culture shock when you moved to the United States?

AC: I didn't really have any culture shock. It took me a while to get used to the English. As far as the general American culture, you know, being a musician itself is some kind of culture I think. There is a lot of American culture in Israel as you are always watching American films and TV series and hearing English. There is a lot of love for the American culture in Israel, so it was not a surprise for me.

JJ: You are very interested in World Music, especially Choro. Do you see a growing popularity for Choro in the United States?

AC: Hopefully yes, but I think it will be long process. I have met a few different people who came across Choro and it was a life changing experience for them as it was for me. The vast majority of the people in the United States do not know what Choro is. I'm sure many people know the song "Tico, Tico" which is originally a Choro, but they don't know the name of the style, or what it means. It is going to take a little while until people realize how great Choro is. I can tell you that in the few years that the Choro Ensemble had a weekly gig in the East Village, every person that heard it fell in love with it. Many musicians were coming on a regular basis to check it out and loved it. I think there is something for everyone in Choro.

JJ: How long were you in the city before you felt that you were part of the New York music scene?

AC: It took a while. I moved to New York from Boston where I was a working musician. When I moved I was playing with the Diva Jazz Orchestra which was never really playing in New York, so I was part of a New York-based group that was playing outside of New York and kept going to play

gigs in Boston on a weekly basis. It took me about eight months until I decided that I can't really move to New York and never be around...and nobody is going to call me if I am never here. So at a certain point I made the decision to stop going to Boston and stay here and endure the consequences, the financial burden. It took a few months until I started to get phone calls. For months I was walking around town, with a saxophone on my back, meeting musicians and sitting in on gigs. I was spending every spare moment in clubs, mainly Smalls, hanging out with the musicians, so I was seeing and being seen.

JJ: So you met Sherrie Maricle before you left Boston?

AC: Yeah. I met Sherrie in '98. After graduating Berklee I spent a year of freelancing in Boston and at that time I started to play with the Diva Jazz Orchestra.

JJ: How did you get into that orchestra?

AC: Sherrie heard me play as part of the "Sisters in Jazz" first year's group. The Sisters In Jazz program encourages and promotes the participation of young women in jazz, both educationally and professionally. In January of '98, I played at the IAJE (International Association of Jazz Education) in New York with the Sisters in Jazz quintet and Sherrie heard me. A few months later I got the call to come play with the band.

JJ: I have seen Diva several times and it always bothers me when you are introduced as an all-female, or worst still, an all-girl group, stressing your sex over your musicianship. How do you feel about that?

AC: It doesn't bother me. Diva is an all-female big band and that's really what it is. Now, when the band started the point was to show that women can play and they needed to find enough women that can play. It got to the point today were there are enough women around that are as good as any other musician and that are as professional in all aspects of the business. In the last 13 years the level of the band has grown so much that if a sub is needed and there isn't any woman available, Diva will call a man to sub — it's about the music first. I understand that an all-woman band is still out of the norm but when you watch Diva one might think for a second about the fact that they are all women, but after a few minutes, you'd forget. It's about the music. And like Stanley Kay, the manager of Diva always told me: music has no age, no gender and no color — music is music.

JJ: By my count, you are currently playing in six different groups. Is that preference or otherwise?

continued on page 20

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1 Thursday

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D: 7:00-10:00 PM Janice Friedman

2 Friday

L: 11:30 AM-2:30 PM John Bianculli
D: 7:00-11:00 PM Karen Rodriguez
Latin Jazz

3 Saturday

D: 7:00-11:00 PM Roz Corral Band

4 Sunday

D: 5:00-9:00 PM Emile Chessari

5 Monday

L: 11:30 AM-2:30 PM Dusty Micale
D: 7:00-10:00 PM Donna Antonow

6 Tuesday

L: 11:30 AM-2:30 PM John Bianculli
D: 7:00-10:00 PM Tom Adams

7 Wednesday

L: 11:30 AM-2:30 PM John Bianculli
D: 7:00-10:00 PM David Aron

8 Thursday

L: 11:30 AM-2:30 PM John Bianculli
D: 7:00-10:00 PM Rob Paparozzi

9 Friday

L: 11:30 AM-2:30 PM John Bianculli
D: 7:00-11:00 PM John Bianculli featuring
Jackie Jones

10 Saturday

D: 7:00-11:00 PM Meg Hanson Group
featuring Billy Hill

11 Sunday

D: 5:00-9:00 PM Jerry Topinka and Coleman
Mellett jazz guitar duo

12 Monday

L: 11:30 AM-2:30 PM Dusty Micale
D: 7:00-10:00 PM Donna Antonow

13 Tuesday

L: 11:30 AM-2:30 PM John Bianculli
D: 7:00-10:00 PM Tom Adams

14 Wednesday

L: 11:30 AM-2:30 PM John Bianculli
D: 7:00-10:00 PM Sue Giles

15 Thursday

L: 11:30 AM-2:30 PM John Bianculli
D: 7:00-10:00 PM Rick Stone

16 Friday

L: 11:30 AM-2:30 PM John Bianculli
D: 7:00-11:00 PM Grammy-nominated
3D Latin Jazz

17 Saturday

D: 7:00-11:00 PM Carol Lynn

18 Sunday

D: 5:00-9:00 PM Tom Adams

19 Monday

L: 11:30 AM-2:30 PM Dusty Micale
D: 7:00-10:00 PM Donna Antonow

20 Tuesday

L: 11:30 AM-2:30 PM John Bianculli
D: 7:00-10:00 PM Tom Adams

21 Wednesday

L: 11:30 AM-2:30 PM John Bianculli
D: 7:00-10:00 PM Lynn Randall

22 Thursday (Thanksgiving Day)

L: 11:30 AM-2:30 PM John Bianculli
D: 7:00-10:00 PM Pam Purvis

23 Friday

L: 11:30 AM-2:30 PM John Bianculli
D: 7:00-11:00 PM Bruce Clough

24 Saturday

D: 7:00-11:00 PM Jerry Topinka
featuring Jamian Berkal

25 Sunday

D: 5:00-9:00 PM Donna Antonow Trio

26 Monday

L: 11:30 AM-2:30 PM Dusty Micale
D: 7:00-10:00 PM Donna Antonow

27 Tuesday

L: 11:30 AM-2:30 PM John Bianculli
D: 7:00-10:00 PM Tom Adams

28 Wednesday

L: 11:30 AM-2:30 PM John Bianculli
D: 7:00-10:00 PM Sue Giles

29 Thursday

L: 11:30 AM-2:30 PM John Bianculli
D: 7:00-10:00 PM Karen Rodriguez

30 Friday

L: 11:30 AM-2:30 PM John Bianculli
D: 7:00-11:00 PM William Hart Strecker

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ANAT COHEN *continued from page 18*

AC: It's preference. I feel very fortunate not to have to play music that I don't want to play. I have been very fortunate to be able to do that for a while now. I am genuinely interested in a lot of different kinds of music. All these bands that I am part of, whether it is the Louis Armstrong Centennial Band or the Diva Jazz Orchestra or Duduka Da Fonseca's quintet or the Choro Ensemble, everyone has some different element of music that I think gives me a learning experience and help me grow.

JJ: I know this is like asking which meal is your favorite: breakfast, lunch or dinner, but what types of music do you most enjoy playing?

AC: I like melodies. So whatever style has melodies, I would be attracted to it. I don't know which one is my favorite, I like to play Choro partly because the melody is very important but also because it has all the elements of what I have been studying all my life: the technical part, you can be very virtuosi you can constantly improvise, you have to understand the harmony and you interact, so it is kind of like jazz, you create something. I like music that puts you on the spot and makes you be aware and listen to each other and create something new.

JJ: Congratulations on winning the "Clarinetist of the Year" award from the Jazz Journalists Association. I read that you mentioned Kenny Davern in your acceptance speech. He was very popular with many NJJS members, so would you tell us why you mentioned him?

AC: Thank you. You know, Kenny was one of the nominees for the same category and he passed away just a few months earlier. What a fantastic clarinetist! I think it was in 2000, when I met him while playing the March of Jazz. It is a jazz festival of Arbors Records in Florida. It was Flip Phillips's birthday and at the end of that weekend all the musicians were playing "Happy Birthday" for Flip and we were all on stage and everybody was playing a solo for a couple of choruses. So I was standing there with the tenor saxophone among Flip Phillips, Tommy Newsome and Jerry Jerome — sadly all of them have passed away already. Each musician was taking a solo and getting off the stage and it was a great honor to stand with them. Kenny was there with Buddy DeFranco. While I was standing near the stage listening to the cats blowing, Stanley Kay, said: "Where is your clarinet?" I said it is upstairs, because I didn't even consider playing it. He said, "Go get it" so I did and I went back on stage and took another couple of choruses on the clarinet. As I finished playing Kenny and Buddy DeFranco were standing behind me and Kenny took a few steps forward, grabbed me and dragged me

back to place me right between him and Buddy DeFranco. It took me a time to realize what it meant, but that was a serious acknowledgement on his behalf.

JJ: And Kenny was not a man to give false praise.

AC: Yeah. That was my first conversation with him and every year I met him at the festival and he was very supportive and very nice to me. I miss him.

JJ: Also, congratulations on being the first Israeli and first female horn player to headline at the Village Vanguard for an entire week. How did it feel to be setting records in that most hallowed club?

AC: Thank you. It was an incredible experience. I am very honored. I got to play a week there with my quartet from Tuesday to Sunday and on that Monday before that, I got to play with the Anzic Orchestra the music from *Noir*, subbing for the famous Vanguard Orchestra which was on tour for the whole month of July. It was such an incredible honor to stand on that stage. You know, there is no escaping the history of that club. The musicians who were standing on that stage playing are with you during each set. How inspiring. It was an incredible experience and the room has an amazing sound. The audience there, they come to hear jazz. Everybody is listening, there is no distraction, no one is serving food it is just a place that is all about music and what music can make you feel. The set length is 75 minutes and the extra few minutes makes a difference — you can really let the music open up. It was really beautiful. I loved it.

JJ: Which leads me to my next question: It drives me crazy when an audience is not listening. How does it make you feel when you are the artist producing the music?

AC: It drives me crazy. It depends on what kind of noise it is. There are some noises that I mind less, if everyone is kind of whispering I don't mind that. If you hear one piercing voice it can really drive me crazy though. For the most part, it does bother me when people talk as musicians play.

JJ: I am even uncomfortable applauding after a solo; I feel I am disturbing the next soloist.

AC: Yeah, my favorite part is when people are so into the music that they forget that they are supposed to clap because it is a tradition. For me it is the most beautiful moment when somebody is finishing a solo and people are so into the music that they are trying to see where the music is going next and they simply forget that there was a moment when they were officially suppose to clap. Many times clapping feels just forced. I know what you mean.

JJ: In a given month, how much time do you spend traveling?

AC: It depends, between a week and two weeks probably. Some months I just go for a couple of nights out of town. I never stay in one place more than a month. I get the bug to move.

JJ: What do you like to do for relaxation that does not involve music?

AC: I like to read, I like to be outside. I like to walk around in the park and see people. Sometimes I like to take my soprano and sit in a corner and play for fun and feel the surroundings. I love being with friends. I like nature, so I try to be outdoors.

JJ: Who are your current musical heroes?

AC: Wow! I like to go out and I listen to young players and some close friends here in the city and it inspires me. There is a bunch of fantastic musicians around here, of different instruments. You know, that is the beauty of New York City; everyday I can go out and hear somebody that blows my mind. That is why I am here.

JJ: Is there any other place like the New York area where you can go to so many jazz clubs?

AC: I don't think so. If there is one than I am not familiar with it. If there is, then I would definitely go buy a plane ticket and go visit.

JJ: Finally, I was curious about the meaning of your name and I found several meanings.

AC: All right, all right, go ahead, I'm curious.

JJ: Oh, well, "goddess of war."

AC: OK!


JJ: Another is "goddess of fertility."

AC: Umm hum.

JJ: Another is "singer." Did your parents have one of these in mind when they chose the name?

AC: I'm not sure they did. It is a common name in my generation and it is in the Bible. It is similar to my great grandmother's name. I read somewhere that it was the goddess of love and fertility. So, love and fertility, I have no problem with that. (Chuckles)

JJ: Well, that is it. Thank you so much for your generosity in doing this interview.

AC: THANK YOU! It was a pleasure talking to you. 

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



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



Dan's Den | One-Man Jazz Movement

By Dan Morgenstern

Arnvid Meyer is not a name most of our readers will know, but this truly great Dane, who left us on August 29, aged 80, after a 20-year battle with Parkinson's [*Obit, page 12 —Ed.*], did more for jazz than seems possible for one person in a single lifetime.

I knew of Arnvid only as the trumpeter-leader of a terrific small Danish band that backed Ben Webster on a 1965 LP when I heard from him. In his role as founder of the Danish Jazz Center, he wrote that he and his friend and associate, Erik Wiedemann, author of a fine history of jazz in Denmark and noted Ellington scholar, were coming to New York and wanted to visit the Institute of Jazz Studies in Newark. Among other things, Arnvid was hoping to find some duplicate issues of *Down Beat* to fill gaps in the Center's collection (he did), but the three of us found a hundred things to look at and talk about, and friendships as well as archival relations were forged.

There were further visits, and I gradually became aware of some of all the things Arnvid was involved in. He'd put down his trumpet in 1973, having worked with a host of American guest artists, most of whom he brought to Denmark, and having furthered the careers of many leading Danish musicians. He needed more time to serve as artistic director of the world-famous Montmartre jazz club in Copenhagen and to run the Center he founded in 1971, as well as for dozens of other matters of an administrative or educational nature. Arnvid was truly a one-man mass jazz movement.

In 1988, I saw for myself what a job he had done at the Jazz Center, housed in a thatched-roofed Danish farm building converted into a residence for his wife and two children and huge dog — you guessed it, a Great Dane, friendly as could be and specializing in knocking over (preferably filled) drinking glasses with his swinging tail — plus a jazz

archive. Arnvid's was an imposing collection covering almost all of Danish jazz, in various audio formats, in print, on film and videotape, and of course documentation of visiting firemen, as well as a great deal of international material, splendidly organized, almost all by the founder-director himself.

Another Brainstorm: Jazzpar Prize

My visit, along with friend and colleague Gary Giddins, was prompted by yet another Arnvid Meyer brainstorm, the Jazzpar Prize. We were there for the exploratory first meeting of the international prize committee and unveiling of the bronze statuette, and to meet representatives of the discreet sponsor, the Scandinavian Tobacco Company.

Affectionately known as "The Nobel Prize of Jazz," Jazzpar was awarded annually to an active musician deserving of further recognition. It included a bronze replica of the sculpture and \$30,000 in cash, plus several concerts. At the last of these, in Tivoli Gardens, as for most years, the statuette and check were presented by the Danish prime minister. Also included was a recording date, live or studio, for a marketplace CD. The world's biggest jazz prize lasted for 15 years, ending only because sponsorship of cultural events by tobacco, as here at home, was banned. Even so, Jazzpar survived longer than any jazz award except the quite different NEA Jazz Masters.

Among the predominantly American winners were Tommy Flanagan, Lee Konitz, Jim Hall, Geri Allen, Roy Haynes, Muhal Richard Abrams and Andrew Hill. When Arnvid's health faltered, he turned his leadership role over to his son, Cim Meyer, editor of the world-class, Danish-language bimonthly magazine, *Jazz Special*, as well as head of Jazz

Contact, a non-profit also founded by Arnvid, who remained active in many ways.

With his flowing full beard and piercing eyes, Arnvid was an imposing presence, but he was the kindest and gentlest of men — unless confronted with ignorance. This he encountered in the form of official bureaucracy, which forced the Danish Jazz Center to move to the music conservatory in Odense, a nice if unpronounceable city on the island of Fyn or Funen. There it is in the good hands of the jazz writer and scholar Frank Büchmann-Møller. But since the bulk of the collection was Arnvid's personal property, he willed it to the Royal Danish Library in Copenhagen.

Worked Until the End

Arnvid was still at work until the end on projects such as a definitive Danish jazz discography and music to go with it, and a book and CDs of highlights from his band-leader years. These included many stellar visitors on the order of NJJS favorites Benny Carter, Buck Clayton, Vic Dickenson, Roy Eldridge, Edmond Hall, Coleman Hawkins, Charlie Shavers, among others. This work, in collaboration with his son, Cim, he lived to see completed, and it is expected to be published very soon. That is something to look forward to, but it can't replace this singular man, who leaves behind so many good works for jazz.

There's something else in Arnvid's legacy that I cherish — a children's book created by a close friend, the gifted illustrator Klaus Albrechtsen. *Skovtrollen Arnvid* (Arnvid the Forest Troll) stars Arnvid Meyer as a trumpet-playing and benevolent being, which indeed he was. It captures some of his essence — a very Danish brand of humanism that imbued his love affair with jazz.



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Yours For A Song

By Laura Hull
NJJS Music Committee Member

Open Mic

Ever wonder why many singers attend open mics? What's the attraction? They place their name on a list, pay the same cover charge the audience member pays, and wait to be called to the bandstand. At most venues, the singer gets to sing two songs — often with experienced musicians capable of transposing the music they brought along into their key. There are two such open mics that I frequent: Trumpets Jazz Vocal Jam in Montclair and the Crossroads Jazz Jam in Garfield. The Trumpets Vocal Jam, hosted by Betty Liste and her trio, is offered the last Thursday of each month (check their calendar for dates). For a small cover charge you can be entertained for the evening by vocalists of all experience levels. The Crossroads Jazz Jam is offered every Tuesday and hosted by my NJJS colleague, WGBO's Stan Meyers. Both these open mics attract a diverse audience, and they appreciate talent when they hear it. Like any audience, they seek that little spark, that little something to thrill them, to bring them joy. That's what good music does.

I've participated in many open mics over the years and even hosted a singer's showcase at the now-closed Eighty Eights in Rahway. I've heard singers with no talent, and others who have knocked my socks off. That's the chance you take when attending an open mic. I appreciate them all, largely because I know what it feels like to want to sing. The most common statement I hear from people is "I always wanted to sing," or "I wish I was able to sing." I get it — it is thrilling and audience members enjoy the variety and skill level of the singers at an open mic. It's like a talent show. Audiences are smart and they know talent when they see it.

There are different kinds of singers who attend open mics and I'll do my best to describe them here. The un-singer (my term) is one that has little ability, no pitch or sense of rhythm and should just stay away from singing altogether. I don't fault the un-singer from wanting so badly to sing. I admit, it's a driving force to want to be a storyteller, to be heard, to emote, to say it all with a song — but the un-singer should stick to the shower. Sure, over time, some improve. But let's be frank — if you don't have the goods, no one buys.

Then there's the amateur singer. This is one who has an innate ability and a deep rooted desire to be a singer. Some can deliver a song with no particular emphasis on the lyric, timing, and phrasing, and with training and coaching, could do well to develop a repertoire, find an audience and sing! I find these singers a real treat, as they have so much potential. And once in a while, you'll be surprised by a singer who has it all but is infrequently singing for one reason or another. Some amateur singers work hard at finding open mics and singing, but many don't believe they need training, coaching, or rehearsing. I've got news for them. The most experienced singers still require tune ups and maintenance and repairs, just like a car. Consistent polishing of the craft is required. Like most

things, if you fail to use it, you can lose it. And, there's always more to learn.

Finally, there are the professional singers — who drop in at an open mic to work a new tune, market a new show, and meet other musicians, songwriters and singers with whom to network, or maybe they want to play with a particular musician who's in the house. The professional singer will always show respect and support of his/her fellow singers, because we have an appreciation for what it takes to be a singer.

There are few places today where a singer can work out, and open mics offer a real value. For the un-singer, perhaps it's a place to contrast and compare, providing a musical place in which to belong. For the amateur singer, it clearly is a place to work on polishing their craft. And for the professional singer, it serves as a place to work out. Regardless of a singer's experience level, the open-mic serves as a place where a singer can spend a few minutes embraced by the spotlight, for however long the song lasts, followed by the applause they can feel right down to their toes.

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



Laura Hull is a vocalist and music consultant serving the tri-state area. Visit her on the web: www.LauraHull.com.

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JAZZFEAST 2007 *continued from page 1*

Princeton's popular JazzFeast — an afternoon filled with hot jazz and tasty food — did not disappoint in its 16th iteration

on September 15, as fair skies and warm weather brought out a record crowd. Of course there were the usual suspects — silver haired Swing Era seniors and latter day beboppers with their berets and goatees — but there were plenty of 20- and 30-somethings as well, many with babes bouncing on mom's knee and tykes atop their dad's shoulders, as their older siblings danced around at stage front in time to the steady jazz beat.

The feast part of JazzFeast was provided by 16 area restaurants who manned the food stalls that filled the air around Palmer Square Green with a tantalizing blend of aromas. The cuisine was as diverse as the crowd, offering everything from Thai to Vegetarian to Italian to good old-fashioned hot dogs, burgers and beer.

The musical presentation, programmed as always by NJJS's Jack Stine, got underway at noon sharp, as **ALAN DALE** slapped the sticks on his drum kit and his **New Legacy Band** launched into a spirited run through "Puttin' on the Ritz." This is the Dale group's 16th appearance at JazzFeast, and for good reason — the crowd loves this band. They delivered a swinging 13-song set, interspersing hot jazz and blues with smooth vocals offered by the demure songstress Beth McDonald.

Dale is an aficionado of Louis Prima and Sam Butera and, to the ears of former *Jersey Jazz* editor Don Robertson, just one hell of a drummer.

"For my money," Robertson says, "he's the closest thing we have these days to Buddy Rich. Alan's got it all. He plays with great energy, gets around the drum set as though there was nothing to it and has that "paper-tearing" snare roll that many find so difficult."

Things took a thoughtful turn as the cerebral and swinging pianist **KENNY WERNER** took the stage with his trio, Ari Hoenic on drums and Johannes

Wiedenmuller on bass. Werner played in turns quiet and complex harmonically rich passages that contrasted with hard bop runs and showman-like crescendos in a set that mixed songbook evergreens like "Stella by Starlight" and "With a Song in My heart" with jazz tunes like Wayne Shorter's "Pinocchio."

Following Werner, **GREG PICCOLO AND HIS TRIO HEAVY JUICE**, showstoppers at last year's JazzFeast, performed their infectious blend of jazz, blues, R&B and rock.

"I'm surprised to be invited back," Piccolo quipped with faux modesty as the set kicked off. Piccolo, playing sax, guitar and bass and singing in a delightfully eclectic program, was ably abetted by Shinichi Otsu on electric keyboards and Steve Barbuto on drums. As it did in '06, Piccolo's soulful tenor playing on "Over the Rainbow" brought the crowd to its feet. And, again like last year, Heavy Juice CDs quickly sold out at the NJJS music table. Piccolo's manager might want to think about renting a U-Haul if Greg is back in '08.



The Alan Dale New Legacy Band: Jay Miles, bass player with Beth McDonald, vocalist; Jay Gibble, trombone; Lou Rainone, piano.



Kenny Werner Trio with Johannes Wiedenmuller on bass and Ari Hoenic on drums.



Greg Piccolo with Shinichi Otsu on electric keyboards and drummer Steve Barbuto.

Princeton University Jazztet is directed by Anthony Branker (far right), featuring Irwin Hall on alto and soprano sax; pianist Julia Brav; tenor saxophonist Ben Wasserman; bassist Dean Reynolds and drummer Chuck Staab.



Former *Jersey Jazz* Editor Paul White presents his compilation of 35 years of Jack Stine's *Jersey Jazz* columns. A labor of love for both of these fine gentlemen of jazz.

Next up was a JazzFeast first as **THE PRINCETON UNIVERSITY JAZZTET** ventured across Nassau Street to become the first student group ever featured at the festival. The quintet delivered an all-original repertoire with considerable polish and they certainly held their own with the veteran acts that bookended their set.

The Jazztet is directed by Anthony Branker of the Princeton University Music Department and consists of alto and soprano saxophonist Irwin Hall, tenor saxophonist Ben Wasserman, pianist Julia Brav, bassist Dean Reynolds and drummer Chuck Staab. The group has been around the block a couple of times, having played a concert tour in Estonia in 2006 and appeared at the University of North Texas Jazz Festival as members of the University Afro-Groove Ensemble.

"Yes definitely," Brav said without hesitation when asked if the senior student hoped to work professionally after graduation, noting that several classmates were already getting paying gigs in Hoboken and New York City clubs.

The festival's closing act was the **JON BURR BAND**, making their first JazzFeast appearance. The amiable-looking bassist took the opportunity to premier music from his upcoming record release.

"I've been working on this all year and thought today was a real chance to give it some air," Burr said. "You're all really nice guinea pigs."

The group offered a program of mainly original music featured on the yet-to-be-named CD scheduled for release next year. If the audience members were guinea pigs, then the experiment was a success, as Burr's new music was warmly embraced by the listeners. Burr worked with the late Stan Getz and some of the best of his music puts one in mind of the airy Getz-Astrud Gilberto collaborations of the 1960s, especially when the sweetly talented vocalist Yaala Ballin took the microphone.

One last round of rousing applause for Steve Powers, the man behind the engineer's dials responsible for the on-stage sound mix and the superior results that emanated from the large black speakers framing the JazzFeast stage. The music came through clean, bright and well-balanced — no mean feat at an outdoor venue with five different acts.

All in all, for those who love jazz — and food — September 15 was just one of those days that it's just great to be alive...and listening, and eating.



Bassist Jon Burr leads, with Tony Jefferson, vocalist; Jon Davis on piano; John Hart, guitar; saxman Mario Cruz; and Yaala Ballin, vocalist (below).



JJ

NJJS 35th Anniversary Bash

We dined, we danced,
we honored

Basking in the sounds of Dr. Lou Iozzi (right) and his Reeds, Rhythm & All That Brass big band, it was impossible NOT to have a great time! We'll let the photos speak for themselves.

Photos by Tony Mottola.



A lot of great-looking dancers kept the floor warm all afternoon.

The service at the Pines Manor was friendly and efficient, and the food memorable — especially the desserts.

And all sorts of fun stuff was on hand for viewing and reminiscing.

A toast to NJJS Board member Frank Nissel, who generously underwrote this event.



35th Anniversary Dinner Dance

Sunday, September 30, 2007



Our hard-working Dinner Dance chair Laura Hull (left, with microphone) put the whole thing together with great style and treated us to her vocal stylings as well.

Honorees, from left: Rufus Reid, Roseanna Vitro and George Kanzler.



As usual, we can't keep up with our President, Andi Tyson (below). Somehow Elliott manages to!

Acclaimed Riverwalk Jazz Broadcast Joins WBGO-FM Jazz Radio Lineup

Riverwalk Jazz, public radio's long-running, weekly jazz series is now heard Tuesday evenings at 6:30 PM on Newark's Jazz 88, WBGO 88.3FM.

Riverwalk Jazz, a favorite with jazz lovers for almost two decades, tells the story of jazz from its early beginnings. Each week, listeners on more than 150 public radio stations, XM Satellite and across the Web tune in to hear The Jim Cullum Jazz Band, described by *The New York Times* as "a band with polish and style." Joining the band are Grammy Award-winning host David Holt and guest musicians, including piano legend Dick Hyman, international jazz festival favorite Topsy Chapman and New Orleans trumpet ace Duke Heitger. Broadway's Vernel Bagneris lends his singing and comedic talents and portrays jazz greats like Jelly Roll Morton. Past luminaries who have graced the broadcasts include Sweets Edison, Doc Cheatham and Benny Carter.

In addition to live music performances, *Riverwalk Jazz* features historic interviews with the likes of Lil Hardin Armstrong and John Hammond. Nat Hentoff, in *JazzTimes* magazine, writes, "What makes this radio

series so distinctive is not only the quality of the music but also the documentary programs that become valuable additions to jazz history."

The series is produced by Margaret Pick, PVPMedia, Inc. and cornetist Jim Cullum, owner of The Landing Jazz Club in San Antonio. As a teenager, he locked onto the sounds of Louis Armstrong and Bix Beiderbecke. Today, Cullum's acoustic, seven-piece, traditional ensemble specializes in acoustic jazz from "between the wars" — pre-WWII, small, hot ensembles. Though early jazz is at the basis of their sound, the band transcends the genre, bringing its original compositions, high energy and virtuosity to the form.

WBGO Program Director Thurston Briscoe noted, "Our listeners have expressed an interest in hearing more pre-World War II jazz, and that's what *Riverwalk Jazz* delivers. The show offers exciting, live acoustic jazz by The Jim Cullum Jazz Band and top audio production. We're delighted to welcome Riverwalk to WBGO."

"Everyone on the *Riverwalk Jazz* team is delighted that the show will be included in the WBGO lineup and will bring the classic



sound of The Jim Cullum Jazz Band and an almost lost chapter of jazz history to their listeners," says Margaret Pick, Executive Producer of *Riverwalk Jazz*. She adds, "WBGO leads the industry in jazz programming, and it's an honor to be part of it."

The Jim Cullum Jazz Band is heard live at The Landing in San Antonio and weekly on public radio's *Riverwalk Jazz* in more than 200 cities. The program is distributed by PRI and sponsored by Mission Pharmacal, makers of Citracal Calcium. For more information visit www.riverwalkjazz.org on the Web. J

Giants of Jazz at The Baird 10th Annual Event Honors Barry Harris

The Baird Center in South Orange, operated by the village's Department of Recreation and Cultural Affairs, offers what may be New Jersey's best municipally sponsored jazz calendar. For one, there is the annual "Jazz at the Baird" series presenting five monthly performances from January to May in an intimate coffeehouse setting in the Center's 100-year-old Tudoresque building in Meadowland Park. This year's lineup featured trumpet great Claudio Roditi and the hard-swinging trombonist Steve Davis, among others.

And on November 3, The Baird Center will present the 10th annual "Giants of Jazz" at the South

Orange Middle School. "Giants of Jazz," virtually a one-night festival, has, over the past nine years, established South Orange as a major New Jersey venue for world-class jazz, and they have the plaudits from *The New York Times* and *The Star-Ledger* to prove it.

A highlight of each year's event is the presentation of the South Orange Jazz Masters Award to an artist whose creativity has had a major impact on jazz performance. Past recipients include Jimmy Heath, James Moody, Clark Terry, Frank Wess, Benny Powell, Dr. Billy Taylor, Frank Foster and Marian McPartland.

This year's Jazz Master Award Honoree is Barry Harris, internationally renowned jazz pianist, composer and educator. Barry headlines an amazing Who's-Who, all-star lineup — take your pick — namely: Dr. Billy Taylor, Hank Jones, Benny Powell, Frank Wess, Jimmy Owens, Claudio Roditi, Antonio Hart, Don Braden, Charles

Davis, David Glasser, Roberta Gambarini, Earl May, John Lee, Leroy Williams, Willie Jones III, Vincent Ector and Duke Lee. It should be a swinging evening.

"Giants of Jazz" is co-produced by South Orange resident John Lee, a highly respected bassist, composer, educator and producer. Mr. Lee has played with many of the top names in jazz and works with the Dizzy Gillespie Alumni All-Stars. J

November 3, 2007, 7:30 PM at the South Orange Middle School, 70 North Ridgewood Road, South Orange. Tickets can be purchased online at <http://southorange.recware.com> or at various local venues. Ticket prices are \$35/advance; \$40 at door; \$30 for students with ID and seniors. For Preferred Concert Seating and passes to the sound check, inquire about the Friends of the Arts package, level 3. For more information about the concert, go to www.thebaird.org or (973) 378-7754.



A Concert for Jerry Vezza

In the spring of 2007, pianist Jerry Vezza was diagnosed with throat cancer. Since then he has undergone an arduous regimen of radiation and chemotherapy culminating with surgery in September. It has not been easy for Jerry and his young family.

For months, Jerry has been unable to work as he battles this terrible disease. Like most people in the music industry, he does not have paid medical leave, disability insurance or a staff to pick up the slack while he is out of work.

Friends and fellow musicians have rallied to support Jerry during this difficult ordeal and are holding a benefit concert on Monday, November 12, 2007. Some of the artists lined up to perform include Bill Charlap, Nancy Nelson, Frank Noviello, Virginia Mayhew, Gary Mazzaroppi, Donna Antonow, Martin Wind, Rio Clemente, Grover Kemple, Ken Sebesky and Glenn Davis. Several musicians have said they will participate if



Benefit Concert
Monday, November 12, 2007

their schedules permit including John Pizzarelli, Warren Vache and Winard Harper. And more have been invited as of this writing.

The concert will take place at the Presbyterian Church at 240 Southern Boulevard in Chatham with a pre-concert reception for top donors starting at 6:30 PM and the music kicking off at 7:30 PM. There will be a coffee and dessert reception following the concert to say thank you to everyone.

For more details and to order tickets for the benefit, log onto www.madisonartsnj.org. Tickets are priced at \$150 and \$100 (including a sumptuous pre-concert reception generously provided by local caterers and priority seating at the concert), and \$50. Those who cannot attend can also make a donation for Jerry on-line. For answers to questions, please call 908-522-3066. Tickets are not available by phone, but will be sold at the door for cash or checks only. JJ



In the Clubs

THE GLEN ROCK INN

Photo by Tony Mottola

FUN ON THE FRETS: Local hero Gene Bertoncini, right, was clearly digging his visit with Israeli guitarist Roni Ben-Hur at a recent performance by the duo at the Glen Rock Inn. The comfortable Bergen County bistro presents jazz every Thursday in an intimate and quiet room where audience and musicians mingle between sets. There's no cover and the Inn offers a full bar and an appealing and affordable dinner menu. JJ

“It’s a huge project that will take the rest of my life.” — Arne Neegaard

Norwegian Plans to Post All Ellingtonia on the Net

By Fradley Garner Jersey Jazz International Editor

OSLO, NORWAY: Do you have any information about Duke Ellington? Any concert programs, posters, clippings, memorabilia, photos, private recordings? An ambitious Norwegian jazz researcher is burning to get hold of such items — as scanned images or sound files. No need to part with the originals.

Arne Neegaard has set himself a formidable goal: Posting the details of every recording Ellington ever made, every gig and tour and jam session he ever took part in — there were many thousands of these — on the Net for everyone’s benefit. “It’s a huge project, a labor of love that will take me the rest of my life and be handed on to others,” Neegaard told *Jersey Jazz*. “But it’s worth it, who could deny that?”

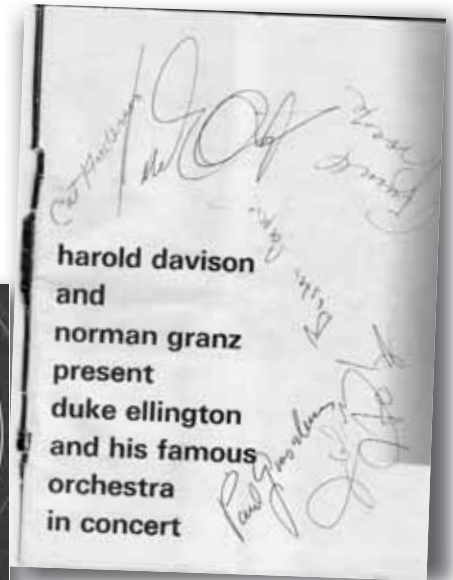
Neegaard, a retired businessman, also disclosed that he has bought the license from NRK TV, the Norwegian worldwide radio and television network, to release the last Duke Ellington Orchestra concert, held in Oslo in 1971, on DVD. “I am awaiting the final go from the copyright owner, CMG Worldwide,” he said. The video recording would be offered for general sale with proceeds, after costs are met, to support the online project.

“So far it has entailed a \$7,000 investment,” he said. “I need to sell 200 copies to break even. But hell! I’ll make it back somehow.” Neegaard said he would try to have the DVD, which would include some Ellington radio interviews, ready for the 20th International Duke Ellington Conference in London, May 22–26, 2008.

The jazz historian will build his Web site on his and other researchers’ work, particularly the information available in four “very expensive” publications: W. E. Timmer, *Ellingtonia: The Recorded Music of*

Duke Ellington and His Sidemen, 5th Edition; Luciano Massaglio and Giovanni Volonte, *The New Desor: Duke Ellington Story on Records*, a two-volume discography of more than 1600 pages; Kurt Vail: *Duke’s Diary*, a two-volume collage of newspaper articles, posters and photographs accompanying a narrative diary text, and Klaus Stratemann, *Duke Ellington, Day by Day and Film by Film* (786 pp.).

Neegaard is a contributor to the Duke Ellington Music Society’s *DEMS Bulletin*. He has been credited for his findings in several recent books and articles. Readers are invited to contact him at neegaar@online.no (the “d” at the end of his name is omitted).



top left: Signed shellac label from 1950 courtesy of Earl Okin.

All other items courtesy of Arne Neegaard.

Ellington

JAZZ & BLUES IN MORRISTOWN



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Daryl and KT Celebrate Autumn

By Robert L. Daniels



Celebrating the eve of the equinox at Shanghai Jazz in Madison, darling diva **Daryl Sherman** opened her set with “Tis Autumn,” Harry Nemo’s lyrical bow to the

season. Framed in a medium bounce tempo, the lady “called on the north wind to come on out,” assisted by the bold plucking of bassist Jay Leonhart.

Sherman, who is celebrating her 14th season in Peacock Alley at Manhattan’s posh Waldorf, is a knowing gal who approaches her repertoire with poise, elegant interpretation and a reverent appreciation of music

and lyrics. One need only listen to her spin on Cole Porter’s “Get Out of Town,” taken at a crawling tempo that accents its bittersweet plea. Sherman then shifts gear to a gentle jump tempo, sending the songs rakish Lothario to retirement on a farm.

From her new Arbors Jazz CD is the title tune “Guess Who’s in Town?” The song is an old rouser by James C. Johnson and Andy Razaf and introduced by Ethel Waters in 1928. Sherman puts out the welcome mat with a bright and breezy air.

Leonhart soloed with the tale of an a musing flight to LA seated next to composer-conductor Leonard Bernstein, and his wife Donna Leonhart stepped up to offer a flavorful take on “I’ve Got the World on a String.”

Sherman’s new project is a tribute to Crescent City in the wake of the flood. The

homage boasts some forgotten treasures. “Belle of New Orleans” served as a bow to Ramona, the “Princess of Jazz” who followed Mildred Bailey as canary for the Paul Whiteman band. Bailey herself is remembered with “I Don’t Want to Miss Mississippi.”

Sherman’s feathery feel for the classic songbook, led her through such tuneful old friends as “Body and Soul,” “Speak Low” and “Witchcraft.” What’s not to like?

Across the river, classy lassie **KT Sullivan** celebrated the new season with *Autumn in New York*.

In the Oak Room of the Algonquin Hotel, cabaret’s golden gal recalled a career that found her being directed by the legendary George Abbott in *Broadway*, co-starring with Sting in *Threepenny Opera* and as “A Little Girl from Little Rock” in a revival of *Gentlemen Prefer Blondes*.

In her 10th season at the historic room, the lady with the silvery voice revealed the wonders of the season with “Another Autumn” from the Alan Jay Lerner-Frederick Loewe oater *Paint Your Wagon*, Vernon Duke’s “Autumn in New York,” spelling “the thrill of first-nighting,” and the Kurt Weill-Maxwell Anderson poignant tale of an older man’s love for a younger woman, “September Song.”

Sullivan skirted some of more obvious cabaret staples, instead revealing the subtle beauties of “Will You?” from *Grey Gardens*, “Dividing Day” from *The Light in the Piazza* and Noel Coward’s timeless and once controversial lament, “World Weary.” Lovely and lyrical, Sullivan brings a regal stateliness to the cabaret stage that knows few rivals. **J**

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




Live Jazz Thursday Nights

November 1 Vic Cenicola & Jerry Bruno	December 6 Vic Cenicola & Charlie DesCarfino
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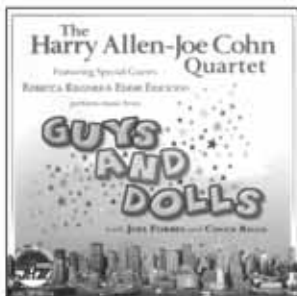
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Compact Views

By Joe Lang NJJS Music Committee Chair

One of the pleasures of past NJJS events has been the participation of trumpeter **JON-ERIK KELLSO**. In fact, he will be leading a quintet at the 2008 Pee Wee Russell Memorial Stomp. What makes Jon's playing particularly appealing is the eclectic influences that he has absorbed to develop one of the most individual styles on the scene. One influence he is quick to cite is Ruby Braff, a true individualist among jazzmen. **Remembering Ruby (Gen-Erik – 002)** is a tribute to his friend. This disc contains material from a 1993 radio concert done at the time of Braff's passing in 2003. The session also included Scott Robinson on reeds, Mike Peters on acoustic guitar, Mark Shane on piano, Frank Tate on bass and Joe Ascione on drums, each of whom had played with Braff on occasion. The 11-song program of songs favored by Braff is comprised of eight standards, "Between the Devil and the Deep Blue Sea," "Love Me or Leave Me," "Isn't This a Lovely Day," "It's Been So Long," "Foolin' Myself," "Skylark," "Shoe Shine Boy" and "Willow Weep for Me," plus three Braff originals, "Ruby's Got Rhythm," "Ellie" and "Struttin'." The music is just plain wonderful, with each player obviously feeling the spirit of their recently departed compatriot. They were *Remembering Ruby*, and listening to their playing is sure to bring back recollections of the very special Mr. Braff.

■ Of course, a new release featuring the actual **RUBY BRAFF** is always a welcome addition to any jazz lover's library. **C'est Magnifique! (Arbors – 19270)** finds Braff joined with a group of partners designated as the Flying Pizzarellis, namely guitarist Bucky, guitarist/vocalist John, and bassist Martin, along with pianist Ray Kennedy and drummer Jim Gwinn. Recorded in June 2002, this was Braff's last studio recording for Arbors Records. As always, he selected a few good songs, like "Was I to Blame for Falling in Love with You," "You're a Lucky Guy," "When a Woman Loves a Man," and the title tune, that are not heard too often these days, in addition to seven other more frequently heard standards. For a change of pace, John Pizzarelli lends his vocal talents to "They Can't Take That Away From Me," and "As Time Goes By." This is a typical Braff outing, always swinging and as tasty as it gets.

■ For many years, clarinetist **BOBBY GORDON** was a popular presence on the New Jersey jazz scene, often playing for NJJS events. As a young man, he came under the tutelage of Joe Marsala, a superb master of the jazz clarinet. Marsala, who was noted particularly for his low register playing, proved to be an important role model for the young



Gordon. In addition to his playing talent, Marsala was also an accomplished songwriter, with over 90 published tunes carrying his name in the composer credits. On **Bobby Gordon Plays Joe Marsala: Lower Register (Arbors – 19352)**, Gordon has assembled an outstanding crew to assist him in recording 17 tunes from the Marsala catalog. His most successful tunes were probably "Don't Cry Joe" and "And So to Sleep Again," with hit records from Frank Sinatra and Patti Page respectively. The players on these sessions are Gordon on clarinet, Randy Reinhart on trumpet, Russell George on violin, Keith Ingham, who also wrote the arrangements for the album, on piano and celeste, James Chirillo on guitar, Vince Giordano on bass and Arnie Kinsella or Steve Little on drums. All of these cats play beautifully, with Gordon's luscious lower register recalling the famed sound of Marsala. This is one of those albums that you put into your CD player, and let it play several times over.

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

Other Views

By Joe Lang NJJS Music Committee Chair

It is time once again to hit on some albums that are not part of NJJS inventory, but are ones that I recommend as fine stuff.

■ It is not that often that I listen to an album, and when it is over just think to myself "Wow!" Well that was my reaction when I heard **Noir (Anzic – 1201)** by **ANAT COHEN & THE ANZIC ORCHESTRA**. Those who caught Cohen as a member of Five Play at last June's Jazzfest are probably still talking about her wonderful playing. On this disc she is fronting a big band with Ted Nash, Billy Drewes and

Scott Robinson joining her on reeds; Frank Greene, Tanya Darby and Avishai Cohen taking the trumpet/flugelhorn duties; Debra Weisz and Yonatan Voltzok handling the trombones; Guilherme Montiero on guitar; Barak Mori on bass; Ali Jackson Jr., Antonio Sanchez and Duduka Da Fonseca sharing the drum duties; Da Fonseca and Zé Mauricio providing the percussion sounds; and a cello trio of Erik Friedlander, Robert Burkhart and Greg Heffernan. The program is a mix of Brazilian music with pop and jazz tunes like "No Moon At All," Johnny Griffin's "Do It," "Cry Me a River," "You Never Told Me That You Care" from the Sun Ra book, and "Cry." An interesting and successful pairing is made of Luiz Bonfá's "Samba de Orfue" and Louis and Lil Armstrong's "Struttin' with Some Barbecue." The featured players on this spectacular track are the "Three Cohens," siblings Anat and Yuval on soprano sax, with brother Avishai on trumpet. Special credit also goes to arranger/conductor Oded Lev-Ari, who has been musically associated with Anat Cohen since their high school days in Tel Aviv. This is an album of changing moods, all of them sure to capture your attention and admiration. (www.amzicrecords.com)

■ For many years reedman **EDDIE DANIELS** was a ubiquitous presence on the New York City jazz scene most notably as a member of the Thad Jones/Mel Lewis Jazz Orchestra. He also played in Broadway pit bands, and spent time on the Bobby Rosengarden Band that performed on the Dick Cavett TV show. Fifteen years ago, he moved his home base to Santa Fe. In October 2006, Daniels played a gig at the Iridium Jazz Club in Manhattan, and highlights of that engagement are found on **Live at the Iridium (IPO – 1012)**, a two-disc set. He appeared in a quintet with Joe Locke on vibes, Tom Ranier on piano, Dave Finck on bass and Joe LaBarbera on drums. Daniels plays tenor sax and clarinet, and is equally at home and inventive on both instruments. The 12-tune program is eclectic, with originals from Daniels and Ranier, a few pop and jazz standards, and originals by Mike Patterson, Gordon Goodwin and Roger Kellaway. The contribution from Kellaway is the three-part "Déja Vu MJQ," a tribute to the group that served as an inspiration for the instrumentation chosen by Daniels for this engagement. From the opening strains of "Falling in Love with Love," I fell in love with this collection. The musicianship and imagination that emanates from all of the players never allows your attention to waver, and the cohesion that they display is impressive from a group that is not a regular working band. Like the album from Anat Cohen mentioned in the previous paragraph, this is a "wow" disc. (www.iporecordings.com)

continued on page 38

DIFFERENT MATINEE AND EVENING SHOWS:

Our Last BENNY Marks 70th Anniversary of Carnegie Hall Concert

Saturday, January 19 2 & 8 PM

Benny Goodman legitimized jazz and swing with his pioneering Carnegie Hall debut. The King of Swing not only sold out that huge chamber but received enthusiastic ovations from the tuxedo-clad crowd there. NJJS had similar success when it staged the 50th anniversary recreation at Carnegie, and both the 60th and 65th anniversary celebrations in NJ were early sellouts.

Two shows are planned to try to accommodate everyone who will want to attend the 70th anniversary concerts. The 2 PM matinee will feature the popular **Midiri Brothers Sextet**, "one of the most exciting small group swing units around today," playing those hot numbers you love. 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. "Clarinetist Joe Midiri really does sound like the great Goodman." Both shows will be two full sets, and are priced to move every ticket quickly. You've been warned!

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OTHER VIEWS *continued from page 36*

■ **Swingchronicity (Jazzed Media – 1029)** is an outstanding example of how exciting a college jazz band can be. In this case, it is the **DEPAUL UNIVERSITY JAZZ ENSEMBLE** featuring guest artist **PHIL WOODS**. The alto sax stylings of Woods are featured on seven of the 10 selections. We have come to expect that Woods and his alto sax will supply consistently creative and surprising improvisations whenever he puts his horn to his lips. The most impressive thing about this collection, however, is the quality of the playing of the DePaul students, in both the ensemble work and the solo performances by those players called into the spotlight. Program director Bob Lark, who contributes a lovely flugelhorn interlude on "Never Let me Go," has obviously been sending his students down the right musical road. They are well prepared, and have learned how to take fruitful advantage of their natural talents. Most of the challenging charts are written by current or former students, the exceptions being Rob McConnell's take on Quincy Jones's "The Quintessence," and two originals penned by Jim McNeely, "Rosenwind" and "Skittish." This is an impressive outing from a band that is the kind of breeding ground needed to keep jazz alive and vibrant. (www.JazzedMedia.com)

■ The **GERALD WILSON ORCHESTRA** has a new album titled **Monterey Moods (Mack Avenue – 1039)**, inspired by the 50th Anniversary of the famed Monterey Jazz Festival. Wilson was commissioned by the Festival to write original music to celebrate this milestone edition of the event. He decided that he would compose a series of pieces that reflected the many moods of jazz, and that "romance would be the underlying theme." Wilson composed eight original themes, "Allegro," "Jazz Swing Waltz," "Ballad," "Latin Swing," "Blues," "Bass Solo," "Hard Swing" and "The Mini Waltz." To insure that the romantic angle was overt in at least one instance, he also included Cole Porter's "I Concentrate on You." Wilson's charts are typically magnificent, with tight ensemble passages that leave room for some superb solos from a variety of players, and what players they are. The trumpet section has Jon Faddis, Terrell Stafford, Jimmy Owens, Sean Jones and Frank Greene; on trombones are Dennis Wilson, Luis Bonilla, Jay Ashby and Doug Purviance; the reeds are comprised of Steve Wilson, Antonio Hart, Ron Blake, Kamasi Washington and Ronnie Cuber; while the rhythm section includes Anthony Wilson on guitar, Renee Rosnes on piano, Peter Washington and Todd Coolman on bass, and Lewis Nash on drums. Guest appearances are made by Hubert Laws on flute. Gerald Wilson just celebrated his 89th birthday, and he is still producing music that is forward looking and brilliant. It will not take much to get me into the mood to listen to Monterey Moods many more times. (www.mackavenue.com)

■ I find it interesting that some performers connect with certain listeners in a manner that seems almost mystical. I have that reaction to most of the work of vocalist **MARK MURPHY**. There is something about his sound, phrasing and totally unique conception of singing that lingers in my consciousness long after there are no more notes to actually hear. His most recent release is **Love Is**

What Stays (Verve – B0008906), and I have already listened to it at least a dozen times. It is the kind of album that reveals new riches with each listen. There are several songs in the program that will be familiar to most listeners, including "Angel Eyes," "My Foolish Heart," "Once Upon a Summertime" and "Too Late Now." There is a very un-Johnny-Cash-like take on an early Cash vehicle, "So Doggone Lonesome." He even digs into the catalog of the popular group, Coldplay, for "What If." A recurring presence is "Stolen Moments," a tune by Oliver Nelson with lyrics by Murphy that was first recorded by Murphy on his 1978 album of the same name. German trumpeter Till Brönner, who plays on most of the tracks, produced the album. Nan Schwartz arranged the transcendent string accompaniments that are on seven tracks, and conducted the Deutsches Symphonie Orchester Berlin for this recording. There are guest appearances by several other musicians, including alto sax master Lee Konitz on "My Foolish Heart." Murphy has a supple voice that he uses to great effect, suddenly veering from his normal baritone to higher registers creating surprises that work. Mark Murphy's artistry does demand some effort on the part of the listener if he or she desires to understand and appreciate Murphy's approach to conceptualizing and singing the material that he performs. I am always anxious to make this effort, as the rewards are satisfying indeed. (www.ververecords.com)

■ **DIANA KRAL**, through her broad-based popularity, has done more than any other of the younger performers to keep alive classic pop standards. Initially she was a jazz pianist, much influenced by Fats Waller and Nat Cole. Eventually, she added singing to her repertoire, mostly using the trio format favored by Cole, piano, guitar and bass. Her breakthrough album was *All for You* (Impulse – 9884016), her tribute to the Cole style and songs. She has subsequently released seven albums, including a collection of Christmas songs. On **The Very Best of Diana Krall (Verve – B0009412)** Krall has gathered 15 selections from these releases, including *All for You*, but excluding any from the seasonal disc. As has been the marketing approach on these kinds of collections in recent years, there are some tracks that had not made it onto any of her released albums. "You Go to My head" and "Only the Lonely" were previously unreleased from *The Look of Love* (Verve – 549846) sessions, and "The Heart of Saturday Night," appeared only on a various artists compilation. For my taste, I feel that this album relies too heavily on material from *When I Look in Your Eyes* (Verve – 065374) and *The Look of Love*, mostly ballad albums with lots of strings, although the former does benefit from some fine arrangements by Johnny Mandel. As an introduction to Krall's work, this is a good starting point, but I would recommend that listeners seek out those titles that allow her piano work more prominence, particularly *All for You* and *Live in Paris* (Verve – 440065). (www.ververecords.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*

- 1. Les Brown
- 2. (a) Jess Stacy
(b) Red Norvo
(c) Louis Bellson
(d) Louis Prima
- 3. Fats Waller
- 4. Buck Clayton
- 5. They were both in the same building at 315 East 35 St. in Chicago. Originally an auto garage, it was remodeled in 1921 to become the Sunset Café and then remodeled again in 1937 to become the Grand Terrace.



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DVD Reviews

Jazz Icons — Part Two

By Joe Lang NJJS Music Committee Chair

Once again, Reelin' in the Years Productions has hit the jackpot with the latest releases in their *Jazz Icons* series of DVDs. The new series, the second to hit the market, highlights performances by Duke Ellington, Sarah Vaughan, Dave Brubeck, Wes Montgomery, Dexter Gordon, John Coltrane and Charles Mingus. The material contained on these discs is culled from performances broadcast on television in various European countries. The quality of the video and sound is generally excellent.

■ **Duke Ellington: Live in '58 (Jazz Icons – 2.119001)** is a rollicking 80-minute concert in Amsterdam, Holland by the **DUKE ELLINGTON ORCHESTRA** at its peak. From Ellington's welcoming "we love you madly" that leads into a medley of early Ellingtonia, "Black and Tan Fantasy/Creole Love Call/The Mooch" through the Paul Gonsalves feature "Diminuendo in Blue and Crescendo in Blue," the playing is inspired and exciting. This iteration of the band featured Johnny Hodges, Russell Procope, Paul Gonsalves, Jimmy Hamilton and Harry Carney on reeds; Quentin "Butter" Jackson, John Sanders and Britt Woodman on trombones; William "Cat" Anderson, Harold "Shorty" Baker, Ray Nance and Clark Terry on trumpets; Ellington on piano; Jimmy Woode on bass; Sam Woodyard on drums and Ozzie Bailey on vocals. Highlights there are many, too many to mention all of them here. I must point out Clark Terry on "Harlem Air Shaft," Harry Carney on "Sophisticated Lady," and Johnny Hodges on "All of Me" and "Things Ain't What They Used to Be." A particular kick for me was seeing Ozzie Bailey, a fine singer who has generally slipped under the radar when reference is made to Ellington band singers. *Duke Ellington: Live in '58* is indeed lively and completely satisfying.

■ As with the Ellington set mentioned above, **Sarah Vaughan Live in '58 & '64 (Jazz Icons – 2.119004)** finds **SARAH VAUGHAN** in peak form. For my taste, I found Vaughan's early and middle periods more consistently satisfying than her later years when she often seemed to sacrifice taste and meaningful creativity for pyrotechnic demonstra-

tions of her vocal instrument. Even though the first two segments on this DVD were recorded only a month apart, a six-song set from Sweden on July 9, 1958, and a five-song set from Holland on June 7, 1958, Vaughan seems almost like two different performers, confident and assertive on the earlier date, and a bit more reserved and demure on the later date. This is most noticeable when comparing her respective performances of "Sometimes I'm Happy." Both of these sessions find her accompanied by Ronnell Bright on piano, Richard Davis on bass and Art Morgan on drums. The set from Sweden on January 10, 1964 is simply magnificent. Vaughan opens with a confident take on "I Feel Pretty," and closes with a romping "Bill Bailey, Won't You Please Come Home." Other peaks include a spirited "I Got Rhythm," a lovely performance of a song that she almost owns, "Misty," and a beautiful rendition of "Maria." Support on this date came from Kirk Stuart on piano, Buster Williams on bass and George Hughes on drums. This disc contains a little over an hour of music from one of the true giants of jazz singing.

■ There have not been many groups in jazz that stayed together as a unit as long as the version of the **DAVE BRUBECK QUARTET** comprised of Brubeck on piano, Paul Desmond on alto sax, Eugene Wright on bass and Joe Morello on drums. This partnership began in 1958, when Wright came on board, and lasted until 1967. During that period, these gentlemen produced music that was built on mutual respect and creative genius. **Dave Brubeck: Live in '64 & '66 (Jazz Icons – 2.119005)** provides ample evidence of their unique and empathetic musicianship. This set is comprised of two broadcasts, one from Belgium recorded on October 10, 1964, and the second on November 6, 1966 in Germany. Each session contains a five-song program, with two songs, "Koto Song" and "Take Five," common to both. By comparing the performances of these tunes, you can get



a real feel for the way that creative juices are constantly flowing in the best of jazz players. They can take the same musical vehicle time after time, and find new approaches and shadings each time out. This is what makes jazz so appealing to its fans, and sometimes confusing to those with less imagination or patience. It is this constant change that keeps the musicians and the music vibrant, and allows a performer to retain the creative prowess that sets each of them apart. When this takes place within a group like the DBQ, individual egos must necessarily subjugate themselves to the interests of the entity, yet still assert themselves to the extent that constant creativity is not lost. This DVD affords the viewer an opportunity to enjoy the wonderful sounds created by Brubeck and his mates, and observe the interaction, facial expressions, body language and concentration, among the musicians, a dimension sorely lacking when listening to only the audio. It allows the viewer to understand why this particular group enjoyed such a long tenure and ongoing success.

■ In contrast to the Brubeck DVD mentioned above, **Wes Montgomery: Live in '65 (Jazz Icons – 2.779003)** finds guitarist **WES MONTGOMERY** with three different rhythm sections in three separate countries during April and May of 1965. The April 2 date in Holland is highlighted by rehearsal footage relating to the song "End of a Love Affair," during which Montgomery is communicating to his Dutch trio, pianist Pim Jacobs, bassist Ruud Jacobs and drummer Han Bennick, the musical approach that he is aiming at in very specific terms. The final take of the song is spirited and flows naturally, even though Montgomery is playing with a rhythm section that he has just met on the gig. Two days later in Belgium, Montgomery is joined by Harold Mabern on piano, Arthur Harper on bass and Jimmy Lovelace on drums. This is the group that accompanied him on most of the dates for the European tour that he was making. They

play five tunes. The final broadcast was done on May 7 in England. Montgomery was early in a month-long run at Ronnie Scott's club in London, and is here in the company of Stan Tracey on piano, Rick Laird on bass and Jackie Dougan on drums for a five-tune program. Montgomery seemed most comfortable on the set from Belgium with the musicians most familiar to him, but his playing is always confident and inventive, just what one would expect from this extraordinary artist. It is particularly interesting to observe up close Montgomery's playing technique. The insightful liner notes by Pat Metheny are an added bonus for those who acquire this DVD.

■ I only got to see tenor saxophonist **DEXTER GORDON** once, at a 1978 Carnegie Hall concert. He had returned from a lengthy stay in Europe just a few years earlier, and his return was much heralded. It was a thrill, and having the opportunity to see more live action from Gordon, this time on **Dexter Gordon Live in '63 & '64 (Jazz Icons - 2.119002)** is a terrific reminder of what a powerful and charismatic presence he was. The three dates on this DVD, one from Holland on July 29, 1964, one on September 20, 1963 in Switzerland, and one that took place in Belgium on January 8, 1964, provide us with first rate Dexter Gordon playing. On the 1963 date he is accompanied by Kenny Drew on piano, Gilbert "Bebe" Rovere on bass and Art Taylor on drums. The set contains a dynamic "Second Balcony Jump" and a lovely "You've Changed," demonstrating that Gordon was equally at home with the tempo up or lushly balladic. Both of the 1964 sessions found him in the company of a rhythm section that frequently joined him on gigs in various European locations, pianist George Gruntz, bassist Guy Pedersen and drummer Daniel Humair. In Holland he did three tunes, "A Night in Tunisia," "What's New" and "Blues Walk," while in Belgium the selections were "Lady Bird" and "Body and Soul." The cumulative effect of watching this footage is to reinforce exactly why Gordon has received extensive recognition as one of the jazz masters of the tenor sax, and continues to garner admiration from new devotees despite his having joined the Heavenly Jam Session in 1990.

■ **John Coltrane Live in '60, '61 & '65 (Jazz Icons - 2.119007)** gives a vivid picture of **JOHN COLTRANE'S** development as of one of

the most influential of all jazz musicians, from a time when he was still a member of the Miles Davis Quintet to the point at which he had reached a creative peak with his classic quartet of McCoy Tyner on piano, Jimmy Garrison on bass and Elvin Jones on drums. It was during this period that he expressed his deepest beliefs, musical, philosophical and spiritual, through performances that were marked by an intensity that has rarely been matched in jazz. The earliest session dates from March 28, 1960 during a European tour titled "Norman Granz's JATP Presents Jazz Winners of 1960," that featured the Miles Davis Quintet, the Stan Getz Quartet and the Oscar Peterson Trio. For this session, Davis was absent while Coltrane was joined by the other quintet members, pianist Wynton Kelly, bassist Paul Chambers and drummer Jimmy Cobb for takes on "Green Dolphin Street," "Walkin'" and "The Theme." Coltrane then launches into a medley of "Autumn Leaves," "What's New" and "Moonlight in Vermont," with Stan Getz taking over the tenor chores on the latter tune. The finale of the set is a spectacular version of Thelonious Monk's "Hackensack," with Getz staying in the mix, and Peterson taking over the piano chair. By the next year, Coltrane was out on his own as the leader of a quintet comprised of Coltrane, reedman Eric Dolphy, bassist Reggie Workman, Tyner and Jones. The December 4, 1961 program from Germany consists of three tunes, "My Favorite Things," a Coltrane staple, "Ev'ry Time We Say Goodbye" and "Impressions." At this point, Coltrane had added the soprano sax prominently to his repertoire, and his playing was becoming ever more intense. By the time the set from Belgium was recorded on August 1, 1965, Coltrane's quartet with Tyner, Garrison and Jones had been together for



over three years, and they were functioning as an organic unit. The selections for this date are "Vigil," "Naima" and "My Favorite Things." I must admit at this point that I found the post-Davis Coltrane to be mostly a difficult listen. Where others found beauty, spirituality and creative genius, I found unappealing sounds, an incomprehensible outpouring of notes and little that I found enjoyable. If you are in the former camp, this is a documentation of Coltrane that you will treasure. For me, it is not something that I am likely to return to any time soon.

■ I have a similar quandary in reporting on the performances by **CHARLES MINGUS** on **Charles Mingus: Live in '64 (Jazz Icons - 2.119006)**. These performances from Belgium (April 19), Norway (April 12) and Sweden (April 13) were recorded within a week of each other during a European tour by the Charles Mingus Sextet, a group that was suddenly reduced to a quintet when trumpeter Johnny Coles collapsed on stage during their performance of April 17 due to a perforated gastric ulcer. The remaining players, Mingus on bass, Eric Dolphy and Clifford Jordan on reeds, Jackie Byard on piano and Dannie Richmond on drums, finished the tour. The group played mostly the same program at each concert, but, as you would expect from Mingus, or any truly creative jazz musician, the performances of the individual pieces varied noticeably from date to date. Over the course of

these three sessions, we get three complete, and one rehearsal take of "So Long Eric," and two complete plus one rehearsal versions of "Meditations on Integration," a multi-sectioned extensive piece that shifts moods several times. Mingus was among the most quirky and mercurial performers ever to perform jazz. Like Coltrane, Mingus has found great favor amongst many jazz musi-

continued on page 42

DVD REVIEWS

continued from page 41

cians and fans, although I do not really number myself among them. He is, however, a fascinating leader to observe, even for me, despite the fact that the magic of his creations escapes me. I shall return to viewing this DVD on occasion to try to understand and appreciate what Mingus was creating, as I truly wish to comprehend music that is considered important by many knowledgeable observers. Only time will tell if it gets through to me.

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One thing is for certain. Having seen the treasure trove of material that has become available through both releases in the *Jazz Icons* series, I look forward to what might be coming in future releases. Each disc has an informative booklet containing detailed liner notes and some incredible images. For those who order the current series as a box set, there is a bonus DVD, not available for separate purchase, containing additional performances by Sarah Vaughan, Dave Brubeck, Dexter Gordon and John Coltrane. For further details and ordering information, go to <http://www.jazzicons.com>.

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Improvisation

Norman Granz presented his initial Jazz at the Philharmonic concert at the Philharmonic Auditorium in Los Angeles in 1944. One of the members of the audience happened to be Gjon Mili, the Albanian-born photographer for *Life Magazine*. Mili was about to test at Warner Brothers in hopes of becoming a director for motion pictures. They asked him to produce a 10-minute short on a subject of his choosing, and he approached Granz about working together on producing a piece on jazz. The result was the acclaimed *Jammin' the Blues*, a film that received an Academy Award nomination as best short film of 1944.

In 1950, Granz desired to address jazz on film once again, and sought out Mili to handle the filming. The approach was to prerecord the music track in a studio, and then have the musicians filmed performing the pieces in sync with the prerecorded soundtrack. Matching up the filmed footage with the sound proved to be too difficult and costly, so the project was abandoned.

Sometime in the early 1990s, Granz sent a package of 35mm reels from his archives to producer Jacques Muyal. Among the material received by Muyal was the original footage and sound recordings of the 1950 sessions. There were many technical decisions that had to be made regarding synchronization and how to make the final product reflect both the music and the visual images in a way that would best reflect the original objectives of the product. In addition, there was some film that did not have a corresponding soundtrack. Once the final product was created, Granz and Muyal decided that it would make sense to fill out the approximately 15 minutes that comprised the original session with footage of other performances from the Granz archives to create a film that would illustrate the art of jazz improvisation.

The final product was originally released in 1996. Now this film, **Improvisation (Eagle Eye Media – 39060)** is released in superior quality with fascinating bonus material, including the 1944 short, *Jammin' the Blues*.

The main focus of the two-DVD set is the title piece. The 1950 sequence is wonderfully presented, and features rare footage of Charlie Parker on alto sax performing with Coleman Hawkins on tenor sax and a rhythm section of Hank Jones on piano, Ray Brown on bass and Buddy Rich on drums on "Ballade," and with only the rhythm section on "Celebrity." The composition of both tunes credited to Parker. The trio next comes to the fore on "Ad Lib," a theme by Hank Jones. Next up the trio is joined by tenor saxophonist Lester Young and trombonist Bill Harris for "Pennies from Heaven," followed by the finale, Harry Edison's "Blues for Greasy" with trumpeter Edison, tenor saxophonist "Flip" Phillips and vocalist Ella Fitzgerald augmenting the Young, Harris, Jones, Brown and Rich team. The music is consistently engaging, and the less than perfect synchronization does not really detract from the final product. The balance of the material on *Improvisation* includes a 1966 trio performance by Duke Ellington in a garden setting amidst pieces of sculpture by artist Joan Miro, three small group numbers led by Count Basie, two solo pieces by guitarist Joe Pass, two vocals from Ella Fitzgerald and Her Trio, and a final jam called "Ali & Frazier" that features Dizzy Gillespie and Clark Terry on trumpets,

Eddie "Lockjaw" Davis on tenor sax, Oscar Peterson on piano, Niels-Henning Oersted Pedersen on bass and Bobby Durham on drums.

While the full film certainly gives the viewer a wonderful perspective on the art of jazz improvisation, it is the 1950 footage that places this film above the many other DVDs available with concert performances. There is bonus material that shows additional footage from the original sessions, including some for which there is no soundtrack. There is also a gallery of still photographs taken at the sessions by Paul Nodler, as well as portraits of many of the participants by David Stone Martin, an artist most noted for the many classic album covers that he did for many of the record albums produced by Norman Granz.

A word portrait of Granz, contributed by jazz journalist and critic Nat Hentoff, is enlightening, as are interviews with Hank Jones, Harry Edison and Clark Terry about the original sessions, and with Jay McShann, Phil Woods, Ira Gitler, James Moody, Slide Hampton, Slide Hampton and Jimmy Heath about Charlie Parker.

Having the excellent print of *Jammin' the Blues*, a film that had made it to video on several other occasions, in reproductions of varying quality, is truly an important bonus feature. Over the years, this short has attained almost legendary status, considered by many to be the best footage of jazz musicians ever captured on film. The participants were Lester Young and Illinois Jacquet on tenor sax, Harry Edison on trumpet, Barney Kessel on guitar, Marlowe Miller on piano, Red Callender or John Simmons on bass and Jo Jones or Sid Catlett on drums. Vocalist/dancer Marie Bryant and dancer Archie Savage also participated. The filming is atmospheric and artful, without being artsy. It captures the drama of inspired musicians creating memorable music instantaneously.

The enjoyment of jazz is always enhanced by seeing the artists performing as it adds a significant dimension to the enjoyment and understanding of the music. *Improvisation* and the other features that are part of this package wonderfully illustrate the validity of this phenomenon. (www.eaglerockent.com)



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Wed 11/14 - The Joe Magnarelli Quartet

Joe Magnarelli - trumpet
Ed Alstrom - piano
Mike Richmond - bass
Don Guinta - drums

Wed 11/21 - Rob Paparozzi and the Hudson River Rats

Rob Paparozzi - harmonica and vocals
George Naha - guitar
Ed Alstrom - piano
Bailey Gee - bass
Don Guinta - drums

Wed 11/28 - The Bob DeVos Quartet

Bob DeVos - guitar
Ed Alstrom - piano
Mike Richmond - bass
Don Guinta - drums

Wed 12/5 - Ralph Bowen with John Swana

Ralph Bowen - tenor sax
John Swana - trumpet
Ed Alstrom - organ
Don Guinta - drums

Wed 12/12 - Pat Karwin and Desi Norman

Pat Karwin - guitar and vocals
Desi Norman - vibraphone
Ed Alstrom - organ
Don Guinta - drums

Wed 12/19 - The John Ragusa Group

John Ragusa - flute
Ed Alstrom - piano
Tony Cimatorosi - bass
Don Guinta - drums

Wed 12/26 - The Vic Juris Trio

Vic Juris - guitar
Jeff Ganz - bass
Don Guinta - drums

In The Mainstream

By **Mainstream Mac** NJJS Entertainment Contributor

In 1914, Berkeley architect Bernard Maybeck designed a recital hall in his home as a location for his daughter's piano teacher, Alma Kennedy, to use as an instruction site. Maybeck (1862–1957) was known as one of those responsible for “California Style” architecture and went on to design the San Francisco Palace of Fine Arts for the 1915 Panama-Pacific Exposition (which is still in use.)

The hall, now owned by Dick Whittington and Marilyn Ross, seats about 50, has leaded windows and is finished with redwood. The sound is warm, the ambience is intimate. Fast forward to 1989 — Joanne Brackeen was rehearsing in the Maybeck Hall for a solo piano concert later that night. She was so taken by the sound of the place that she phoned Carl Jefferson, head of nearby Concord Records, and asked him to record the concert. He agreed and within two hours was set up to record.

What followed was a phenomenal succession of recordings that is unique in music. Jefferson did a series of 42 solo piano recital recordings of the weekly concerts at Maybeck by different pianists over the next six years. The same Yamaha piano was used. He recorded only pianists playing solo. There was no amplification (against the zoning laws.) The sound throughout the series has been described as “Olympian.”

What Carl Jefferson did was locate and record the very best available jazz pianists who were active at the close of the 20th century. Some of them have now left us. Others do not play any more. But the archive that Carl constructed will always be here. And the majority of the players “ain't done yet.”

On this series I first heard the individualism of Jessica Williams; Kenny Drew Jr. and Ted Rosenthal. Some performers were, like Fred Hersch, recorded solo for the first time.

Here are some highlights:

- Dave McKenna with a quiet audience
- Dick Hyman with a wonderful “Music of 1937” • Roger Kellaway
- Jim McNeely's version of Monk's “Bye-Ya”

And here is a list of the 42 artists: Toshiko Akiyoshi, Monty Alexander, Kenny Barron, Richie Beirach, Joanne Brackeen, Alan Broadbent, Jaki Byard, George Cables, John Campbell, John Colianni, Stanley Cowell, Kenny Drew Jr., Alan Farnham, Don Friedman, Hal Galper, Sir Roland Hanna, Barry Harris, Gene Harris, Fred Hersch, John Hicks, Dick Hyman, Hank Jones, Roger Kellaway, Steve Kuhn, Ellis Larkins, Andy LaVerne, Adam Makowicz, Bill Mays, Dave McKenna, Jim McNeely, Marion McPartland, Buddy Montgomery, Walter Norris, Ted Rosenthal, Ralph Sutton, Cedar Walton, Kenny Werner, Gerry Wiggins, James Williams, Jessica Williams, Mike Wofford and Denny Zeitlin.

These 42 should be available from Concord Records. Before he died, Jefferson set up the last concert in 1995 presenting James Williams.



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September NJJS Member Meeting

AT THE SEPTEMBER MEMBER MEETING, Clem DeRosa presented a program on "How Can Jazz Education Preserve and Sustain Jazz." Clem, who has been involved in jazz education since the 1950s, brought along two of his former students to join him, drummer Ed Balsamo and bassist Ron Smith, both of whom have also been jazz educators. They presented a picture of the evolution of jazz education, and insights into the current status of this field of study. There was a consensus among the panelists and attendees that lack of broad exposure for jazz is a key reason it relatively low popularity. Clem and his co-panelists encouraged everyone to remain positive about the music's future, and to support jazz in every way possible. They urged us to encourage local schools to include jazz in the music curriculum, including the hiring of teachers with a true love for the music, and the creativity to present the music to their students in a way that engages them to develop an ongoing affection for jazz.

In addition to this rewarding forum, the social hour was much enjoyed by attendees, and several lucky winners went home with free tickets to the State Theatre's John Pizzarelli and Jessica Molaskey concert. **JJ**



above: Clem DeRosa

far left: a question from the audience.

left: Members of the panel from left to right — Ron Smith, Ed Balsamo, Clem DeRosa, shown here with NJJS Music Committee Chair Joe Lang and President Andi Tyson, and an unidentified audience member in the foreground.

Photos: Paul White



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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. Anthony Barbuto, Bronxville NY
 Ms. Nancie Beaven, Bloomfield NJ
 Mr. & Mrs. C. Roderick Black, Fanwood NJ
 Mr. Tony Caltabiano, Wharton NJ
 Mr. & Mrs. Joseph Conte, Montville NJ
 Mr. Charles H. Daly, Atlantic Highlands NJ
 Mrs. Barbara Giordano, Green Brook NJ
 Mr. Stephen Gruber, Millington NJ
 Mr. Carl Hexamer II, Lakewood CO
 Ms. Laura Hull, Morris Plains NJ
 Mr. Jack Jeker, Dover NJ
 Ms. Sue Johnsen, Glen Rock NJ
 Ms. Janet Kessin-Juilliard School, New York NY
 Mr. & Mrs. David Luber, Madison NJ
 Mr. Arthur W. Markowitz, Mahwah NJ
 Ms. Helen McCabe & Paul Nagle, Vero Beach FL
 Ms. Jane McLaughlin, Madison NJ
 Ms. Alida L. Meijers, Studio City CA
 Mrs. Irene Pollock, Hackettstown NJ
 Mr. & Mrs. Pat Pratico, Trenton NJ
 Ms. Arlene Siebel, Springfield NJ
 Mr. Eric Stanley, Skillman NJ
 Mr. & Mrs. John Tierney, Berkeley Heights NJ

Mr. Louis Toscano, Hackettstown NJ
 Mrs. Peter Vroom, Green Village NJ
 Dr. & Mrs. John Willson, Old Saybrook CT
 Mr. & Mrs. Robert Yager, Toms River NJ

New

Ms. Victoria Airgood, Princeton NJ
 Mr. Gregory Babula, Bloomfield NJ
 Mr. Gregory Boutsikaris, Jersey City NJ
 Mr. Ted Clark, Allendale NJ
 Mr. Joseph Corrao, Nutley NJ
 Mr. Bob Grannatt, Princeton NJ
 Mrs. Arpena Hallajian, Hackensack NJ
 Rev. Jarrett Kerbel, Princeton NJ
 Dr. Lawrence Koons, Westfield NJ
 Mr. David M. Martin, Madison NJ
 Ms. Dina Melucci, West Orange NJ
 The Montclair Free Public Library, Montclair NJ
 Mr. & Mrs. Guy Notte, West Orange NJ
 Mr. Stanley Parker, Saddle Brook NJ
 Mr. Peter Sbarbaro, Saddle Brook NJ
 Mr. & Mrs. Robert Schatz, Little Ferry NJ
 Shelly Productions, Inc., Elmwood Park NJ
 Mr. Brian Tarantino, Pennington NJ
 Ms. Georgeann Ventola, Montville NJ
 Mr. Sandoval Wood, Princeton 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.

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'Round Jersey

Bridgewater Jazz

Somerset County Vocational and Technical High School

Bridgewater, NJ 08807

Tickets/Information: 908-725-6640

As this is being written, tickets for the **Midiri Brothers'** tributes honoring the 70th anniversary of Benny Goodman's historic Carnegie Hall concert are selling briskly. The pace, in fact, should quicken with the October Jersey Jazz initial event announcement and as broader publicity reaches the general public. Many people who don't consider themselves to be jazz fans still adore the Goodman sound.

The ticket alternatives for the two unique concerts on January 19 are covered in a full page ad on page 37 of this issue. NJJS members, particularly those wishing to attend the Big Band evening show, should get their orders in quickly, before the desired seats are gone.

Goodman tributes by the Midiris have sold out this hall in the past, as well as their weekend events in the southern part of the state. Their smaller group has been packing them in at festivals west of the Rockies, where swing-starved fans are just discovering their authentic sound and spirited delivery.

Morris Jazz

The Bickford Theater at the Morris Museum

Morristown, NJ 07960

Tickets/Information: 973-971-3706

Johnny Mercer composed and sang tunes during the jazz era, and is probably responsible for the lyrics, at least, for many songs you know and love. "And the Angels Sing," "Accentuate the Positive," "Black Magic," "Blues in the Night," "Come Rain or Come Shine," "Day In, Day Out," "Days of Wine and Roses," "Goody Goody," "I Never Knew," "I Wanna Be Around" and "Indian Summer" are just a few of many...just from the early part of the alphabet! He's credited with over 1000 songs, many of which topped the charts, so he left us quite a legacy of music.

Nancy Nelson has put together a Johnny Mercer program for Monday evening, November 19, the day after his actual birthday. She's brought the Wyeth Jazz Showcase several tribute concerts in the past, always well researched and paced to be highly entertaining as well as informative. Long a favorite vocalist among NJJS members, she has performed at Jazzfest and various Pee Wee Stomps, plus frequent appearances at Shanghai Jazz and other area stages.

Grammy nominee **Keith Ingham** will again be at the piano. He's figured in numerous concerts here and at the Watchung Arts Center, where he was featured in a two-piano duet to test that format there. He's also accompanied vocalists Maxine Sullivan and Susannah McCorkle, but he's an excellent soloist as well, as Nancy is likely to allow him to demonstrate during the evening. Bassist **Boots Maleson** and drummer **Steve Little**, both familiar to Bickford audiences, have been added to give the group a fuller sound.

This and other jazz offerings at the Bickford are priced at only \$15 (\$13 in advance), and are run as one extended 90-minute set, starting at 8 P.M. Entry is now through the new atrium reception hall, flanked by enlarged parking areas.

The year closes with two jazz offerings in December. Banjo sensation **Cynthia Sayer** will bring her trio (**Dan Levinson** playing reeds, **Jennifer Vincent** on bass) here for the first time on Monday, December 3. She's got new recordings, and lots of fresh material. They're followed on December 17 by pianist **Dick Voigt's** popular **Big Apple Jazz Band**, a hit at The Stomp.



Nancy Nelson

It's filled with familiar names: **John Bucher**, **Tom Artin**, **Joe Licari**, **Steve Little**, **Mike Weatherly**, **Ken Salvo**.

2008 starts out with tons of promise for jazz fans. Stride marvel **Louis Mazetier** will give his first solo concert here on January 4, a Friday. A trio of violinist **Aaron Weinstein**, guitarist **Bucky Pizzarelli** and bassist **Jerry Bruno** follows on Monday, January 28. The eagerly awaited **Great GroundHog Day Jam** is set for February 4, and promises to be another all-star romp where anything can happen. Gypsy guitarist **Stephane Wrembel** will be

back on February 25, and the **Big Bix Beiderbecke Birthday Bash** moves to the Bickford from Bridgewater on March 10, Bix's actual birthday. And for those who have been asking, **Bria Skönberg** and **Jim Fryer** will return on April 21, fronting their recording band and introducing their new CD. That's aplenty for now.

Jazz For Shore

The Fine Arts Center at Ocean County College

Toms River, NJ 08754

Tickets/Information: 732-255-0500

South Jersey jazz fans who are unfamiliar with **Derek Smith** will have smiles on their faces when he makes his initial visit to MidWeek Jazz on Wednesday, November 28. The torrid pianist is famous for his keyboard pyrotechnics as he mines his huge repertoire of jazz and swing tunes.

"Smith brought a combination of virtuosity, melodic invention and rhythmic intensity that left his edge-of-their-seat listeners in utter amazement," observes Chuck Berg of *The Capital Journal*. Other critics use terms like "fiery," "passionate" and "an evil left hand" to describe Derek Smith's unique playing style, pointing out that he seems to be enjoying each performance as much as his audience.

He's played for the famously fussy Benny Goodman, but also with Doc Severinsen on *The Tonight Show*. The Grammy nominee has made concert appearances with such notables as Frank Sinatra, Luciano Pavorotti, Clark Terry, Buddy DeFranco, Louis Bellson, Placido Domingo and even Steve Allen, to drop a few names. He even played at Caroline Kennedy's wedding.

Derek was a staple at NJJS's Piano Spectaculars, those Waterloo extravaganzas involving the best pianists on the planet. He's been a frequent guest at Jazz in Bridgewater when two PIANO GREATS were paired, with their hand motions projected overhead. MidWeek Jazz does something similar when there is no set onstage.

Singer **Marlene VerPlanck** returns on Wednesday, December 12 to close the year for Midweek Jazz. Accompanied by pianist **Tedd Firth**, with whom she has a new CD, she will be exploring her repertoire of Irving Berlin tunes, which means there will be a wide range of content. "Marlene VerPlanck owns the American popular songbook," according to *The Star-Ledger*. Both of these performances run as a single 90-minute set, starting at 8 P.M. They're priced at \$13 in advance and \$15 at the door, with no service charges.

The first stages of renovations surrounding the Fine Arts Center have already begun, and the comfortable hall used by MidWeek Jazz will be unavailable starting in January. Organizers are looking for alternative sites to use during the construction but, at press time, no arrangements have been made. Sending an e-mail message to jazzevents@aol.com will put you on a mailing list for all these concerts, assuring that you will be among the first to know when the situation is resolved or other changes are made.

Derek Smith



Photos by Bruce Gast.

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

NJJS Annual Meeting

The annual end-of-year member sum-up and thank-you!

December 2 ★ 2–5 PM
at the **Cornerstone**
25 New Street, Metuchen, NJ

Mix and mingle while Mark Shane and Terry Blaine share the stage for two sets. This free concert is a Member Benefit!

Food and drink available for purchase.


We'll introduce new board members, welcome new volunteers. Holiday gifts will be for sale — CDs, memberships, signed copies of *Stine's Songs* — a compilation of 35 years of Jack's columns from the journal.

No reservation necessary — just come!



From the Crow's Nest

By Bill Crow

I met Scott Robinson on a job recently and was surprised that he had only brought a tenor sax and a cornet to play. I'm used to seeing him show up with some of this collection of odd instruments like heckelphones, ophicleides, slide saxophones and twin-belled cornets. He told me about a huge contra-bass saxophone he has, about eight feet tall. He said he had used it on a midtown gig and was about to take it back home. He had parked his old VW bus at the curb and was carefully inserting the behemoth sax through the side door when a passerby did a double-take and came back to look. "Wow," he said, "Do you want to sell it?" Scott told him, "No, this is my baby. It's not for sale." The guy nodded, and then said, "They sure are great cars." He hadn't even noticed the giant saxophone...he coveted the Volkswagen! Scott said he laughed all the way home to New Jersey. 

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.



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.

■ **October 17** *William Bauer* — Armstrong's Cornet and Vocal Solos on *Hotter Than That*

■ **November 14** *Dean Alger* — Lonnie Johnson

■ **December 12** *Ed Berger* — Benny Carter Centennial Retrospective

■ **January 23, 2008** *Todd Weeks* — Hot Lips Page Centennial Retrospective

■ **February 20, 2008** *David Tenenholtz* — Jazz in Swedish: The Career and Legacy of Jan Johansson

■ **March 12, 2008** *Matthew Leskovic* — Jazz and the Counterculture: The Career of Charles Lloyd

Programs are free and open to the public and take place on Wednesday evenings 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.

■ **November 4** — Trombone Summit: Host April Grier talks about the November 9th event at Rutgers University, interviews some of the participants and plays examples of some of the finest trombonists in jazz history.

■ **November 11** — Variety is the Spice of Jazz: Multiple versions of "Rose Room," "After You've Gone," and maybe others, by artists including Armstrong, Ellington, Goodman, etc., with Dan Morgenstern.

■ **November 18** — Tubbs For His Birthday: To celebrate his own date of birth, host John Clement shares with us the music of British saxophonist, flutist, vibraphonist, pianist, clarinetist, percussionist Edward Brian "Tubby" Hayes.

■ **November 25** — Tribute To Twardzik: Host Bill Kirchner examines the music of pianist Dick Twardzik, a great talent who died too soon.

■ **December 2** — Jimmy Rowles Goes to the Movies: Tad Hershorn plays music from movie soundtracks on which pianist Rowles performs.

■ **December 9** — Frankie Manning: Ambassador of the Lindy Hop: Host John Clement and guests, authors Terry Monaghan and Cynthia Millman, discuss their book on Manning and play jazz associated with the lindy hop and with the Savoy Ballroom.

■ **December 16** — Noticing Nelson: Host Bill Kirchner examines saxophonist Oliver Nelson in a variety of musical settings.

■ **December 23** — Annual IJS Christmas Cheer: Hosts Annie Kuebler and Vincent Pelote choose holiday tunes with a jazz flavor for everyone to savor.

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

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Jewish Community Center
732-531-9100 x 142
www.arthurtopilow.com

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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

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973-427-9200
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every other Thursday

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Thursday 7 PM Open Jam

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Swingadelic

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720 Monroe St.
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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
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One Sunday/month James Dean Orchestras
swing dance + lesson

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24 Main St.
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Mahwah

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505 Ramapo Valley Road
201-684-7844
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973-378-2133
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729 S. Main Street
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Open jam session Wednesdays 7-10 PM

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CAFÉ 34
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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
Fridays 7:30 PM
No cover.

Montclair

CHURCH STREET CAFÉ
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FIRST CONGREGATIONAL CHURCH

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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.morrimuseum.org
Some Mondays 8:00 PM

THE COMMUNITY THEATRE

100 South St.
973-539-8008

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 Name Dropper

DIANE MOSER'S COMPOSERS BIG BAND, currently celebrating their 10th anniversary, is at Trumpets October 31.

Catch two legends for the price of one when **BUCKY PIZZARELLI** and **JERRY BRUNO** play The Glen Rock Inn on November 15.

Pianist **HELEN SUNG** is at Shanghai Jazz November 14.

Be thankful with **PAM PURVIS** at the Salt Creek Grille on November 22.

VINCE GIORDANO AND THE NIGHTHAWKS fly into South Orange with a November 20 show at Seton Hall University.

Guitarist **BOB DEVOS** brings his quartet to 46 Lounge on November 28.

JAMES L. DEAN'S BIG BAND swings like crazy for dancing and listening on November 18 at the Whiskey Café in Lyndhurst.



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.

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— *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
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JerseyJazz

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

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