

# Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 35 • Issue 11

December 2007



“NJPAC is like my laboratory, open to whatever I want to do...”

## N’ Orleans in Newark Irvin Mayfield at NJPAC

By Sandy Ingham

It’s tough to live here in New Jersey yet be addicted to New Orleans music, particularly its exuberant jazz.

Fortunately for us, many of that city’s artists hit the road regularly in order to make a living, spreading the news around the world that while much of New Orleans may still be mired in a post-Katrina funk, the music is as high-spirited as ever.

Irvin Mayfield photos courtesy of the artist. right: NJPAC at night, photo by Esto.

Trumpeter Irvin Mayfield brought his new sextet, the Hombres, to the New Jersey Performing Arts Center in Newark on Sunday, October 28. The Hombres, a direct descendant of Los Hombres Caliente but minus percussion master Bill Summers, are the

embodiment of the old Jelly Roll Morton maxim that “the Spanish tinge” is a necessary ingredient in jazz.

The band has assimilated music from all over the Caribbean in earlier visits to Haiti, Trinidad,

*continued on page 24*



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## NJJS Calendar

**Friday November 16 2007**

Princeton dance field trip  
see *Bulletin Board* p 2

**Sunday November 18 2007**

MONTHLY MEMBER MEETING  
Trumpets/Montclair  
see p 8

**Sunday November 18 2007**

Lyndhurst dance field trip  
see *Bulletin Board* p 2

**Friday November 23 2007**

Whippany dance field trip  
see *Bulletin Board* p 2

**Sunday November 25 2007**

NJJS Party  
Cornerstone/Metuchen  
see p 2

**Sunday December 2 2007**

NJJS Annual Meeting  
Cornerstone/Metuchen  
music: Mark Shane/Terry Blaine  
see pp 2, 8 and ad p 3

**Sunday December 2 2007**

Lyndhurst dance field trip  
see *Bulletin Board* p 2

**Friday December 21 2007**

Princeton dance field trip  
see *Bulletin Board* p 2

**Saturday January 19 2008**

Bridgewater see ad p 35 & p 44

**Saturday March 2 2008**

PEE WEE STOMP  
Birchwood Manor/Whippany  
see p 8

**Saturday & Sunday**

**June 6 – 8 2008**

JAZZFEST  
Drew University/Madison  
see p 8



## Prez Sez

By Andrea Tyson President, NJJS

Just when you thought it was safe to sit back and relax into that old easy chair for a long winter's nap — here come some hot events to kick it up a notch.

■ I got my November issue of JJ on October 20 — so I'm hoping you're reading this in mid to late November — because we're having a **party at the Cornerstone in Metuchen** on Thanksgiving weekend Sunday afternoon, November 25, 3 PM where we'll stir up the place with Warren Vaché and assorted friends on the bandstand. Please join us. Their reasonably priced luncheon menu will be available. We're scheduling events with our loyal advertisers to show them our appreciation for keeping jazz at their clubs. So, if you're around that weekend, let us entertain you.

■ December wraps up our year and the NJJS's **Annual Meeting**, also at the Cornerstone on Sunday December 2, 2–5 PM, will offer a free concert by pianist Mark Shane accompanying songstress Terry Blaine. Mark is an excellent stride pianist and historian of the genre, and Terry is always a crowd-pleaser with her voice, stage presence and choice of songs. We'll introduce new board members, give our state of the society speeches (quickly!), honor our Nick Bishop Award

## Wish List

NJJS seeks a volunteer Jersey Jazz Ad Manager. Duties include being the central contact for advertisers, tracking who's in each issue, following up, and maybe even down the road developing new advertisers...Please contact [pres@njjs.org](mailto:pres@njjs.org) if you can take over this vital function.

winner, sell CDs, books (Jack Stine will be signing his), Pee Wee Stomp tickets, etc. The kitchen and bar will be open for lunch and drinks. We hope to see you there to mix and mingle with jazz friends. And you can bring new people to join as well.

As the year comes to a close, I want to say to all of you, it's been fun — this year has seen many special events — one being our 35th anniversary dinner dance. Would you like to see more dinner dances — perhaps not having to wait 10 years? Let me know — it can be arranged. We really had a good time.

By the way, last month I mentioned several former NJJS Board Members who performed with former Society president Dr. Lou Iozzi's Rhythm, Reeds & All That Brass. The band also included four *members* of the NJJS, namely: trombonist Jeff Rantzer, tenor saxophonist Al DiRienzo, lead alto sax Ferris Mahadeen and wife, bassist Terri Mahadeen. That's Al (right) and Ferris (center) in the upper right corner photo on page 29, and Terri in the upper left photo on page 28 of last month's issue.

■ I wish you all a happy and healthy new year and we hope to see you at our events. We only survive due to your support. We're not just a producer of events — we're a Society and we reach out to schools, produce a monthly magazine, give scholarships, work with other non-profits and jazz

## NJJS Bulletin Board

### Monthly Member Meetings

Our series of entertaining meetings continues at Trumpets on 11/18. Members attend free. See page 8. Future programs TBA.

### Party at Cornerstone 11/25

See Prez Sez for details. No cover. Food and drink available for purchase. Great music!

### Musicians: Join NJJS, Get Linked!

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

**JazzDance** Join NJJS members and friends who've tried our dance field trips! NO PARTNER NEEDED. ALL AGES WELCOME. NO EXPERIENCE NECESSARY. Tentative: Sundays 11/18 and 12/2 in Lyndhurst; Friday 11/23 in Whippany; 11/16 and 12/21 in Princeton. Contact Linda at 201-306-2769 or [LlobdelL@optonline.net](mailto:LlobdelL@optonline.net).

organizations, bring concerts to hospitals, and support local venues to keep the music and the musicians going. In New Jersey there are plenty of good places to go — but if you only go to your standard one or two, the others will close and we'll have to go to NY for jazz — which is not so terrible, don't get me wrong — I was born in NY and love what it has to offer. But New Jersey has great spots for jazz, too, and we should all appreciate that.

For example, just recently I went to a piano evening with Sue Keller, a world-class ragtime pianist, hosted by the Montclair Historical Society. They were remembering local resident Joseph Lamb, who died in 1960. Mr. Lamb is mentioned in many ragtime histories and on the Library of Congress website. He wrote many piano rags, songs, and novelties such as "Hot Cinders," "Arctic Sunset," "American Beauty," "Alaskan Rag."

But the clubs in NJ are also right up there — with their very classy offerings — just check out our advertisers in this issue to see for yourselves the talent at our local hotspots for some of your holiday fun. And we welcome new advertisers all the time. If you go to a venue that isn't

advertising, please let Marcia Steinberg know (m.steinberg6@comcast.net).

■ Joe Lang has some exciting news in his column about our upcoming **Jazzfest** at Drew U, so check it out on page 8.

■ We're finalizing an exciting grant proposal to the Dodge Foundation in an effort to get an **NJJS All-Star High School Jazz Band** formed. If we get the funding, we'll be holding auditions, rehearsing, and bringing the band to Jazzfest 2009. We're always looking to bring the younger generation into the fold and endeavor to support local schools, their music teachers and the students.

■ We're also thinking about a **jazz swap meet** — where people could sell their LP/CD collections and browse the collections of others. If you're interested, please let me know. Tables would be free for members if we do this.

■ These ideas are just ideas and stay on the table and shelves until they come alive. We need volunteers to step up and say "I'll help out with that...so if you see us working on something and you want to help — don't be shy. We're an all-inclusive society — and the pay is great. **JJ**

# ★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!

**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 on pages 2 and 8, as well as in the ad on page 3.

**Merchandise** The Society has an HP Deskjet 9800 inkjet printer to sell/donate? If you have ideas for it, let us know. It can print up to 11"x17" paper size. It is a large machine at almost 24" wide and roughly 16" deep. It uses ink packages of one black and one tri-color.

**NJPAC Special Offer** SAVE 10% on "Cookin' at the Cookery: The Music and Times of Alberta Hunter" November 23-25, 2007. Valid for all performances. Mention promotion code PROMO10 when ordering. Online, enter promotion code PROMO10 on Account Information page and Apply Promo to receive discount. Subject to availability and not applicable to prior sales. Cannot be combined with other discount offers. Standard handling fees apply. No refunds. Call 1-888-GO-NJPAC or visit [www.njpac.org](http://www.njpac.org).

## The Mail Bag

**I WOULD LIKE TO TAKE THIS OPPORTUNITY TO THANK ALL OF YOU** for selecting me as one of the recipients of the 2007 New Jersey Jazz Society Leadership Award. It was quite an honor to be recognized out of the many individuals you could have chosen for this award. I was also very pleased to be in the company of Roseanna Vitro and my good friend and huge friend of the music, George Kanzler.

It was a pleasure to meet many of you at the award ceremony. My wife, Doris, and I enjoyed the afternoon very much. Your plaque already has a spot on the wall in my studio.

Again, thank you for this award and I wish the society continued success in bringing, nurturing, and preserving high quality jazz to the NJ communities.

*Rufus Reid  
Teaneck, NJ*

**SCHAEN FOX'S EXTREMELY INTERESTING INTERVIEW** with Anat Cohen (*Jersey Jazz*, Nov. 2007) revealed both a man who knows the right questions to ask and a perceptive, appreciative,

family-oriented and nature loving woman musician who is open to many kinds of music.

Last May, for the first time, I heard Anat Cohen play clarinet and tenor sax. She appeared with David Ostwald's Gully Low Jazz Band at Birdland. (Paquito D'Rivera, whose Funk Tango Quintet was the later main attraction that night, joined Ostwald's group for a Dixieland jazz classic and acquitted himself very well.) As for young Anat, she is already an excellent jazz musician; I was delighted with her intriguing musical ideas, seemingly intuitive sense of swing, and fine tone. Moreover, she puts body and soul into her playing.

Anat joins a significant number of other Jewish quality players, including David Ostwald, who studied with me for his Bar Mitzvah, at which I officiated.

Kawl Zoov (Hebrew for "All the best"), Anat!  
*Rabbi Louis Kaplan  
Wallingford, PA*

**I BELIEVE THAT [NJJS] MEMBERS ALSO PLAY JAZZ** at home. Can the Society connect like-minded

members to play jazz for fun? It would be great for members to get together and jam. What do you think?

*Edgardo Farinas  
Montclair, NJ*

*[We think it's a great idea! Watch for further information on these pages and/or via E-mail as we develop a connecting-point at [www.njjs.org](http://www.njjs.org) to enable interested members to find each other. Thanks, Edgardo, for getting the ball rolling. Any other good thoughts out there? Don't be shy!— Ed.]*

**FRADLEY AND I RECEIVED THE NJJS ANNOUNCEMENT** of a benefit concert for Jerry Vezza, the pianist who has been receiving medical treatment and surgery for a very serious illness. Living in Denmark, we do not know Jerry and could not attend the concert. But that appeal moved us to send over a contribution. We hope many others will still be doing the same.

My lifemate and I are fortunate to live in a Scandinavian welfare state, where this kind of situation would not arise. Medical and surgical care, both outside and

inside hospital, is covered by the National Health Service. Paid for mainly by taxes. Our taxes are amongst the world's highest, but in times of need, people do not complain about them. Financial aid is also automatic, so that illness cannot bankrupt a family.

It is a wonderful thing for musicians to give their time to play a benefit for a fellow-musician and his family in need, and for caring people to pitch in to lighten the load on the patient's family. That is America at its best. We, like you, are pulling for Jerry Vezza to pull through.

*Hanne Ingerslev, D.D.S.  
and Fradley Garner  
Charlottenlund, Denmark  
hanneing@get2net.dk*



Don Johnson

## Jazz Trivia

By O. Howie Ponder II



### Questions

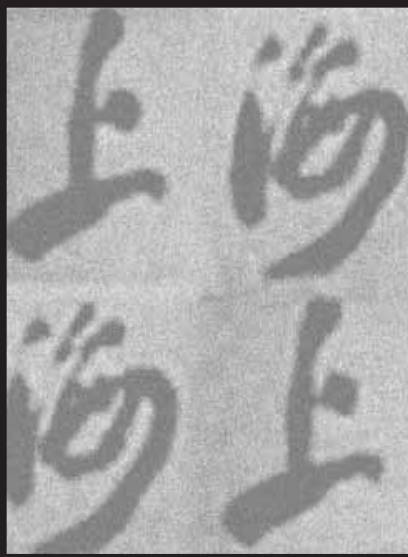
1. This house on Old Army Road in Bernardsville, NJ was the summer estate of a famous bandleader of the 1930s and '40s. It also served as an occasional sanatorium for some of his alcoholic sidemen.
2. The Baroness Pannonica de Koenigswarter owned this house at 63 Kingswood Road in Weehawken, NJ where this musician lived occasionally before his death in 1955.

*In honor of Past-President Joe Lang's occupation in real estate, we are dedicating this month's puzzlers to houses, mostly in New Jersey, and hope you can name the famous musicians associated with them.*

3. This house at 35 Chester Avenue in Newark, NJ was the final abode of a famous drummer who died after falling on Market Street in Newark in 1948.
4. The artist bought this house at 34-56 107th Street in Corona, Queens, NY in 1943 and lived there until his death in 1971.
5. Although he moved his family into this house on Byrne Lane in Tenafly, NJ in 1942, he never got to live in it himself due to his death in WWII.

answers on page 34





# SHANGHAI JAZZ

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

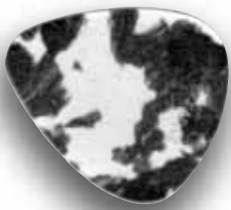
Highlights, end of November/December 2007:

- wed 11/21:** SARAH PARTRIDGE
- fri 11/23:** KEITH INGHAM
- sat 11/24:** MARK SHANE (to be confirmed)
- sun 11/25:** STACEY KENT (by reservation only)
- wed 11/28:** VINCE GIORDANO
- thu 11/29:** TOMOKO OHNO
- fri 11/30 & sat 12/1:** GERI ALLEN
- sun 12/2:** JAY D'AMICO TRIO
- wed 12/5:** HARRY ALLEN
- fri & sat 12/7 & 8:** BRAZILIAN JAZZ WITH NILSON MATTA
- sun 12/9:** JAN FINDLAY
- thu 12/13:** MORRIS NANTON
- fri & sat 12/14 & 15:** WINARD HARPER
- sun 12/16:** JOHN PIZZARELLI (by reservation only)
- thu 12/20:** ERIC MINTEL
- fri 12/21:** ROB PAPAROZZI
- sun 12/23:** JOHN CARLINI
- thu 12/27:** ROSEANNA SPORTIELLO  
AND NICKI PARROT

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

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

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



## The Editor's Pick

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

# Here Comes Santa Claus

**"Y**ou don't have to be Jewish to love Levy's," went the 1960s rye bread advertising slogan, and you probably don't have to celebrate Christmas to dig Ella romping through "Rudolph the Red Nose Reindeer." Of course, we all have to suffer through the constant barrage of Christmas music schmaltz blared at us in the stores this time of year, but there are some very cool Yule recordings by jazz artists to make your holidays merry and bright.

Richmond, VA DJ and jazz writer Ken Holman recently posted his top 10 personal favorite holiday jazz recordings on AllAboutJazz.com. Here's Ken's list.

- "The Christmas Song" Dexter Gordon *The Panther!* (Original Jazz Classics)
- "Here Comes Santa Claus" Ramsey Lewis *Sound Of Christmas* (Chess/MCA)
- "Jingle Bells" Duke Ellington & His Orchestra *Jingle Bell Swing* (Columbia/Legacy)
- "Skating" Vince Guaraldi *A Charlie Brown Christmas* (Fantasy)
- "Good Morning Blues" Ella Fitzgerald *Ella Wishes You A Swinging Christmas* (Verve)
- "What Are You Doing New Year's Eve" Ella Fitzgerald *Ella Wishes You A Swinging Christmas* (Verve)
- "Christmas In New Orleans" Louis Armstrong with the Benny Carter Orchestra *Hipster's Holiday* (Rhino)
- "O Tannenbaum" Vince Guaraldi *A Charlie Brown Christmas* (Fantasy)

- "White Christmas" Charlie Parker All-Stars *Jingle Bell Jam* (Verve)
- "Snowfall" Ahmad Jamal Trio *Cross Country Tour 1958-1961* (Chess MCA)

What? No Nat Cole "Christmas Song?" Well, it's all somewhat subjective, isn't it? Holman's list prompted seven pages of reader comments, in case you want to join in. Then there's Tony Mottola's *Have Yourself a Merry Little Christmas*, 12 extraordinary jazz guitar duets with Bucky Pizzarelli. Available on CD, hard to find, but sure to please. "That is such a good album that I never wanted to do a Christmas album myself after I made that one with Tony," Bucky told *Jersey Jazz's* Schaen Fox in an interview to be published in our next issue.

And while we're promoting guitar players, Jack Wilkins has a collection called *Christmas Jazz Guitar* (Mel Bay Records/ASIN: B00062136C). You can't go wrong with Jack. So whether it's Christmas or Chanukah, Kwanza or an old-fashioned Winter Solstice that's in your holiday plans, here's hoping there's music in the air and good cheer all around. And while we're at it, Happy New Year!

**"Zat you, Santa Claus?" JJ**



### Comments?

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

### Tune Us In to Your E-mail Address!

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

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

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

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

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

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## Jazz Schedule for December 2007

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### **FRIDAYS**

**7:30 PM – 11:30 PM**

- 12/7:** NICK SCHEUBLE QUARTET FEATURING  
DON BRADEN, w/ TOMOKO OHNO AND TIM GIVENS
- 12/14:** THE WARREN VACHÉ QUARTET
- 12/21:** VOCALIST LOU WATSON w/  
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- 12/28:** RON AFFIF AND CHAMPIAN FULTON  
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Request Cornerstone JAZZ e-mail information from [marysue@igc.org](mailto:marysue@igc.org)

## Notes from the Music Committee

By Joe Lang NJJS Music Committee Chair

■ The **35th Anniversary Dinner/Dance** was terrific. The band sounded great, and everyone had a ball. Laura Hull did a sensational job putting it all together, and her hip vocalizing at the event was an added and appreciated bonus. Kudos also must go to Frank Nissel for providing some financial support that enabled the event to be extra memorable. Thanks to all of you who made the scene in Edison.

■ Our next event is the **Member Meeting** that will take place at Trumpets Jazz Club in Montclair on Sunday November 18, with our *Jersey Jazz* editor Tony Mottola presenting a program about his late father, Tony Mottola, a giant among jazz guitarists. Tony will have some rare video footage and recordings to include in his program. We are really excited that Tony has agreed to present this intimate portrait of a great musician. The program will last from 3–5 PM. Admission to members is free; non-members are welcome for a charge of \$10, applicable to a new membership should any guests opt to become members. At our October 21 meeting, we benefited from a new event at Trumpets. Prior to our meeting, there was a jam session, running from Noon to 3:00 PM, featuring the students and instructors of the jazz program at New Jersey City University. These youngsters can really play; the instructors, who include pianist Allan Farnham, bassist Andy Eulau and drummer Tim Horner, are top players on their instruments, and they treated our members to an unexpected surprise. A similar program is planned for November 18, so come early for the brunch and some beverages, and enjoy some great sounds. That evening, vocalist Judi Marie Canterino will be performing at Trumpets with pianist Conal Fowkes, who has been a frequent player at our events with Vince Giordano's Nighthawks, so plan on staying after the meeting for more terrific music.

■ Our **Annual Meeting** will take place from 2 to 5 PM at the Cornerstone Restaurant in Metuchen on Sunday December 2. The 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 friendship of other NJJS members.

■ Plans are well under way for the 2008 version of the **Pee Wee Russell Memorial Stomp**. It will take place on Sunday, March 2. Once again we'll be holding this popular event at the Birchwood Manor in Whippany. Four bands have been engaged — The Smith Street Society Jazz Band, The Jon-Erik Kellso Quintet, vocalist Barbara Rosene and Her Quintet, and George Gee and The Jump Jivin' Wailers.

This month I want to hip you to who will be playing in **Jon-Erik Kellso's** band. Most of you are familiar with the trumpet artistry of Jon-Erik. He has participated at many past NJJS events, and is always a big hit. 2008 will be the centennial year of the births of four great jazz trumpet players, Red Allen, Bunny Berigan, "Hot Lips" Page and Max Kaminsky. The band will pay tribute to all four players, with a particular emphasis on the music of Allen. Abetting Jon-Erik in this endeavor will be Mark Lope on tenor sax and clarinet, Mark Shane on piano, Joel Forbes on bass and Rob Garcia

on drums. All of these cats have played for NJJS many times, are great additions to any band, and will help to make this another memorable Pee Wee Russell Memorial Stomp.

The prices for advance sales are \$25 for NJJS members and \$30 for non-members. Tickets at the door for everyone will be \$35. Tickets are available now — on-line at [www.njjs.org](http://www.njjs.org), by mail from New Jersey Jazz Society, 605 First Street, Westfield, NJ 07090-4140, or by phone at 1-800-303-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 1-215-483-7045. 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.

■ We are set with our dates and venue for **Jazzfest 2008**. It will again be held at Drew University in Madison, with the dates being June 7–8. We are in the process of booking the bands that we have selected for the event, and should have the final lineup for you by the next issue. As a preview, I can inform you that Ed Metz and the Bobcats, Cynthia Sayer, and the James Dean Big Band have already agreed to participate. If we are able to engage the other groups that we have asked, it will be an appealing and superior gathering of jazz talent that is sure to elicit raves all around. Hopefully, all details, including the pricing structure, will be in place within a few weeks. J



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## Classic Stine

By Jack Stine  
NJJS President Emeritus

(Pee Wee) Russell's career in music spanned some forty years, and that's a long time in an art form as susceptible to change as jazz.

I see in last month's *Jersey Jazz*, the issue with the great shot on its cover of the September 15 JazzFeast, that there's going to be another Pee Wee Russell Memorial Stomp at the Birchwood Manor on March 2, 2008.

Let's see, now. That gives you 4 months to get those shoes shined, that suit pressed, and those conflicting dates canceled if you want to be part of the gang that will gather once again in the New Jersey Jazz Society's annual salute to one of the greatest jazzmen who ever lived.

By my count this will be the 38th time Pee Wee's memory has been venerated by the New Jersey Jazz Society. During those 38 years an entirely new generation has come along since the Stomp's inception, and it's a safe bet that a large number of those who show up at the Birchwood Manor next March may never have heard of Pee Wee Russell except as the namesake of the Stomp. Again, some of the attendees (the older ones) may vaguely recall that he might have once been the shortstop for the Brooklyn Dodgers, and that's okay, too. What really matters is that for one Sunday afternoon in a crowded ballroom in New Jersey Pee Wee Russell's name will once again have currency where good music is played. I can't think of many jazzmen who are so honored and there should be more. But that's for another time and place.

Russell's career in music spanned some 40 years, and that's a long time in an art form as susceptible to change as jazz. During those years he saw the rise and demise of big bands, the switch from mainstream jazz to the bewildering array of mutantations like rock and roll, fusion, progressive, hip hop, rap and bebop. He also saw jazz standards he played at the beginning of his career make room for pieces by such latter day jazzmen such as Thelonious Monk and

Ornette Coleman in the expanding jazz book. Pee Wee played them all and he played them well, and this brings me to what may have been his last two recording dates.

In the mid '60s Pee Wee Russell formed a quartet in which the other instrumentalist was the remarkable valve trombonist Marshall Brown, surely one of the most unjustly underrated players I know of. They made two recordings, one in 1963 with Russell George on bass and Ron Lundberg on drums, and the other in 1965 again with George on bass but with Ronnie Bedford on drums. Years ago Benny Goodman scored points for small group jazz with his wonderful trio and quartet recordings. The Russell quartet recordings take it from there and proffer a greatly expanded look at the possibility of chamber music jazz, but so far there have been no enterprising musicians to explore that opening. It could be a killer, though. The Russell Quartet proves it.

Let me dwell briefly on one of the cuts of *Ask Me Now!*, the 1965 session. It's the old standard "I'd Climb The Highest Mountain."

Some may recall the famous Town Hall jazz concerts that Eddie Condon emceed during World War II. They were wonderful impromptu gatherings of musicians who happened to be in town and were willing to take part in programs that were to be recorded by the war department for overseas transmission on the Armed Forces Radio Network. Without exception they were wonderful — how could they not be with performers like Bobby Hackett, Earl Hines, Jess Stacy, Willie the Lion Smith, Ed Hall, Jack Teagarden, Lee Wiley, Max Kaminsky, Gene Krupa, Gene Schroder, and, of course, Pee Wee Russell, among others?

On one of the programs, Eddie announced the next tune, "I'd Climb The Highest

Mountain," and he asked Pee Wee to tell the audience something about the tune. Pee Wee recalled that it was possibly Bix Beiderbecke's favorite song. And how he would spend hours at the piano (surely everyone here knows that Bix was a splendid pianist in addition to his cornet playing) improvising on it. And when Bix, Tram, and Lang recorded For "No Reason At All in C," it was really "I'd Climb the Highest Mountain" with a new name and there was a very good reason they played it in the key of C. It was the only one Bix could play the piano in.

As for the tune itself, Pee Wee always had it at the ready and it's no surprise to see it here, among the last few selections he ever recorded. Over his long career Pee Wee accumulated a lot of memories. With "I'd Climb The Highest Mountain" he left us with one we could share with him and it works.

And it's also a safe bet they'll not hear anything like Pee Wee's clarinet playing that afternoon because his style, so patently personal and offbeat, was beyond anyone's ability to mimic. Clarinetists today go for the clarity of the Goodman and Shaw sound, and that's fine, but it says little about the imagination or invention that true jazz is all about.

Pee Wee Russell's playing years lasted more than four decades, and 40 years in an art form as susceptible to change in style as jazz is asking a lot of any of its practitioners. There are no doubt some NJJS members still around who lived and listened to jazz during those years (I'm talking now about the span between the 1920s and 1969, the year Pee Wee died) and saw mainstream jazz give way to such styles as rock and roll, fusion, progressive, country western, hip hop, and rap. Even bebop has by now seemed old hat.





## Big Band in the Sky

By Fradley Garner  
Jersey Jazz International Editor

■ **Ruby Glover, 77, vocalist, East Baltimore, MD, Oct. 20, 2007.** Though she would never want to cause a scene, it might not have displeased Ruby Glover to exit like that. On a Friday night, the vocalist was facing a full hall, thrilled to be one of the performers at a benefit for the House of Ruth, a leading Baltimore domestic violence center. A WBAL-TV emcee introduced the 77-year-old vocalist. Radiant, with silver-cropped hair, Glover sang two jazz standards with her favorite sidemen, Charlie Etzel and Ernie Barnes. On the third number she stopped and turned around, confused. Two fans caught her as she collapsed. The next afternoon, October 20, surrounded by praying and singing family and friends at Johns Hopkins Bayview Medical Center, she succumbed. “A mentor to generations of aspiring vocalists,” wrote Stephanie Shapiro in *The Baltimore Sun*, “Ms. Glover helped stage the annual Billie Holiday competition for many years. She also taught a jazz appreciation course at Sojourner-Douglass College and led tours along Pennsylvania Avenue, the storied stretch of clubs and bars where she sang in the company of Ms. Holiday, Miles Davis and John Coltrane.” A fan, James Zimmerman, called Glover “a great champion for jazz, a wonderful singer, improviser, who scatted with the best and took songs off the page, turned them inside out and made them her own.” In a Web site commentary, he added: “She loved people and was a great teacher. People of Baltimore support her cause and honor her legacy.” Glover’s mother was her model, a singer who opened her home to musicians after their late-night gigs. Her daughter began singing at family funerals when she was 6. In the 1940s and 1950s, “Baltimore’s 52nd Street,” a 24-block stretch of Pennsylvania Avenue, “was just swinging all the time, all the time,” she said.

“The glamour. The gorgeous feeling. The energy!” The vocalist had a day job for 30 years as a Johns Hopkins hospital administrator, working with senior citizens. She was an advocate for the arts in Baltimore schools. Though married twice, she raised five children alone. “There was always room for one more friend or student in her universe,” Aaron Perkins, her youngest son,

“Pennsylvania Avenue was just swinging all the time, all the time. The glamour. The gorgeous feeling. The energy!”  
—Ruby Glover

said. “If you met her, she always had words of encouragement. And, as you left her, she would never say goodbye. She would always say, ‘See you later.’”

■ **Howard Hedges, 52, trombonist, Norfolk Naval Base, VA, June 6, 1955 – Homer, AK, Oct. 15, 2007.** They called him “the big engine that could.” Howard Hedges, a barrel of a man and brilliant trombonist, toured with some of the top names of the modern jazz and pop era, including Frank Sinatra, Buddy Rich, Lionel Hampton, Aretha Franklin, Stan Kenton, Mel Torme, Ray Charles, Julio Iglesias and the Temptations. Hedges was forced to give up his road career after developing diabetes in 1990, suffering a stroke two years later, a major heart attack, failing organs and the loss of his right foot. But Hedges swung on, playing with local

bands and teaching — until his wheelchair tipped over October 14 on a major intersection in Homer, Alaska. Overwhelming injuries led to his death a day later. Until the end, he “never gave up and continued to give to all who needed him,” the musician’s wife, Cathy, was quoted in the *Peninsula Clarion*. “He died how he would have wanted, in the center of his beloved town, and surrounded by family and friends.” Hedges worked for more than a year with the Stan Kenton Orchestra. “He was a wonderful colleague on the road,” said Clay Jenkins of Rochester, New York, who likened his fellow-sideman to “a big bear, as kind as he could be.” Born June 7, 1955 at Norfolk Naval Base, Virginia, Hedges spent his childhood in Pompano Beach, Florida. Kathy Hedges said he excelled at football and music. After a knee injury sidelined him, he turned to his other love for a living from 1978 to 1990, touring the country and abroad with big bands. He also worked for years in the pit orchestras of touring Broadway musicals such as *Nunsense*, *La Cage aux Folles*, *Les Miserables*, *A Chorus Line*, and *Cats*. He played trombone with the Miami Dolphins and recorded with this and many Latin bands. He taught and mentored musicians, including some in Homer, Alaska, where the Hedgeses settled in late 1990. There he played in local bands and became a fixture on the musical scene. According to his wife, Hedges’s big dream was to be an astronaut. But, he was too big to fit into space capsules, she said. In lieu, Hedges asked that a vial of his ashes be borne into space on one of the shuttles.

*The following is reprinted with permission, with British spelling and punctuation, but without paragraphing in order to save space, as an example of the style of Steve Voce, one of Europe’s premier jazz writers and a master obituarist. It was published in The Independent, a London daily, on October 9, 2007.*

■ **Henry MacKenzie, clarinetist and tenor saxophone player: born Edinburgh 15 February 1923; married 1976 Barbara Holton; died Carshalton, Surrey 2 September 2007.** Henry MacKenzie, who

*continued on page 12*



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## BIG BAND IN THE SKY

*continued from page 10*

became famous with the Ted Heath band, was a virtuoso and a perfectionist. Although he was one of the top three jazz clarinet players in Britain for more than half a century, he didn't think he was any good. "In all the years we were married, I never heard him say that he was pleased with one of his performances," said his wife, Barbara. "When he'd come home after a job I'd ask him how it went and he'd always say something like 'I came in too soon' or 'It didn't sound the way they wanted it'" Starting on accordion when he was 11, MacKenzie played euphonium in a local Boys' Brigade band. He didn't take up the clarinet and saxophone until his late teens. During the Thirties he worked in Edinburgh in a band led by the violinist George Adam. He played in an Army band during the Second World War when he was in the Royal Army Service Corps. He was a founder member of the legendary Tommy Sampson band in 1947, staying till 1948, and with it toured Britain, Italy and Germany. Briefly with Paul Fenoulhet in 1949, he joined Ted Heath in September of that year and stayed for 18 years until Heath's death. MacKenzie got the job in the Ted Heath band because Heath, a disciplinarian, had fired his tenor player Johnny Gray for wearing a shirt without a button at the collar while on the bandstand. "After the Tommy Sampson band it was a bit strict," he told Sheila Tracy, the writer and broadcaster. "With Tommy if you got to the coach half an hour late it didn't matter, but when I first joined the Heath band I noticed the difference because I got there 10 minutes late and the coach had gone. I got a train and made it in time. You could never be late for rehearsal, death was the only excuse. One memory I have of Carnegie Hall, apart from being petrified because everyone in New York was there that night, was I'd broken my mouthpiece and I had to play with a borrowed one. You hear so much about Carnegie Hall and when you find yourself actually there it's a bit frightening, but I think you reach a point where you say, 'To hang with it, I don't care if they like it or

not, just go on and play,' and it was a big success. I suppose if you were speaking to him you would call him Ted, but if you were speaking to someone else you would refer to him as Mr Heath, although I don't think I ever called him Ted. MacKenzie's solo playing with the band had the fine combination of symphonic technique and jazz fire that epitomised the work of clarinetist Jimmy Hamilton with the Duke Ellington band. Five years ago I asked him to join me in a broadcast where I planned to play his recording of 'Henry IX', the track written for him by the arranger Johnny Keating, and tracks by peers of his like Benny Goodman and Artie Shaw. The idea was that MacKenzie would talk about the music between the records. We had three telephone conversations throughout which he agonised about the idea before declining with 'Who wants to know what I think, anyway?'" Fellow members of the Heath band recall MacKenzie's dour sense of humour. After Heath's death the band was reassembled by his trombonist Don Lusher and on occasion by one of the trumpets, the distinguished Stan Reynolds. "There goes Stan, putting the band together again. Doomed to failure..." said MacKenzie lugubriously. "Henry was so shy that he'd never ever begin a conversation," Lita Roza, singer with the Heath band, told me. "You'd always have to be the one to speak first. The boys had a joke thing going accusing Henry and Ted Heath's secretary Margaret of being in love with each other. All imagined, of course, but Henry would blush furiously when they pulled his leg about it." Such a good clarinet player was never going to be short of work, and when Heath died MacKenzie became a busy freelancer, working for big names like Henry Mancini, Nelson Riddle and Billy May. He often played with the trombonist George Chisholm and with Stan Reynolds and of course with Don Lusher's version of the Heath band. He backed Tony Bennett, Nat King Cole, Johnny Mathis and Shirley Bassey amongst many others. Throughout the Nineties he led his own quintet.

Although he was 86, MacKenzie had never been in hospital in his life until two weeks before his death. —*Steve Voce*

■ **William Donald Gallagher, 69, clarinetist, Morristown, NJ, 1938 – Barnegat, NJ, Oct. 22, 2007.** New Jersey jazz clarinetist Donald "The Deacon" Gallagher was born in Morristown, NJ and recently retired to Barnegat, NJ after a long career with Exxon-Mobil. In 1958, Gallagher attended the University of North Texas for music studies. In the mid-1950s, "The Deacon" co-founded the Storeyville Seven, and they played schools, colleges, and night clubs in the eastern US, including Princeton University, Harold's Club, West Orange, NJ, and Eddie Condon's and Jimmy Ryan's clubs in New York City. Gallagher also played with The Knights of the Delta into the early 1960s. Before Chuck Slate's revival of Jazz at the Hillside Lounge, Don was a major factor in Pete Ballance's basement jam sessions. Other prominent musicians Gallagher played with included Ed Polcer, Don Lambert, Chuck Slate, Rio Clemente, Walter "Phatz" Morris, Steve Swallow, Dick Voigt, and "Wild Bill" Whelan of Washington, DC. "The band always sounded better when The Deacon was there," said a longtime fan.

### OTHER PASSINGS:

■ **Leonard Harris, 78,** saxophonist and clarinetist with the Pacific Jazz Band and the Coast Big Band, who played traditional jazz at many west coast festivals, died October 24 following a stroke and renal failure at a hospice in Las Vegas, Nevada. An accountant by profession, Harris was an early advocate of the Oregon City Traditional Jazz Society. 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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## Jazz Goes to School

### The College Jazz Scene

By Frank Mulvaney



College jazz programs get into full swing in October and I was able to get to four marvelous performances. I hope some of you have been enticed to get out and hear the talented young people and the pros at the comfortable campus venues with studio sound, convenient parking and free or minimal admission charges. The students are the future of jazz and deserve our support. Besides, it's just plain great entertainment.

#### New Jersey City University

**OCTOBER 1.** You'd expect a packed venue to hear legendary Frank Wes perform and that's what we had at the Ingalls Recital Hall on October 1. Frank is now 85 years old but still has the chops that made him a young star of the Basie band. He's had a fabulous career and this night he performed with a quartet featuring Paul Myers, an outstanding guitarist, who is on the faculty of NJCU. Most of the material presented was from the group's soon to be released CD.

The program opened with Billy Strayhorn's "Manhattan Medical Group" followed by an interesting Myers original, "Blue Lantern." Frank displayed the tenor sax technique that made him famous on "The Wee Small Hours" and Paul Myers played a wonderful guitar solo of the jazz classic "Green Dolphin Street." The first set finished up with another fine Myers composition, "Out for Miss D" with drummer Tony Jefferson and bassist Martin Wind contributing excellent solo work.

At the break, Frank remained on stage and took questions from the audience. He told some funny stories about Count Basie. In the second half, Frank was really warmed up as he presented his own lively composition, "Ménage à Blue." This was followed by a terrific up-tempo version of Cole Porter's "Just One of those Things." The audience was very impressed with Frank's rendering of "My One and Only Love" and responded with rousing applause. In the home stretch

we heard "Who Cares," with some very clever improvising by all four players. "I Cover the Waterfront" concluded the concert with sophisticated quartet ensemble playing. Naturally, there was an extended standing ovation for the gentle legend. This was a free event.

#### Princeton University

**OCTOBER 13.** I've never been disappointed with a student jazz program at Princeton and this night's program, "Three or Four shades of the Blues," was no different. The Princeton programs for me are like opening packages on Christmas morning — one thoughtful surprise gift after another.

The program opened with the Benny Carter classic "Doozy" followed by the beautiful ballad "Willow Weep for Me," with vocalist Patty Cronheim delivering the lyric with sensitive expression. Patty, a professional singer and longstanding friend of the university jazz program, is about to release her new CD. She followed with "Fine and Mellow," a great tune that many vocalists won't go near. Backed by the rich orchestrations accented by clever solos, it was easy to fall in love with Patty.

The first half came to an end with the seldom-heard "Gunslinging Bird," a big bold, brassy tune from the Mingus book. The talent in the Princeton band is nothing less than awesome — most are not music majors. There are eight freshmen in the band this year and the rhythm section deserves special note. Pianists Julia Brav (who garnered a *Down Beat* Award in 2006) and Daniel Berry, bassists Theo Beers and Matt Wong and drummers Tyler Pines and Will Kain are all outstanding young musicians. I hope you have a chance to hear Julia before she graduates this June. Her senior recital will be a treat.

In the second half we heard the Frank Foster chart of "Simone" with the wonderful layers

of big sound so characteristic of the Basie band. Then we moved on to the Thad Jones composition "Blues for the Wee One." Jones had a harmonic genius and his work is too seldom heard. Next we heard another gem from Lyle Mays called "Are We There Yet." Patty Cronheim came back on stage for the final number of the evening, Basie's ever popular "Every Day I Have the Blues." Patty presented the lyrics with her wonderful sense of swing and we heard numerous choruses with solos from all sections. I can't forget to mention that, as usual, we had a very informative commentary throughout by Professor Branker. The cost of admission is a bargain at \$15.

#### Rutgers University

**OCTOBER 16.** Where else could you hear a free big band concert with outstanding young musicians playing the music of the likes of Heath, Brookmeyer, Ellington, McNeely and Mingus in a magnificent venue with studio quality sound except at a place like Rutgers University?

The program this night was titled "When Jazz Fuses: The Blending of Jazz with Other Musical Influences." This eclectic program demonstrated that jazz has always been in a perpetual fusion/evolutionary state. This creative element has been an endless source of fascination for me. The first tune from the band was Jimmy Heath's "Without You, No Me." It's the kind of tune you want to hear a few times to appreciate it. The muted trumpet section makes for an unusual opening and there are a couple of unpredicted tempo changes. Alto Eric Nievloff contributed some excellent solo work on this tune, as did trumpeter Donald Malloy. Bob Brookmeyer's "King Porter 94" was a major variation on Jelly Roll's classic, which sounded nothing like the original, taken at the same tempo with some rather unusual harmonies. From composer Kenny Wheeler we next heard "Gentle Piece," a long ballad

with an oriental flavor that featured an extended bass solo at the opening and was otherwise brass dominant throughout with a beautiful flugelhorn solo by James Bell. The final number of the set was a hard driving funk tune called "Upside, Downside" composed by Mike Stern. This number featured an excellent solo from trombonist Dave Miller and dazzling drumming by Rudy Royston (a 2006 New Jersey Jazz Society scholarship winner).

The first tune of the second half introduced a Brazilian element into the mix, with Tom Harrell's "Brazilian Song." This was followed by "Tourist Point of View" which is the first movement from the brilliant Ellington/Strayhorn "Far East Suite." This piece was influenced by music that Duke experienced on a world tour with his band. The third tune of the set was Jim McNeely's "Absolution." This modern, progressive, somewhat avant-garde piece was at times discordant but mostly melodic. I would say it was a bit of a challenge for ear and mind. "Wild" perhaps best describes Charles Mingus's "Moanin'." The structure certainly has diverse elements; it is definitely loud and is altogether rousing and fun. The band clearly enjoyed performing this challenging chart.

### William Paterson University

**OCTOBER 21.** This session of the Jazz Room Series was the fourth of the semester and opened as usual with a student combo. The sextet was composed of students from five different states and from Turkey. The set included four tunes: "Voyage," "Sail Away," "If I Should Lose You" and a wonderful composition by bassist Jacob Webb called "Slow Wizard." These students are so talented you would seldom see better pros in a top club. Forrest Wernick and Ryan Thurlow played tenor saxes, Will Donovan was on guitar, Arthur Vint was on drums and Can Cankara was the pianist.

Jazz Hall of Famer Jimmy Heath was the guest artist and conducted the University Jazz Orchestra. Jimmy is now 80 years old and I hope I can move like him at that age. He conducted with such animation and enthusiasm that he must have been having a great time. The first selection was the Thad Jones chart "Low Down" and this edition of the ensemble quickly gave notice that they were one of the best. Next we heard "Big Pea" which Mr. Heath wrote and arranged for Cannonball Adderley's group. The band continued with Jimmy's "Gemini" which was another hit for Cannonball. The well-rehearsed band was magnificent in all sections and did an especially marvelous job on "The Voice of the Sax" as Jimmy delivered a wonderful extended solo on the composition he dedicated to Coltrane. It amazes me how these old-timers can retain great chops for so long. Jimmy played homage to his good friend Kenny Durham by including Kenny's "No End" in the program. The concert concluded with a tune that Jimmy dedicated to his son, "Gingerbread Boy," who he said is now age six-four. Unfortunately, the encore number had to be cut so Jimmy would not be late for his gig at the Village Vanguard. Great concerts are routine at WPU more than a dozen times a year. The price is only \$15 (\$12 for seniors).

JJ

### Upcoming at Princeton University

**12/8** Concert Jazz Ensemble and Jazz Messenger Ensemble, "Fire in the Soul: The Music of Hard Bop," Richardson Auditorium, 8 PM, \$15.

Performances are half a block from Nassau Street, the main drag in the town of Princeton, within walking distance of fine restaurants.

### Upcoming at New Jersey City University

**12/3** Jazz Bash — University Ensembles, Ingalls Hall, 7 PM, \$12.

**12/10** Eddie Palmieri and Brian Lynch and NJCU Ensemble, Margaret Williams Theatre, 7:30 PM, \$12.

### NJCU HOSTS JAM SESSIONS

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

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## Talking Jazz

### A Jersey Jazz Interview with Jack Wilkins

By Schaen Fox

Photos by Melody Reed.

*Guitarist Jack Wilkins has been a working jazz musician and teacher for most of his life. Brooklyn born, his career has taken him around much of the world but New York City is still home. He has produced an impressive body of recordings starting with his heralded Windows in 1973.*

*A teacher for almost as long as he has been in music, Jack has helped students at institutions like the New School and Manhattan School of Music. He has written numerous works on jazz and his efforts to increase public awareness of the jazz guitar garnered him a NEA grant. But he is probably best known for his playing with many of the major jazz stars including Buddy Rich and Charles Mingus.*

*Today he performs regularly with the Mingus Orchestra.*

**JJ:** Your dad played sax and your mother piano; how did you end up with the guitar?

**JW:** My stepfather played saxophone but my real father, who I never knew, played the guitar. So it must have been genetic. But lots of kids played guitar in Brooklyn in those days, so it was just part of what Brooklyn was like. My cousin played and he gave me some tips and I started taking lessons with Joe Monte. He taught me how to read and took me through the fundamentals. So, I had a real foundation by the time I was seventeen. Then I started taking lessons with Sid Margolis for a year or so before I started to teach for him. Which was good, I started to make some money and I was learning.

**JJ:** Did any of your friends influence your taste in music?

**JW:** I could not say for sure. There was one fellow, Jimmy Bell, who knew a lot about jazz and jazz guitar. He played a lot of records that amazed me. Plus my cousin Fred was a big fan of Django and Charlie Christian. He turned me on to those records when I was about 15.

**JJ:** Which rock groups did you like?

**JW:** Chuck Berry, Bill Halley, the Doo Wop groups, Dwayne Eddy "Guitar Boogie Shuffle" — they were all influential.

**JJ:** I'm surprised that you waited until you were 18 for your first professional gig. Today it seems that a kid takes a lesson, forms a band and starts looking for work.

**JW:** Well, I had to be sure I knew what I was doing. My first gig was actually reading, so I had to be a decent reader to do the job. The fact that I could read separated me from a lot of people.

**JJ:** Who led the gig?

**JW:** Les and Larry Elgart.

A friend of mine, Dan Armstrong, was the head of a studio in Manhattan. All the guitar players used to show up there: Barry Galbraith, Bucky, Gene Bertoncini, people like that. You would hang around in the studio and play all day. It was great. Barry Galbraith got me my first commercial.

Then the '60s rock dates came in. That was a whole different thing than what I was playing at the time. I actually recorded a couple of dates with The Byrds. I never met them. I just did some layering. I didn't do a lot of that; I was still playing with the big bands, Warren Covington, Sammy Kaye, and so many I can't remember, and some Latin bands. I did whatever they needed and I really loved what I was doing. I learned new stuff all the time.

Of course, I had to play with a million singers, so there would be ad-lib stuff. I'd have to know the tune, have to hear the key, be able to transpose on the spot, that kind of stuff. Like the time Mel Torme sat in with Buddy's band: he just started singing "Here's That Rainy Day" without picking out a note from us. He wanted to sing it in C but he sang a half tone lower which is B.

**JJ:** Was he happy with your backing?

**JW:** Well, he didn't say anything, so I guess he was. It was just he and I. It was interesting. I liked the way he sang. He was an extraordinary musician.

**JJ:** I want to ask you about that. I think it was Buck Clayton who called backing a



vocalist "dressing the windows." Would you comment on the differences in backing a vocalist rather than just playing in a group?

**JW:** When you back up a singer, the singer is the primary performer. You are taking a secondary role in a way, yet not really. The colors you create behind them, or the harmonic structures, the dynamics you can add, it is one unit. But, it does revolve more around the singer than the instrumentalist naturally.

**JJ:** You have studied and taught about the history of jazz. Did that give you a special feeling when you got to record with Earl Hines?

**JW:** Honestly, no. I was not that deep into the history of it at that time. I was just playing the music and whatever he wanted to play was OK with me. I was pretty young then, in my mid-20s. I knew what they wanted me to do. It was a rhythm guitar thing, but I would solo as well.

**JJ:** Was it the same with Lionel Hampton?

**JW:** Well, the gigs I did with Lionel were also with Buddy. Lionel played with us a few times at Buddy's club and also did a recording called *Transitions*. That was about '73 and Lionel recorded one of my tunes, which was a thrill for me. He played great on it too.

**JJ:** You were also with Buddy Rich for a considerable time. Thanks to that recording

*continued on page 18*



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Phoenix Rising, 7-11 PM

**12/2 Sunday**  
Lee Deedmeyer, 5-9 PM

**12/5 Wednesday**  
Sue Giles, 7-10 PM

**12/6 Thursday**  
Gina Fox, 7-10 PM

**12/7 Friday**  
Hot Club of Philly, 7-11 PM

(12/8 no entertainment, private party)

**12/9 Sunday**  
Jeanie Bryson, 5-9 PM

**12/12 Wednesday**  
Janice Friedman, 7-10 PM

**12/13 Thursday**  
Rob Paparozzi, 7-10 PM

**12/14 Friday**  
Laraine Alison, 7-11 PM

**12/15 Saturday**  
Marlene VerPlanck, 7-11 PM

**12/16 Sunday**  
Meg Hanson Duo, 5-9 PM

**12/19 Wednesday**  
Jeanie Bryson, 7-10 PM

**12/20 Thursday**  
Pam Purvis, 7-10 PM

**12/21 Friday**  
Karen Rodriguez, 7-11 PM

**12/22 Saturday**  
Jerry Topinka featuring  
Janel Nissim, 7-11 PM

**12/23 Sunday**  
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(12/24 & 25 no entertainment, holiday)

**12/26 Wednesday**  
Sue Giles, 7-10 PM

**12/27 Thursday**  
Rob Paparozzi, 7-10 PM

**12/28 Friday**  
John Bianculli, 7-11 PM

**12/29 Saturday**  
Roz Corral, 7-11 PM

**12/30 Sunday**  
Dusty Micale Duo, 5-9 PM

**12/31 Monday**  
New Year's Eve Gala  
featuring 3D, 9 PM - 1 AM

(1/1 no entertainment, holiday)

**1/2 Wednesday**  
Jeanie Bryson, 7-10 PM

**1/3 Thursday**  
Gina Fox, 7-10 PM

**1/4 Friday**  
Eric Mintel Quartet, 7-11 PM

**1/5 Saturday**  
Laraine Alison, 7-11 PM

**1/6 Sunday**  
Lee Deedmeyer, 5-9 PM

**1/9 Wednesday**  
Janice Friedman, 7-10 PM

**1/10 Thursday**  
Pam Purvis, 7-10 PM

**1/11 Friday**  
Karen Rodriguez, 7-11 PM

**1/12 Saturday**  
Meg Hanson Group  
featuring Billy Hill, 7-11 PM

**1/13 Sunday**  
The Grants, 5-9 PM

**1/16 Wednesday**  
Sue Giles, 7-10 PM

**1/17 Thursday**  
Rob Paparozzi, 7-10 PM

**1/18 Friday**  
Marlene VerPlanck, 7-11 PM

**1/19 Saturday**  
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Gina Fox, 7-11 PM

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Mellett Jazz Guitar Night,  
5-9 PM

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**1/24 Thursday**  
3D, 7-10 PM

**1/25 Friday**  
John Bianculli, 7-11 PM

**1/26 Saturday**  
Meg Hanson Group  
featuring Billy Hill, 7-11 PM

**1/27 Sunday**  
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**JACK WILKINS** *continued from page 16*

made on his bus, he now has a reputation for a really hot temper, but I have heard first hand stories about a very different Buddy Rich. How would you describe him?

**JW:** He was generous and caring and great to be around. That recording is criminal. It left a legacy that has something to do with him, but that is all people remember now. That is a shame, because this guy played with everybody — all the giants of jazz and he was one himself. Nobody played better drums. I loved the way he played. Sonny Fortune loved the way he played. Kenny Barron loved the way he played. The guy was brilliant — a genius drummer really.

He never did that with us. He had a great band and he was really happy with us. He just laid back and played drums. He was the drummer in the band and he did his obligatory drum solo every night, which was something to see. I sat two feet away from him every night and watched, and every time he did that, I couldn't believe it.

People that say this stuff about him, did they actually know him? Well there are people he had trouble with I'm sure. Here's the way I figure it: If somebody hires you to do a job, you do it, if you don't want to — you leave. I've done that. I've worked with people where I didn't like the music but I did like them. I said I can't do this, no hard feelings, but I'm out of here.

**JJ:** How did you get into Buddy's band?

**JW:** Stanley Kay was his manager and I knew Stanley for some years. Ritchie Resnikoff was hired to do the gig and Stanley called and asked if I could make the rehearsal because Ritchie couldn't. I made the rehearsal, then Ritchie couldn't do the gig, and Buddy liked the way I played, so he hired me.

He gave me lots of room to play. He loved the way I played. He let me play for as long as I wanted; never said a word. In fact, he featured me many times. The whole band would get off the stage and I would play solo guitar. So, what's not to like? (Laughs) The guy was generous with his music and his time. The money was all right. It wasn't great, but you know, playing with Buddy Rich six nights a week, 45 weeks a year, that's fantastic.

**JJ:** How long were you with him?

**JW:** Not that long, two and a half years I think. I was only with the small band. They did put a big band together once to do something in Washington at the Kennedy Center. I didn't want to play in the big band. I was buried in that. There was nothing

for me to play in the big band. There were no hard feelings, Buddy understood.

**JJ:** You also worked with Claude Bolling.

**JW:** Claude Bolling, yes I sure did. The music was his suite for classical piano and guitar and various pieces like that. It was a lot of fun. It was not easy to play some of that, but I learned it.

**JJ:** Was it recorded?

**JW:** No, but I have some live tapes of it, but I haven't listened to it since it was recorded.

I did that also with Astrud Gilberto. I toured with her for about a year. I have tapes of us in Japan in '77, I think. That's 30 years ago — I was about three. (Laughs)

**JJ:** How was working with Zoot Sims?

**JW:** I played with Zoot at the Gibson Jazz Party in Colorado. That was the first time I met him. He recorded also with Buddy. He recorded my tune on the same track as Lionel Hampton. I played with him at different functions around town: the New School, little parties, a bunch of things. He was a fun cat to play with as well as Al Cohn.

**JJ:** When did you first meet Bill Evans?

**JW:** The first time was at the Village Gate in '68 or something. We just talked at the bar for a few minutes. I didn't actually get to know him. Then about '76, Eddie Gomez and I were good friends and he said come down and play with Bill Evans, he's playing at a place called Harpers on 11th and 6th Avenue. I didn't really want to. I was scared to just sit in, but Eddie insisted. So I did and it was fine. It was wild actually. He was wild. He didn't even call the tune. He would just start playing.

He had a great presence about him. He was very, very bright. Genius might be the right word for him. I didn't know him that well, but what I got from him was he was a very deep character. I'm not sure what he was feeling or thinking half the time. Eddie always praised him to the heavens and Eddie is a great musician, a genius in his own way.

**JJ:** You are also associated with Charlie Mingus; would you tell us about him?

**JW:** I think that was also through Eddie Gomez. Eddie invited me to come up to Charles's apartment and work on some music with Charles. Charles wasn't playing at the time. He was confined to his wheelchair. I went and got to know him. He was a lot of fun. He was great. I mean he is another one — a brooding character and all that, but I didn't see that side of him at all.

**JJ:** I'm interested that you only refer to him as "Charles."

**JW:** As opposed to what? Everyone called him Charles, I never heard anyone call him Charlie (laughs). That might have forced him to get crazy, huh?

**JJ:** So you worked with him at his place?

**JW:** Yeah, we worked on Charles's ideas and his melodies that he heard in his head. It was a great experience. Then I did two records with him. This was in '77. In 1996 Sue Mingus put together a group of five guitars, piano, bass and drums. We did a few concerts around New York and played every Monday night at the Time Café. We eventually played Monday nights at the Blue Note and then played at the old Iridium near Lincoln Center. The band was great with Larry Coryell, Russell Malone, Vic Juris, Dave Gilmore, Ed Cherry and many others. I decided to try my hand at arranging. It turned out pretty well and Sue Mingus had some of my arrangements published by Hal Leonard Music. The book is called *5 Guitars Play Mingus* (HL00699248). That was a lot of fun.

**JJ:** Did you continue a close involvement with his music after he died?

**JW:** Actually, when Sue Mingus put together the orchestra, the big band and the dynasty band, she called me to do that. Then in '91, I think it was, we did a world tour of the Mingus Epitaph conducted by Gunther Schuller.

**JJ:** You have a long involvement in teaching, especially with your Jazz Guitar program. Would you tell us about that?

**JW:** I started when I was about 18, just to make some money and I have been teaching ever since: private students, the jazz program at the Manhattan School of Music, Long Island University, the New School, NYU, not to mention colleges all around the country. I go and teach for a week, or at least a few days.

This jazz guitar program basically goes back as far as recorded music and I have some representation of what was going on in the 1800s by guys like Blind Lemon Jefferson, Leadbelly, etc. So I take it from there to Charlie Christian, not to mention the acoustic players like George Van Eps and Carl Kress. I have transcriptions and recordings of all this music. I play it and demonstrate it. I've learned all these things and I can play them just to show the students where it came from. Then it branches off to all the post-Christian greats. It is just a great big branch; it goes on and on and on. I go up to the early '80s because it is only an eight-week course, two hours a week for eight weeks. So, I go as far as I can.

*continued on page 20*



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**JACK WILKINS** *continued from page 18*

I think the early things are fascinating, mostly because there are some videos of Django for example and students love to see those solos. They listen to it, and then see him play and then I demonstrate how he did it. I try to find every conceivable bit of video that I can. Charlie Christian for example, there is no video of him, none, which is unfortunate. He was only recording for three years. However, someday someone may find some, who knows. Then I give them transcriptions and compilation CDs.

Now I am doing this other teaching thing discussing the Great American Songbook. I'm doing classes about lyrics and songs and how they were put together. Fascinating stuff. It is great fun. I love it. These great composers wrote some of the great songs of all time. American culture is based on standard tunes and jazz in terms of its art. Think about it, painting hasn't been an American art so much. I mean there are great painters, but America's true art form is jazz and the standard tunes. These standard tunes didn't start here, but we codified it by combining all the elements that were truly American stuff. American folk singers, blues players, and it goes on and on. It is a fascinating study.

**JJ:** What was it like being a judge for the Monk Institute Guitar Composition in DC?

**JW:** It wasn't just me. There was also Gene Bertoncini and Steve Kahn. The three of us put together the program that we wanted the students to audition. Then we listened to all these tapes over a period of three days. I don't know how many we listened to. We were there for six to eight hours each day, so it must have been maybe 300. Out of those we had to pick 10. (Laughs) So it was not an easy task. Some we knew couldn't play, but some you had to go back and listen to several times.

The live performance had Pat Martino, Pat Metheny and George Benson as final judges. We went also, but we did not judge the finals.

**JJ:** How do you feel when you are performing and the audience isn't paying attention?

**JW:** That used to bug me a lot more than it does now. It used to really, really make me crazy. I'd stop playing and pack up. Now, I don't know. I feel if I'm really playing well, I might actually get some people to listen.

If you are playing in a restaurant, there is no way you can force them to listen. It's a restaurant, not a concert; and you can't expect them to be quiet. You can hope, but you can't really do anything about it.

It's a restaurant. They are there to serve food and drink. Music is secondary. I know that now.

Part of the reason it doesn't drive me crazy when I play even solo guitar now is I can get into a zone where I don't even hear the noise around me. A couple months ago I was playing at Le Madeleine, filling in for Gene Bertoncini. The whole place was pretty empty except for a few friends of mine at



the bar and a table of three right next to me, and they were talking a mile a minute. I just tuned them out and forgot all about it. When the set was over my friends asked: "Man didn't that drive you crazy?" I said: "What was that." "The people talking loudly like that." I said: "Oh, I didn't notice." You can tune them out. It doesn't always work, but sometimes it does.

**JJ:** Would you tell us about your Benedetto guitar?

**JW:** I've had it close to a year now. It was made with certain specs I had in mind. Bob Benedetto and Fender Guild were partners at the time and they wanted to put out these models: one was Bucky's, one was Howard Alden's and one was mine. They were going to make a series but Bob and Fender Guild had a falling out. I'm not sure of the details, so they cancelled the models unfortunately. However, I did get a stunning guitar out of it. This is the best I've ever played. I have never been happier with an instrument than this.

**JJ:** You are a very well-traveled musician. Have you found any other area where jazz is as culturally important as it is in our area?

**JW:** Well, no. They like jazz in Japan quite a lot and there are a lot of fans in Europe. Jazz is not as popular as it used to be. I know that.

**JJ:** In addition to the tapes you mentioned, do you have any career mementoes?

**JW:** I have a lot of photos, most are on my web site, but I don't have any of Dizzy or Lionel. That is too bad. It never occurred to me to do that. I didn't have my eye on the history of it. (Laughs)

**JJ:** You were involved with something called the Blue Guitar exhibit at the Smithsonian. What was that?

**JW:** Scott Chinery was a multimillionaire and he loved guitars. He commissioned guitar makers to build him blue guitars. He didn't care what the specs were; just make them blue. These guitars were on exhibit for some years. I went there twice and did some concerts playing one of those guitars. Jimmy Bruno and I did one concert. I got to play all of the guitars. Some were really good, others not so good, like everything else.

**JJ:** What was the best advice you ever received about your career?

**JW:** I think it was when I played with a band that was a lot older than me and they all stopped because I hogged the band stand with my never-ending playing. I was such a hot shot then! They all stopped playing and I felt very embarrassed. I asked: "Why did you all stop playing?" They said, "We were listening to you." I suddenly understood what they meant. I wasn't listening to them! It was a revelation to me. It wasn't really verbal advice, but I learned so much that night.

**JJ:** Any new recordings coming out?

**JW:** I just finished a new CD with Steve LaSpina, Jon Cowherd, and Mark Ferber called *Until It's Time for You to Go*. I'm very happy with this one. Jeff Barone produced it and the sound is perfect. It should be available on my Web site soon ([www.jackwilkins.com](http://www.jackwilkins.com)).

**JJ:** Final question, what do you enjoy doing outside of music?

**JW:** I play golf and tennis and I am a big movie buff. I like all kinds of movies but am partial to Sci-Fi. I also love to read and I'm a fan of anagrams. I must have two hundred of them.

**JJ:** Well, that's it. Thank you for taking the time for us.

**JW:** It was my pleasure. It was fun. 

*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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## Charts Missing? Have Them Copied On Stage While You Spin Jokes

By Fradley Garner *Jersey Jazz* International Editor

**MANNHEIM, GERMANY:** Lee Konitz was on stage here for the last stop on his nonet's European tour in mid-October when he discovered that he had left his own music charts at the previous stop, in Porto, Portugal.

Panic? Konitz? Not on your life. Especially not at the concert celebrating the pioneer American saxophonist's 80th year of life.

While the lead alto parts were hastily written out on the spot, reports Matthias Spindler in the October 15 *Mannheimer Morgen*, the usually taciturn leader had a hard time sorting through the sheets on his music stand. Konitz bridged the gaps with some choice gags. For example: "The doctor says to his patient, 'I'm sorry to have to tell you that you have two illnesses. One is Alzheimer's.' 'Okay,' says the patient, 'and what's the other?' 'Parkinson's.' 'Well,' says the patient, 'at least it's not Alzheimer's.'"

During a reconstructed number, the critic thought he heard some sour notes. Spindler said he was unsure whether these were due to the sidemen's nervousness or hasty manuscript copying by tenor saxophonist Ohad Talmor.

In a blues-based orchestral suite, the players cleared up any doubts about their own abilities. Konitz played the alto sax he had bought in 1945, during his heyday with Lenny Tristano when he built a reputation as a pioneer of the "cool alto" style. At the time, most alto saxophonists were trying to imitate the forceful note cascades of their icon, Charlie Parker.

At one point Konitz had the audience hum a note while he played a modal improvisation on it. Another critic, Ulrich Olshausen of *Frankfurter Allgemeine Zeitung*, called this

"the first and only audience participation without any feeling of embarrassment that we can recall." In his review, Olshausen underscored the American saxophonist's importance as well as that of the whole Tristano circle, for postwar jazz in Germany. Konitz lived in Cologne for a period when many American musicians put down roots in Europe.

Considering that Konitz once lived in Germany, celebrated his birthday here, recorded his last two CDs with German pianists, and played dances by Franz Schubert on those recordings, Olshausen wrote, "Konitz and the Germans — there just has to be some deeper connection."

After the final number, the audience treated the bandleader to a rousing round of "Happy birthday, dear Lee." □

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**Jazzdagen Tours**



## JAZZ AT THE PAC

*continued from page 1*

Brazil, Jamaica and beyond, having compiled a whole album playing with these countries' top talent. The rhythms are authentic, all right, but often loosened up with the hip-shaking second-line beat that emanates only from New Orleans.

After a rolling, rumbling piano and percussion introduction, Mayfield and fellow trumpeter Leon "Kid Chocolate" Brown launched into what sounded like a Mexican bullfight duet on the first number. The 30-year-old leader then exhibited his ferocious chops, playing a solo that ranged from soft baby's cries to mellow introspection and then to a gritty growl. He finished by fluttering a blue note for more than a minute while circular-breathing, as the rapt audience cheered.

Later, Mayfield sang engagingly on two old Crescent City classics, "Iko Iko" and "St. James Infirmary."

Each member of the sextet had plenty of room to shine. Pinch-hitting pianist Ronald Markham paid uncannily accurate homage to James Booker, the late, great eccentric of rhythm-and-blues piano, on an original tune named for Booker. Percussionist Luisito Quintero and drummer Jamal Batiste took the spotlight for more than 10 minutes on a blazing number from Cuba, with Quintero flailing his drumstick in his left hand while his right flew over the congas. Bassist Carlos Henriquez was a rock throughout, whether soloing or providing bottom-line support.

But beyond individual brilliance, the Hombres exemplified teamwork, a point they emphasized in a post-performance discussion. It's not only being able to master one's own instrument, Mayfield said, it's about the ability to listen to and react to what the other members are communicating.

Mayfield and Brown illustrated this precept all afternoon, picking up the odd percussion device when not occupied with their horns adding to the joyous din. Mayfield was in constant motion, bending and swaying to



the beat, coaxing the most out of his sidemen.

The nearly two-hour musical tour included a stop in Brazil, at Jobim's Ipanema beach, and a nod to the Great American Songbook. "Summertime" was cloaked in a fetching clave beat.

The journey ended, where else, in New Orleans, where the Hombres turned a "Happy Birthday" salute to an NJPAC executive into a rollicking romp down Rampart Street, then segued into the classic brass band strut, "Second Line," with some limber dance steps executed by Kid Chocolate. Then Mayfield brought the Victoria Theater crowd to its feet for a "Last Chance to Dance...Get Up!"

"We probably had more fun than y'all did," Mayfield said later. Maybe, maybe not.

In a phone interview two days later, the ideas tumbled from Mayfield's lips as rapidly as notes from his trumpet.

He talked about the special relationship he's forged with NJPAC and Newark, which came about after Katrina when the big band he leads, the New Orleans Jazz Orchestra, needed a half-million-dollar sponsor to go out on a long-planned tour. A NOJO executive put out a call to NJPAC, where

he'd had prior dealings, and the arts center brought Prudential Insurance aboard. The tour was on, with a concert in Newark a year ago at which NOJO premiered "Water Rising," a commissioned Mayfield work that forged art out of the hometown's tragedy.

"NJPAC is like my laboratory, open to whatever I want to do," the bandleader said. He calls NJPAC's two concert halls "the best sounding" anywhere.

The orchestra is gearing up for another tour in 2009, in which it could bring along a bevy of better-known musical stars from New Orleans to give the country a taste of what Jazzfest is like; that could lead to more tourism business for the city.

Next year marks the 10th anniversary of Los Hombres Caliente, and Mayfield is working on a reunion mini-tour with Summers and the original drummer, Jason Marsalis. That could result in a sixth CD from LHC. There's also a record due out in which Mayfield plays with one of his mentors, pianist Ellis Marsalis.

As for the new band, it's still developing its sound, Mayfield said. He wants it to be driven by its live performances, not by a record deal, so he's got no plan yet to bring it into a studio.

Mayfield's objective in all these settings is to present jazz as music of celebration. He quotes his mother Joyce, who once told her high-spirited son that "It's a blessing to get paid for what you'd gladly do for free." **J** Words to live and work by.

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

"It's a blessing to get paid for what you'd gladly do for free."



# New Jersey Performing Arts Center 2007-2008 Jazz

Amidst the symphonies and ballets and pop music stage shows, the eclectic minded NJPAC seasons its offerings with plenty of jazz. Highlights of the past year include a standout performance by tenor saxophone icon Sonny Rollins, a dual bill of pianists of Ramsey Lewis and Ahmad Jamal, a tribute to singer Alberta Hunter and several other noteworthy presentations.

Also, the PAC's Jazz For Teens program provides a valuable statewide resource, offering an opportunity for advanced musical study for gifted New Jersey music students. As it happens, two JFT alumni, Chelsea Palermo and Sara Vander Veen, are featured in this issue of *Jersey Jazz*.

Here are some upcoming jazz events scheduled at New Jersey's premier center for the performing arts:

## Lincoln Center Jazz Orchestra

**Wynton Marsalis**, Artistic Director  
*Ellington's Nutcracker Suite*

Friday, December 14, 2007 at 8 PM  
Prudential Hall

**Keith Jarrett**, piano  
**Jack DeJohnette**, drums  
**Gary Peacock**, bass

*25th Anniversary Concert*  
Saturday, February 2, 2008 at 8 PM  
Prudential Hall

**Chick Corea & Béla Fleck**  
*Duets*

Friday, February 15, 2008 at 8 PM  
Prudential Hall

**Nnenna Freelon**  
**Geri Allen**

Saturday, March 29, 2008 at 7:30 PM  
Victoria Theater

**Dave Brubeck Quartet**  
with special guest **Eldar**

Friday, April 18, 2008 at 8 PM  
Prudential Hall

**Mark Gross & Friends**  
*Jazz Sensations*

Saturday, May 10, 2008 at 7 PM  
Victoria Theater

**Wachovia Jazz for Teens**  
*Final Concert*

Saturday, May 10, 2008 at 2 PM  
Victoria Theater



## Down Beat Lifetime Achievement Award Caps Winning Year for Morgenstern

Man's a winner. In January Dan Morgenstern was named a National Endowment for the Arts Jazz Master (*Jersey Jazz* cover, Dec. 2006), "the nation's highest jazz honor," according to *The New York Times*. In February he picked up his seventh Grammy award for best album notes for the Fats Waller box set, *If You Got to Ask, You Ain't Got It!* (Morgenstern copped the 2005 ASCAP-Deems Taylor Award for the same liner notes.) And last month *Down Beat* laid a Lifetime Achievement Award on its onetime editor.

"Musicians provide the lifeblood of jazz," granted the trade magazine in a two-page spread. "But the importance of non-musician devotees like Dan Morgenstern is hard to overstate. Throughout his long career, Morgenstern has worn many hats: editor, journalist, critic, annotator, educator, scholar, archivist."

The rush of accolades may trace back to January 2006, when the American Society of Composers, Authors and Publishers (ASCAP) bestowed its Deems Taylor Award "for outstanding print, broadcast and news media coverage of music" to *Living With Jazz: A Reader* (Pantheon Books, 2004). That hefty tome enfolds more than a half-century of Morgenstern's jazz writings.

For the last 31 years, Dan the Man has occupied the director's den at the Institute of Jazz Studies at Rutgers-Newark, cramming that chest to the bursting point with treasures. *Down Beat* calls it "arguably the most important resource for jazz history and scholarship in the country."—fg



## From the Crow's Nest

By Bill Crow

On a gig, Art Baron and Jackie Williams were talking about several musician friends who had recently passed away. Jackie shook his head and said, "That's one gig you can't send a sub in for."

■ Roger Post was playing a club date with a band that was playing a medium tempo swing tune when the cornet player took a solo that was at least three metronome clicks faster than the tempo the band was playing. The bassist looked at Roger and said, "What the heck was that?" Roger replied, "He's just killin' time."

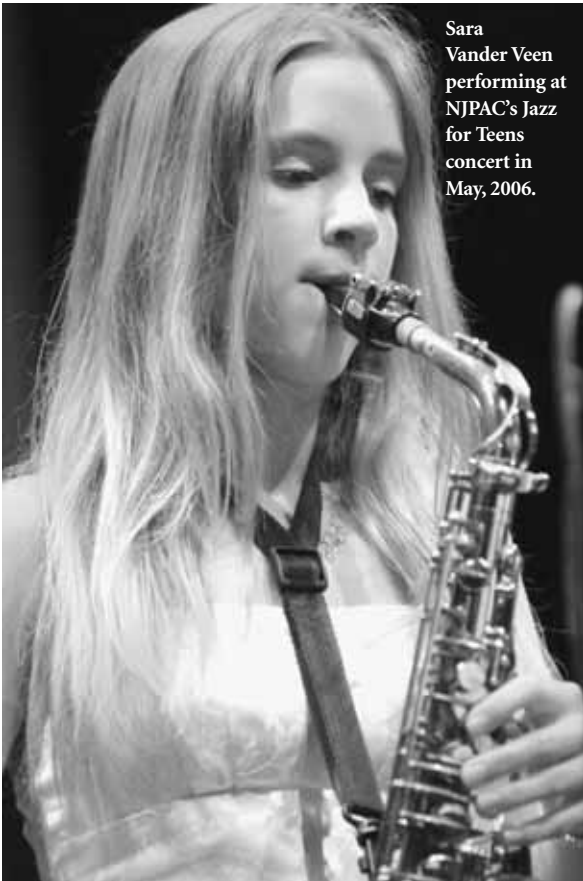
■ This one went around the Internet fast! At least 30 people sent it to me: Question: What is the difference between a blues musician and a jazz musician? Answer: A blues musician plays three chords in front of a thousand people. A jazz musician plays a thousand chords in front of three people.



*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, From Birdland to Broadway 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.*

# Jersey Teen, Granddaughter of NJJS Founding Members, Pursues a Career in Jazz

By Don Robertson Former Editor Jersey Jazz



Sara Vander Veen performing at NJPAC's Jazz for Teens concert in May, 2006.

Sara Vander Veen, a 19-year old saxophonist from Sparta, is the daughter of Mark and Nancy Vander Veen. Nan is Judy and Dick Neeld's daughter. Sara has just begun her first year at the University of Illinois-Urbana Champaign School of Music, double-majoring in Jazz Performance and Music Education. She has already established some impressive jazz credentials in her high school years.

Sara was exposed to jazz early on by visits to her grandparents where jazz from Dick's vast record collection was always in the air. She began her musical studies with the clarinet at age 10. The enthusiasm and encouragement of her Sparta Middle School music teacher and Jazz Band Director, Chris Arnold, sparked her desire to play jazz.

She took up the alto sax at age 13 and auditioned, successfully, for the middle school's jazz band, her first step in her passion for a career in jazz. Among her influences from Grandpa's record collection and elsewhere were Cannonball Adderley, Sonny Stitt, Charlie Parker, Lester Young, Sonny Rollins, Phil Woods and Hank Mobley.

As a freshman at Sparta High School, Sara learned about the NJPAC Jazz for Teens program from fellow students who were participating in the program. The curriculum involves theory, listening, ensemble, and master classes, with the opportunity to study with professional jazz musicians. She auditioned, successfully, in the spring of her freshman year, and each year thereafter. Don Braden, the Director of Jazz for Teens, and some of the faculty participate in the program "New York

Comes to Groningen," where they teach for a week at a time at the Prince Claus Conservatory in Groningen, the Netherlands. The Director of the Conservatory offered two scholarships, providing the opportunity for several Jazz for Teens students to attend the conservatory for a week. This past April Sara was selected. The scholarship recipients attend classes during the day and play at local clubs each night. It convinced Sara that she wanted to major, not minor, in Jazz Performance in college.

The previous summer, Sara was selected to attend the Governor's School of New Jersey, a unique summer program committed to meeting the educational needs of artistically or academically talented high school students who have completed their junior year. The Governor's School of the Arts is an intense four-week residential program at The College of New Jersey. She attended in July 2006, following her junior year, and was also the saxophonist in their six-piece Jazz Combo.

The International Association of Jazz Educators (IAJE) sponsors annual competitions between high school jazz bands. The schools are ranked into Divisions, by school population. Eight jazz bands with the highest scores in each Division compete as finalists. At the finals, four people are awarded outstanding soloist awards and one receives the top soloist award and scholarship. Sara received the Top Soloist award (the Rick Kerber Memorial Scholarship Award), at the New Jersey-IAJE State Jazz Band Finals, Division III Schools, in April 2007.

So set your watches — or better, calendars — ahead another four years and get prepared to hear much more from this talented young woman, who was originally inspired by her grandfather's record collection. And thank you, Dick!



**T**he moral of this story might be that the apple doesn't fall far from the tree — but it might take a couple of generations to do so.

Old timers will remember Judy and Dick Neeld as founding members of The New Jersey Jazz Society. Dick also served as President in 1977. Although an insurance executive in real life, Dick found time to host a weekly jazz radio program on WDHA for several years, review jazz records for *Cadence* magazine and write a monthly column "Views and Reviews" for *Jersey Jazz*. Dick and Judy retired to Martha's Vineyard in 1982 where he continued his record reviewing right up until his death in November, 2002. Needless to say, Dick accumulated an extensive jazz record collection in his lifetime.

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## Asmussen's Four Seasons Set Mood for Wife's Verse

**COPENHAGEN:** Svend Asmussen leaned up against a table in the Lindhardt and Ringhof publishing house cafeteria here, youthfully elegant and seasonally cool. The 91?-year-old jazzier tucked his violin under his chin, raised his bow and nodded at the 52-year-younger guitarist, Jacob Fischer. Seasonal themes composed by the violinist set the mood for his wife, Ellen Bick Asmussen, as she read from her new book of verse, *Skandinavisk solhverv / Scandinavian Solstice*.

The cycle of four poems, from winter solstice through autumn solstice, celebrates nature on the Danish island of Sealand and the love between the legendary Dane and his 27-year-younger American wife, who wrote them in English and oversaw their translation into Danish. Both versions, and a facsimile of her husband's music manuscript, are included in the 85-page book published here this fall.

"The years were blown away as the two musicians played together," wrote the Danish daily *Politiken* on October 9. "First Asmussen's new compositions for his wife's poems, then a couple of free numbers" from the violinist's and his guitarist's repertoire.

Fiddlers, fans and critics extol the virtuosity and durability of Asmussen, who acts and plays like a youthful edition of himself. Dan Morgenstern, the dean of American critics, recently called him "the



world's greatest living jazz violinist," adding, "Don't ask me how he still manages to look so young."

Morgenstern, director of the Rutgers Institute of Jazz Studies, would like to see Ellen Bick (formerly) Meier's as-told-to biography, *June Nights: Svend Asmussen's Liv i Musik* (Svend Asmussen's Life in Music) translated and published in the United States. A devotee of Stuff Smith, with whom he recorded three times in 1966, Asmussen is credited with at least 117 recording sessions on violin or sometimes viola, cello, vibraphone or piano. -fG

JJ

above: Ellen Bick Asmussen at left with Svend Asmussen and unidentified man at right. Photo by Morten Langkilde, *Politiken*.

left: A very young Svend Asmussen. Photographer unknown.



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## L.A. Jazz Institute Big Band Showcase By John Tumpak

Ken Poston's Los Angeles Jazz Institute presented "Big Band Showcase — A Cavalcade of Big Band Jazz," another in the Institute's series of seventeen years of outstanding jazz programs, from October 4 through October 7 at the Four Points Sheraton Hotel adjacent to the Los Angeles International Airport. The four day festival that ran daily from early morning to late evening included 19 big band concerts, four film showings and five panel discussions.

Among the bands that performed at the concerts were the Clayton Hamilton Jazz Orchestra, Med Flory Jazz Wave Big Band featuring Supersax, Kim Richmond Concert Jazz Orchestra, Maynard Ferguson Alumni Band, and All Star Big Band featuring Stan Kenton Alumni directed by Mike Vax. The Pete Christlieb, Clare Fisher, Ron King/ Buddy Childers, Jack Sheldon, Gary Urwin, and Chris Walden Big Bands were also part of the program. All the bands played in top form and were well received by an enthusiastic audience.

The outdoor lunch breaks were a unique treat. Each day a jazz band from a local Southern California college played at a sun-splashed poolside concert. Those bands were superb in quality and provided a wide variety of jazz music. For example, at the October 5 luncheon concert the California State University Long Beach Jazz Orchestra played Count Basie's 1975 "I Told You So" album composed and arranged by Bill Holman. They executed Holman's Basie charts with exuberance and swinging drive.

Every year Poston presents a concert featuring infrequently heard jazz music. This year's musical selection was a performance of the film music of Duke Ellington played by the Los Angeles Jazz Orchestra directed by

Charley Harrison with special guest superstar drummer Louie Belson. The program was introduced by jazz guitar great Kenny Burrell and featured Ellington's music from *Anatomy of a Murder*, *Paris Blues* and *Assault on a Queen*.

The event's highlight was an all-day tribute to legendary big band arranger and composer Bill Holman who came to prominence with Stan Kenton in the early 1950s. The tribute started with The Collegiate Neophonic Orchestra of Southern California featuring music by Holman written for Stan Kenton's Mellophonium Orchestra and Holman's collaboration with Gerry Mulligan for the Los Angeles Neophonic Orchestra. Holman himself led bands playing three concerts devoted to specific aspects of his considerable body of work and participated in a panel discussion with vibraphonist Terry Gibbs. During the evening The Terry Gibbs Dream Band played the charts Holman wrote for the Original Dream Band that packed Hollywood clubs with celebrity-laden crowds from the late 50s through the early 60s. Gibbs's concert ended on a nostalgic

note when he announced that it was the last ever performance of his Dream Band.

Not to be overlooked from the collector's perspective are the vendors that are a perennially popular program feature. There were four marketers of rare big band and jazz CDs who conducted brisk business at their respective tables offering for sale inventory that is difficult to find at conventional and used record stores. As always, the event was well attended by visitors from the United Kingdom who made substantial purchases of CDs that are unavailable back home.

Ken Poston has been conducting jazz conferences since 1991, starting with his Stan Kenton "Back to Balboa" event. These annual symposiums have provided outstanding jazz entertainment and academically furthered the cause of jazz research adding to the archives of his Los Angeles Jazz Institute. The Poston events are a must for enthusiasts of large ensemble jazz. J

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





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 Everyone listed is subject to cancellation but we don't expect any.

## Compact Views

By Joe Lang

NJJS Music Committee Chair

This month's column about new additions to NJJS inventory is short, but contains two fine albums from Arbors, both of which are graced with the guitar artistry of Howard Alden.

■ **Charlie Cat II (Arbors – 19349)** is a session led by clarinetist **BUDDY DEFRANCO**.

After one listen, I thought to myself: "If I had just heard this played as a live set in a club, I would have driven home feeling that I was on a cloud rather than in my car." So, I listened again, and again, and realized that this was one of those albums destined to become a permanent and frequent visitor to my CD player. At 84, DeFranco is still as good as it gets on the clarinet, ever creative and ceaselessly engaging. To make matters even better, he has surrounded himself with a crew of first class players, including Lew Soloff on trumpet, Derek Smith on piano, Joe Cohn and Howard Alden on guitar, Rufus Reid on bass and Ed Metz, Jr. on drums. The program covers a lot of territory from bossa to bop, and many musical ports in between. There are a few standards, "All My Life," "By Myself," "What Is This Thing Called Love," and "Ill Wind;" a rarely recorded pop tune, "Once More with Feeling;" some originals by DeFranco, "Charlie Cat II" and "Walk This Way;" "For Keeps" by a frequent DeFranco collaborator, Terry Gibbs; And two jazz classics, "Joy Spring" and "Anthropology," that serves as the romping closer, and features a scintillating guitar exchange between Cohn and Alden. This is one of those albums that will surely be found on a lot of year-end Top 10 lists.

■ **HOWARD ALDEN** and **KEN PEPLOWSKI** have occasionally been gigging together in various combinations since they both arrived in New York City in the early 1980s, Alden from California and Peplowski from Ohio. They were among a group of

young jazz musicians who, unlike many of their contemporaries, realized that there was worthwhile jazz that pre-dated John Coltrane and his acolytes.

**Pow-Wow (Arbors – 19340)** finds them in a duo setting, and their natural musical empathy comes

shining through from the first notes to the last. These gentlemen are both song mavens, and always find some real gems that have been hiding somewhere, waiting to be rediscovered. Even when they play standards, those that they select are ones that are not over done like "Dream Dancing," "Did I Remember," "I See Your Face Before Me," "The Things We Did Last Summer" and "Lucky to Be Me." They also looked back in time a long way for the Dixieland favorite, "Panama" and "The Land of the Loon," by the undeservedly neglected composer Eastwood Lane. The title tune and "Bossango" are by Joe Puma, a frequent partner of Alden in the years prior to Puma's passing.

For me, the most exciting discoveries are a lovely song by Billy Strayhorn, "After All," and a Monkish creation by Duke Ellington titled "Who Knows." Peplowski contributes on clarinet and tenor sax, both of which he plays with a distinctive light tone. The interplay between these gentlemen is a pleasure to hear. They never seem to waste a note, and make the listener wonder how it is possible for two separate minds to be so in sync at all times. This is music that is simultaneously subtle and exciting, and, while it is steeped in thoughtful improvisation, it should have appeal not just for jazz enthusiasts, but for anyone who respects and enjoys masterfully creative music.

*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

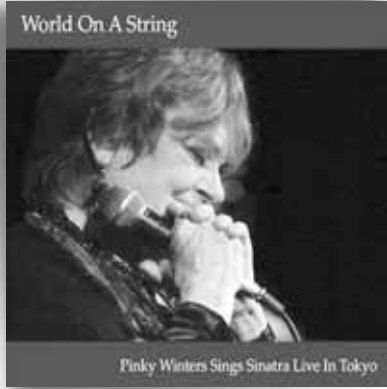
As usual, there are many albums hitting the market not in NJJS inventory, but ones that certainly merit attention.

■ **PINKY WINTERS** is the kind of singer who overwhelms you with understatement. She opens her latest album **World on a String (Sinatra Society of Japan – 1503)** with "You're Sensational," and by the time that she completes her 14-song program with "I've Got the World on a String," you have no doubt that she is sensational. This live recording from Tokyo is ostensibly a tribute to Frank Sinatra, and, while Winters shares with Sinatra a wonderful sense of timing and phrasing, and great concern for communicating the essence of a lyric, she is far more laid back in her approach to singing. The songs on the album are all ones that Sinatra recorded. Except for a few tunes like those mentioned above, "Nice 'n Easy," "The Charm of You" and "Put Your Dreams Away," however, they are not ones that you would necessarily expect on a Sinatra tribute. No matter the tune, Winters gives each of them her distinctive touch. "Drinking Again" has received several notable readings over the years, including those of Sinatra, Dinah Washington and Aretha Franklin, but Winters eschews drama for wistfulness, movingly so, and makes her approach memorable. She lends plenty of hip nuances to "I Thought About You," and adds this kind of personal touch to each selection. In all of this, she is ably abetted by Kiyoshi Morita on piano and Masahiko Taniguchi on bass. This album has only been released in Japan, but is available from several on-line sources, including the one noted below. It might take some effort to obtain it, but make that effort and enjoy some fabulous singing. ([www.dustygroove.com](http://www.dustygroove.com))

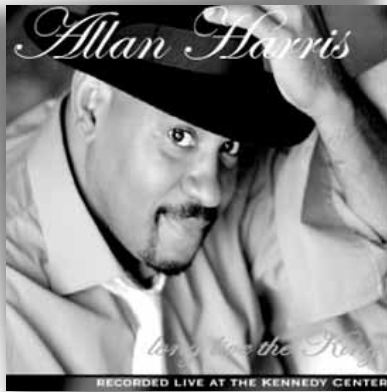
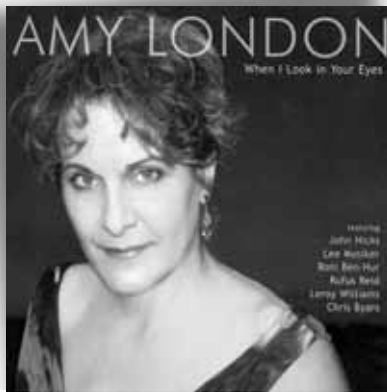
■ **When I Look in Your Eyes (Motéma – 0001)**, featuring vocalist **AMY LONDON**, contains 12 selections that highlight her versatility as a singer, and a taste of her ability to craft a lyric. For the session, she selected a roster of some very talented jazzers like pianists John Hicks and Lee Musiker, guitarist Roni Ben-Hur, bassist Rufus Reid, drummer Leroy Williams, sax men Chris Byars and Dan Greenblatt, trumpeter Richie Vitale, trombonist John Mosca and percussionist Steve Kroon, with Byars, Musiker and Ben-Hur handling the arranging chores. London has a rich voice, and communicates the lyric content of each song with clarity and feeling. The Ohio-bred London fits a biographical thread into her opening number, "There's a Boat That's



Leaving Soon for New York," and picks it up again in mid-set with the joining of the tunes "Ohio" and "Any Place I Hang My Hat Is Home." The two tunes for which she wrote lyrics are both by Elmo Hope, "Such Eyes, So Beautiful" and "It Could Be So Nice." She brings depth and insight to an early Johnny Mathis hit, "Wonderful, Wonderful." I expect that this release will make a wider audience for this fine singer, deservedly so. (www.motema.com)



■ There are definitely similarities to the sound of Nat Cole in the voice of **ALLAN HARRIS**, so it is not surprising that he was asked by the Kennedy Center to put together a show of Cole tunes to be presented at the KC Jazz Club. The results are documented on **Long Live the King (Love Productions – 005)**. For this project, Harris chose wisely in selecting Jesse Jones on sax and flute, Jim Gasior on piano, Robert Grabowski on bass and Larry Marshall on drums to accompany him. As I sat listening to the disc, I found myself thinking that when a singer, who sounds much like a famous predecessor, opts to perform material associated with his inspiration, it usually sounds like a pale imitation, but that in this case it was different. The album simply has a good vibe, and you soon sit back, and let yourself enjoy the talent of Harris on its own terms. Having been familiar with some of his earlier recordings, I was aware that he knows how to sing, and here brings enough of his personal phrasing to bear



on the material to let you know that he was not simply aping Cole. The arrangements, and the playing of the band also do a lot to ease you into this state of acceptance and enjoyment. Harris is a versatile performer, and this pleasant album is only a part of what he has to offer. (www.allanharris.com)

■ **CYNTHIA SAYER** simply plays the banjo like nobody else that I have heard on the scene today. She takes what is a novelty instrument by today's jazz standards, and takes it to places where others do not think to voyage. **Attractions (Plunk – 111)**, her latest release, gives ample evidence of this observation. You will not find a more eclectic collection of songs on many albums in any genre. She includes some old jazz tunes, "Viper Mad," "Romance Without Finance" and "Swing de Paris;" a couple of country ditties, "Half as Much" and "You Are My Sunshine;" standards, "Over the Rainbow" and "Shakin' the Blues Away;" a novelty song, "Abba Dabba Honeymoon;" traditional and classical pieces, "El Cholo," "Dark Eyes" and Liszt's "Hungarian Rhapsody No. 2;" and adds a pair of originals, "Banjo Tango" and "The Gift," to create an album that is full of surprises, and is never less than interesting. Helping her in this self-produced endeavor are guitarist Bucky Pizzarelli, reed master Scott Robinson, trumpeter Randy Sandke, trombonist Jim Fryer, violinist Sara Caswell, bassist Greg Cohen and

percussionist Joe Ascione, who are used in various combinations. Another attractive aspect of this recording is the appealing vocals from Sayer. Throughout the program there is a consistently high level of musicianship, with an undercurrent of humor infusing many of the selections. I can best describe *Attractions* in one word — delightful! (www.cynthiasayer.com)

■ Last month I expressed admiration for a new big band disc by **ANAT COHEN**, *Noir* (Anzic – 1201.) This month is time to turn attention to an equally terrific album by another group that she fronts, **THE WAVERLY SEVEN**. *Yo! Bobby (Anzic – 701)* collects 24 songs associated with Bobby Darin in a two-disc set that never stops swinging. The players, Anat Cohen and Joel Frahm on various reeds, Avishai Cohen on trumpet, Manuel Valera and Jason Lindner on various keyboards, Barak Mori on bass and Daniel Freedman on drums, with special guests, Scott Robinson on baritone sax, and Vic Juris on guitar, are mixed and matched in many combinations during the course of the program. This is an album with a lot of spirit, much as was the bulk of Darin's output. After originally bursting on the scene with a rock 'n roll classic, "Splish Splash," a song that is included here, Darin soon turned toward the catalog of the Great American Songbook, and became a huge attraction on the night club circuit utilizing this kind of material. Songs like "A Nightingale Sang in Berkeley Square," "The More I See You," "All the Way" and "Skylark" comprise the bulk of the selections here. The word most often used to describe Darin was "swinger," and the takes on *Yo! Bobby* reflect the performing spirit that was at the core of Darin's approach to music. Anat Cohen has again successfully merged her musical and leadership talents to produce an album that is fun, appealing and wonderfully musical. (www.waverlyseven.com)

■ The current trend toward packaging a CD and a DVD of the same performances does provide the buyer with an opportunity to enjoy the music, assuming that it is enjoyable, on different levels. While jazz is not ostensibly as visual a musical experience as much as is the case in the worlds of pop and rock music, where the visuals have become increasingly dominant as the quality of the music has subsided, the opportunity to witness the interplay that is taking place among jazz musicians through body English, facial expressions and cues, can add to the appreciation and understanding of what is occurring. **Alone Together (Jazzed Media – 9002)** captures a 2006 performance by **THE MARVIN STAMM QUARTET**, a stellar group comprised of Stamm on trumpet, Bill Mays on piano, Rufus Reid on bass and Ed Soph on drums. These cats have been

continued on page 34

**OTHER VIEWS** *continued from page 33*

playing together off and on since the early 1990s, and their tightness reflects the longevity of their association. Stamm spent a good portion of his career buried in the trumpet section of big bands and then in the studio scene in New York City, a career path that limited his exposure to the general public. Well, he has been making up for lost time in an impressive way over the last 15 or so years, and is recognized by his peers, and increasingly by the general jazz public, as a monster of a jazz trumpet player. His roots are firmly planted in the bebop tradition, but he is not prone toward overplaying his horn as are so many who were similarly schooled. He is clever and to the point, always playing enough notes to keep things moving, saying what he has to say, and getting out of the way. In Mays, Reid and Soph, he has perfect partners. Mays has an unbridled imagination. He never hesitates to pluck or strum the strings of the piano to create a particular feeling. Also a fine composer, he has contributed "Fun House" and "Lagrima Agradecida," a dreamy Latin-flavored melody that takes off into some more up-tempo places during the solo interludes by Stamm and Mays, before returning to its attractive theme. Reid is another outstanding player who is also an accomplished composer, as is evident on his contribution to this set, "Come Out and Play." Soph is always exactly where he needs to be time wise, and with the accents. The balance of the program is "Alone Together," "Invitation," Baubles, Bangles and Beads," and two Stamm originals, "When She Looks at Me" and "T's Butter." Listen to the CD, and, when you have the time, sit back and watch the DVD to observe what was going on as the music was created. Either way, you will have a fine time. ([www.JazzedMedia.com](http://www.JazzedMedia.com))

■ "Exciting" is a word that is too frequently used, just like "great" is. Well, in the case of **Trombone Heaven (Uptown – 27.52)**, taken from a 1978 Vancouver club date, featuring trombonists **FRANK ROSOLINO** and **CARL FONTANA**, both words can be unhesitatingly applied. Working with a superb

local rhythm section of Elmer Gill on piano, Torban Oxbol on bass and George Ursan on drums, these two great trombonists worked up a level of excitement that is sure to thrill the ears and hearts of jazz fans everywhere. These were two players with contrasting styles, Rosolino being the more Quixotic, and Fontana the one who poured on the feeling. Both had exceptional technique, but arrived where they did in different ways. Listen to the open track, with Frank playing "Here's That Rainy Day" with a hint of playfulness, and Carl bringing emotional depth to "Stardust." Both exhibit tons of imagination and technique, but the end product is distinctly different. As you proceed through this disc, you get to hear them separately and together, and it makes no real difference where you dig in, as the music never wavers from a high level. On the two burners, "Well You Needn't" and "Ow," there are times when you say to yourself "I didn't really hear that did I?" Well you did, and you will be pleased that you did. **Trombone Heaven** is a good example of why I usually dig in-performance recordings over those recorded in a studio. The musicians are out there doing what they do without a safety net, and when it works, as it does here, the results are, well, exciting. (Release Date 1/22/08 — Available for pre-order on several sites like Amazon.com)

■ It can't be true. I am sitting here at the end of October, with the temperature still hovering in the 60s, listening to a new Christmas album, and a good one at that. The **BUSELLI-WALLARAB JAZZ ORCHESTRA** is based in the Midwest, and is chock full of superior players, including the co-leaders, trumpeter/ flugelhornist Mark Busellii and trombonist Brent Wallarab, who wrote the terrific charts on **Carol of the Bells (Owl Studios – 0806)**. It is always a challenge to bring freshness to songs that are repeated over and over by countless performers. I always judge the appeal of a Christmas album by whether or not it still appeals to me if it is listened to out of season. If I can dig it a few months out from or after the season, then I feel that I have found a real good one. As I write this, I am listening to *Carol of the Bells* for the fourth time since it came about a



month ago, and it has sounded just fine each time. The arrangements pull you right in, and the band sounds sensational. A real bonus on the album is the presence on seven of the 12 tracks of Indianapolis-based singer Everett Greene, a cat who comes from the Eckstine/Hartman school of vocalizing. His soulful take on "Silent Night" is a highlight on the disc. In answer to Greene's closing musical question "What Are You Doing New Year's Eve," I might just be listening to this album, that is, if I am somewhere near a CD player. ([www.owlstudios.com](http://www.owlstudios.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. Tommy Dorsey
2. Charlie Parker
3. Dave Tough
4. Louis Armstrong
5. Glenn Miller



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**SOME SEATS STILL AVAILABLE:**

## **Midiri Brothers Bands Salute 70th Anniversary of Carnegie Hall Concert**

*Saturday, January 19 2 & 8 PM*

Rave reviews say it all! "The most impressive playing was by the Midiri Brothers. Joe Midiri is a brilliant clarinetist who can sound just like Benny Goodman, but also has a musical personality of his own." "As he wove through chord changes with an inventive and highly energized solo, Joe Midiri showed he can play the clarinet with the best of them." "The Midiri Brothers' band sizzled at each session, acknowledging the brilliant small groups of the swing era." "The arrangements are uplifting, and Joe and Paul are consummate musicians." "Joe Midiri's clarinet playing was breathtaking for its command over the instruments highest register and surprising sultriness at its lowest." "They perform music inspired by Benny Goodman, but build on BG's performances rather than merely recreating the past."

Two shows are planned to try to accommodate everyone who will want to attend Benny Goodman's 70th anniversary concerts. The 2 PM matinee will feature the **Midiri Brothers Sextet**, 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. Both shows are two full sets, priced to move every ticket quickly. You've been warned!

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

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

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

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

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

Advance ticket purchases may be made by calling (908) 725-6640 during business hours. Four credit cards accepted. These concerts are still at the Somerset County Vocational-Technical Schools Theatre, convenient to all major area highways. Request a directions sheet if unfamiliar with the site.

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## Book Review

### The Art of Jazz: Monterey

### Jazz Festival/50 Years

By Keith and Kent Zimmerman  
140 pages (illus.), 2004, \$50.00  
Monterey Jazz Festival, Monterey, CA

By Joe Lang NJJS Music Committee Chair

**1958** was a significant year in jazz history, for it was in 1958 that jazz disc jockey Jimmy Lyons and jazz journalist Ralph J. Gleason teamed up to produce the first of what would become “the longest consecutive running jazz festival in history,” the Monterey Jazz Festival. *The Art of Jazz: Monterey Jazz Festival/50 Years* celebrates the 50th Anniversary of this event in words and pictures.

The text describes how Lyons and Gleason, two very different personalities who shared a passion for jazz, met in 1950, and spurred by the success of the initial Newport Jazz Festival in 1954, opted in 1956 to produce a jazz festival “in a pretty place...in the middle of a meadow, outside, in the wind, under the sky, where it belongs.” These are the words of Lyons describing their dream. They chose the Monterey County Fairgrounds as the desired location, contacted jazz greats from near and far to participate, and drummed up local support for the concept of the MJF with a target date of the fall of 1958 for the initial edition. They found an enthusiastic reception from local business and community leaders, and put together a team that produced a plan that was logical, workable, well organized.

On October 3, 1958 the first three-day MJF opened its doors, and among the participants that year were major jazz stars like Louis Armstrong, Dizzy Gillespie, Dave Brubeck, Billie Holiday, Gerry Mulligan, Sonny Rollins, the Modern Jazz Quartet, Benny Carter, Max Roach and Harry James. The crowds were large, eclectic and enthusiastic, with socialites and beatniks cheering side by side for the fabulous lineup of musicians who graced the stage during the three days.

Over the years, the festival grew from a single stage event to one with multiple venues, and continued to attract a large and loyal audience. The music, while mostly mainstream for the first half of its history, always included a strong blues presence, frequently flirted with some rock elements, and eventually incorporated a wider range of jazz styles. Lyons was the mainstreamer, while Gleason had more eclectic tastes, and this eventually led to frequent differences of opinion between the co-founders. Gleason, who also founded *Rolling Stone* magazine in 1967, became deeply involved in the world of rock, but maintained an enduring interest in jazz, and was open to the new sounds emerging from that world. Sadly, he suffered an early death in 1975. Lyons preferred to stick with the tried and true, and maintained his role as general manager of the MJF until 1991. Lyons died in 1994 at the age of 77.

A major element of the MJF from the second year forward has been its emphasis on supporting jazz education. Performances by student musicians, workshops run by participating professional musicians, and the awarding of scholarships have become part of each MJF. Another special feature of most editions of the MJF has been the performances of extended works by composers like Gerald Wilson, John Lewis, Duke Ellington, Lalo Schiffrin and Gil Fuller that were commissioned by the MJF, with their premier performances occurring at the festivals.

The text of the book is relatively brief, giving enough information to capture the chronology and evolution of the MJF, but veering away from details about who played when and what. The who details are supplied in the two pages devoted to each edition of the MJF, one listing all of the performers, and the other containing a full-color reproduction of either the poster or the program cover. Exceptional performance photographs are integrated with the text. The only major flaw is the lack of photographs of the audiences and grounds to give the reader a better feeling of the flavor of this legendary festival.

This is a handsome volume, lovingly executed. It should be a welcome addition to the library of anyone who includes a collection of books about jazz as part of their enthusiasm for and curiosity about this unique musical world.

## DVD Review

### Benny Carter: Symphony in Riffs

By Joe Lang NJJS Music Committee Chair

This is the Centennial year for Benny Carter who left us a month before his 96th birthday four years ago. Rhapsody Films has just released on DVD *Benny Carter: Symphony in Riffs* (Rhapsody Films – no catalog number), a 1989 documentary, produced and directed by Harrison Engle and narrated by Burt Lancaster.

This fascinating look at a fascinating man combines historical photos and film, live performance and casual footage and snippets of interviews with the likes of Ella Fitzgerald, Andre Previn, Quincy Jones and Leonard Feather to provide a rather comprehensive overview of the man and his music.

Carter’s roots were in New York. He was born in the Bronx, moved at an early age to the San Juan Hill section of Manhattan, and then to Harlem. His earliest musical exposure was on the piano, with his mother teaching him the rudiments. An early friendship with Bubber Miley, a trumpeter on the Duke Ellington Orchestra, got him interested in playing the trumpet. After carefully saving up his money to buy a trumpet at a pawnshop, he was frustrated by his inability to master the instrument instantly, and returned it within two days in favor of a C-melody saxophone. When his parents became convinced that he was truly serious about his music, they purchased an alto sax for him, and this became one of his two primary instruments, as he eventually returned to playing and mastering the trumpet. He also became proficient on clarinet, piano and trombone.

Benny Carter may be the only performer to have recorded in nine different decades. His first recordings were done in 1928 with Charlie Johnson’s Orchestra, and he was still recording piano solos in the early years of this century. He went on to play and arrange for Fletcher Henderson and McKinney’s Cotton Pickers before establishing his own big band in 1932. The times were hard, and Carter was unable to maintain his unit. By 1935, he had an opportunity to join the

*continued on page 40*



# Promising Debut for Jersey Girl Chelsea Palermo

I must admit I got a little fidgety listening to the opening strains of *All About Love*. The bass bows a low ethereal melody over a bed of new age-y guitar chords, while an airy tenor sax floats overhead like clouds passing by. Then, just when I was worried wind chimes were next, *WHACK* — three sharp raps to the snare drum, young vocalist Chelsea Palermo jumps in, and the jazz is on!

“I just found out about love, and I like it,” the 22-year-old Rumson resident declares on the first cut of her first recording. She sings like she means it, and this sensational CD is an appealing combination of youthful exuberance and confident, mature musicianship. Over the 12 cuts Palermo displays an impressive array of vocal tools from swing to scat and ballad to bravura, and a personal style that’s sassy and swinging.

The singer has been chirping on the New Jersey jazz scene’s radar screen recently, with high profile appearances opening for Gato Barbieri and Chris Botti at The Bergen Performing Arts Center, and an October cabaret turn at Princeton’s Salt Creek Grille. But Palermo has been honing her craft most of her life. She was enough of a singer at age 12 for her parents to move the family south from Bergen County to enroll her in the Red Bank Regional High School Visual and Performing Arts Academy. She was later chosen for the New Jersey Performing Arts Center’s Jazz for Teens program and was a member of both the New Jersey Honors Jazz Choir and the All-State Opera Company.

All that training and work shine through on this new CD, showcased by consistently original arrangements by Joe Muccioli, and a septet of fine musicians, including veteran guitarist James Chirillo and special guest Warren Vaché on cornet.

Although much of the musical territory on *All About Love* is well trod in the jazz idiom, Muccioli has an uncanny knack of finding new ways to crack old chestnuts and Palermo’s original style keeps things fresh. “My Funny Valentine” is pure Latin jazz, and the tropical setting imparts an invigorated passion to the well-worn lyric. After a spare cappella first chorus, “Love For Sale” slips into an easy Bossa Nova transforming the often sexually brash song into something smooth and sultry.

## CD Review

Chelsea Palermo/*All About Love*  
(A Major Record Company – CD 24974)

By Tony Mottola  
Jersey Jazz Editor



Chelsea Palermo recording at Bennett Studios, Englewood, NJ. Photo by Eugene Parciasepe.



One pleasant surprise is hearing the rarely sung verse to “Is You Is Or Is You Ain’t My Baby,” not once, but twice — rubato at the head and then in swing before the last chorus — in a performance highlighted by Chelsea singing a Peggy Lee-like duet with drummer Andy Watson’s brushes.

“If I Give You My Love” is a lesser known Ray Charles composition, and you wonder why after listening to the gentle reading of this beautiful ballad about the fragile uncertainties of love, decorated by Andy Farber’s soulful tenor accompaniment.

Edith Piaf’s immortal “La Vie En Rose” is rendered in the essence of simplicity, played first in a lilting duet by Vaché and Chirillo, and then with Palermo joining to perform the lyric in its original French.

Palermo’s musical style ranges far and wide.

There’s scat (a fiery romp through “Lemon Drop” in duo scat with pianist Vance Villastrigo), blues (a straight ahead “Fine and Mellow”) and rap (yes rap, at least for the first 16 bars of “Mean to Me” before she scats back to earth and swings out).

Other cuts include “Almost Like Being in Love,” “You’re Gonna Hear From Me” and a moody barroom medley of “When I Fall in Love/You’re My Dream/At Last” featuring some wonderful piano work by Villastrigo that brings the late Bill Miller to mind.

Rounding out the septet are Melissa Slocum on bass and Luisito Quintero on Latin percussion. Muccioli’s arrangements leave plenty of room for the players to blow and there is outstanding solo work throughout this disk.

In a roomful of top-shelf professionals, Chelsea Palermo seems to fit right in. Or, to steal a line from George Benson, “She’s got what it takes.”



## Caught in the Act

By Joe Lang  
NJJS Music Committee Chair

There has been a burst of activity centering around the celebration of the Centennial of the birth of jazz legend Benny Carter: CDs, a DVD documentary, and many concerts. On October 19–20, the Jazz at Lincoln Center Orchestra with Wynton Marsalis presented a concert that gave a fascinating overview of Carter’s arranging and composing talents. Carter, who died four years ago, was a dynamic presence on the jazz scene for over 80 years, playing his alto sax and trumpet with an elegance that matched his person, and improvising with the kind of logic and imagination that only the most special of players ever achieves.

The first half of the Saturday concert was devoted to pieces from the earlier part of his career. From the first notes of “Symphony of Riffs,” it was apparent that the JALC Orchestra was prepared to give the audience an evening-long treat. By the time that “Lonesome Nights,” a chart that had the sound of a hotel band with uncommon hipness, and “Shufflebug Shuffle,” a chart containing hints of the dynamics that became the basis of modern big bands like that of Stan Kenton, were rendered, it was evident that Carter was both intensely creative and winningly eclectic. The band of the evening was manned by a crew of musicians who worked seamlessly as a team, and were each capable of individual brilliance. Particularly noteworthy during the first set were Joe Temperley’s soprano sax on “I’m Coming Virginia,” and Sherman Irby’s beautifully haunting alto sax on the Carter theme song, “Melancholy Lullaby.” Trombonist Vincent Gardner was called upon for the vocal chores on “Cow Cow Boogie,” a chart that gave some blowing space for James Chirillo on guitar, Marcus Printup on trumpet, and André Hayward on bass trombone, who played an inspired solo. The last two selections of this set highlighted Carter’s sense of humor as an arranger. Richard Whiting and Leo Robin’s

# Benny Carter Centennial Jazz at Lincoln Center

Frederick P. Rose Hall — October 19–20, 2007



Jazz at Lincoln Center Orchestra with Wynton Marsalis. Photo credit: Clay Patrick McBride.

“I Can’t Escape from You” was treated to a complex, yet playful treatment. “Sleep,” a tune associated with Fred Waring, and described by the evening’s host, Tiki Barber, as “originally a lazy waltz,” was anything but that in Carter’s robust arrangement.

“June Is Busting Out All Over,” was the opener for the second set, and the music was busting out all over, particularly on a hot trumpet solo from Printup. The sax section was given the spotlight on “Doozy,” with a competitive exchange of views between Victor Goines and Walter Blanding on tenors, a sublime baritone solo from Temperley, and another back and forth, this time on alto by Ted Nash and Irby. In his later years, Carter devoted part of his creative energies to composing some extended pieces. A taste of the results was offered with “People Time,” from “Central City Sketches,” featuring a lovely opening flute solo from Nash, and some magnificent trumpet work from Marsalis at the conclu-

sion. In 1996, Jazz at Lincoln Center commissioned a suite by Carter that became “Echoes of San Juan Hill,” a work memorably presented in concert by the JALC Orchestra with Carter present. Two sections of that work, “Bebe (Belle of the Block)” and “Movin’ Uptown” were on this evening’s program. The latter chart is about as perfect an example of happy music as one could find, with a gleeful battle royal among the trombone section manned by four exceptional players, Chris Crenshaw, Vincent Gardner, Elliot Mason and André Hayward. To close the concert, the band played the last piece that Carter arranged, “Again and Again,” a somewhat mournful, noirish piece that gave us another opportunity to hear the alto sax artistry of Sherman Irby.

Benny Carter was surely smiling down and enjoying the loving and passionate treatment that the JALC Orchestra gave to a representative sampling his impressive catalog.





By Jim Gerard

I bet you didn't know that Santa Claus is a jazz-loving hep cat — you might call him the original hipster. And that Mrs. Claus doesn't dig hot rhythm, but she likes singers, so she was willing to tolerate jazz if it was sung instead of swung.

You'll learn this and other eccentric facts, as well as hear an eclectic mix of holiday and jazz chestnuts from trumpeter/jazz



# Jelly Roll for Christmas

Jazz at Lincoln Center Readies Annual "Red Hot Holiday Stomp"

apostle Wynton Marsalis at Jazz at Lincoln Center's annual "Red Hot Holiday Stomp" to be held on December 6–8 at JALC's Rose Hall.

A septet featuring Marsalis, Wycliffe Gordon and other members of the JALC Orchestra will intersperse festive perennials such as "Rudolf the Red-Nosed Reindeer" and "Christmas Song" with Jelly Roll Morton classics such as "New Orleans Pump," Tin Pan Alley relics like "The Sheik of Araby" and Marsalis's extemporaneous storytelling in a swinging ragout that has delighted audiences since its inception five years ago.

This mix of high art, traditional music and vaudeville is one of JALC's most popular events, and is perfectly in keeping with its mission, as Marsalis has delineated it — to educate as well as entertain. Marsalis explains that, "I expose the public to jazz by drawing parallels between the music and familiar elements of their daily lives, like speaking, call and response and improvisation. I teach them to hear the form of the music, because if you can understand the form of something, you can appreciate it. That's why they have announcers at a football game explaining that this play was a trap or a blitz. Otherwise, to the people who don't know the game, it's just a bunch of guys smashing together."

Despite his pedagogical bent and band-break North Pole fairy tales, Marsalis emphasizes that the Red Hot Holiday Stomp "is not aimed at kids, but it can get across to them. Because they know a lot of the songs, they can get the jazz part."

The Stomp also honors one of Marsalis's musical and geographical forebears, Jelly Roll Morton, for

whose tunes Marsalis, Gordon and others have written new arrangements. Marsalis explains Morton's importance in the music's evolution: "He's the first intellectual and the first real composer of jazz. His explanation of the music is the most accurate one we have. He codified the music and had encyclopedic knowledge of it — and the things he could play on the piano were unbelievable." Marsalis has a lifelong connection to Morton's music, having played it in "second line" parades as a youth in New Orleans before he was even aware of its historical importance.

Marsalis is quick to correct the impression that the mission of JALC is to simply preserve the music's history. Instead he says that, "We're trying to make that history live, because it enriches our culture. It's our definitive art form."

This revitalizing of the jazz repertoire was evident in a concert honoring Benny Carter's centennial that kicked off JALC's 2007 fall season. The band demonstrated its masterful ensemble playing by faithfully recapturing Carter's signature sublime, tightly harmonized saxophone ensemble choruses in "Symphony in Riffs" "All of Me" and "I'm Comin', Virginia." Throughout, band members confirmed their solo virtuosity in numbers such as "Movin' Uptown," (part of an extended work entitled "Echoes of San Juan Hill" originally commissioned to Carter by the JALC), in which the trombonists Chris Crenshaw, Vincent Gardner, Elliot Mason and André Hayward staged a fusillade of eights, fours, twos and ones.

Marsalis, who played with Carter on numerous occasions, says of that most complete of jazzmen, "He was consistently himself. His music had

tremendous clarity, swing, optimistic themes, beautiful melodies, superior contrapuntal lines — all the elements of great music."

That is how Marsalis thinks of jazz, and how he wants others to think of it: as just "great music" — in Duke Ellington's words, "beyond category." Toward that end, he says that the key to building a larger audience for jazz is, "Exposure and education. People like the music, once they're exposed to it. Most contemporary music is backbeat music, and so it's possible for many contemporary pop music lovers to also appreciate jazz." He acknowledges that jazz has a sexual aspect, but that "it's adult music with adult themes — unlike some current pop music, which is more like pornography."

Marsalis and JALC plan a typically ecumenical 2008 season featuring a new extended piece by ex-Basie-ite Frank Foster, a concert with a flamenco dance ensemble, what he called a "tap-dancing ballet" and a program of Ellington love songs. "We're all about total jazz," he says.

Jazz at Lincoln Center will present the "Red Hot Holiday Stomp" on December 6, 7 & 8, 2007 at 8 PM and December 8 at 2 PM in the Rose Theater.

*Jim Gerard is an author and journalist who has written profiles of Dizzy Gillespie, Lionel Hampton, Benny Carter and other jazz notables. jgerard@nyc.rr.com; 917-609-1574*

Red Hot Holiday Stomp. Photo by Frank Stewart.



## In The Mainstream

By Mainstream Mac NJJS Entertainment Contributor

This will be a paean to Mosaic — Mosaic Records, the number one jazz reissue company in the world. If you do not know them, this will make you hip. If you do, this could remind you that we are blessed with an irreplaceable resource in these people.

The idea started with Michael Cuscuna in about 1970. He kept hearing of recording sessions that had never been released or had been butchered. He spent years trying to interest executives in the subject. The entire agonizing story can be found on their Web site at mosaicrecords.com. Finally, Michael was joined by Charlie Lourie, a record company executive who was a jazz lover.

The two made their plan, started leasing music and produced their first releases in 1983. The first releases (on LP) included *The Complete Blue Note Recordings of Thelonious Monk*, *The Complete Pacific Jazz and Capitol Recordings of the Original Gerry Mulligan Quartet and Tentette with Chet Baker*, *The Complete Blue Note Recordings of Albert Ammons and Meade Lux Lewis* and *The Complete Blue Note and Pacific Jazz Recordings of Clifford Brown*.

Each set was a limited edition. Each was in an LP sized box (11" x 11"). Each contained a brochure — some have extended to more than 50 pages — with complete discographies with personnel dates and places, tune lists, essays or interviews with experts, full analysis of each recording session and many, many wonderful black and white historical photographs. Later CD releases held to the same size packaging. Time for a confession. I own 87 of these releases, from Ammons and Lewis to Phil Woods. And, by the way, during this period, Mosaic redid the entire Commodore catalog in three very large volumes containing a total of 64 LPs. They've also reissued the complete HRS catalog.

What was the music that they covered? I should mention first a 16-CD monster: *The Complete King Cole Trio on Capitol*. Then the big bands: Basie, Duke, Herman, Rich, Gerald Wilson. Older artists: Bechet, Bix, Chu, Bud Freeman, Hackett, Lang and Venuti, Teagarden. Singers: Peggy Lee, Sarah, Mercer. Pianos: Parlan, Pearson, Tyner. Modernists: Blakey through JJ to Turrentine.

These are still available. Since all (except one) releases are limited editions, they sell out. Mosaic has sold out 99 of these sets! They are only available as second-hand items. Check eBay, but be prepared to pay top dollar!

Recently, the company has started to release Mosaic Select boxes, 3 CDs in a more conventional package. But, the music is wonderful. (I have 27 of them.)

The company also sells original Herman Leonard and Francis Wolff photos. Their subsidiary, True Blue, has a large selection of the essential jazz recordings of the last 100 years.

Mosaic Records is at 35 Melrose Place, Stamford CT 06902-7533, Phone 203-327-7111, Fax 203-323-3526, Web info@mosaicrecords.com.



## BENNY CARTER DVD *continued from page 36*

band of Willie Lewis in Paris. He spent the next three years in Europe, serving part of that time as an arranger for the BBC dance orchestra. In Holland, Carter assembled the first international, racially mixed orchestra.

In 1938, Carter returned home, and soon formed a new band that took up residence at the famed Savoy Ballroom in Harlem. Major success still eluded him, so he was eventually forced to revert to a sextet that included players like Dizzy Gillespie and Kenny Clarke, two of the musicians who were in the forefront of the evolving bebop movement. Carter was still enamored of the big band sound, and in 1942, he took off for California with a reorganized big band. The move to the West Coast opened up a world of new opportunities for him. He became involved in studio work, and eventually became an important film and television composer.

While never completely eschewing playing, he now spent most of his playing time as a soloist with orchestras or small groups comprised of the best local musicians, and participating in all-star groups, frequently appearing at Jazz at the Philharmonic concerts. He also became a much-in-demand arranger for recording projects by many vocalists, and wrote several memorable charts for the Count Basie Orchestra. There were still occasional recordings made under his leadership, with *Further Definitions* from 1961 being considered one of the classic jazz recordings.

Later in life, he became deeply involved in jazz education, most notably at Princeton University, which awarded him an

honorary doctorate in 1974. When the New Jersey Jazz Society and the Institute of Jazz Studies at Rutgers University initiated the American Jazz Hall of Fame in 1983, Benny Carter was among those selected for the initial class.

Most of these career highlights are expanded upon during the course of this film. The archival footage is quite interesting, but, as in most films of this nature, it is restricted to small excerpts from the source material. There is more recent performance footage from 1980s performances from Carlos One jazz club in Manhattan, a Caribbean jazz cruise, and other brief clips from other locations. The comments from his peers are short, to the point, and universally complementary of Carter as a creative artist and a gentleman who carried himself with class, determination and a deep sense of justice. The narrative captures the spirit of Carter's life, and is well read by Lancaster. A bonus feature on the DVD is a wonderful collection of photographs accompanied by a career appreciation compiled and written by Ed Berger of the Institute of Jazz Studies at Rutgers, who enjoyed a lengthy and close friendship with Benny Carter. One photograph particularly caught my eye, as it showed Carter at Rutgers in 1986 with a group of students that includes NJJS favorite Harry Allen.

Benny Carter had a lengthy and significant impact on the world of jazz, as a player, composer, arranger, leader and educator. He deserved all of the many accolades that have come his way, and *Symphony in Riffs* is a perfect way to assist us in recalling his many achievements.







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## October NJJS Member Meeting **Bill Crow: Jokin' About Jazz**



Bassist and humorist Bill Crow gets a laugh from Joe Lang and smiles from the audience at the October NJJS Member Meeting at Trumpets Jazz Restaurant in Montclair. Photos by Tony Mottola.

**By Tony Mottola**  
Jersey Jazz Editor

A band of musicians arriving at a country club for an afternoon gig are approached by an elderly lady who asks, “Do you know the way to the pool?” The bass player responds, “No, but if you can hum a few bars we’ll play it for you.”

In bassist/author Bill Crow’s world it seems that musicians are surrounded by straight men ready to set up one-liners. Some are just begging for it, like the toll taker who looks down at the \$1.10 handed to him by Bob Brookmeyer for a 60-cent toll and snarls, “What’s this?” “An intelligence test,” Brookmeyer retorts.

Crow, who took the stage at Trumpets Jazz Restaurant at the October NJJS Member Meeting, is a self-admitted jokester with “pranksters” in his family tree. He’s been collecting musician’s jokes, anecdotes and legends since first arriving in New York from his native Seattle in the 1950s as a young valve trombonist. While studying with

Lenny Tristano, he hung around Birdland and Charlie’s Tavern learning the ins and outs of the music business, and began collecting the many yarns the players would spin in the downtime.

In 1950, on a summer job in the Adirondacks, leader Buzzy Bridgford convinced Crow to learn the string bass. By the time the summer was over he could play bass well enough to get jobs in New York City.

“Every gig was another lesson,” Crow says. If so, Crow learned from the best, including stints with Stan Getz, Claude Thornhill, Gerry Mulligan, Zoot Sims, Benny Goodman and Duke Ellington, among scores of other top jazz artists.

In 1983, Bill ran for a position on the Executive Board of Local 802 of the American Federation of Musicians on the John Glasel Members Party ticket. The ticket scored a clean sweep, ushering in an era of new openness for the local, and much needed support by the union for its jazz musician members.

Shortly after the election, Glasel suggested Crow write a column for *Allegro*, Local 802’s highly regarded monthly newspaper. Crow told Glasel, “I know just the column I want to write,” and *The Band Room* was born. Soon after Bill began publishing the humorous tales collected in his musical travels, stories started to pour in from musicians hoping to be included in *The Band Room*.

Eventually the columns led to a book deal and Crow authored *Jazz Anecdotes* (Oxford University Press 1990). The collection was reissued as *Jazz Anecdotes: The Second Time Around* in 2005 with 100 additional entries. Crow also authored a memoir called *From Birdland to Broadway* (Oxford University Press 1992).

At Trumpets, Crow displayed a laid back manner and presented his tales like a hipster Mark Twain, alternately reading from his book or handful of notes and extemporizing, all the while keeping those in attendance somewhere between chuckling and roaring.

During the session’s Q&A, Crow confirmed what many have long suspected. There are MORE stories about Benny Goodman than anyone else — by a long shot. The King of Swing, in fact, gets his own chapter in *Jazz Anecdotes*. Here’s a quickie:

Benny Goodman once phoned George Simon, editor of *Metronome* magazine, and said, “Whenever I call your home I’m always embarrassed if your wife answers, because I can never remember her name. What is her name, Bob?”

And, just for laughs:

John Glasel once played a gig with Willie “The Lion” Smith. During a break Smith began talking about astrology, and John said he didn’t believe in it. Smith assured him it was very important, especially in one’s love life.

“Take me,” he said. “I’m a Sagittarius, my wife is Sagittarius, and my chick is Sagittarius!”

“Most jazz musicians are good laughers,” says Bill Crow. “If you want to play jazz for a living you either learn to laugh or you cry a lot.”

## What's New?

### Members new and renewed

We welcome these friends of jazz who recently joined NJJS or renewed their memberships.

#### Renewed

Mr. Michael J. Adamshick,  
Perth Amboy NJ

Mr. & Mrs. Stephen Bach, Kinnelon NJ

Ms. Isabel Baker, Princeton NJ

Mr. Russell B. Chase, Kendall Park NJ

Ms. Beverly DeGraaf, Morristown NJ

Mr. Tobia Del Giudice, Monroe Twp. NJ

The Fayetteville Free Public Library,  
Fayetteville NY

Mr. Anthony J. Fucello,  
Hamilton Square NJ

Ms. Faith Giovino, Bound Brook NJ

Mr. Willi Hegelbach, Kendall Park NJ

Mr. Francis J. Hinger, Bedminster NJ

Mr. Charles M. Huck, Bedminster NJ

Mr. & Mrs. Burt Hunton, Old Tappan NJ

Ms. Audrey Jackson, Ewing NJ

Dr. & Mrs. Hugh D. Kittle, Seneca SC

Mr. & Mrs. Herbert R. Meisel,  
Springfield NJ

Mr. Robert W. Moore, Stockholm NJ

Mr. Jules Okonowsky, Monroe Twp. NJ

Mr. & Mrs. Walter Olson, Chatham NJ

Mr. James Penders, Madison NJ

Dr. Charles S. Polak, Oxford NJ

Ms. Tracy L. Robinson, Summit NJ

Rutgers U. — Alexander Library,  
New Brunswick NJ

Mr. Michael A. Sebastiani,  
Princeton NJ

Mr. Don Jay Smith, Lebanon NJ

Mr. & Mrs. Leo Stanger, Summit NJ

Ms. Irene Stella, Closter NJ

Mr. James Wardrop, Whitehall PA

#### New

Ms. Laura Auster, Summit NJ

Mr & Mrs. William Ayres,  
Berkeley Heights NJ

Mr. John Foster, Atlanta GA

Mr. Don Guinta, Basking Ridge NJ

Mr. Roman Ivanoff,  
Rockaway Beach NY

Mr. Richard D. Kuhn, Princeton NJ

Ms. Joan McGinnis, Mission Viejo CA

Mr. Michael Melendez,  
Perth Amboy NJ

Ms. Jane Stuart, Nutley NJ

## About NJJS

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

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

Generations of Jazz (our Jazz in the Schools Program)

Jazzfest (two-day summer jazz festival)

Pee Wee Russell Memorial Stomp  e-mail updates

'Round Jersey (Regional Jazz Concert Series):  Bridgewater

Ocean County College  Bickford Theatre/Morris

Student scholarships  American Jazz Hall of Fame

## Member Benefits

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

■ **Jersey Jazz Journal** — a monthly journal considered one of the best jazz society publications in the country, packed with feature articles, photos, jazz calendars, upcoming events and news about the NJ Jazz Society.

■ **NEW! FREE Monthly Member Meetings** — See [www.njjs.org](http://www.njjs.org) and *Jersey Jazz* for updates.

■ **Musical Events** — NJJS sponsors and co-produces a number of jazz events each year, ranging from intimate concerts to large dance parties and picnics. Members receive discounts on ticket prices for the Pee Wee Russell Memorial Stomp and Jazzfest. Plus there's a free concert at the Annual Meeting in December and occasionally other free concerts. Ticket discounts (where possible) apply to 2 adults, plus children under 18 years of age. Singles may purchase two tickets at member prices.

■ **The Record Bin** — a collection of CDs, not generally found in music stores, available at reduced prices at most NJJS concerts and events and through mail order. Contact [pres@njjs.org](mailto:pres@njjs.org) for a catalog.

## Join NJJS

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

■ **Family \$40:** See above for details.

■ **Youth \$20:** For people under 25 years of age. Be sure to give the year of your birth on the application where noted.

■ **Give-a-Gift \$40 + \$20:** The Give-a-Gift membership costs the regular \$40 for you, plus \$20 for a gift membership. (Includes your 1-year membership and your friend's first year membership. Not available for renewals of gift memberships.)

■ **Supporter (\$75 – \$99/family)**

■ **Patron (\$100 – \$249/family)**

■ **Benefactor (\$250 – \$499/family)**

■ **Angel \$500+/family)**

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

**To receive a membership application,  
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OR visit [www.njjs.org](http://www.njjs.org)

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'Round Jersey

## Bridgewater Jazz

Somerset County Vocational and Technical High School

Bridgewater, NJ 08807

Tickets/Information: 908-725-6640

Previous round-anniversary celebrations of Benny Goodman's landmark Carnegie Hall concert have sold out in advance of the performance. At this writing, there are still tickets available for the January 19 shows (described in detail on page 35), but there is no telling how long that situation will last, particularly for the Big Band blast in the evening, which was a total sellout their last visit.

Joe Midiri reports that he is seeding both bands with guest stars drawn from the ranks of top musicians active in the New York to Washington corridor. He's extending every effort to make this pair of concerts the best ever by featuring Brooks Tegler on drums, Dan Levinson on reeds, Ed Wise on bass, and Dan Tobias on trumpet, all leaders of their own groups. Of course, brother Paul Midiri will play vibes, and possibly some trombone too, and there will be other familiar faces you'll recognize from previous Midiri Brothers appearances. John Sheridan has been added to both BENNY bands (Bridgewater) to play piano. John is an Arbors recording star who made his mark playing with Jim Cullum's band in San Antonio for years. New arrangements are being added, so this year's event will be exciting even to those who have attended others, dating back to NJJS's 50th at Carnegie itself.

Although NJJS is co-sponsoring this pair of concerts, tickets are only available through the United Way at (908) 725-6640. Reports are that tickets for the premium front section (evening show) are going quickly, whereas there are more seats available for the matinee, a show especially convenient for those uncomfortable with night driving. But once publicity reaches the general public, and they see how inexpensive this anniversary tribute is, available seats will become scarce.

## Morris Jazz

The Bickford Theater at the Morris Museum  
Morristown, NJ 07960

Tickets/Information: 973-971-3706

"The ranks of outstanding female players are still surprisingly thin," notes the *New York Post*. "In the more traditional jazz forms...we have the fine banjoist Cynthia Sayer." Archival *New York Times* agrees: "Cynthia Sayer is a rarity: a woman who plays jazz banjo with the drive and virtuosity of banjo stars from the early 20th century." Or, as jazz maven Dick Hyman put it, "Versatile Cynthia Sayer picks an expert banjo, strums a steady guitar, and sings with swing and charm. She is one of a kind."

You'll get to hear Cynthia play and sing, backed by a trio that anyone would wish for. Dan Levinson will bring his clarinet and possibly a sax or two. Busy bassist Jennifer Vincent will have plenty to carry with just the upright string bass. The three will appear on Monday, December 3, as part of the Wyeth Jazz Showcase. We expect they'll get the same response as her group did at the Chautauqua weekend: "The audience loved the concert, gave them a standing ovation and stamped for an encore. Her



Tom Artin



Cynthia Sayer

music is always of the highest caliber...the audience left smiling and raving. It was perfect."

But that's not the end of the jazz year at the Bickford. Pianist Dick Voigt will bring his **Big Apple Jazz Band** there for the first time on Monday, December 17. The names of the players will be familiar, in that they've all played there with other groups and been

applauded by audiences: cornetist John Bucher (from the Red Onions), clarinetist Joe Licari (of the Underground All-Stars) trombonist Tom Artin (of the TomCats), drummer Steve Little (here recently with Nancy Nelson), bassist Mike Weatherly (played for us with Banu Gibson) and banjo ace Ken Salvo (Independence Hall JB, Banjo Ragtimers).

Possibly, the last time you saw this group together was for our Pee Wee Russell Memorial Stomp, since they don't get together too often on this side of the Hudson. They're definitely into hot traditional jazz though, and a good choice to close the 2007 season. All seven pieces for the usual \$13 (in advance; \$15 at the door), giving you one extended 90 minute set of spirited music.

But don't order your tickets for the above without securing your seats for FRIDAY (unusual here), January 4. Stride demon Louis Mazetier will make a rare solo appearance (anywhere!) as he tortures the ivories on the Bickford's Kawai grand. Yes, this is the pianist from Paris Washboard in an exclusive NJ concert, enroute to playing with Dick Hyman in NYC the next night. Based upon previous experience with the French foursome here, there will be few empty seats for this piano solo.

That's just the beginning of a strong program here for 2008: Violinist Aaron Weinstein returns to play with Bucky Pizzarelli and Jerry Bruno (January 28), the Great GroundHog Day Jam (hot jazz, played for fun on February 4), Gypsy guitarist Stephane Wrembel and trio (February 25), and the Big Bix Birthday Bash (transplanted here for Beiderbecke's actual birthday, March 10). Can it possibly get better as the year progresses?

## Jazz For Shore

The Fine Arts Center at Ocean County College  
Toms River, NJ 08754

Tickets/Information: 732-255-0500

As songwriter Hugh Martin put it, "We know our songs are safe in the hands of Marlene VerPlanck, and she will sing them better than anyone else." Having performed across North America and much of Western Europe, she is always a pleasure to catch closer to home. The MidWeek Jazz audience loved her last year, so they've invited her back on Wednesday, December 12 to close the year there. Recent reviews tell all you need know about her:

"Marlene VerPlanck is a straight ahead singer. She has a wide vocal range, good diction and a pure quality. Paying attention to the lyrics, she sings her stories believably with a jazz-oriented musical background. VerPlanck has been out there

Photos by Bruce Gast.

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





Marlene VerPlanck

singing long enough to know her audience and deliver the kind of performance which communicates with and pleases them.”  
— Marcia Hillman, *ejazznews.com*.

“Among Ver Planck’s entrancing skills is the deft clarity with which she expresses these lyrics while breezily nailing their emotional irony. Charmer Ver Planck delivers it all with a total command of the jazz idiom in an expressive soprano that’s filled with boundless warmth, fun and optimism.” — Andrew Velez, *AllAboutJazz.com*. “An evening with Marlene VerPlanck is a musical experience to be savoured and remembered while we await her next visit to these shores.”  
— Sheila Tracy, *Crescendo & Jazz Music* (UK).

For her return visit, Marlene intends to treat listeners to selections from her immense repertoire of Irving Berlin songs. Tedd Firth will accompany her on the Yamaha grand piano. As with other MidWeek Jazz concerts, it will run as one 90 minute set, starting at 8 PM. Tickets are just \$13 in advance, going to \$15 at the door. Four credit cards honored, with no service charges.

*The Fine Arts Center at OCC will undergo extensive renovations starting in January. Management sincerely wants to continue MidWeek Jazz without interruption, and is negotiating with the Ocean County Library in Toms River to host the concerts in their Mancini Room during construction. Assuming arrangements can be made, MidWeek Jazz has TENTATIVELY booked the following Wednesday evenings:*

January 16 – The **Midiri Brothers Quartet** offers a mini-celebration on the exact 70th anniversary of Benny Goodman’s Carnegie Hall concert.

February 13 – Popular and versatile pianist **Rio Clemente** makes his first solo visit to this series, pleasing downstate fans.

March 19 – Reed maestro **Dan Levinson** is assembling a tribute to noted blues composer W. C. Handy, 50 years after his demise.

April 23 – NY trombone ace **Jim Fryer** brings West Coast trumpet sensation Bria Sköfnberg and others, celebrating their new CD release.

May 7 – Legendary guitarist **Bucky Pizzarelli**, backed by swinging bassist **Jerry Bruno**, makes yet another visit.

June 25 – Boogie woogie and stride pianist **Bob Seeley** returns. Last year the audience wouldn’t let him stop playing!

Please note that these dates have not yet been approved at press time, so ordering your tickets in advance is strongly suggested. OCC won’t sell you tickets if the concert isn’t going to happen, and the Box Office will have easy driving directions to the Library site, just off Garden State Parkway exit 81.



**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.

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### calendar:

#### JAZZ RESEARCH ROUND TABLE

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

■ **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](http://www.wbgo.org).

■ **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.

■ **December 30** — Picks of the Year, Part 1: Host Dan Morgenstern (with input from Archives co-hosts) picks personal best recordings of 2007.

# Somewhere There's Music

You can find jazz all over the state in venues large and small. Here are just some of them.

## Asbury Park

**JOYFUL NOISE CAFE**  
1400 Asbury Ave.  
"JAZZ Alive Asbury Park"  
second Friday each month 8 PM  
\$8

## Bayonne

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

## Bernardsville

**BERNARD'S INN**  
27 Mine Brook Road  
908-766-0002  
www.bernardsinn.com  
Monday - Saturday 6:30 PM  
Piano Bar

## PORT CITY JAVA

55 Mine Brook Road  
www.fridaynightjazzjam.com  
4th Friday 7 PM

## Bloomfield

**WESTMINSTER ARTS CENTER/  
BLOOMFIELD COLLEGE**  
467 Franklin St.  
973-748-9000 x343

## Brooklawn

**BROOKLAWN AMERICAN LEGION HALL**  
Browning Road & Railroad Ave. 08030  
856-234-5147  
Tri-State Jazz Society usual venue  
www.tristatejazz.org  
Some Sundays 2:00 pm

## Clark

**LANA'S FINE DINING**  
1300 Raritan Rd.  
732-669-9024  
www.lanasfinedining.com  
Warren Vaché Trio Thursdays 7-11 PM  
Live jazz (rotating artists) Fridays 7-11 PM

## Cherry Hill

**TRINITY PRESBYTERIAN CHURCH**  
Rt. 70  
856-234-5147  
Tri-State Jazz Society occasional venue  
www.tristatejazz.org  
Some Sundays 2 PM

## Clifton

**ST. PETERS EPISCOPAL CHURCH**  
380 Clifton Ave.  
973-546-3406  
Saturdays 7:30 PM

## Closter

**HARVEST BISTRO & BAR**  
252 Schraalenburgh Road  
201-750-9966  
www.harvestbistro.com  
Every Tuesday: Ron Affif/  
Lyle Atkinson/Ronnie Zito

## Cresskill

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

## Deal

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

## Edgewater

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

## Englewood

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

## Garwood

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

## Glen Rock

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

## Hackensack

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

## STONY HILL INN

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

## Hawthorne

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

## Highland Park

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

## Hillsborough

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

## Hoboken

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

## SHADES

720 Monroe St.  
www.shadesofhoboken.com  
888-374-2337

## SUSHI LOUNGE

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

## Hopewell

**HOPEWELL VALLEY BISTRO & INN**  
15 East Broad St.  
609-466-9889  
www.hopewellvalleybistro.com  
Friday/Saturday 7 PM  
Minimum \$15

## Lawrenceville

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

## Little Falls

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

## Lyndhurst

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

## Madison

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

## Mahwah

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

## Maplewood

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

## Manville

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

## Matawan

**CAFÉ 34**  
787 Route 34  
Jazz trios Wed and Thur 8 PM  
732-583-9700  
www.bistro34.com

## Mendham

**KC'S CHIFFAFA HOUSE**  
5 Hilltop Road  
973-543-4726  
www.chiffafa.com  
Live Jazz — Rio Clemente, others  
Call for schedule

## Metuchen

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

## Montclair

**CHURCH STREET CAFÉ**  
12 Church St.

## FIRST CONGREGATIONAL CHURCH

40 South Fullerton Ave.  
973-744-6560

## PALAZZO RESTAURANT

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

## RICHIE CECERE'S

2 Erie Street  
973-746-7811

## SESAME RESTAURANT & JAZZ CLUB

398 Bloomfield Avenue  
973-746-2553  
sesamerestaurant.com  
Jazz Evening once every month, usually  
2nd or 3rd Wednesday

## TRUMPETS

6 Depot Square  
973-744-2600  
www.trumpetsjazz.com  
Tuesday/Thursday/Sunday 7:30 PM  
Friday/Saturday 8:30 PM

## Morris Plains

**AMBROSIA RESTAURANT & BAR**  
650 Speedwell Ave.  
973-898-1111  
www.ambrosianj.com

## Morristown

**THE BICKFORD THEATRE  
AT THE MORRIS MUSEUM**  
5 Normandy Heights Road  
973-971-3706  
www.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@sbtnj.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  
cecilsjazzclub.com

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

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

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

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

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

*We continually update entries. Please contact tmottola@aol.com if you know of other venues that ought to be here. We want to include any locale that offers jazz on a regular, ongoing basis. Also please advise us of any errors you're aware of in these listings.*

## The Name Dropper

Tri-State Jazz Society hosts **JERRY RIFE AND THE RHYTHM KINGS** on December 9 at the American Legion Hall in Brooklawn, New Jersey.

The **JAMES L. DEAN BAND** swings the Whiskey Café in Lyndhurst on December 2 — \$15 includes dinner, dance lesson and the Big Band.

**GEORGE GEE AND HIS JUMP JIVIN' WAILERS** come to Snuffy's Pantagis Renaissance in Scotch Plains December 5.

First three Tuesdays in December: jam sessions with **BRUCE WILLIAMS** at Cecil's, West Orange. **BOB DEVOS** celebrates his new Hammond B3 organ CD, *Playing for Keeps*, on December 14 and 15, also at Cecil's.

At the Cornerstone December 14: **THE WARREN VACHÉ QUARTET**.

Princeton's Salt Creek Grille hosts **JEANIE BRYSON** on December 9 and 19; **PAM PURVIS** performs there on December 20.





# **laurahull** vocalist



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*WRHU Radio*

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

— Rio Clemente,  
*Bishop of Jazz*

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

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## **JerseyJazz**

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