

# JerseyJazz

Journal of the New Jersey Jazz Society *Dedicated to the performance, promotion and preservation of jazz.*

Volume 36 • Issue 2  
February 2008

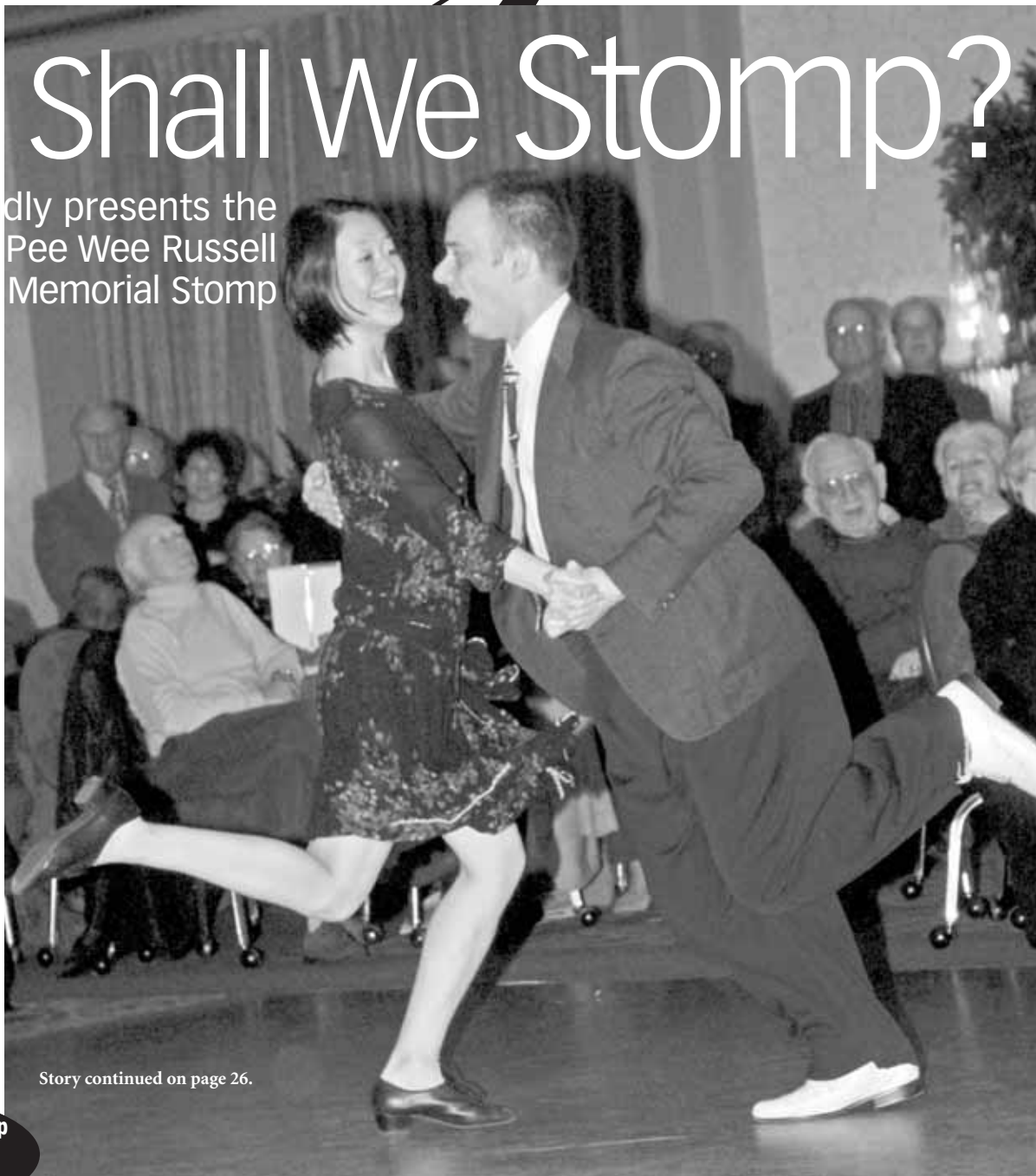
## Shall We Stomp?

The NJJS proudly presents the  
39th Annual Pee Wee Russell  
Memorial Stomp

New Jersey's longest running traditional jazz party roars into town once again on Sunday, March 2 when the 2008 Pee Wee Russell Memorial Stomp is presented in the Grand Ballroom of the Birchwood Manor in Whippany, NJ — and *you* are cordially invited.

Slated to take the ballroom stage for five hours of nearly non-stop jazz are the Smith Street Society Jazz Band, trumpeter Jon Erik-Kelloso and his band, vocalist Barbara Rosene and group and George Gee's Jump, Jivin' Wailers

**PEABODY AT PEE WEE:**  
Midori Asakura and  
Chad Fasca hot footing on the  
dance floor at the 2007 Stomp.  
Photo by Cheri Rogowsky.



Story continued on page 26.

**2008  
Pee Wee Russell Memorial Stomp**  
MARCH 2, 2008  
Birchwood Manor, Whippany  
**TICKETS NOW AVAILABLE**  
see ad page 3, pages 8, 26, 27

### in this issue:

#### NEW JERSEY JAZZ SOCIETY

Pres Sez/NJJS Calendar & Bulletin Board.....	2
The Mail Bag/Jazz Trivia.....	4
Editor's Pick/Deadlines/ NJJS info.....	6
Music Committee.....	8
New Members/About NJJS/ Membership Info.....	47

#### ARTICLES

Classic Stine.....	9
Big Band in the Sky.....	10
Jazz U: College Jazz Scene.....	18
Talking Jazz: Jeanie Bryson.....	22
Remembering Bill Moulton.....	30
Monterey Jazz Festival at Community Theatre.....	31
Crow's Nest.....	31
Noteworthy.....	32

Lorraine Foster/New at IJS.....	34
Zan Stewart's Top 10.....	35
Yours for a Song.....	36

#### REVIEWS

Other Views.....	38
Mark Murphy.....	42
JALC Red Hot Stomp.....	43
Book: PoPsie.....	44
Books: Miles Davis/Tommy Dorsey.....	45

#### EVENTS

'Round Jersey: Bridgewater,	
-----------------------------	--

Morris, Ocean.....	48
Institute of Jazz Studies/ Jazz from Archives.....	49
Somewhere There's Music.....	50
The Name Dropper.....	51

#### ADVERTISERS

Shanghai Jazz.....	5
Trumpets.....	7
Jim Eigo.....	9
Salt Creek Grille.....	11
Seton Hall University.....	13
Noteworthy Jazz.....	17

William Paterson University.....	19
Lana's Fine Dining.....	21
Jazzdagen Tours.....	23
Community Theatre.....	25
Watchung Arts Center.....	31
Jazzfest at Sea.....	33
PA Jazz Society.....	36
Arbors Records.....	37
Madison Historical Society.....	39
Shelly Productions/Glen Rock Inn.....	42
CTS Images.....	43
Laura Hull.....	52
Weichert Realtors.....	52

## NJJS Calendar

**Sunday January 20 2008**  
Monthly Member Meeting  
Trumpets/Montclair  
see pp 2 and 46

**Sunday February 17 2008**  
Monthly Member Meeting  
Trumpets/Montclair  
see pp 2 and 46

**Tuesday February 19 2008**  
Jazz Film Series  
Chatham see pp 3 and 8

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

**Thursday March 27 2008**  
Jazz Film Series  
Chatham see pp 3 and 8

**Wednesday April 23 2008**  
Jazz Film Series  
Chatham see pp 3 and 8

**Sunday April 27 2008**  
Bucky Pizzarelli Guitar Trio  
Morristown  
see Bulletin Board p 2

**Saturday & Sunday  
June 7 – 8 2008**  
JAZZFEST  
Drew University/Madison  
see p 8



## Prez Sez

By Andrea Tyson President, NJJS

*As this issue was going to press, we were so sorry to hear of the sudden passing of bassist Earl May. Our heartfelt condolences go out to his wife, Lee. Donations may be made in Mr. May's name to Jazzmobile, 154 W. 127th Street, N.Y., N.Y., 10027.*

This month we all bid a fond adieu to Bruce Gast's **Bridgewater Jazz Series** presented at Somerset County Vo-Tech, sponsored by the United Way and co-sponsored by the NJJS. The series served a large audience for many years and Bruce always did a fine job of selecting wonderful artists to perform. We thank the United Way, Somerset County Vo-Tech and Bruce for presenting many years of first-rate jazz events. The series closed on January 19th with a Benny Goodman tribute concert.

Bruce also produced a very successful, long-running series at **The Watchung Arts Center** and we are very pleased to see that WAC is once again embarking on a jazz series. I hope many of you will take the opportunity to attend upcoming programs there.

We have some great events of our own for you to enjoy in February.

■ Our Sunday afternoon **Member Meeting** on February 17 at Trumpets in Montclair will present an intimate portrait of vocalist Carrie Jackson. Carrie will appear at Jazzfest in June and you can get a better feel for her as a person by attending this meeting. As those who attend these meetings

## 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 if you can take over this vital function.

regularly know, there are always surprises. You can also call ahead and have CDs from our Record Bin delivered to you at the meeting. Just browse the Record Bin inventory on-line at [www.njjs.org](http://www.njjs.org) and call Jack Sinkway at 201-652-2424 with your order.

Trumpets proprietor Kristine Massari is presenting vocalist Aubrey Parasolle that evening, so you might consider coming to the meeting and staying on for dinner and great show.

■ Joe Lang's **Jazz Film Series** continues on February 19 with a showing of *'Tis Autumn: The Search for Jackie Paris*. This series offers audience discussions after the movie. See Joe's Music Committee column for details.

■ **Shanghai Jazz in Madison** is a real gem, as many of you already know. Owners David and Martha Niu recently presented the duo of Nicki Parrott on bass and Rossano Sportiello on piano and we had the good sense to attend with many other appreciative fans. Nicki is always a crowd pleaser and didn't disappoint, and newlywed Rossano got up from the piano bench a few times to tell a few of his funny stories — he was so happy and kept jumping up! I'm pleased to tell you Nicki and Rossano will appear at the NJJS's Jazzfest in June. Shanghai Jazz features wonderful food and attentive service, and the intimacy of the space gives the feeling of a home concert — where the performers are up-close and personal. If you haven't yet traveled to Shanghai, give it a try. It's well worth the trip.

*continued on page 49*

## NJJS Bulletin Board

**Save the Date** The Bucky Pizzarelli Guitar Trio: Sunday, April 27, 2008 at 3 PM. Spend a Sunday afternoon with one of New Jersey's jazz titans, guitar virtuoso Bucky Pizzarelli, along with James Chirillo and Ed Laub. \$15 A co-production of NJJS w/Community Theatre in Morristown.

**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. Contact Linda at 201-306-2769 or [LlobdelL@optonline.net](mailto:LlobdelL@optonline.net).



New Jersey **Jazz** Society  
PRESENTS

THE 39TH ANNUAL  
**PeeWee  
Russell  
Memorial  
STOMP**

SUNDAY, MARCH 2, 2008

From noon to 5 PM at **THE BIRCHWOOD MANOR**  
111 North Jefferson Road, Whippany, NJ 07981 (Off Route 10)  
973-887-1414 info@birchwoodmanor.com

THE SMITH STREET SOCIETY JAZZ BAND  
JON-ERIK KELLSO, TRUMPETER AND BAND  
BARBARA ROSENE, VOCALIST AND GROUP  
GEORGE GEE'S JUMP, JIVIN' WAILERS SWING ORCHESTRA

CDs will be for sale.

A cash bar and food buffet will be set up next to the ballroom.  
Bring your dancing shoes!

TICKETS: Advance sale: Members \$25, Non-Members \$30; At the Door: \$35 for everybody  
except Students with current i.d. \$10 (in advance or at the door)

For tickets, please send check payable to "NJJS" together with a stamped, self-addressed  
envelope to: New Jersey Jazz Society, 605 First St., Westfield, NJ 07090-4140.

Or use a credit card via Web site, phone, mail or fax. A \$3 handling fee will be charged  
except for orders by check with stamped self-addressed envelope.

Reserve a table and get in free! Available for groups of 10 to 14. Purchase tickets for your entire  
group and get one free admission. Book early for best results. By phone only: 1-800-303-NJJS.

For directions and more information,  
please see our Website: **www.njjs.org**  
call our Hotline: **1-800-303 NJJS** or fax: **1-215-483-7045**

The New Jersey Jazz Society is qualified as a tax-exempt cultural organization under section 501(c)(3)  
of the Internal Revenue Code. Contributions to NJJS are tax deductible to the extent allowed by law. proceeds of the event help  
support scholarships. Donations may be made to...

## The Mail Bag

**NAT HENTOFF'S** *Wall Street Journal* piece, "The Springtime of Frank Sinatra," Dec. 5., brings back special memories of "The Voice." Driving from my home in Topeka to Lawrence to hear the Tommy Dorsey band play a matinee dance at Kansas University, I arrived at the Student Union only to find that the dance was sold out. Period. As I was leaving to return home, disheartened, the bus bringing TD's band pulled up, and when I saw trumpeter Ziggy Elman step off, I approached and told him of my plight. Ziggy, who had replaced Bunny Berrigan, graciously handed me his horn and said "Carry this." I walked in with Sinatra by my side. My memories of that night include Frank's singing "I'll Never Smile Again," backed by the Pied Pipers with Jo Stafford. When meeting Sinatra backstage during intermission to get his autograph, Frank was complaining to one of

the Pipers that "Dorsey owes me 250 bucks."

The next time I heard Sinatra was at a Dorsey dance in Topeka, when he introduced Matt Betton and his bride. Matt, the popular band-leader from Manhattan, had just been married that afternoon. I happened to be following Frank and Buddy Rich, walking to the back entrance of the Meadow Acres Ballroom, when a young lady asked for their autographs, Frank readily obliged but Rich refused. This irritated Sinatra no end and the former bantamweight boxer flattened Rich.

Living in the Palm Springs area, I frequently drive by Sinatra's compound in Rancho Mirage, where Frank had a pad paved for President Kennedy's helicopter when arriving for a New Year's Eve bash. After JFK reneged on his acceptance of the invitation, and instead celebrated at the nearby

Annenberg mansion at brother Bobby's insistence, Sinatra was seen with a pickaxe in hand, breaking up the pavement.

Driving back and forth to the airport, I occasionally stop and show visitors Sinatra's gravesite, with the small stone marked "The Best is Yet to Come." On his birthday, December 12, the usual single red rose, placed there by his family, is supplemented with an array of flowers, and even birthday cards. Within putting distance is the grave of his drinking companion, and good friend, Jimmy Van Heusen — engraved "Swinging on a Star."

*Bill Smith  
Palm Desert, CA*

**PLEASE ENTER ME IN THE CONTEST** ("Win This Book" *Being Prez: The Life and Music Of Lester Young*, JJ Jan. '07, p. 41).

I used to go every Sunday to Kelly's Stable on 52nd Street to hear Lester and The Hawk (Coleman Hawkins) battle. Flip (Phillips) was there also, perfectly imitating Lester. Pete Brown, in a class all his own, also sat in. Before Kelly's started jam sessions we used to go to Jimmy Ryan's jam sessions where Lester would play along side of trumpeter Wild Bill Davidson. Lester fitted in all over.

Those were really happy days. Lester one time took a 15-minute solo while sitting at a table with everyone quietly listening so that they could hear him. Lester was way above anybody else.

And it only cost \$1 admission!

*John Woodruff  
Silver Spring, MD*



Don Johnson

NEW! Business Card-size ads! 3.625" w x 2.125" h — \$25. See page 6 for more advertising information.

## Jazz Trivia By O. Howie Ponder II Questions answers on page 42

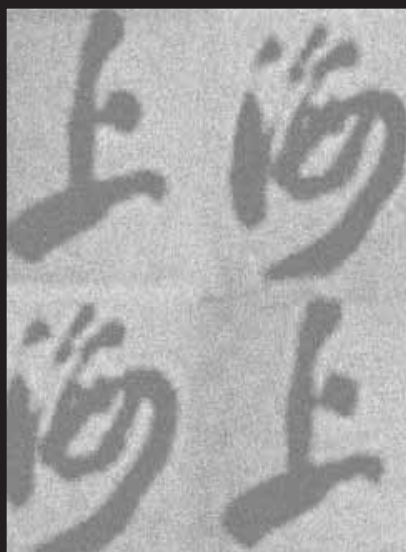
1. The Gene Kelly character in the film "An American in Paris" had the same name as this famous jazz musician.
2. This multi-instrumentalist graduated from Berklee College of Music at 22 in 1981 and became their youngest faculty member.
3. Ex-Federal Reserve chairman Alan Greenspan played the saxophone in Henry Jerome's band before changing careers. He says the decision to change was crystallized when he encountered the talents of this young saxophonist. Who was he?



*Hmmmm, we accidentally made it a little trickier to PEEK last month, didn't we?*

4. These two trumpeters, besides being among the best in the Big Band era, played the drums well enough to occasionally fill in for the regular guy in the Benny Goodman and Gene Krupa orchestras.
5. This multi-talented musician would be 100 years old on February 13, 2008. He recorded on piano and drums with Bix Beiderbecke in 1928 and, in 1940, wrote the arrangements for Artie Shaw's big hits, "Star Dust," "Temptation," "Dancing in the Dark" and "Moonglow." If that weren't enough achievement for one person, he married Lena Horne in 1947.





# SHANGHAI JAZZ

Restaurant  
and bar

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

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

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

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

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

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

Highlights, end of January/February 2008:

**wed 1/23: JOE MAGNARELLI**

**thu 1/24: VINCE GIORDANO**

**fri 1/25: ROB PAPARAZZI**

**sat 1/26: CHRISTIAN SANDS**

**sun 1/27: DARYL SHERMAN**

**wed 1/30: JOE MORELLO**

**fri 2/1: JERRY VEZZA**

**sat 2/2: NEAL SMITH**

**fri 2/8: JAVON JACKSON W/ CEDAR WALTON**  
*(Chinese New Year)*

**sat & sun 2/9 & 10: CATHERINE RUSSELL** *(Chinese New Year)*

**thu 2/14: MORRIS NANTON** *(Valentine's Special)*

**fri 2/15: TONY DESIRE** *(Valentine's Special)*

**sat 2/16: BRAZILIAN JAZZ** *(Valentine's Special)*

**thu 2/21: BUCKY PIZZARELLI**

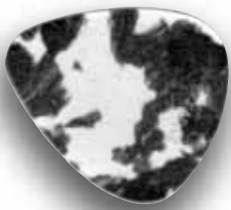
Wednesday and Thursday: 7:00 PM – 9:30 PM

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

# HELP WANTED. Squares Need Not Apply.

**J**ersey Jazz and the NJJS are currently seeking some jazz-minded individuals to become a part of our team. We offer a competitive salary, a terrific 401K plan, full medical benefits, a Toyota Prius company car...

OK, we don't really offer any of that, but you'll earn lots of personal satisfaction and pile up tons of good karma.

If you're interested in finding out more about the following opportunities to get involved drop us a line at [editor@njjs.org](mailto:editor@njjs.org) or call NJJS President Andrea Tyson at 732-356-3626.

### Project Manager: American Jazz Hall of Fame Website

The AJHOF is a joint venture of the NJJS and the Institute of Jazz Studies at Rutgers University. Two hundred and thirty-four jazz greats have been inducted since the AJHOF's founding in 1983. As envisioned, the Web site will include biographical profiles, photographs, selected discographies and biographies, links to related Web sites and sound clips. The Project Manager will work with NJJS personnel and IJS staff to compile and organize the content. NJJS Webmaster Steve Albin will create the site and handle the technical management. Basic computer skills and knowledge are needed.

### Obituary Writer: *Jersey Jazz*

This is an opportunity to research and write about the musicians, famed and not, who lived the jazz life and devoted themselves to the music. Of course, good writing skills are needed, but no experience is necessary. *Jersey Jazz* International Editor Fradley Garner, who started the Big Band in the Sky column in 2003, will work with the new editor regarding sources, research techniques, fact checking, quote gathering and writing style. The new editor should plan (at first) to spend up to eight hours a month creating the column.

### Jersey Jazz "Beat" Reporters

We'd like to drum up a handful of members in *different regions* of the state, who get out pretty often, to a variety of nightspots in that region, to do quick-capsule-coverage of many more NJ jazz spots. This coverage could include a BRIEF summary of an event and what it was like (no need to do blow-by-blow set lists); if reporter happens to have a chat with a performer, with venue owners or with an interesting audience-mate, include a little something about that; maybe find out where musicians are playing next, or what's up in time for the next issue deadline at the locale. Give a sense of the lively personalities and behind-the-scenes stuff in this great stew we call *Jersey Jazz*. Not meant to be a time-consuming thing. Literally just 2 - 4 paras and a photo or no photo. Contact [editor@njjs.org](mailto:editor@njjs.org) if interested. Publication will be at the discretion of the editors and subject to space availability.



**J**

**CORRECTION:** The "young fan" applauding John and Bucky Pizzarelli in Mitchell Seidel's photograph on page 20 of the January issue of *Jersey Jazz* is John's son, also named John, making for a grand total of three John Pizzarellis in one photo.

### 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 page 6 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. So if you haven't already — please send your E-mail address to [NewJerseyJazz@aol.com](mailto:NewJerseyJazz@aol.com). Also keep us informed of 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. **NEW! Biz card size: \$25!** 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:  
**February issue: December 26, 2007 • March issue: January 26, 2008**

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

## JerseyJazz

The Journal  
of the New Jersey Jazz Society  
**Volume 36 • Issue 2**  
**USPS® 6668**

*Jersey Jazz* (ISSN 000-004) is published monthly eleven times per year with a combined July/August issue for members of The New Jersey Jazz Society, PO Box 410, Brookside, NJ 07926. Membership fee is \$40/year. Periodical postage paid at Morristown, NJ 07960. Postmaster: send address changes to PO Box 410, Brookside, NJ 07926-0410.

All contents ©2008 New Jersey Jazz Society.

**Tony Mottola** *Editor*  
27 Upper Mountain Ave.  
Montclair, NJ 07042  
973-509-9437  
E-mail: [editor@njjs.org](mailto:editor@njjs.org)

**Linda Lobdell** *Art Director/Associate Editor*  
352 Highland Ave.  
Newark, NJ 07104  
201-306-2769  
E-mail: [art@njjs.org](mailto:art@njjs.org)

**Fradley Garner** *International Editor*  
E-mail: [fradgar@get2net.dk](mailto:fradgar@get2net.dk)

**Mitchell Seidel** *Contributing Photo Editor*  
[Photo@njjs.org](mailto:Photo@njjs.org)

**John Maimone** *Entertainment Contributor*  
908-753-6722  
E-mail: [jjm426@att.net](mailto:jjm426@att.net)

**Fred McIntosh** *Entertainment Contributor*  
201-784-2182  
E-mail: [derfie\\_07675@yahoo.com](mailto:derfie_07675@yahoo.com)

### NEW JERSEY JAZZ SOCIETY OFFICERS 2008

**Andrea Tyson** *President*  
110 Haywood Ave.  
Piscataway, NJ 08854  
732-356-3626

**Mike Katz** *Vice President*  
908-273-7827

**Kate Casano** *Treasurer*  
732-905-9063

**Caryl Anne McBride** *Membership Chairperson*  
973-366-8818

**Al Parmet** *Recording Secretary*  
908-522-1163

**Jack Stine** *President Emeritus*  
908-658-3515

**Joe Lang** *Past President*  
973-635-2761

### DIRECTORS

Steve Albin, Carolyn Clemente, Joanne Day, Edy Hittcon, Laura Hull, Claudette Lanneaux, Sheila Lenga, Bruce Lundvall, Vincent Mazzola, Frank Mulvaney, Stan Myers, Walter Olson, Jack Sinkway, Marcia Steinberg, Elliott Tyson, Jackie Wetcher, Tony Mottola (Ex-officio)

### ADVISORS

Jeff Atterton, Amos Kaune, Bob Porter  
Marketing/Public Relations Consultant: Don Jay Smith

Website: [www.njjs.org](http://www.njjs.org)  
E-mail: [NewJerseyJazz@aol.com](mailto:NewJerseyJazz@aol.com)  
Hotline: 1-800-303-NJJS (1-800-303-6557)

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



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

*Jazz 6 Nights a Week!  
and Continental Cuisine*

**Visit**

**[www.trumpetsjazz.com](http://www.trumpetsjazz.com)**

**for our complete schedule.**

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

**Tel 973-744-2600 • Fax 973-744-7735 • [www.trumpetsjazz.com](http://www.trumpetsjazz.com)**

« Trumpets is closed on Monday evenings except for special events. »

« Sunday & Weekday sets 7:30-11:30 PM « Friday & Saturday sets 8:30 PM, 10:30 PM & MIDNIGHT unless otherwise noted. Doors open 6:30 PM. »

« Italian/Continental cuisine, full service restaurant and bar open to 1:00 AM Friday & Saturday; to 12 MIDNIGHT weekdays. »

« Kitchen open to 12 MIDNIGHT Friday & Saturday; to 11:00 PM weekdays »

## Notes from the Music Committee

By **Joe Lang** NJJS Music Committee Chair

I trust that everyone had a joyful and pleasant holiday season. Actually, for me the year is somewhat of a constant holiday thanks to the profusion of good music that seems to come my way in person and on recordings. This wonderful music called jazz has helped to keep a smile on my face for a long time, and continues to do so. It is a real positive in my life that I am in a position to help share this passion with you by serving as chair of the Music Committee, and through the words that I write for *Jersey Jazz* each month.

■ **The Pee Wee Russell Memorial Stomp** will take place on Sunday March 2. Once

**PeeWee  
STOMP  
PREVIEW**

again we will be holding this popular event at the Birchwood Manor in Whippany. Four Bands have been engaged —

The Smith Street Society Jazz Band, The Jon-Erik Kellso Quintet, vocalist Barbara Rosene and Her Quintet, and George Gee's Jump, Jivin' Wailers Swing Orchestra.

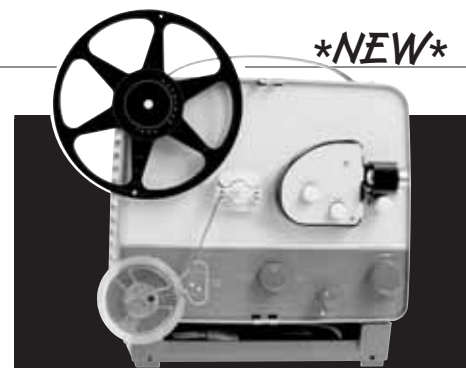
To open the festivities, we will present three Pee Wee Russell Scholarships to jazz students from New Jersey university jazz programs, and they will perform the initial set of the day. We will also be presenting the Pee Wee Russell Awards to trombonist Eddie Bert, who will receive recognition as a musician, and to Ed Berger of the Institute of Jazz Studies at Rutgers, who will receive the non-musician's award.

This month, I offer information about **George Gee's Jump, Jivin' Wailers**. George Gee has been leading swing bands for more than 25 years. His interest in swing music led him to host a college radio show featuring this music starting in his freshman year at Carnegie-Mellon University. While at Carnegie-Mellon, he organized a 17-piece big band, the Make-Believe Ballroom Orchestra, which became a popular fixture on the Pittsburgh scene. After graduating, he

continued to lead the band in the Pittsburgh area. By 1990, he decided to return to his native New York City, and regroup with musicians from the Big Apple. He adopted the moniker the George Gee Swing Orchestra for his full band, and, in 1998, formed a 10-piece group that he named the Jump, Jivin' Wailers. It is this latter group that will appear at the Pee Wee Stomp. They play high-energy small group swing that is a delight to hear, and is well suited to kicking up your heels on the dance floor. This is their first time playing for an NJJS event, and we anticipate that the reception for them will be enthusiastic.

The prices for advance sales are \$25 for NJJS members and \$30 for non-members. Tickets at the door will be \$35 for everyone. Tickets are available now — on-line at [www.njjs.org](http://www.njjs.org), by mail from New Jersey Jazz Society, 605 First Street, Westfield, NJ 07090-4140, or by phone at 800-303-NJJS (303-6557). For mail orders, please include a \$3 processing fee unless you pay with a check and send a SASE. You can also fax your credit card order to 215-483-7045. To mail tickets, we must receive your order by February 23. Otherwise, your tickets will be held at the door. Seating will be limited, so please get your orders in early to assure yourselves of a seat for the festivities.

■ I have taken on a new project for NJJS, namely a **film series** that will be presented at the Library of the Chathams monthly through April. The three remaining programs will take place on Tuesday February 19, Thursday March 27 and Wednesday April 23. All programs will start at 7 PM, are free, and are open to the general public. It is planned that we will have a discussion following the showing of each film. The February film will be *'Tis Autumn: The Search for Jackie Paris*, a highly informative and entertaining portrait of the great jazz singer from Nutley, NJ. Paris was admired greatly by his peers and many jazz fans, but, for a variety of reasons, never achieved the kind of success that his talent should have warranted. I reviewed this film in the October 2006 issue of *Jersey Jazz*. If you no



NJJS presents  
**FREE Jazz Film SERIES**

Join us Thursday, February 19 at 7PM

*'Tis Autumn:  
The Search for Jackie Paris*

Library of the Chathams  
214 Main Street, Chatham NJ  
Followed by discussion.

Planned guest: Director of the film,  
Raymond DeFelitta

upcoming dates:

Thurs. March 27 and Wed. April 23.

**FOR MORE INFO: [www.njjs.org](http://www.njjs.org)**

longer have your copy of the magazine, you can go to our website [www.njjs.org](http://www.njjs.org), click on "Events," and select the film series. A link to the review appears on this page. We expect to have the director of the film, Raymond DeFelitta, present at the screening, and he will participate in a discussion following the screening of *'Tis Autumn*. The March film is tentatively scheduled to be *Brotherly Love*, a documentary about the Heath Brothers, Percy, Jimmy and Tootie. These brothers from Philadelphia all became stars in the world of jazz, and their tale is one that should fascinate all who love the music. The April program is still in the planning stage. We have been trying to come up with additional benefits of NJJS membership, and this series is a result of those efforts. Hopefully, this series will prove popular enough that we can continue it in the fall.

■ As I have mentioned in my last few columns, the **sanofi-aventis Jazzfest 2008** will be held at Drew University in Madison on June 7 – 8. The lineup is filling out nicely. Already confirmed are Ed Metz and the Bob Crosby Bobcats, a group led by banjoist/vocalist Cynthia Sayer, James Dean's Big Band, the Jazz Lobsters Big Band, vocalist Tony DeSare's Trio, the Jerry Vezza Trio with

*continued on page 46*





## Classic Stine

By Jack Stine

NJJS President Emeritus

You've read in these pages over the recent months that Mat Domber is preparing a bit of jazz nostalgia on his Arbors label with an issue of some cuts played by the Soprano Summit taken live at New Jersey's jazzier joints during the hey-day of the Summit's existence. I've heard the masters of this 2-disc set, scheduled for release sometime next spring, and I must say that those still standing who remember that time will agree that they are well worth waiting for. Most thanks, of course, are for Bob Wilber and Kenny Davern for creating the music in the first place. Thanks, too, are due to Mat Domber for laying the odds that there's enough of an audience out there to make the venture worth while. But such things predictably go in threes, and the third here must go to Tom Williams and Jack McSeveny who spent nobody knows how many hours setting up recording equipment, doing their best to capture on tape a decent aural balance between musicians, and then staying behind to tear it all down at the end of the gig while everyone else had repaired to the bar or parking lot, still talking about the music Jack and Tom had faithfully preserved on plastic for us to hear now.

From these tapes, Domber and his crew have selected enough cuts to assure anyone who wasn't there at the time that something important was happening around New Jersey that was destined to have some space in the history of jazz when it finally gets written. Sadly, for every one that was recorded by Jack and Tom and, indeed, by every other jazz buff who owned a portable rig, there are a hundred or so that were not fixed on Mylar. Tom Williams himself fostered a few of these, and I think I have the facts of one of those to tell you about with reasonable accuracy.

One of the favorite musicians of the NJJS was a nifty tickler named Red Richards. He was a regular at all the early Stomps and he with his good wife Dorothy were often in attendance at other gigs we put on even if he wasn't involved as a player. When Red turned 60, Tom Williams threw a blast for him at his home in Morristown. Of course music was to be involved, so Tom made sure Chuck Slate was there with his drums. On bass, Tom had managed to secure Keeter Betts, which, with Red on the piano, rounded out a rhythm section hard to equal. And just to be sure the evening was worth the 60 years it took Red to get there, Tom also secured the services of Bobby Hackett.

Musically, socially, and literally it was a Titanic evening; an evening to remember...

I went to the party with my friend Bill Henry, a guy I grew up with back in Plainfield. We'd been best friends for half a century or so through grammar and then high school, and some time along the way Bill had taken up drums. A year or so out of high school, Bill

One of the favorite musicians of the NJJS was a nifty tickler named Red Richards...

joined a hot little territorial band out of Newark called the Barons of Rhythm, a name some may recall as the name of the band Count Basie led back in Kansas City. Once arrived in New York, it was enough to be called Count Basie and his Orchestra and the Barons name was left open for adoption. The boys in Newark saw their chance and grabbed it. In addition to my pal Bill, the Barons had two stars in pianist Bobby Tucker and the inimitable Ike Quebec. Bill had made friends with Basie's drummer Jo Jones and learned plenty, but fame eluded Bill and the Barons in the big time because the Barons rarely made it more than 10 miles from Newark, never recorded, and to my knowledge never had a radio spot.

Anyway, back now to the birthday party for Red Richards, by the time Tom Williams was opening another bottle of scotch and the boys in the band seemed to be taking longer breaks, Bill Henry settled in behind Chuck's battery of skins and started reminiscing about the days some 30 years before. Naturally, Keeter, Red, and Bobby answered the call and the four of them took on a couple of the old time good ones, I believe, with appropriate élan. I say "I believe" because my memory of the whole evening is beginning to get somewhat fuzzy. But clearly I recall a little two-part exchange that occurred at the end of the evening and I think it should be filed in somebody's memory book...

Going out the door, Bill said to the rest of the guests, "If anybody ever told me I'd be playing drums with Bobby Hackett tonight, I'd never believe it."

Bobby, getting into his coat simply replied, "If anybody ever told me I'd be playing trumpet with Bill Henry tonight, I'd never believe it."

(Laughter, plenty of backslaps, and high fives)

JJ



## Jim Eigo

**Jazz Promo Services**  
Specializing in media campaigns for the music community: artists, labels, venues and events

269 S. Route 94 Warwick, NY 10990 [www.jazzpromoservices.com](http://www.jazzpromoservices.com)  
p:845.986.1677 • f:845.986.1699 • e.m: [jazzpromo@earthlink.net](mailto:jazzpromo@earthlink.net)

**Big Band in the Sky** ■ Oscar Emmanuel Peterson, 82, pianist, Montreal, Quebec 15 August 1, 1925 – Mississauga, Ontario 24 December 23, 2007. Following Oscar Peterson on stage at a concert in 1967, Duke

Peterson could overwhelm any style of jazz piano and he could swing harder than any other player. In fact, the best way to define the elusive quality of “swing” might be to use a Peterson performance as an illustration. He had a deep knowledge of jazz history and could play two-fisted stride,



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

Ellington remarked: “When I was a small boy my music teacher was Mrs Clinkscates. The first thing she ever said to me was, ‘Edward, always remember, whatever you do, don’t sit down at the piano after Oscar Peterson.’”

In 1953, Nat King Cole said to Peterson, “I’ll make a deal with you, Oscar. You don’t sing and I won’t play the piano.” Peterson had just recorded his first album of vocals, accompanying himself on the piano. His voice sounded remarkably like Cole’s and his piano style had also evolved so that it sounded close to Cole’s work with Cole’s own trio. The two jazz musicians agreed, and Oscar Peterson gave up singing, while Nat King Cole recorded piano-less vocals backed by huge orchestras.

Earlier, in 1945, a 16-year-old John Williams, later to be Stan Getz’s pianist, was on tour in Canada with the Mal Hallett band and was playing in Montreal. “All the talk in the crowd was of a brilliant local pianist,” said Williams, “and as we played, suddenly, between numbers, the packed audience in the dance hall parted like the Red Sea and this huge guy came up towards the bandstand. With some insight, I vacated that piano bench quick and he sat down. He played, and we were stunned. I had never heard anyone play like that.”

or complex and intricate bebop. His timing and imagination also made him one of the great ballad players. He had everything, with only an occasional penchant for rococo decoration to detract from his achievements.

Such a talent attracted every award going and among his seven Grammys was one in 1997 for Lifetime Achievement. “Oscar Peterson is head and shoulders above any pianist alive today,” said another doyen of the instrument, Hank Jones, in the early 1990s. “Oscar is the apex. He is the crowning ruler

of all the pianists in the jazz world. No question about it.” The pianist Marian McPartland described him as “the finest technician that I have seen.”

Outside of his friend Art Tatum, Peterson had the most prodigious piano technique in jazz. He made it sound so easy to play the complex note-perfect and lightning runs with which he turbo-charged the piano keyboard that a lot of people took him for granted. The less aware regarded him as facile and his formidable bustling runs as showing off. In fact, he was riding an inspiration that seldom flagged to explore some of the more complex harmonic depths of the instrument.

Beginning in 1950 when he won the *Down Beat* magazine poll as the year’s leading pianist, Peterson topped every one of the major magazine polls, some of them many times over. But it was by no means all roses. Miles Davis was one of his critics. “Nearly everything he plays,” said Davis, “he plays with the same degree of force. He leaves no holes for the rhythm section.” Distinguished writers such as the musicologist Max Harrison and the *New Yorker* columnist Whitney Balliett thought Peterson’s playing to be glib and superficial.

*continued on page 12*

# SALT CREEK

---

## G·R·I·L·L·E

Open Daily for  
Lunch and Dinner.  
Private Dining Room Available.

*Live Jazz Daily*  
Every Monday - Friday Lunch  
11:30AM - 2:30PM  
John Bianculli



3D Latin Jazz

### December/January Entertainment

**All Mondays in February and March**  
Donna Antonow 7-10 PM

**All Tuesdays in February and March**  
Tom Adams 7-10 PM

**Friday, 2/1**  
3D Latin Jazz, 7-11 PM

**Saturday, 2/2**  
Jack Henry Quartet, 7-11 PM

**Sunday, 2/3**  
Lee Deedmeyer Duo, 5-9 PM

**Wednesday, 2/6**  
TBA, 7-10 PM

**Thursday, 2/7**  
3D Latin Jazz, 7-10 PM

**Friday, 2/8**  
Karen Rodriguez Ensemble, 7-11 PM

**Saturday, 2/9**  
Rick Ferry Quartet, 7-11 PM

**Sunday, 2/10**  
Pam Purvis, 5-9 PM

**Wednesday, 2/13**  
TBA, 7-10 PM

**Thursday, 2/14**  
Rob Paparozzi, 7-10 PM

**Friday, 2/15**  
Brian Menendez, 7-11 PM

**Saturday, 2/16**  
Meg Hanson Group featuring Billy Hill, 7-11 PM

**Sunday, 2/17**  
Jerry Topinka and Coleman Mellett Jazz Guitar Night, 5-9 PM

**Wednesday, 2/20**  
TBA, 7-10 PM

**Thursday, 2/21**  
North Corridor, 7-10 PM

**Friday, 2/22**  
John Bianculli featuring Jackie Jones, 7-11 PM

**Saturday, 2/23**  
Jerry Topinka band featuring Gina Fox, 7-11 PM

**Sunday, 2/24**  
Dave Aaron, 5-9 PM

**Wednesday, 2/27**  
TBA, 7-10 PM

**Thursday, 2/28**  
Rob Paparozzi, 7-10 PM

**Friday, 2/29**  
Raphael Cruz, 7-11 PM

**Saturday, 3/1**  
Meg Hanson Group featuring Billy Hill, 7-11 PM

**Sunday, 3/2**  
Lee Deedmeyer Duo, 5-9 PM

**Wednesday, 3/5**  
TBA, 7-10 PM

**Thursday, 3/6**  
Sue Giles Trio, 7-10 PM

**Friday, 3/7**  
3D Latin Jazz, 7-11 PM

**Saturday, 3/8**  
Warren Chiasson Vibes, 7-11 PM

**Sunday, 3/9**  
Joshua Breakstone, 5-9 PM

**Wednesday, 3/12**  
TBA, 7-10 PM

**Thursday, 3/13**  
Rob Paparozzi, 7-10 PM

**Friday, 3/14**  
Karen Rodriguez Ensemble, 7-11 PM

**Saturday, 3/15**  
Jerry Topinka Band, 7-11 PM

**Sunday, 3/16**  
Jerry Topinka and Coleman Mellett Jazz Guitar Night, 5-9 PM

**Wednesday, 3/19**  
TBA, 7-10 PM

**Thursday, 3/20**  
Tom Adams Trio, 7-10 PM

**Friday, 3/21**  
John Bianculli featuring Jackie Jones, 7-11 PM

**Saturday, 3/22**  
William Hart Strecker, 7-11 PM

**Sunday, 3/23**  
Mike Hogan Duo, 5-9 PM

**Wednesday, 3/26**  
TBA, 7-10 PM

**Thursday, 3/27**  
Rob Paparozzi, 7-10 PM

**Friday, 3/28**  
Sue Giles Quartet, 7-11 PM

**Saturday, 3/29**  
Meg Hanson Group featuring Billy Hill, 7-11 PM

**Sunday, 3/30**  
Pat Karwin Duo, 5-9 PM

## SALT CREEK GRILLE

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

PRINCETON FORRESTAL VILLAGE  
ONE ROCKINGHAM ROW \* PRINCETON, NJ 08540  
(609) 419-4200  
www.saltcreekgrille.com



## BIG BAND IN THE SKY

*continued from page 10*

The most important and effective years of Peterson's career from 1949 until 1986 were spent working for the impresario Norman Granz. Granz carefully nurtured the Canadian's career. He was an imaginative record producer and had a stable of stars that had Peterson and Ella Fitzgerald at its root. Peterson was the pianist on more than 200 of the many hundreds of jazz albums that Granz supervised and recorded, and at the height of his career he was making half a dozen albums a year under his own name.

Despite a genius that allowed him to express a thought through his fingers as soon as it arrived in his brain, Peterson could play, and loved to play, straightforward down-home jazz. He was one of the best-ever blues pianists in jazz and also, despite the huge urgency of his solo skills, one of its cosmopolitan accompanists. Just as well, for he worked with most of the giants of jazz from Louis Armstrong to Charlie Parker, from Coleman Hawkins to Ella Fitzgerald, from Lester Young to Stan Getz. So universally was he acclaimed that all he had to do to receive a standing ovation from an audience was to walk on stage.

Oscar Peterson's father was a former boat-swain on a sailing boat who came from the West Indies to work as a railway porter in Montreal. His mother, from the Virgin Islands, had arrived in the city as cook and housekeeper for an English family. It was there that they met and married, and where Oscar was born in 1925.

His father taught music to all his five children, and Oscar began to learn piano and trumpet when he was five. Two years later, severe tuberculosis ended his trumpeting and he concentrated on the piano. His elder sister Daisy helped with his tuition and three years later Oscar began taking lessons in classical piano. In an interesting link, he studied with Paul de Marffy, a Hungarian pianist who had been a student in Budapest of István Tomán, whose teacher was Franz Liszt.

Peterson recalled: "I guess I was about 10 or 11 when my Dad thought I was getting too pleased with myself. So he brought home a friend with some Art Tatum records." One of the records was Tatum's "Tiger Rag." Tatum's improvising was so complex and multi-layered that Peterson thought there was more than one pianist involved. "And when I found there wasn't, I was so discouraged that I didn't play for a month. When I heard him live? Same thing. Only worse. No one plays like Art Tatum."

Peterson was a high-school classmate of the trumpeter Maynard Ferguson, and the two of them played together in a band led by Ferguson's brother Percy. Then, when he was 14, Peterson won a local talent contest, and was given his own weekly 15-minute show on a Montreal radio station. With some reluctance his father allowed him to drop out of high school to concentrate on music. By 1947 he was working in the top Canadian band led by Johnny Holmes. Peterson formed his own trio in 1948 and recorded for several Canadian record companies.

Travelling to Montreal airport in a taxi in 1949, Norman Granz heard a live broadcast by Peterson from the Alberta Lounge on the car radio. He told the driver to turn around and head for the Alberta. Between sets he persuaded Peterson to come to New York and appear in a Jazz at the Philharmonic (JATP) concert he was about to present at Carnegie Hall on 18 September. The bill was to include Charlie Parker, Lester Young, Coleman Hawkins, Buddy Rich, Ray Brown and Ella Fitzgerald.

Granz found it impossible to get the pianist a US work permit in such a short time so decided that Peterson would appear as an apparently unpaid guest. At a prearranged point in the programme Granz announced that Peterson just happened to be in the audience and called him up on stage from his seat. Seldom have there been such momentous and public turning points in jazz.

In an explosion of talent, Peterson played three numbers accompanied by Ray Brown on bass. They unveiled to the world an amazing jazz player, fully fledged, who was

to dominate jazz piano for the rest of the century. The recordings are encapsulated, along with three more of Peterson's performances at Carnegie Hall during the early Fifties, on an album on the Giant Steps label. Originally appearing on Granz's Clef label, the music is now out of copyright — it seems unbelievable that such fresh sounding and advanced playing is more than five decades old, and can be issued by anybody on CD without cost.

After the concert recording, Granz first took Peterson into the studio for his Clef label in 1950. He enrolled the pianist into his JATP unit and it toured for two seasons with Peterson appearing with accompaniment solely from the bassist Ray Brown. But, on Granz's advice, Peterson added a guitarist for the third season. The pianist had other Granz stablemates in his trio, and formed musical and personal associations with people like Brown and the guitarists Barney Kessel and Herb Ellis that were to last for most of their lives.

In one of the concerts recorded on 13 September 1952, Peterson plays a version of "Tenderly" which is not just a classic performance but also a potted summary of his abilities. It begins with a lush solo rubato statement of the theme, so designed to make a contrast with the break into tempo when the guitarist Kessel and bassist Brown come in to give support. The music then moves to a sparse, almost Count Basie-like swing which builds to a juggernaut of rhythm climax before subsiding again to the rubato theme. This is a superb demonstration of how to swing that has rarely been matched on record.

It was also in 1952 that Granz had the imaginative and highly successful idea of recording an album with Fred Astaire singing and Peterson accompanying him.

Each JATP tour usually began in the autumn and finished at Christmas. Granz spent the summers in the recording studios. His output and income was phenomenal, and he was soon to become the most powerful figure in the jazz field. He fought hard for the rights of his musicians and Peterson's career flowered under his protection. "When

*continued on page 14*





COLLEGE OF ARTS  
AND SCIENCES  
*Arts Council*

SETON HALL UNIVERSITY

*Jack Kent*

# *Jazz 'n the Hall at SOPAC*

## JACK KENT AND PROJECT JAZZ

Jack Kent and some of NY's finest jazz musicians journey through the golden age of jazz from 1945 to 1960.  
Special guest, jazz great *Ray Kennedy*.

**Tuesday, April 1, 2008 7:30PM**

Regular admission \$25 | seniors and SHU alumni \$15 | students and SHU employees \$8

For ticket information call the SOPAC Box Office at **(973) 313-2787**

One SOPAC Way, South Orange, NJ

Call the Arts Council at (973) 313-6338  
or visit our website at [artsci.shu.edu/artscouncil](http://artsci.shu.edu/artscouncil)



Present this ad at the box office and take \$5 off the price of a regular \$25 ticket!

## BIG BAND IN THE SKY

*continued from page 12*

I came to the United States, I came at a very bad time if you're talking about career launching," said Peterson.

"I came in when there had been a swarm of pianists headed for their peaks. Erroll Garner, Bud Powell, George Shearing. And it was pretty rough fighting my way through those names. And no matter what you played, you were compared with or against them — the comparison bit is a human trait. There's always been that thing with pianists, of the gun-fighters coming to town, you know. You open up and you see six or eight pianists giving you the scan to find out what the weaknesses are or the improvements, as the case may be. There's a certain kind of personal challenge, keeping your edge going."

But on a lighter side Peterson was an impressive prankster, often in partnership with Ray Brown. On one occasion, as the trombonist Bill Harris was about to play a ballad solo on "But Beautiful" at a 1953 JATP concert, Brown had put a handful of small steel balls into the piano. These produced an impressive cacophony when Peterson tried to play and he had to reach over with one hand to try and pick the balls out of the instrument while accompanying Harris (badly) with the other. Harris, a giant of the trombone but a nervous player, was paradoxically a master joker. As he stepped back from the microphone he turned to Peterson and said, "One day. One day."

That day came on tour at the Rome opera house the following year. Peterson was due to sing a number with the trio. Harris had collected a tray full of glasses and empty bottles and put it on top of a ladder behind the back curtain of the stage. When Peterson began to sing "Tenderly", Harris waited for the title word, pushed the ladder over and ran. The subsequent crash was satisfyingly cataclysmic. The stage sloped and so the bottles and glasses rolled down towards the footlights. Granz was so enraged that no one dared to identify the culprit.

Granz drew all the giants of jazz that he personally enjoyed into the bounds of his empire. He sought out and recorded Art

Tatum. Tatum, blind since early childhood, was a piano genius and until the day he died an astoundingly prodigious beer drinker. He and the more fastidious Peterson became close friends although Peterson remained perpetually intimidated by the older man's piano playing.

For many years Peterson confessed to being scared of playing in Tatum's presence. The ultimate Tatum follower, he also became the pianist who reached closest to Tatum's attainments. But Peterson was more direct. The rhythmic power of his playing and the use of block chords with the trio let him build up the impact of a big band.

He suffered a double blow when, in November 1956, learning that Tatum was dying, he flew to Los Angeles to be with him. Tatum died before he got there and when he did arrive Oscar was given a message telling him that his own father had also died that day.

He spoke often about Tatum, most eloquently on a British television special he recorded with Count Basie in 1975. It was part of a brief series that Peterson made for the BBC, which showed him to be an articulate presenter and raconteur.

Peterson's playing was less abstruse than Tatum's. Tatum tended to take away the listener's breath, but impressed rather than involved his audiences. He had originality and harmonic brilliance but rhythmically he didn't swing as Peterson could, and he was too involved with himself to be able to accompany other soloists. Peterson, even in his most complex work, was primarily accessible to his audiences, and he was able to accompany anyone well, be it Louis Armstrong or Dizzy Gillespie.

He also had gifts as a composer and in 1965 his *Canadiana Suite* was nominated by the National Academy of Recording Arts and Sciences as one of the best jazz compositions of the year.

Between 1968 and 1971 Peterson made an extraordinary series of solo studio recordings for the German MPS label, later to be sued over the material by Norman Granz. Encouraged by the remarkable sound quality of the recording techniques, the pianist put down some of his most

impressive work. In this period he found an affinity with another Granz player, the guitarist Joe Pass, and the two recorded and appeared in concerts together. In 1972 Peterson began to give solo recitals.

In the mid Seventies a new trio came into being with the Danish bassist Niels-Henning Ørsted Pedersen and the English drummer Martin Drew.

Peterson returned to television in 1980 with the American series *Oscar Peterson and Friends*, to which he brought a wide range of musicians including Mary Lou Williams and Dizzy Gillespie. At the beginning of the decade Granz had recorded a number of duo albums pairing Peterson's piano and various trumpeters such as Clark Terry and Freddie Hubbard.

In 1984 Peterson joined the faculty of York University in Toronto, one of several Canadian universities that gave him an honorary doctorate. In 1991 he was made chancellor of the university.

Poor health and marital problems were the only blot on his success. Months before he suffered a serious stroke in 1993 he had had a hip replacement, and he continued to be afflicted by the arthritis he'd had since childhood. After the stroke he thought he would never play again. It took many months of therapy before he was able return to the concert platform. He resumed his recording career in January 1995. "I've learned something about patience," he said.

From that time his use of his left hand was severely limited and his recordings now tended to involve trumpet and saxophone players who could take some of the solo burden. In May 1995, with use of the left hand restored, he returned to Carnegie Hall once more. He toured Britain again, playing in London at the Barbican in 1996 and at the Albert Hall in 2005. Despite worsening arthritis that made it difficult for him to walk, he kept touring.

In 1984 Peterson was made a Companion of the Order of Canada, the country's highest civilian honour, and in 2005 he became the first living Canadian to be depicted on a postage stamp.

— Steve Voce, *The Independent* (London)



■ **Frank Morgan, 73, saxophonist, Minneapolis, MN, Dec. 23, 1933 – Minneapolis, MN, Dec. 14, 2007.**

The son of a professional guitarist, Frank Morgan first appeared on the Los Angeles jazz scene while still in his teens, playing sax with the likes of Lionel Hampton and Kenny Clark. But the promising young bebopper acquired a drug addiction in the early 1950s that led to his spending the better part of the next three decades in prison for drug possession and robbery offenses. "I thought the heroin and the bebop and the whole lifestyle thing went together," he told the jazz critic Gary Giddins in 1986. "I thought that one used heroin to play like Charlie Parker played." Morgan reemerged in 1985 with the album *Easy Living*, the first of seven recordings for the Contemporary label, which garnered positive reviews and enabled him to resume his truncated musical career. A year later he played a well-received weeklong engagement at the Village Vanguard, his first-ever New York City club appearance. He went on to play a leading role in the bebop revival of the late 1980s and, despite a stroke in 1998, continued to perform and record regularly until 2005 when he moved back to Minneapolis from New Mexico and cut back on his schedule. Morgan had just returned from a European tour in November when he was diagnosed with colon cancer. —TM

■ **Carlos Valdés, 81, conga drummer, Havana, Cuba, Nov. 4, 1926 – Cleveland, OH, Dec. 4, 2007.** Carlos Valdés, more commonly known as "Patato," Cuban slang for a short person, was nonetheless a giant in the world of Latin Jazz who innovated many of the techniques of modern conga drum playing. He was already an established star in his native Cuba when he came to New York City in the early 1950s where he played with Tito Puente, Dizzy Gillespie, Art Blakey, Elvin Jones, Kenny Dorham and Machito. "I had these ideas and wanted to advance them through jazz," Mr. Valdés said



Frank Morgan, Monterey Jazz Festival 1987. ©Ray Avery/CTS IMAGES

in an interview with *Latin Beat* magazine in 1997. "I wanted something progressive." Valdés was known for a melodic sound and exceptional musical skills. He achieved his lyrical style by breaking with tradition and clamping the skins to his drums so they could be tuned with a key, and by expanding the number of drums he played to four to achieve a wider palette of tones. Valdés was also a great showman. Flutist Herbie Mann, with whom he toured for more than a decade, called him "a wild personality and a funny cat. He's exciting and pixieish at the same time." Patato often made crowd-pleasing use of his slight stature by jumping on top of his drums and dancing in time to the music. He appeared in the 1956 film *And God Created Woman* giving Brigitte Bardot a mambo lesson.

Still actively performing at 81, Valdés became ill on an airline flight returning from a California tour with his group the Conga Kings. The plane made an emergency landing in Cleveland where he had been hospitalized since November 9. The cause of death was respiratory failure. —TM

■ **Joel Dorn, 65, record producer, jazz DJ, Yeadon, PA, April 7, 1942 – New York, NY, December 17, 2007.**

Joel Dorn, a multiple Grammy Award-winning record producer who first made a name for himself while at Atlantic Records in the late 1960s and early '70s, died on Monday, December 17, from a heart attack, in New York City at the age of 65. One of the most prolific producers of his time, Dorn's discography stretches from the multi-platinum soul sounds of Roberta Flack to the black classical music of Rahsaan Roland Kirk. He helped introduce the world to Bette Midler's diva swing and the funky New Orleans R&B of The Neville Brothers. His name can be found on the back of classic recordings by Les McCann and Eddie Harris, Mose Allison, Yusef Lateef, Leon Redbone, Peter Allen, Don McLean, The Allman Brothers Band, David "Fathead" Newman, Donny Hathaway and

Mongo Santamaria to name just a few. "It's impossible to pick a highlight," Dorn once said. "If one record was a highpoint because of great sales, there's another to match it for the incredible fun that went into making it and another that achieved its intended artistic vision."

From an early age, Joel Dorn knew he wanted to be in the music business, and not just anywhere in the business; Dorn knew he wanted to work specifically for Atlantic Records. At 14 years old, he began correspondence with the label's co-founder Nesuhi Ertegun. "I'd send letters telling him who I thought they should have duet with Ray Charles, what talent they were missing out on, all sorts of critiques and suggestions," remembered Dorn.

*continued on page 16*

**BIG BAND IN THE SKY** *continued from page 15*

In 1961, he officially began his career as a disc jockey at the pioneering Philadelphia jazz radio station WHAT-FM. "The DJ gig was a great way to get to know all the record companies, and get involved in the business, but I had my heart set on producing the entire time," remembered Dorn.

Nesuhi Ertegun, who'd now been corresponding with Dorn for six years, finally began to take those opinions seriously. "My show had become popular in the Philly market, and I think Atlantic realized that I was becoming instrumental in breaking records for them on a regional level," figured Dorn. "Before long the letters turned into telephone calls and I eventually met Nesuhi."

As fate in 1963 would have it, Ertegun offered Dorn the chance to produce one record by an artist of his choice for Atlantic Jazz. Dorn chose Hubert Laws, a young flutist he had seen in Philly performing with Mongo Santamaria's band. The resulting album, *The Laws of Jazz*, would become the first of countless record production credits to follow.

By 1967, Dorn joined Atlantic Records full-time as Nesuhi Ertegun's assistant. He was given the opportunity to sign artists, produce their records and become intricately involved with the promotion and marketing. Rising quickly through the ranks, Joel, along with Nesuhi and Ahmet Ertegun, Jerry Wexler, Arif Mardin and Tom Dowd became part of the most formidable record producing team of all time. Focusing primarily on jazz and R&B recordings, Joel developed a production style that was unique to the time period. "I brought pop techniques and pop sensibilities to jazz and R&B records," recalls Dorn. "As a producer I had two gigantic influences: Lieber and Stoller and Phil Spector. To this day before I go in and make a record, I'll throw on "Be My Baby" or a Coasters record."

His work at Atlantic Records with Roberta Flack on "The First Time Ever I Saw Your Face" and "Killing Me Softly" won two consecutive Grammy Awards for Record of the Year. Additional Grammys were soon to follow including Jazz Record of the Year for Keith Jarrett and Gary Burton. Joel also went on to sign Bette Midler and co-produce her

debut album *The Divine Miss M*. "Some of the best times I've ever had involved recording artists who were completely unknown at the time like Roberta and Bette, and then watching them ascend to national prominence," Dorn exclaims. "It's a great feeling to put your faith in a young artist who you believe in and see them flourish."

In 1974, after accumulating 10 Gold albums, five Platinum albums and seven Gold singles, Joel Dorn left Atlantic Records. He'd produce for a variety of labels and artists during this period, including albums by Leon Redbone, Lou Rawls, Don McLean, Peter Allen, Mink Deville and The Neville Brothers. He was awarded yet another Grammy for Best Country and Western Instrumental with Asleep At The Wheel's "One O'Clock Jump," and received two more Gold records for the Leon Redbone albums *On The Track* and *Champagne Charlie*.

In the mid-1980s, Dorn scaled back the hectic production schedule he'd maintained for the previous two decades. He took time off to travel the United States from '86 through '89, and in the process gathered hours upon hours of previously unreleased "live" recordings from many of his favorite artists. Four collections documenting Cannonball Adderley, Rahsaan Roland Kirk, Les McCann and Eddie Harris were subsequently released on Joel's own label, Night Records. He later referred to these albums as "audio verite." It was through this short-lived venture that Dorn began to reinvent himself within the industry. He was soon asked to consult for the likes of Rhino, GRP and Columbia, which were in the process of updating and reissuing their catalogs on CD. Joel produced a 13-CD historical overview of the Atlantic Jazz years for Rhino. His production on the 7-CD John Coltrane box set entitled *The Heavyweight Champion* earned him an additional Grammy nomination, while collections by Ella Fitzgerald, Billie Holiday and Oscar Brown, Jr. cemented Dorn's reputation as a preeminent audio documentarian and reissue producer.

In 1995, the Smithsonian Institute added Joel Dorn's works and papers to its collec-

tion in honor of his accomplishments as a record producer. By the end of that year, Dorn decided it was time to take another shot at running his own record label. He subsequently formed 32 Records, which focused on reissuing albums from the classic Muse and Landmark jazz vaults, as well as select titles from Atlantic Records. In the four years spent with the label, Dorn reissued over 250 titles, and produced the critically acclaimed *Individually Twisted* by the Jazz Passengers with Deborah Harry. His biggest commercial success of this period came after developing the *Jazz For A Rainy Afternoon* compilation series, which went on to become one of the best selling jazz sets in the history of the genre. "I'm proud of what we accomplished with 32 Records in such a short period of time. There was the continued effort to get all of Rahsaan Roland Kirk's albums back in print. There was a terrific Judy Garland box set and personally fulfilling Clyde McPhatter set. For better or worse, the *Jazz For...* series turned the industry on its ear, completely reshaping how jazz is marketed in this day and age," Dorn explained at the time. "I go into the record shops now and all these cats like Sonny Criss, Zoot Sims and Sonny Stitt are being reissued with intelligent price points and new packaging. To a certain extent, 32 tested the waters on that front and proved that these artists have an undying appeal. Nobody else was going there and now it's like every company in the world is looking for old jazz catalogs to reissue."

2007 marked Joel Dorn's 47th year in the record business. In a great loss to both American culture and music fans everywhere, it would be his last. Over the past decade, he'd produced albums by Jane Monheit, Jacob Fred Jazz Odyssey, Leon Parker, Janice Siegel and The Frank and Joe Show (featuring guitarist Frank Vignola and percussionist Joe Ascione). In 2003, Dorn helped create HYENA Records. The independent label forged an identity with an intriguing mix of new and archival recordings, including those by Bobby Darin, Thelonious Monk, Dr. John and Joe Williams.



At the time of his death, Dorn was completing a five CD box set for Rhino Handmade entitled *Homage A Nesuhi*, serving as a tribute to his mentor Nesuhi Ertegun and their years together at Atlantic Records. He was also the voice of Sirius Satellite Radio's "Pure Jazz" channel and was producing a series of music infomercials for Time Warner.

"I don't know how to do anything else. It's like if I don't do this what am I going to do? Sit in the park? I love doing stuff with music, with records. I enjoy it," Dorn once said about being a producer. "I know that might not be the great spiritual answer, but I really love making records."

— Kevin Calabro, Hyena Records

■ **H. Wiley Hitchcock, 84, musicologist, Detroit, MI, Sep. 28, 1923 – New York, NY, Dec. 5, 2007.** The musicologist H. Wiley Hitchcock died December 5th from prostate cancer. Hitchcock founded the Institute for Studies in American Music at Brooklyn College in 1971 and directed it through 1993. He was on the board of (and actually presided over) many musical organizations and was co-editor of the "New Grove Dictionary of American Music." In this scholarly encyclopedia he included vernacular idioms so far not found in similar books, such as pop music, jazz, country, rock and Native American Indian music. *The New York Times* obituary quotes from a 1986 interview about how as editor of the Ameri-Grove he handled disputed terms like the word "jazz" which many jazz musicians had found patronizing. Hitchcock: "Schoenberg didn't like the word 'atonality' either, and Philip Glass doesn't like 'minimalism.' That's tough!" —fG

■ **Frank Chace, 83, clarinetist and baritone saxophonist, Chicago July 22, 1924 – Chicago Dec. 28, 2007.** Frank Chace, a devotee of Pee Wee Russell, was a fixture on the Chicago traditional jazz scene since the 1950s. He attended Yale University for a year before being drafted in 1943 and made his first recordings in 1951 with Marty Grosz and Wild Bill Davidson. In Chicago he played with the Salty Dogs at the Blue Note, appearing many times at the Chicago Jazz Festival in the 1980s and 1990s.

Some of the musicians he performed and recorded with included Doc Evans, Eddie Condon, Art Hodes, Jabbo Smith, Lil Armstrong, Israel Crosby, Baby Dodds and Natty Dominique. His last record recording was *Chicago Jazz Summit* (Atlantic Records, 1986).

Chace also played on *Hooray for Bix!* (Traditional), a 1957 collection of Bix Beiderbecke music put together by guitarist and vocalist Marty Grosz that was reissued in 2001. He also appears on the GHB 2002 re-issue of *At The Emporium Of Jazz 1967*. —TM

**At presstime:** JJ learned that bassist Earl May died suddenly on January 4, 2008. A full obituary will appear in the March issue. JJ

# NEW RELEASE

CHUCK REDD ROBERT REDD  
STEVE ABSHIRE HARRY ALLEN TOMMY CECIL HOWARD CURTIS



WHEN REDD IS BLUE

NOW AVAILABLE!

WHEN REDD IS BLUE  
CHUCK REDD ROBERT REDD

WITH  
STEVE ABSHIRE HARRY ALLEN  
TOMMY CECIL HOWARD CURTIS

PLUS Look for these other great releases  
**The Good Stuff • Two in the Pocket**  
Live at the Mainstay

Noteworthy

Home of the  
*Good Stuff!*

Jazz

(410) 836-3636 • fax (410) 836-3533

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



## Jazz Goes to School

### The College Jazz Scene

By Frank Mulvaney



*In December, we had the pleasure of attending three excellent student jazz programs in just eight days. Each was a wonderful musical experience with very talented young people doing the music that we love so much.*

#### New Jersey City University

**DECEMBER 3.** The Fall Semester Jazz Bash, which ran from 7:00 until 10:30 PM in Ingalls Recital Hall, was a veritable cornucopia of jazz from six groups and two individual vocalists. The first group to perform was the Joe Henderson Combo doing material from Mr. Henderson's book. We heard three interesting tunes: "Home Stretch," "Punjab" and "Serenity." Tenorist Alex Canales and pianist Jason Teborek were impressive and this tight quintet was a good choice as the leadoff ensemble. Next up was the 11-voice Jazz Vocal Ensemble. This group clearly demonstrated that the human voice is the most beautiful sounding instrument, capable of harmonies that can't be matched by any other. The group was a virtual United Nations. The material was well chosen as we heard "Sound of Joy" by Gerry Niewood, the familiar "For All We Know," and "Center Piece" by Jon Hendricks. If the mark of a good vocal group is to bring tears to the eyes, they succeeded very well with yours truly. This was followed by the R&B Combo tackling challenging material: "Work Song" (Nat Adderly), "Etta" (Wayne Shorter), "Blue Monk" (T. Monk) and "Eye of the Hurricane" (Hancock). A California girl named Danielle Randall on tenor and Christopher Ibrahim on piano did a most commendable job, ably backed up by Marciel Lewandowski on bass and Jonathan Di Fiore on drums. The first half concluded with solo vocal performances by Vanessa Perea and Hye-Jin Ancho. Vanessa did a beautiful job with "Lover Man." Ms. Ancho really knocked me out with "When Sunny

Gets Blue" and Charlie Parker's "Anthropology" with amazing scattling. This latter tune scares all but the most adventurous singers.

The program resumed after a break as the Lab Band took the stage. This was a nonet, a favorite configuration of mine because of the multiple horn voices. We heard a couple of numbers that were done earlier in the evening in addition to "I Know Why and So Do You" (Holman), "I'm an Errand Boy For Rhythm" (Nat Cole) and "Had Tadd in Mind," a tribute to the great Tadd Dameron. The band gave us lots of big layered sound and really cooked on the final number. The John Scofield combo was a fine quartet dedicated to Mr. Scofield's music. We heard some pretty sophisticated stuff including: "Why Do You Do It," "Looks Like Merengue," "Heaven Hell," a bluesy gospel-like number, and "Dark Blue," a funky blues. Guitarist Yaron Eilam presented some great licks throughout and trumpeter Ben Guadalupe contributed several strong and articulate solos. The last group to perform was The Eddie Palmieri Combo, who set the house afire with hot Latin jazz. Mr. Palmieri's compositions "Slowvise" and "Palmas" showcased some of the finest young musicians at NJCU: pianist Juan Rodriguez, trombonist Robert Edwards, trumpeter Justin Hernandez and alto saxophonist Jason Curry. Time and again these young men dazzled the audience with their virtuosity.

#### Princeton University

**DECEMBER 8.** The session this night was another well-conceived program by director Anthony Branker titled: "Fire in the Soul — The Music of Hard Bop." The term "Hard Bop," to me, seems a bit of a misnomer as the music is explicitly more emotional than

hyperactive Bebop. The first part of the program had the Jazz Messenger Ensemble on stage for an hour. The octet, composed of mostly underclassmen, was awesome, as they presented five compositions from well-known musicians, only one of which was recognizable. The opener from James Williams was called "The Soulful Mr. Timmons." This is a very interesting piece that allowed everyone to solo and on which pianist Daniel Berry really showed his stuff. "All Over Again" from Roy Hargrove saw a brilliant solo by tenorist Robert Enoch. Things really got interesting with Rodgers and Hart's "Blue Moon," a Wayne Shorter arrangement transcribed by guitarist Zach Wieder, on which freshman trumpeter Will Livengood delivered a fabulous solo. Mr. Livengood is an exceptional talent whom we look forward to seeing for the next four years. Sophomore bassist Matt Wong did a great job arranging Wayne Shorter's composition "Tom Thumb," which I found tonally interesting. This portion of the program concluded with "Chippin' In" by Brian Lynch. Professor Branker must be very excited about the award-winning potential of this ensemble, also featuring Nick Antoine on alto, Mark Nagy on trombone and Leo Lester on drums.

The second part of the program brought the 17-piece Concert Jazz Ensemble to the stage. The band got a chance to open up and find a groove on the first-up "Firm Roots" by Cedar Walton. This was followed by Bobby Watson's "Karita" with marvelous solos by guitarist Zach Wieder and pianist Julia Brav. Julia recently received national recognition as an IAJE All-Star and last year received a *Down Beat* award as a top college soloist. Horace Silver's familiar tune "Sister Sadie" featured a terrific bass solo by Theo Beers, and strong brass accents. Pianist Daniel Berry excelled on the next number, a Kenny

*continued on page 20*

**WILLIAM  
PATERSON  
UNIVERSITY**

WAYNE, NEW JERSEY 07470

THE  
*Jazz*  
ROOM

## ***The 30th Year of Exciting Jazz Performances!***

**Sundays, 4:00 p.m.**

- 2/10 Bucky Pizzarelli with  
Howard Alden and Frank Vignola
- 2/17 Live Recording Session:  
Hal Galper Trio with Reggie  
Workman and Rashied Ali
- 2/24 Saxophonist Vincent Herring and  
his Quartet
- 3/2 Vocalist Jackie Johnson with the  
William Paterson Latin Jazz Ensemble,  
directed by Chico Mendoza
- 3/9 Tenor Saxophonist Rich Perry with the  
William Paterson Jazz Orchestra,  
directed by David Demsey

Shea Center for Performing Arts • Call 973.720.2371 for information.

**WILLIAM PATERSON UNIVERSITY**

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

Vincent Herring



**COLLEGE JAZZ** *continued from page 18*

Dorham composition called "Minor's Holiday." This great evening of big band jazz was concluded with another Cedar Walton composition, "Mosaic." This tune had exotic rhythms highlighted by an outstanding drum solo from Tyler Pines. I find it rather amazing that more people have not discovered what a great program Princeton has. Richardson Auditorium should be packed for every performance.

**New Jersey City University**

**DECEMBER 10.** A large crowd was on hand at Margaret Williams Hall for the biggest jazz event of the fall, featuring nine-time Grammy winner Eddie Palmieri and trumpet monster Brian Lynch with the University Jazz Ensemble. Brian has recorded more than 100 albums, 15 as leader. The Eddie Palmieri student septet opened and really got the evening rolling. The group played the same numbers they had done the previous week at the Bash but tonight they fed off the crowd as waves of applause inspired the young musicians to reach for the highest levels of excellence. The 17-piece ensemble opened their section of the first half with a rollicking, swinging composition

from Joe LaBarbara with a wonderful tenor solo from Alex Canales. This was followed by a terrific arrangement of Benny Carter's "Key Largo." This is an unusual tune tempo-wise, and featured a fine flugelhorn solo from Justin Hernandez and an interesting passage of flutes, clarinets and muted trumpets. Lovely Vanessa Perea came on to deliver an outstanding vocal on "We'll Be Together Again," a big hit for Frankie Lane in the '50s. I was surprised to learn that Frankie wrote that one, too. This was followed by a beautiful ballad composed by faculty member Allen Farnham, who is well known in the area jazz scene as an ace pianist. This section of the concert concluded with one of Bob Brookmeyer's exquisite compositions, "Tah-Dum." This tune is chock full of gorgeous harmonies and Brian Lynch came out to preview what was to come in the next portion of the program. I'm sure that most of the crowd had never heard another trumpeter of such brilliance and they simply erupted with adulation.

"Wild," would be the right word to describe the second half, which was all Latin jazz of the highest magnitude. I don't know if the great Tito Puente band could have done a

better job. We heard three compositions from Eddie Palmieri which clearly showed us why he won all those Grammys. "Elena, Elena" featured a fabulous flute solo by Brad Batz and excellent trombone licks by Pablo Rodriguez. "Muddy's Club Blues in Weinheim" was a solid group effort that served as a vehicle for Brian Lynch's incredible virtuosity. This man has to be among the very finest trumpeters on the planet. Eddie and Brian gave the band a rest as they dazzled the audience with their brilliance on the ballad Eddie wrote for his wife, "Irada." Trombonist Robert Edwards and altoist Jason Curry really impressed on Brian's melodic "Guajira Dubois." The rest of the program was filled out with "Mambo Sentimental" (Yatasto) and Tito's "Piccadillo" with solid ensemble playing and dynamite soloing by Eddie and Brian. At the conclusion the audience rewarded the artists with what seemed like an endless standing ovation. I seriously doubt that better Latin Jazz could have been heard at any other place in the country this night than in Jersey City. **JJ**

*Please feel free to e-mail me: [fmulvaney@comcast.net](mailto:fmulvaney@comcast.net) with any questions or comments.*

**Spring College Jazz Calendar**

**WILLIAM PATERSON UNIVERSITY**

**Feb. 10** Bucky Pizzarelli, Frank Vignola and Howard Alden (guitar trio)  
**Feb. 17** Live recording event with Hal Galper, Reggie Workman and Rashied Ali  
**Feb. 24** Saxophonist Vincent Herring Quartet  
**Mar. 2** University Latin Jazz Ensemble with guest vocalist Jackie Johnson  
**Mar. 9** University concert Jazz ensemble with guest saxophonist Rich Perry  
 All performances are Sundays at 4:00 PM at the Shea Theatre on the Wayne campus, free parking, \$15 (\$12 seniors).

**RUTGERS UNIVERSITY**

**Feb. 26** University Concert Jazz Ensemble  
**Mar. 3** University Jazz Ensemble II  
**Mar. 25** West Point Jazz Knights  
**Apr. 15** University Concert Jazz Ensemble  
**Apr. 21** University Jazz Ensemble II  
 All performances are at 8:00 PM at the Nicholas Music Center on the Douglass College campus. Free admission and parking.  
**Apr. 22 & 24** Chamber Jazz Ensembles 8:00 PM Schare Recital Hall (next to Nicholas). Free admission and parking.

**NEW JERSEY CITY UNIVERSITY**

**Mar. 3** Mike Longo & NY State of the Art Jazz Ensemble, Margaret Williams Theatre, 7:30 PM

**Apr. 21** Jimmy Heath & University Concert Jazz Ensemble, Margaret Williams Theatre, 7:30 PM

**Apr. 28** Spring Jazz Bash (small ensembles), Ingalls Recital Hall, 7:00 PM  
 Admission is \$12 for each of the three events.

**PRINCETON UNIVERSITY**

**Feb. 9** Bobby Sanabria Big Band, Richardson Auditorium. 8:00 PM  
**Mar. 2** Concert Jazz Ensemble and Composers Collective "A Women's Voice: The Music of Women in Jazz," Richardson Auditorium, 8:00 PM, \$15  
**Mar. 29** Pianist/Composer Omar Sosa (Grammy Nominee), Richardson Auditorium, 8:00 PM

**Apr. 12** Juilliard Jazz Orchestra & University Concert Jazz Ensemble "The Next Generation of Jazz," McCarter Theatre, 7:30 pm

**May 10** University Concert Jazz Ensemble and guest soloist, Richardson Auditorium, 8:00 PM. \$15

**ROWAN UNIVERSITY**

**Feb. 8** Jazz Festival Concert with guest artist Rich DeRosa - Pfleeger Concert Hall  
**Feb. 26** Small Jazz Groups, Boyd Recital Hall  
**Apr. 8** Small Jazz Groups, Boyd Recital Hall  
**Apr. 10** University Concert Jazz Ensemble and Jazz Lab Band, Pfleeger Concert Hall, 8:00 PM  
 All four events are free admission, 8:00 PM.



*Affordable prices in a casually elegant atmosphere!*

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

Live jazz on Fridays,  
too, 7 – 11 PM.

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

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

— all just \$6.50 for 12!

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

Enjoy Lana's Winter menu:

- 14 dinner menu items \$25 and under

Open to serve you:

Lunch served Tuesday  
through Friday 11 AM – 2 PM

Dinner served Tuesday  
through Thursday 5 PM – 10 PM

Friday & Saturday 5 PM – 11 PM

Private Parties Available

for up to 100 people.

# Lana's

## Fine Dining at the Hyatt Hills

1300 Raritan Road

Clark, New Jersey 07066

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

732.669.9024



## Talking Jazz

### A Jersey Jazz Interview with Jeanie Bryson

By Schaen Fox

*At the very top of the front page of the great September 28, 2003 Star-Ledger Special Section "A Great Day In Jersey" is the first of several photos of New Jersey's own Jeanie Bryson. She is the only child of songwriter and educator Connie Bryson and the iconic genius Dizzy Gillespie. For much of her life, few people outside her family knew that Dizzy was her father. That only became public knowledge after his death, and by then she was well into her jazz career.*

*Jeanie started singing professionally while a student at Rutgers University. She is a seasoned vocalist, who has taken some unusual career detours. Today she lives in central New Jersey with her husband Coleman (Coley) Mellett, Chuck Mangione's longtime guitarist. With her current project she is now embracing her father's legacy.*



**JJ:** I know that you have lived in New Jersey most of your life, but were you born here?

**JB:** No, I was born in Manhattan. My mom moved back to New Jersey until I was about five. Then we moved back to Manhattan, then Queens, and then I moved back to New Jersey in the '60s. Mom stayed in Queens and I lived with my grandparents in East Brunswick. My mom taught in a Greek Orthodox school, and would come out every weekend to visit me.

**JJ:** Were any others in your family professional musicians?

**JB:** Just talented amateurs, although my uncle Steven played in a wedding band for 20 years.

**JJ:** How about your son?

**JB:** When he was a third grader he went to the American Boy's Choir School in Princeton on a scholarship for a year. They wanted him because he had such a perfect voice. But his main focus from about the time he was nine was on sports. He has a black belt in karate and teaches that.

**JJ:** You started studying music at age five, studying the piano.

**JB:** Yeah, then my mom taught me the flute when I was eight or so. I remember playing "The Age of Aquarius" for my father about a week after I got the flute. He thought that was pretty impressive, but I was a fast learner. I played flute in the band and orchestra all through junior high and half way into high school, then I graduated early.

I went to college when I was 16 and I did not have time for extras. I majored in anthropology, but I took about every course I could in ethnomusicology and I loved it. I was one class short of having it as an official minor. Ironically, that was because I did not take "The Evolution of Jazz."

I was not singing jazz then, I was singing the music of other cultures: American Indian music, Javanese music, and Balkan music. I was singing everything but in English. I wanted to be involved in music but I did not want anyone to compare me to anyone that I was comparing myself to. (Laughs) When you're listening to Dinah Washington, Billie Holliday and Carmen McRae and you open your mouth and it doesn't sound like that, it can be very difficult. So I was afraid to sing in front of people for a very long time.

**JJ:** Please tell us about taking classes with your father's old sideman Kenny Barron since at that time your father's identity was still a secret and you had known him from your dad.

**JB:** I certainly did know Kenny — anyway as well as a five-year-old can know someone. My mom used to take me to see my father and Kenny was in the band. When I met him again, in college, he was my teacher. Kenny is a quiet guy and I was in class for a couple of weeks and Kenny would kind of look at me with a questioning look. Finally after about three weeks I went up to him and said I think that you think you might know me. He said "Yeah," but he couldn't figure out how. Well, I said, I used to come to see my father play. He just got this look on his face and said: "Oh my God! I just knew. Of course, you used to be running around like crazy backstage all the time."

Yeah, he was a great teacher and he helped me in so many ways including asking me to record on his record label. We did it in 1990 or '89 at Rudy Van Gelder's studio. He was planning on starting a label but it never really took off. But, it looks like that record might get released. I'm keeping my fingers crossed. It was my first recording and it was with Kenny.

**JJ:** OK, your first recording was with Kenny Barron and in the most famous of all recording studios. And, how were your nerves that day?

*continued on page 24*



# Discover the World with Jazzdagen Tours™



## Happy New Year!

Thank you for all your support and we appreciate your business!



### Tahiti Cruise - ms Paul Gauguin - May 10-17, 2008

We proudly announce another 7-day Tahiti cruise. Visit: Papeete, Raiatea, Tahaa, Bora Bora and Moorea. On the 325 passenger Paul Gauguin of Regent Seven Seas Cruise Line. Optional: 3-night hotel package May 7-10 at the Beachcomber hotel, Papeete.

Rebecca Kilgore, Dan Barrett, Eddie Erickson, Richard Simon, Pieter Meijers, Randy Morris.



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

7-day cruise on the Douro River in Portugal. Visit vineyards, castles and Salamanca, Spain. Enjoy beautiful Porto and visit the greatest wine cellars. Stay 4 nights in Porto and 3 nights in Lisbon. Rates start at \$4,195.-p.p. All excursions included.

The High Sierra Jazz Band  
Joep Peeters  
(From Holland)



### Voyage of the Vikings - Crystal Symphony - Sept. 2-16, 2008

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

Pieter Meijers Quartet with guests  
John Cocuzzi, Brady McKay  
and The Midiri Brothers Quintet



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

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

Bob Wilber, Harry Allen, John Allred, Nicki Parrott, Rossano Sportiello, Jeff Barnhart, Jon-Erik Kellso, Eddie Metz, Yve Evans, Joe Cohn, Pieter Meijers, Howard Alden, Phil Flanigan, Randy Sandke, Joe Ascione, Johnny Varro, Bill Allred, Richard Simon, Tom Hook, Randy Morris, Frank Tate and more to be announced...



### Hot from the press: South Africa - Jan. 2-19, 2009

Wonderful itinerary on the ms DEUTSCHLAND of PETER DEILMANN CRUISES. This is a first for Jazzdagen. Only 512 passengers on this beautiful elegant ship. Discover Cape Town, Namibia, Durban, Tala Game Reserve etc. Rates start at \$7,990.-p.p. All excursions and airfare included.

The Titan Hot Seven  
with guest Pieter Meijers



800-433-0078  
jazzdagen@aol.com  
www.jazzdagen.com





**JEANIE BRYSON** *continued from page 22*

**JB:** Well, I love Kenny, and Rudy was as sweet as could be. Ray Drummond was the bass player and he took me aside and said I wouldn't be there if Kenny didn't really believe in what I was doing, so just know that and just sing. He couldn't have been nicer either. Everybody made me really comfortable. I sang at Rudy's another time when I did the Grover Washington Jr. record "All My Tomorrows." Hank Jones was on piano and George Mraz on bass and I sang with Freddy Cole. It was a beautiful record. Grover was really nice. I've been really lucky with the people I've worked with. Everyone has been so great.

**JJ:** You were an adult before you could publicly name your father. That must have been rough for you as a child. How did you manage not to tell?

**JB:** Well, I knew about my father forever. I don't remember being told not to tell anybody. It is just what was. In fact, I did tell somebody when I was four: my next-door neighbor who then died. She had cancer, but I was convinced she died because I told her. That stopped me. I didn't tell anybody else until I was 17 or 18.

I remember very distinctly being with my best girlfriend at 13 or 14 and she was sleeping over at my house. I was watching Johnny Carson and on comes my father and I'm sitting there with my best friend thinking it would be really nice to say: "Hey, that's my father," but I didn't. I was seeing my father during that time and he told me many times that I was a good girl. He understood that it was hard for me, but it was understood that his wife did not want us to have a relationship and if she found out we did, there would be hell to pay.

**JJ:** Did Dizzy have any other children?

**JB:** Nope, I'm the only child.

**JJ:** I have to ask about your mom. Being willing to be a single mom and having a so-called "mixed race" child back in the 1950s is very impressive. She must be very independent and very brave.

**JB:** She was brave and my family was brave. My grandfather worked at Rutgers and he had threats at his job and was told not to bring me to the pool. It was pretty rough, but they didn't care.

**JJ:** Earlier you said you were afraid to sing in public. What got you to change your mind?

**JB:** Um...Gigs (chuckles) if somebody offers you a hundred dollars to sing, you darn well better go sing. I did what I had to do even if I was uncomfortable. I managed and as the years went on I became more and more comfortable having people look at me when I sing. (Laughs)

**JJ:** What drew you to jazz?

**JB:** I started singing the pop music of the day and it was very hard on my voice. I didn't have a rock or R&B voice. When I started doing jazz standards it was something that I could sing every night and it didn't hurt me. So that was a practical thing, but it was a way to hear my own voice. When you sang in a pop band back in the '70s you tried to sound as much like the artist as you could, but with jazz it is the exact opposite. (Laughs) Just being able to sing a song the way I heard it was really freeing. It was great.

**JJ:** And did you have any later influences once your career began?

**JB:** Shirley Horn, Nancy Wilson — my grandfather was a big fan of Nancy Wilson — and Ernestine Anderson. Ernestine was at the top of the list.

I actually ran into her in 1994 when I was on tour with Terence Blanchard. We were sharing a stage at the Montreal Jazz Festival and she was backstage as I sang "What a Little Moonlight Can Do" with Terence. It is very, very up-tempo and as time went on with Terence it just kept getting faster and faster and faster. That was the last tune and when I came off stage, Ernestine gave me a hug and said "I don't know how you did that at that tempo. I could never do that." (Laughs) She said "You tell him to slow it down. Even better, I'll tell him." And as Terence came off the stage she said: "You are lucky to have this girl. Nobody can sing it that fast. You better slow it down for her." Terence was like "Yes Ma'am."

**JJ:** Would you tell us something of what touring is like?

**JB:** Well, traveling is pretty important. You really have to in any kind of music. When I started out I had Abby Hoffer who was a very big booking agent. He had Carmen McRae, Betty Carter, Ahmad Jamal, McCoy Tyner and everyone on his roster. He got me started on quite a few international gigs. And when you have a record company trying to support your record often they will contribute money to help pay for travel and hotels. It's called tour support. I did have tour support from Telarc and that certainly

helped. Then when I was on tour with Terence Blanchard in '94, we traveled all around the world. We had like 60 gigs in six months and that is a lot because we were doing major festivals and major clubs. That really got me out there.

**JJ:** Have you noticed any difference in audiences around the world?

**JB:** I don't think there is that much difference. Well, the Japanese people are very reserved. Even though they might be very enthusiastic about your performance you wouldn't necessarily know it. They are not really loud in the audience, but you might have a bunch of people coming up after and giving you presents and telling you how much they loved it. I was at this concert hall at the end of the night and there were 40 or so young Japanese running towards us to get autographs and I said they are treating us like rock stars and we just did a jazz concert. Brazil was probably the best audience I've ever had anywhere. I remember singing on a beach in Rio de Janeiro at an outdoor concert and at the end hearing someone yell out "Jeanie we love you (Laughs) and I love you too." Ted Brancato and I were practically in tears by the end of that gig we were so moved by the whole event.

When you go to other places they might not have the choices we have here. America is the land of plenty, in other countries it's often like "this is the first time we have had jazz here in years." So they honor and respect it. When I sang in Tel Aviv there were three jazz events: Christian McBride and his band, Billy Hart and his band and my band and each was sold out every night for a week. We got together to talk about our gigs and said how can that be in this small city? We get treated in a different way a lot of times in other places because it is something that doesn't happen every day.

**JJ:** Did Dizzy play any part in getting you noticed?

**JB:** My father had his lawyer invite some people to hear me sing and Abby Hoffer was one of those people. Abby spread my name and tapes around and that got John Snyder, a producer, interested and he heard me sing at Trumpets and set up an audition with Jack Renner of Telarc records. Ted Brancato and I went in and we played for Jack — just the two of us, and I don't think I have ever been so nervous. The next day they offered me a record deal.

John really believed in me and he produced all my Telarc records. He is a wonderful producer. He

*continued on page 28*





**Monterey Jazz**
  
**Festival 50th**
  
**Anniversary Tour**

Thursday, February 21 at 8 pm



featuring

**Terence Blanchard**

**James Moody**

**Benny Green**

**Kendrick Scott**

**Derrick Hodge**



with special guest vocalist

**Nnenna Freelon**

Tickets: \$37-47

Coming soon: Preservation Hall Jazz Band: April 11 • Sonny Rollins: April 25•
   
 Bucky Pizzarelli with Ed Laub and James Chirillo: April 26 • Garrison Keillor: May 21
   
 See the entire schedule of events at [www.mayoarts.org](http://www.mayoarts.org)



# Pee Wee Russell



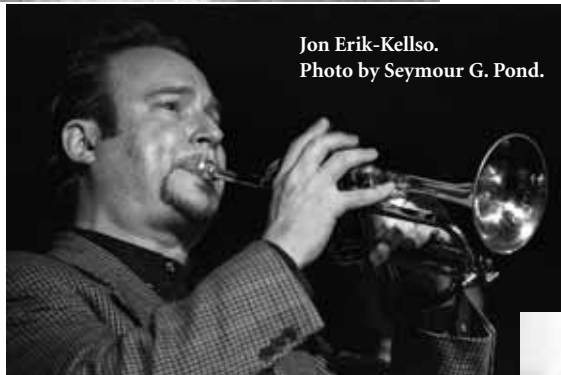
## PEE WEE *continued from page 1*

Swing Orchestra, with a group of New Jersey college jazz studies NJJS scholarship winners playing the afternoon's opening set at noon. The day's festivities also includes the presentation of 2008 NJJS Pee Wee Russell Awards to trombonist Eddie Bert and Ed Berger of the Institute of Jazz Studies at Rutgers University

The Birchwood Manor Grand Ballroom features an ample hardwood dance floor and a large contingent of swing dancers, many in vintage period attire, are expected to show off their moves dancing the Balboa, the Peabody and other hot dances of the Jazz Age and the Swing Era. A full cash bar and food buffet will be available adjacent to the ballroom throughout the afternoon.

### **Smith Street Society Jazz Band**

The Smith Street Society Jazz band has five albums to their credit and has appeared in two major motion pictures, Dino DiLaurenti's *King of the Gypsies*, and MGM's *Hero at Large*. They've headlined hundreds of concerts and shows throughout the USA and Europe. The ensemble's



Jon Erik-Kellso.  
Photo by Seymour G. Pond.

performing credits include playing with many jazz greats, including Jimmy McPartland, Max Kaminsky, Tony Parenti and Zutty Singleton and the Village Stompers, and they feature authentic New Orleans Dixieland and a variety of popular Ragtime and Roaring '20s music that's just made for dancing.

### **Jon Erik-Kellso**

Since moving to New York City in 1989 to join Vince Giordano's Nighthawks, Jon has performed and recorded with the likes of Ralph Sutton, Dan Barrett, Howard Alden, Marty Grosz, Milt Hinton, Dick Hyman, Linda Ronstadt, Banu Gibson, Madeleine Peyroux, Leon Redbone, Ken Peplowski, Bob Wilbur and Kenny Davern.

Recent engagements include a tour of Brazil with pianist Judy Carmichael, various appearances on Garrison Keillor's *A Prairie Home Companion* live Public Radio International show, concerts at the Kennedy Center in Washington, D.C. with John Lithgow, a week as featured artist at Jazzland in Vienna, a 10-week tour with Ken Peplowski's Kingdom of Swing big band, concerts as a featured soloist in the UK, Germany and Australia, annual appearances in jazz clubs and festivals in New Orleans and jazz parties and festivals throughout the United States and Europe.

Other bands that Kellso is currently a member of are Matt Munisteri's Brock Mumford, Orange Kellin's Manhattan Ragtime Orchestra and David Ostwald's Louis Armstrong Centennial Band (a.k.a. the Gully Low Jazz Band).

Kellso can be heard on several television and movie soundtracks, including the

Nickelodeon children's show *Blue's Clues* and the recent movies *Ghost World*, *The Aviator*, and *The Good Shepherd* with Vince Giordano's Nighthawks.

### **Barbara Rosene**

Barbara Rosene is a passionate interpreter of American popular music of the '20s, '30s and '40s.



# Memorial STOMP



Robert L. Daniels of *Variety* and *Jersey Jazz* wrote, “Her voice reflects a winsome page from the past. Often it coos with a perky and insinuating sexy edge.” And Will Friedwald, author of *Jazz Singing*, says, “No one evokes more vividly the music of the great singers of the ’20s than Barbara Rosene.”

For several years Barbara was the featured vocalist with Vince Giordano’s Nighthawks at traditional music spots such as The Red Blazer Too and The Cajun Restaurant.

Barbara has made appearances at the Mabel Mercer Society’s Cabaret Convention in New York and played regular engagements at New York’s Essex House and Tavern on the Green. She has brought her shows *Moon Song*, winner of a 2006 Bistro Award, and *Dreaming to Danny’s Skylight Room*. Recently Barbara has been performing at Jacques-Imo’s Restaurant and Swing 46.

Hampton, Glenn Miller, Tommy Dorsey, Benny Goodman, Louis Jordan, Frank Sinatra, Cab Calloway and other legends. At the storied Stuyvesant High School, the young Gee wowed the crowds with his flashy bass showmanship in the school’s jazz band.

After graduating from Carnegie-Melon University, George returned to New York City in 1990 and recruited top musicians — both young players and veterans of the legendary big bands, as well as Latin and pop groups — to continue living his dream. His powerhouse 17-piece Make-Believe Ballroom Orchestra combines the big band tradition with exhilarating modernism. His 10-piece Jump, Jivin’ Wailers Swing Orchestra, formed in 1998, puts a new twist on big band favorites and delivers a rollicking brand of roadhouse boogie. George lovingly calls this group his “Economy Big Band,” as they have been able to travel the United States and abroad headlining Swing and Lindy Hop dance events.

Tickets for the 39th Annual Pee Wee Russell Memorial Stomp are available on-line, by phone and fax, and by mail order. Please see ad on page 3 for details. **JJ**

## George Gee

A native New Yorker, George Gee always loved music. He grew up with Rock ’n Roll and R&B but also developed a powerful passion for Swing, especially for the big band styles of Count Basie, Duke Ellington, Lionel

SUNDAY, MARCH 2, 2008

**Pee Wee**  
**STOMP**  
PREVIEW



Pee Wee Russell,  
Monterey Jazz Festival 1963.  
©Ray Avery/CTSIMAGES.

**OUR INSPIRATION:** The inaugural Pee Wee Russell Stomp at The Martinsville Inn was presented on February 15, 1970 to coincide with the first anniversary of the great clarinetist’s death. The event led directly to the formation of the New Jersey Jazz Society and an annual Stomp has been presented by the organization to honor his memory every year since. Shown at left Russell, wearing his trademark sour expression, performs at the 1963 Monterey Jazz Festival.



## JEANIE BRYSON

continued from page 24

produced Etta James' Grammy-winning Billie Holiday record and many, many wonderful records.

**JJ:** From the start you had a very impressive list of talent backing you; was that your doing or Telarc's?

**JB:** No, I have a lot of input on every record. I was not in a situation where the record company dictates who you are going to play with and what songs you are going to play. John and I talked about whom we'd like and I don't think anybody was not gettable. We were really very fortunate. Look at my second record, *Tonight I Need You So*; they were mostly from Dizzy's United Nation's band and they gladly did it.

**JJ:** But how did you get Peggy Lee's guitarist John Chiodini for "Some Cats Know?"

**JB:** John knew John Chiodini and actually the one record where I didn't have a lot to do with picking the musicians was that "Peggy Lee" record. We decided to do the recording in L.A. and we knew it would be a real boon to have Peggy Lee's close friend and musical director involved. He is the one who suggested "I'm Gonna Go Fishin'"; I hadn't even known the tune. But I had picked most of the tunes before I'd even gone out. The band I used was Natalie Cole's. It was the band she used for "Unforgettable" and many records. I did go out to L.A. to meet them and spent a week with John going over the songs and arrangements. John was really great to work with.

**JJ:** How did you get Etta Jones for "Deja Blue?"

**JB:** Well, Etta and I were very good friends. I called and asked and she said "Of course." (Chuckles) That took about 10 seconds. I adored Etta. It's funny, when my husband and I first met, one of the things we immediately discovered was we both loved Etta Jones. One year we spent my birthday together, me, Coley and Etta. We went up to Harlem to the waffles and chicken place and danced to big band music and ate waffles and chicken. And you know how Etta use to wear the little sequined caps, kind of like baseball caps — she gave me one for my birthday which I treasure.

Etta told me, "Jeanie, the kind of thing that we do and the kind of singers that we are means that you are always going to work because the musicians love you, you are part of the band. I've always been part of the band. I have never put on airs. The



reason we are going to be singing for a long time is that the boys in the band like working with us."

I loved and admired her. I can't say enough wonderful things about her, personally and musically. Such a beautiful natural talent, when you hear Etta Jones sing, you just feel good.

**JJ:** There were periods when I didn't see your name around. Were you performing elsewhere?

**JB:** Well, for several years I was taking care of my grandmother who was very ill with Alzheimer's disease. Also I had nodes on my vocal cords in 1995. I had some local gigs and sang with a sore throat. I went to Europe and got sick again and sang anyway and by the time I got home I had almost no voice. And I just didn't get it back. I didn't know what was wrong with me and then I found out. I had to go on complete voice rest. That was really sad. I was scheduled to record with Oscar Peterson and I had to cancel it. I was going to sing on Oscar's Christmas CD for Telarc and I couldn't do it.

**JJ:** How long did the nodes affect you?

**JB:** Well, it is still challenging me. (Laughs) It is one of the reasons that I fell into teaching. Interestingly enough, New Jersey has one of the leading Eyes, Ears, Nose and Throat specialists for singers. It is the Voice Center at Robert Wood Johnson in New Brunswick. They told me I don't have the nodes

anymore, but I have some thickening and a little bit of scarring. So, I've had to readjust and reconfigure. I don't have the sound I had when I was 25, but then who does?

So, I wasn't on the scene as much as I had been. I never was a person to hang in jazz clubs a lot. You go out to hear music and you are spending 50 or 60 dollars a pop. If you are raising a kid and paying the mortgage and you are a single mom it is not easy to get out there. Also, if you don't have a record out there then it is really hard to tour and get some of the bigger gigs. The last record *Deja Blue* was in 2001 and the review was on the *Village Voice* cover when the Twin Towers collapsed. It was bad timing to be releasing a record on 9/11.

**JJ:** You were teaching?

**JB:** Well, yes, I was teaching from 2002 to 2006. I was in the special ed. department in East Brunswick. It was a challenge. One thing I found after 17 years of just singing was that I really did not have a whole lot of skills for corporate America. I don't have a teaching background, but I have been good with kids. I actually started being the "go to" substitute music teacher. That was very enjoyable but then it led into the special ed. full time aide job.

I was student-assigned with one particular child. I went eighth grade through eleventh grade with one kid. I joke and say that I enjoyed my second time around in high school because I think I might not



have paid such close attention the first. I enjoyed it, but, on the other hand, it made it very difficult to do the kind of performance and traveling that I wanted to do. That is what led me to go back full time to singing.

One occasion that was pretty striking was I actually went to Turkey for a gig. I took three personal days off. I taught on Tuesday, went to JFK Tuesday night, flew to Turkey, sang Wednesday, Thursday and Friday. Saturday I was back on the plane and was back in class on Monday. Stuff like that is pretty grueling not to mention being in shape vocally. When I went to the speech therapist for my voice problems, she said that you couldn't be a teacher and a part time singer. It just doesn't work because you are using your voice in a way that is just too taxing.

It has worked out beautifully, I have been back to singing full time since June 2006 and although I loved the kids, I haven't looked back. It definitely was the right move, especially with this new project. It gives me a real focus and a real purpose.

**JJ:** You have had some interesting career detours.

**JB:** Yeah, don't forget the Post Office. I've always been a worker and if that means going to work at two in the morning and unloading mail trucks, then that is what you do.

**JJ:** While you had your baby and were a full-time student you were working in the Post Office as well as singing. What did you do with all your free time?

**JB:** Well, friends always laugh at me, I'm a multitasker. (Laughs) It might be nice to not have to do some of the more unpleasant things in life, but you do what you have to do and try to make the best of it.

I had my son in '79 and I didn't start working in the Post Office until '82. [Before that,] one of my professors had kids and I became her helper. She had three kids and I had my son, so I was taking care of four kids. I babysat for quadruplets before that for five hours a day and went to school. It was a crazy schedule. I have to laugh when some people say: "Oh she is Dizzy's daughter so everything has been handed to her."

Also, in those days being a single parent meant that it was a single income household, so now that I have a wonderful husband who is there supporting me in my music makes it easier. To have someone say: "Yeah, please do this, if we struggle financially one month, no problem. I'm right here for you so you can do what makes you happy." I'm fortunate that way.

You know it is not an easy thing for a woman to be a jazz musician and have a husband who is not in the business and doesn't understand because it is not the typical wifely situation. I think that is why so many jazz musicians end up being together, finding each other, because it is difficult. Difficult for the men too, I'm not saying it is easier, but it is more difficult for the woman, because their role is not as typical. Although, I love to cook and I love my home and I love being home. I'm not a night owl out on the town all the time, but it taxes any relationship when people are away.

We love working together too, but we also work separately. We were just talking about that, how it is really nice that we have different options. Coley's work with Chuck is very fulfilling for him, but we also love working together as well plus all the things he does on his own. He is really is balancing many things musically, but I have to say we really do love working together — especially when we have the chance to travel. We have been in maybe 15 countries together. That's pretty fabulous.

**JJ:** Have you ever seen a film that you feel shows a musician's life accurately?

**JB:** That is one thing that Coley and I always laugh about. Even in sitcoms when you see a musician, especially a "jazz musician," they are always sleeping all day and ladies' men. (Chuckles) I find that movies really take the stereotypes of musicians and play on everybody's misconception about them. I'd love to know of a movie that really shows what it is like. Usually it is just the opposite: it's glamorized and fake idyllic, or they make the musicians junkies and completely screwed up. (Laughs) There are plenty of musicians that have normal family lives and are just regular people.

**JJ:** Do you have any special mementoes?

**JB:** Oh, sure. We have a house full of them like posters from 25 years ago with my 1980s hairstyles. (Laughs) I have also picked up some wonderful things from different cultures: beautiful artifacts like a winter white kimono that the promoter presented to me on my first trip to Japan. The promoter said wear it when you are entertaining. And I was laughing and said not if I am cooking spaghetti. The artist Robert Richards, who was a very good friend of Sarah Vaughn, gave me a picture of Peggy Lee that he had drawn for her gig at the Fairmont Hotel. He brought it to the Village Vanguard the night I was doing my Peggy Lee songbook. I had never met him before he brought me this picture and wrote: "Dear Jeanie, The Torch Passes...Robert." It is one of my most precious things; it's beautiful. I also have things that people have given me that relate to my father: original artwork, photographs, bottles of wine with my father's face on them from somewhere in Spain, tons of stuff like that.

**JJ:** How do you feel about performing for a noisy crowd?

**JB:** I always say to myself: "It ain't Carnegie Hall." Of course I love it when people are listening, but I don't do anything when people are talking. I try not to sing louder and hurt my voice, that's the way singers often handle it. If you chose a gig at a place where people are eating and talking, then people are going to be eating and talking. So, it ain't Carnegie Hall.

**JJ:** How do you feel about people asking for your autograph?

**JB:** Oh I don't have a problem with that at all. I enjoy meeting people and talking. That is one of the pleasures of what I do. As much as I was timid about singing in front of people, I love talking to people. My father loved being around people too.

**JJ:** Do you have any current projects you want to tell us about?

**JB:** Well, I'll be appearing at the Somers Point Jazz Festival on March 9th with the George Mesterhazy Trio. What I am most excited about is my new project *The Dizzy Songbook*. We filmed a DVD of the concert this past December and the band is looking forward to a busy year. You can find more information at my web sites: [www.jeaniebryson.com](http://www.jeaniebryson.com) and [www.myspace.com/jeaniebryson](http://www.myspace.com/jeaniebryson).

**JJ:** I was at that concert and really enjoyed it. Thank you for spending this time with us.

**JB:** Oh thank you. **JJ**

*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.*



Willis Ray “Bill” Moulton died on December 10, a few weeks after his 81st birthday. Bill, a bassist and leader of The Buffalo Rhythm Kings Jazz Band, lost a long battle with cancer.

For Bill, like many of us, music was an avocation. He was a master mechanic/engineer and was active in The Early Ford V8 Club. He was the proud owner of a 1938 Mercury Coupe which he had restored to car-show quality. We became acquainted through the medium of the Sunday afternoon jam sessions that the NJJS had started in the early 1970s. The jams had a “floating” life and at various times ran at The Hillside Lounge in Chester, The Heslin House in Wharton, Tierney’s in Montclair, the St. Moritz in Sparta and the Springfield Knights of Columbus. Bill and I were the bassist and drummer in many rhythm sections over the years and it was always a pleasure to play with him — and I think we kept many a front line out of trouble, rhythmically, too.

On the personal side, Bill was very calm and considerate; a real gentleman. In the 30-some years I knew him, I never saw him lose his patience or raise his voice. He had spent part of his Army service in WWII as a chaplain’s assistant, and that explains a lot.

Bill had a particular interest in traditional jazz and ’20s hot swing bands, although he played with more contemporary outfits like the Kings Road and Reeds, Rhythm & All that Brass big bands. Bill and I were mainstays of the RRB rhythm section for about 10 years. Bill also played with a number of other groups, including one called “The Not-So-Modern Jazz Quartet.”

In the early 1990s, Bill decided to revive a band which had a short, but successful run locally in the 1970s before breaking up, known as the Buffalo Disaster Jazz Band. We were called the New Buffalo Disaster JB. The mem-

## Remembering Bill Moulton (1926 – 2007)

By Don Robertson Former *Jersey Jazz* Editor

bers, most of whom met through the Sunday jam sessions, were Scott Ricketts on cornet, Bud Hartkern on trombone, Jerry Orleman, Ray Hahn or Bob Miller on reeds, Jimmy Andrews or Joe Acito on piano. Joey Katz took over the piano chair later. Bill and I were the rhythm section. John Arimond or John Martin sometimes joined us on banjo. The band had a fine “boy” singer, Ron Montague, a Londoner whom we also found via the Sunday jams with a voice perfectly attuned to the kind of songs we played. Early in the band’s existence, some previous BDJB guys took issue with the use of the name and we became the “Buffalo Rhythm Kings” from then on.

Shortly after our formation, Madeline Sturtevant joined us; again, via the jams. Madeline was an octogenarian homemaker who had long harbored a desire to sing in a Sophie Tucker style. She was white-haired and tiny — maybe five feet tall — and always immaculately dressed. I can tell you of many times when, after the band opened the first set with a few numbers to polite attention, Madeline came onstage and opened with “All of Me.” The big sound that emanated from that little granny really got their attention, believe me. I sat back on the drum stool and watched it happen, every time. She had a repertoire of about a dozen songs that she specialized in, songs like “Bill Bailey,” “Ain’t Misbehavin’,” “Some of These Days,” “Rose of Washington Square” and she always finished with “Please Don’t Talk About Me When I’m Gone.” From her beginnings with us, Madeline developed a brief singing career of her own and sang with other groups until her death, a few years ago, at 92. Joan Murphy became our girl singer, although she had her own style, quite distinct from Madeline’s.


The Rhythm Kings had a good run. We played at the 1997 Pee Wee Russell Memorial Stomp and George Kanzler gave us a very positive review in *The Star-Ledger*, headlined, “Buoyant jazz band stands out in crowd.” We appeared frequently at Shanghai Jazz in its early days, and also played at a number of Art in the Park

and First Nights in Morristown, summer outdoor concerts in Boonton, Morris Township and Sparta, Sunday swing dance parties at Skylands At Randolph. We played for several Christmas and other shows at the Fiesta Ballroom in Wood-Ridge and for private dance parties at Greenwich Connecticut’s Round Hill, Millbrook and Burning Tree country clubs, the Twin Brooks and Mountain Lakes Clubs here in New Jersey and annual lakeside summer picnics at a private community in Blooming Grove, PA.

One memorable gig was a 1998 picnic at a Greenwich, Connecticut, estate in honor of the then-Archbishop of Canterbury, George Carey. We were thrilled to have the Archbishop visit with the band and pose for this memento with us.



The Rhythm Kings meet the Archbishop, August 1998. (Front left to right) Scott Ricketts; Jesse Beller; George Carey, Archbishop of Canterbury; Joan Murphy; Ron Montague. (Rear left to right) Bill Moulton; Don Robertson; Bud Hartkern.

Bill’s health problems materialized a few years ago and he retired from music to concentrate on them. Around that time, Ray Hahn died after a brief illness, Scott Ricketts’ company transferred him — to Bermuda, poor guy — and Bud Hartkern retired to Virginia. Thus ended a bright chapter for many of us in our musical lives. We remember Bill fondly and with admiration. A good friend to all. 

## Monterey in Morristown Festival's 50th Anniversary Band at Community Theatre Feb. 21

Celebrating the unprecedented legacy of 50 years of historic jazz presentation, the Monterey Jazz Festival is embarked on a 10-week, 54-date tour of the Monterey Jazz Festival 50th Anniversary Band. The group performs at Morristown's Community Theatre at Mayo Center for the performing Arts on Thursday, February 21.

Heralded as a meeting of three generations of jazz masters, the MJF 50th Anniversary Band feature the leaders of the past, present and future with Terence Blanchard on trumpet, James Moody on saxophone, musical director Benny Green on piano, Derrick Hodge on bass and Kendrick Scott on drums. Vocalist Nnenna Freelon is also a featured member of the group.

Each member of the 50th Anniversary Band has a special relationship with the Monterey Jazz Festival, and has a commitment to the Festival and the cultivation of jazz audiences worldwide. Saxophonist James Moody made his first appearance at MJF in the early 1960s with Dizzy Gillespie; Benny Green participated in MJF's educational programs as a teenager in the 1970s; Terence Blanchard was MJF's Artist-In-Residence in 2007; Nnenna Freelon has been performing at MJF since the mid 1990s; Kendrick Scott was a three-time member of the Berklee-Monterey Quartet from 1999 – 2002, and Derrick Hodge has been a member of Terence Blanchard's bands that have performed at Monterey.

"We wanted to create a lasting legacy for our 50th anniversary," says Monterey Jazz Festival General Manager Tim Jackson. "To kick it off, we've assembled some of the masters of jazz who have a close relationship with the Festival to carry the MJF name across America. We've had all-star groups who have performed at Monterey in the past, but they've never gone on a multiple-week tour in the US, so this is an historic occasion for us. All the members represent the spirit and educational enthusiasm of the Monterey Jazz Festival that we'd like to present to the country...plus they're an incredible band; they were mesmerizing at the 50th Annual Monterey Jazz Festival in September 2007. They embody the past, present and future of jazz history."

The Monterey Jazz Festival 50th Anniversary Band began their 10-week tour in the Pacific Northwest in Bellingham, Washington on January 8, 2008. They are appearing at major performing arts organizations in many regions of the county, including the West Coast states, the Southwest, Texas, Florida, Virginia, Pennsylvania, New York, the New England states, Indiana and Michigan. The MJF 50th Anniversary Band's performances feature a selection of standards and favorites from all periods of jazz, including the Tin-Pan Alley, bebop and modern eras.



MJF 50th Anniversary Band vocalist Nnenna Freelon.



## From the Crow's Nest

By Bill Crow

Playing at a jazz party, Randy Sandke noticed that drummer Jake Hanna was having trouble with the rest of the rhythm section, which was a little sluggish. On the last chorus of one tune, Randy asked Jake if he wanted the bridge, "No," said Jake, "because I might jump off it!"

■ Randy also told about a night when Jake was playing the Merv Griffin show. Jake got a good laugh out of Jack Benny, one of the guests. Jack was talking about a cheap hotel in Atlantic City where he had stayed. Merv said, "I think Jake Hanna stayed there, too." He looked over at the band and asked Jake, "Didn't they change the name of it?" Jake shot back, "They changed everything but the sheets!"

*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.*

## WATCHUNG ARTS CENTER

### Great Jazz Series 2008

18 Stirling Road, Watchung, NJ 07069 ♦ (908) 753-0190

**Virginia Mayhew Quartet  
w/ Norman Simmons  
February 8 - Tickets: \$18**

**David Schnitter Trio  
w/ Mark Soskin  
April 18 - Tickets: \$18**

**Misha Piatigorsky Trio  
February 29 - Tickets: \$18**

**Five Play From Diva  
May 9 - Tickets: \$20**

**Hendrik Meurkens Quartet  
March 7 - Tickets: \$18**

**Gerry Niewood Trio  
w/ Coleman Mellett  
May 16 - Tickets: \$18**

**Cliff Korman Trio  
March 28 - Tickets: \$18**

**Jeanie Bryson Quartet  
June 13 - Tickets: \$18**

**Don Braden Quartet  
w/ Tomoko Ohno  
April 11 - Tickets: \$18**

**Sarah Partridge Trio  
June 27 - Tickets: \$18**

**Subscription Option:** Tickets to 4 or more concerts will receive a total discount of \$5.00 - Cash or Check Only. Tickets can be purchased at the door, reserved by phone or at [www.watchungarts.org](http://www.watchungarts.org).



## Noteworthy

*News spots from the four corners of the jazz world gathered and edited by Frad Garner and the Jersey Jazz staff. Readers are invited to E-mail items from far and wide that will hold up as news a month and a half later, to editor@njjs.org.*

**PRESERVATION HALL** in New Orleans started as an art gallery and wailed into a landmark jazz venue from about 1960. History lives in the newly released CD/DVD collection, *Made in New Orleans: The Hurricane Sessions* (\$70 for the deluxe edition). “Most will purchase [the boxed set] for its 17-track CD of old and new recordings and its companion DVD,” writes *The Wall Street Journal*. “But many will end up treasuring the package as much for the accompanying memorabilia: publicity photos and casual snapshots; business cards and invitations; even the first artist contract issued by the hall in 1961 — \$13.50 per musician and double for the leader, Punch Miller.” Other famous players include the clarinetist **George Lewis** (George Joseph Francois Louis Zenon), who died in 1968. The set was conceived by **Ben Jaffe**, son of the post-1961 operators Alan and Sandra Jaffe, who has managed things since he graduated from the Oberlin Conservatory of Music. Like his dad before him, Ben’s the tubaist in the Preservation Hall Jazz Band.

**STILL IN CRESCENT CITY**, the trumpeter **Irvin Mayfield**, 30, holds the official title of Cultural Ambassador for the City of New Orleans. A vocal supporter of the city’s library network, he played a fundraiser for this cause late last year and was interviewed by *The Times-Picayune*. What book does he think gives the best understanding of the city? “*Louis Armstrong’s An Impressive Life*, when he talks about his beginning time in New Orleans. Also, Wynton’s book, *Sweet Swing on a Roll*, talking about his coming up in New Orleans. And, you know, *A Streetcar Named Desire* ain’t bad either.”

**RENÉ URTREGER** may draw a who-he from Jerseyans, but the French pianist struck a chord when he

talked about his experiences on the Paris scene at a conference on the jazz ties between France and the United States. Jazz is a music of unpredictability, the *Voice of America News* reported Urtreger as saying, and he doesn’t like it if he knows in advance where the music will be going. “He says jazz is an adventure inspired by the moment, and each song is an exploration, for musicians and audiences, wherever they are.”

**THE DEEMS TAYLOR AWARD** was last cited in these pages in reference to Dan Morgenstern, who won it for two books, and again in 2007 for liner notes to a box set of Fats Waller CDs. Now the prestigious honor, named after the late *New York Times* music critic and presented by ASCAP (the American Society of Composers, Authors and Publishers), has been bestowed on another veteran scribe: **Guy Sterling**. *The Star-Ledger* reporter’s articles on Judy Garland, John Coltrane and country music in New Jersey took the pop articles award for excellence in books, articles and liner notes dealing with music. “I just felt there was a real need for these stories,” said Sterling, a general assignment reporter since 1980. Sterling, a native Jerseyan, and the other winners were honored at the ASCAP 40th annual awards ceremony in Frederick P. Rose Hall, home of jazz in Lincoln Center, New York.

**WBGO’S GARY WALKER** shared his 10 favorite jazz albums of 2007 with 88.3 FM listeners and others worldwide. Log onto [www.WBGO.org](http://www.WBGO.org) to hear a full track from all the Newark DJ’s choices: **Abbey Lincoln**, “The Music is the Magic,” from *Abbey Sings Abbey*; **SF Jazz Collective**, “San Francisco Holiday/Worry Later,” from *Live 2007: 4th Annual Concert Tour*; **Maria Schneider**,

“Rich’s Piece,” from *Sky Blue*; **Michael Brecker**, “The Mean Time,” from *Pilgrimage*; **McCoy Tyner**, “Walk Spirit, Talk Spirit,” from *McCoy Tyner Quartet*; **Lidisi**, “Blues in the Night,” from Ella Fitzgerald and other singers, *We All Love Ella: Celebrating the First Lady of Song* (16 tracks); **Robert Glasper**, “Maiden Voyage/Everything in its Right Place,” from *In My Element*; **Dee Dee Bridgewater**, “Children Go Round (Demisenw),” from *Red Earth*; **Ron Carter**, “Bag’s Groove,” from *Dear Miles*; **Joe Lovano & Hank Jones**, “Lullaby,” from, *Kids: Duets Live at Dizzy’s Club Coca-Cola*.

**PAT METHENY’S** newly formed Metheny Music Foundation enabled two area high school students to attend the annual University of Missouri/Kansas City Jazz Improv Camp in June 2007. “Awarding these scholarships is an important first step,” said guitarist, 17-time Grammy winner, and Lee’s Summit, MO native Pat Metheny. The Foundation will hold its first major fundraiser on March 7, 2008, featuring the Pat Metheny Trio (Metheny, guitar; Christian McBride, bass; Antonio Sanchez, drums) along with special guests.

Pat’s brother, trumpeter Mike Metheny has this to say about the Foundation: “At the heart of the Metheny Music Foundation is the family’s musical side, of course, but there is also the historical component. Our grandfather came to Lee’s Summit in 1915 and was a prominent member of the community just as our parents have been over the decades. So those family roots are another important reason for this.” More info can be found at [www.methenymusicfoundation.org](http://www.methenymusicfoundation.org). J



**ENTER ARMSTRONG ALLEY:** At ribbon-cutting for Armstrong Alley, Queens College’s new performance space, from left: Deslyn Dyer, assistant director of the Louis Armstrong House Museum; Edward Smaldone, director of the college’s Aaron Copland School of Music; (scissors in hand) Queens College President James Muyskens; Antonio Hart, Queens College music professor and Grammy-winning saxophonist, and Jackie Harris, trustee of the Louis Armstrong Educational Foundation, which funds the Louis Armstrong House Museum. Later, Copland School graduate jazz students (in background) performed.

# JazzFest at Sea

www.jazzfestatsea.com

November  
1-9, 2008

"Ultimate Jazz Cruise"

Cruise & Vacation Depot

1985 Howell Branch Road • Maitland, FL 32751

(800) 654-8090

## CRUISE the Western Caribbean with your favorite JAZZ ARTISTS!

Banu**GIBSON** Terry**BLAINE** Allan**VACHÉ** Warren**VACHÉ** JR  
Randy**REINHART** Harry**ALLEN** John**ALLRED** John**COCUZZI**  
Mark**SHANE** John**SHERIDAN** Bob**LEARY** Vinnie**CORRAO**  
Nicki**PARROTT** Phil**FLANIGAN** Ed**METZ** JR Butch**MILES**  
PLUS Judy**CARMICHAEL** Christian**TAMBURR**

From **TAMPA, FL** on board

HOLLAND AMERICA MS VEENDAM

**Key West, Belize City,  
Santo Tomas De Castilla** (Guatemala)  
**Roatan** (Honduras), **Costa Maya** (Mexico)

**Inside Stateroom from \$1,099\***

\* Per person, cruise-only, double occupancy.

BOOK EARLY! Fares and performers subject to change.

You **MUST** book with Cruise & Vacation Depot to attend our performances!



## Canadian singer Lorraine Foster eyes cross-border prospects

By Fradley Garner Jersey Jazz International Editor

### VANCOUVER, CANADA:

Lorraine Foster, a veteran vocalist with a growing reputation as her country's first lady of jazz, would like to sing south of the border. Ella Fitzgerald was Foster's first vocal idol and spark for a career choice in her late teens. Decades later, another icon has inspired concerts and a CD: Rosemary Clooney.

Foster hitched her vocal wagon to the departed star with special concerts and a trio-backed album called *Remembering Rosie: A Tribute to Rosemary Clooney*. The great old numbers will strike a chord especially with audiences who also remember Rosie: "Come On A My House," "Hey There," "The Continental," Irving Berlin's "Sisters" with Foster's daughter Kathleen Kelly Driscoll as the second voice, and "Cheek to Cheek," Cole Porter's "You're the Top" and, on the CD, three other gently roasted chestnuts.

"I have already performed two *Remembering Rosie* concerts and am planning to take this show on the road and see where it goes," Foster told *Jersey Jazz*, hoping it will go all the way to the jazz heartland in New York and New Jersey. *Remembering Rosie* is apparently the first Clooney tribute by a Canadian singer. Bette Midler released hers to Rosemary in 2003. Lorraine's was self-produced mainly for bandstand sales, but a scribe's guess is that one of the jazz labels may want to pick it up.

Foster has some good reasons of her own to follow in her model's footsteps. "I so admire Rosemary Clooney, her beautiful voice, her style, her interpretation of lyrics, plus all that she endured in the early years, having to record the pop songs she didn't really want to



sing. Making a giant and difficult comeback after a nervous breakdown in the early '70s, and subsequent recordings for the Concord Jazz label, which were so wonderful." Clooney gave her last concert November 16, 2001 in Hawaii and was diagnosed with cancer at the end of that year. After surgery she made a last comeback and died in June 2002.

Both singers are products of the same North American musical era. Lorraine never met Rosemary, who began her career in the mid-1940s. Foster is younger and started working in the early 1950s. Both are mezzo sopranos. "I also started singing on radio and then with a big band," the Art Hallman Orchestra in Toronto, where Foster honed her own vocal style.

**THE TORONTO-BORN SINGER** moved to Montreal, married and raised three children. There she gigged at Biddles and all the other top venues. Divorced and with a full bag of tune lyrics to draw from, she hit the Canadian jazz club and cabaret circuit and sang at the big festivals: Du Maurier Jazz Festival, Toronto 1990; Saskatchewan 1992; Vancouver 1993, 1995; TD Canada Trust International Jazz Festival, Vancouver 2000, 2004, 2005.

In 1991, Foster opted to Go West, moving to faraway Vancouver and joining another big ensemble, Dal Richards and His Orchestra, for what panned into an 11-year run. She married the man she'd lived with for 15 years and headlined engagements at The Cellar, Rossini's, O'Douls, the Cotton Club and at the Alma Street Cafe, venue of her first recording, *Lorraine Foster — Live at the Alma*. Foster's



With Vancouver native and international performer Michael Bublé.

second and best-selling album was *We'll Meet Again*, with songs from the war years.

Her third album, *Compositions for Musicians*, is a 12-track CD with its irresistible "I Want to be a Sideman" and "The Nearness of You." A labor of love, the album "wasn't commercial enough for my fellow Canadians," she said, "but it did get air play on European radio stations, which I was very happy about."

Lorraine Foster plans to visit New York and contact booking agents in late spring. J

*This article was researched by e-mail from Copenhagen and the Canary Islands off Morocco, halfway around the globe. It was written with draft corrections from Ms. Foster. The writer, who was never in Vancouver, interviewed the singer by e-mail.*

Joe Lang will review Lorraine's latest album, *Remembering Rosie*, in his March *Other Views* column.

## New programs from Institute of Jazz Studies

In addition to their long-running Jazz Roundtables, and Dan Morgenstern's *Jazz from the Archives* radio broadcasts (see page 49 for current schedules), The Institute of Jazz Studies at Rutgers-Newark also recently held what they called their "inaugural" Jazz Summit Series. It featured Trombone All-Stars Eddie Bert, Vincent Gardner, Wycliffe Gordon, Slide Hampton, Conrad Herwig, Grachan Moncur III and Steve Turre, preceded by a panel discussion and a reception. Keep an eye on the Web site ([newarkwww.rutgers.edu/IJS/](http://newarkwww.rutgers.edu/IJS/)) for future Summits.

And while you're on the site, check out the Digital Jazz Greats Exhibits. You'll find photos and essays on Count Basie, Benny Carter, Fats Waller and Mary Lou Williams, to be enjoyed from the comfort of your computer chair.

[newarkwww.rutgers.edu/IJS/](http://newarkwww.rutgers.edu/IJS/)



# We reprint *Star-Ledger* jazz columnist Zan Stewart's end-of-2007 "10 Best" jazz recordings — we think you'll find they're very "Jersey!"

## Jazz: Year's highlights have Jersey flavor

By Zan Stewart *Star-Ledger* Staff

This was another banner year in terms of quality CDs, as *The Star-Ledger's* Top 10 — listed in alphabetical order — reveals. In a home state hurrah, many of these artists are either Jerseyans by birth or by inclination, or were recorded on the Garden State's Sharp Nine or 18th and Vine labels — testifying to the fact that there's a whole lotta jazz going on here.

### **It Ain't Necessarily So, ANDY BEY (12th Street)**

Newark-born Bey, a sublime jazz vocalist, can take you inside a song to divulge its intimate secrets. Recorded at Birdland in New York in 1997, this album offers nine alluring renditions via Bey's magnificent, translucent tenor-baritone. Bey — who also plays robust piano — has A-1 help from bassist Peter Washington and drummer Kenny Washington — and on two tracks, his current trapsman, Vito Lesczak. The mix of evergreens and lesser-known gems includes the very slow "Hey, Love," the up-tempo "All the Things You Are," and the winsome "If I Should Lose You."

### **You and the Night and the Music, SONNY FORTUNE (18th and Vine)**

Jazz powerhouse saxophonist and flutist Fortune's 19th and very solid album enlists three favorite colleagues — pianist George Cables, bassist Chip Jackson and drummer Steve Johns of Teaneck. The fellows make it feel like a live performance. Fortune's melodically rich, rhythmically potent solos couple song-like flow with expansive innovations, resulting in a decidedly personal expression. On the very fast "Sweet Georgia Brown," Fortune swings with melodic grace, with Johns' tantalizing drum work providing sizzling undercurrent. Also on hand: "Charade" as a bustling waltz, "Round Midnight" as a poignant ballad.

### **We Used to Dance, JOEL FRAHM (Anzic)**

Bold-toned tenorman Frahm is a modern mainstreamer who blends deep lyricism and swing with the desire to stretch and play more openly. He expresses this aesthetic superbly here with three persuasive partners: pianist Kenny Barron,

bassist Rufus Reid of Teaneck and drummer Victor Lewis. "Bob's Blues" exemplifies Frahm's sing-it-here, make-it-angular-there approach, as does Barron's gently flowing "Joanne Julia." "The Dreamer" finds Frahm and company romping boisterously through a rhythm changes variant, while "Jobimiola" is a beguiling, challenging bossa. This music moves, grooves, indeed, dances.

### **Look Stop & Listen: The Music of Tadd Dameron, TARDO HAMMER (Sharp Nine)**

Pianist Hammer, a third generation bebopper who has played with such dynamos as saxophonist Junior Cook and trumpeter Art Farmer, has developed an engaging approach to jazz. He tells detailed, swinging musical stories using the best notes. Here he investigates indelible works of first generation bopper, composer, arranger and pianist Dameron. Teaming with two modern stalwarts — bassist John Webber and drummer Joe Farnsworth — Hammer plays with poise and pizzazz on such timeless Dameron items as "The Squirrel," "Hot House," "Our Delight" and "If You See Me Now."

### **Light On, TOM HARRELL (High Note)**

Trumpeter and composer Harrell — with an ace band of tenor saxophonist Wayne Escoffery, pianist Danny Grissett, bassist Ugonna Okegwo and drummer Johnathan Blake — again offers his distinctive view of contemporary jazz via his own considerable compositions. There's a wealth of sounds, from the rock-funk bounce of "Va" and the floats-along vibe of "Sky Life" to the catchy waltz "Fountain" and the Spanish-tinged "Nights in Catalonia." Harrell's solos draw on his exquisite bag of ideas underpinned with a deep bebop base, giving the

modern-minded Escoffery and Grissett opportunity to contrast.

### **Kids, JOE LOVANO AND HANK JONES (Blue Note)**

Lovano, 54, a modern tenor saxophone king, and Jones, 88, the living grandfather of swing-to-bop piano, have been regularly enjoying each other's company for the past few years. This album, recorded at Dizzy's Club Coca-Cola in New York in April 2006, documents their remarkable affinity. Here, Lovano puts his capacity to be song-like front and center; since Jones is like-minded, it's a can't-miss situation. The radiant program boasts Monk's complex yet flowing "Four in One," the straight-up swing of Thad Jones and Frank Wess' "Lady Luck," and Dameron's telling ballad "Soultrane."

### **Family First, MARK SHERMAN (City Hall)**

The resplendent post-bop vibist and composer Sherman is yet another modern stylist who can blend the key aspects of jazz's past with the vitality of now. The leader and his top-rate crew — trumpeter and flugelhornist Joe Magnarelli, pianist Allen Farnham of Teaneck, bassist Dean Johnson, drummer Tim Horner of Teaneck and conguero Chemo Corniel — investigate originals and standards with invention. Sherman-penned winners include "Explorations," with its Coltrane-like mindset mixed with swing, and the telling bolero "With Hope." Other winners: a blues-drenched "Lazy Autumn" and a ballad-to-bossa "We'll be Together Again."

### **In the Still of the Night, GRANT STEWART (Sharp Nine)**

The rich-toned tenorman and composer Stewart loves to swing, and he does it with

depth, heart and heat. Here he works with bop piano whiz Tardo Hammer and two other aces: bassist Peter Washington and drummer Joe Farnsworth. The title track and "If Ever I Would Leave You" are the burners, on which Stewart issues entrancing lines ripe with melody. "Theme for Ernie," usually a ballad, is just fine as a medium swinger. Other gems include the timeless "Lush Life" and Monk's infrequently heard "Work."

### **Latest Outlook, STRYKER/SLAGLE BAND (ZoHo)**

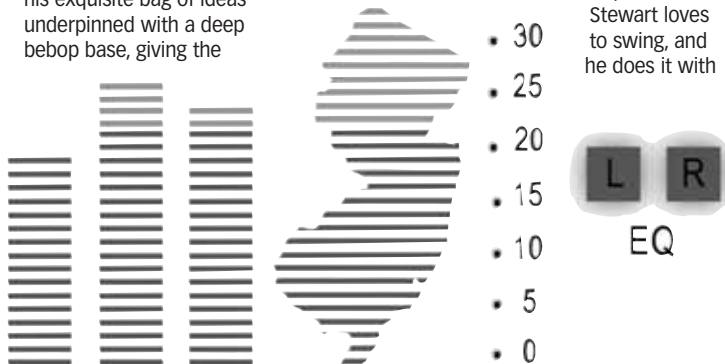
The invigorating viewpoint of West Orange guitar powerhouse Dave Stryker and New York-based saxophonist Steve Slagle travels from tradition to avant-garde — often in a single song. The leaders — joined by bassist Jay Anderson, Montclair drum king Billy Hart and guest tenorman Lovano on two tracks — stand and deliver. Slagle's mix of openness and roots shines on his "Knew Hold" and "Latest Outlook," contrasting slightly with Stryker's tad more blues-grounded approach. Stryker's "Bird Flew" boasts Lovano as swinger and explorer, and there's the telling Mingus ballad "Self-Portrait in Three Colors."

### **Quartet, MCCOY TYNER (McCoy Tyner Music)**

Piano giant Tyner is a splendid, moving improviser who couples his rich and regal sound with packages of choice notes. Here on a live date, Tyner, tenorman Lovano, Montclair bassist Christian McBride and drummer Jeff "Tain" Watts delve with verve into six of the leader's compositions and one standard. The blues-variant "Walk Spirit, Talk Spirit" boasts the pianist's swaggering piano statements; his partners are equally vital. Other gems: the timeless ballad "Search for Peace," the urgent "Passion Dance," and the tender "For All We Know."

— Reprinted by permission from *The Star-Ledger*, Thursday, December 27, 2007

Zan Stewart is *The Star-Ledger's* jazz writer. He is also a musician who occasionally performs in local clubs. He may be reached at [zstewart@starledger.com](mailto:zstewart@starledger.com) or at (973) 324-9930.





## Yours For A Song

By **Laura Hull** NJJS Music Committee Member

### The Backyard Tour

For those of you who love jazz vox, we've many fine jazz singers right here in our own backyard. Why head into Manhattan and fight traffic, high prices, extra gas, tolls and parking, when you can spend more time appreciating some of our greatest assets right here in the Garden State? Let's not forget that by going out to hear some live music, you are keeping jazz alive at venues across New Jersey. Take the backyard tour and visit with some terrific singers, and be sure to tell them you heard about them in *Jersey Jazz*:

**JEANIE BRYSON** appears often at the Salt Creek Grille in Princeton. Check her out at [JeanieBryson.com](http://JeanieBryson.com).

**CAROL HEFFLER** and her new CD, *Exactly*, is available now. Visit [CarolHeffler.com](http://CarolHeffler.com) for more information about her appearances.

**LAUREN HOOKER** and her critically acclaimed CD, *Right Where I Belong*, are going strong. Catch Lauren when you can; she frequently appears at Lounge Zen in Teaneck. Visit her at [LaurenHooker.com](http://LaurenHooker.com).

Miss **CARRIE JACKSON** will be gracing the Jazzfest stage in June. Be sure to check her schedule at [CJayRecords.com](http://CJayRecords.com).

**JACKIE JONES** appears often at the Salt Creek Grille in Princeton with the John Bianculli Trio. Check her schedule at [JackieJones.com](http://JackieJones.com).

**NANCY MARANO** is busy with her teaching practice but try to catch her perform when you can — she doesn't disappoint! Check her schedule at [NancyMarano.com](http://NancyMarano.com).

Learn more about **CHELSEA PALERMO** and her new CD, *All About Love* at [ChelseaPalermo.com](http://ChelseaPalermo.com).

**SARAH PARTRIDGE** is a busy singer. Be sure to check her schedule at [SarahPartridge.net](http://SarahPartridge.net).

Learn more about **AUBREY PARASOLLE** and her new CD *No Moon at All* at [AubreyP.com](http://AubreyP.com).

*I Had a Ball*, is the new CD from **PAM PURVIS**. Check her out at T's Trattoria in West Caldwell and Café Vivaci in South Plainfield. Learn more at [PamPurvis.com](http://PamPurvis.com).

**SANDY SASSO** appears frequently at the Salt Creek Grille in Princeton, in addition to her regular stops in NYC. Check out her schedule at [SandySasso.com](http://SandySasso.com).

**DORIS SPEARS** can often be found at Lambertville Station in Lambertville and Salt Creek Grille in Princeton. Learn more at [JazzDuchessDorisSpears.com](http://JazzDuchessDorisSpears.com)

**JANE STUART** appeared recently at Shanghai Jazz. Don't miss her with Ted Brancato at the piano. Learn more at [JaneStuartMusic.com](http://JaneStuartMusic.com).

**MARLENE VERPLANCK** will be touring the UK and Florida, but check her schedule, she always comes home to New Jersey! Visit [MarleneVerplanck.com](http://MarleneVerplanck.com).

**BROOKE VIGODA** appears frequently at Lana's Fine Dining in Clark. Be sure to catch her sometime.

Oh, don't forget me [**LAURA HULL**!] Catch me monthly at Lana's Fine Dining in Clark and Café Winberie in Ridgewood.

Remember, don't forget to applaud!



*Laura Hull is a vocalist and music consultant serving the tri-state area. Visit her on the web: [www.LauraHull.com](http://www.LauraHull.com).*

## Pennsylvania Jazz Society



P.O. Box 995 • Easton, PA 18044-0995

Presents

*Our Annual Mardi Gras party featuring:*

# Ed Wise and His New Orleans Band

Sunday

February 17, 2008

2:00 – 5:00PM

American Legion Hall, 217 N. Broadway  
Wind Gap, PA 18091



PJS Members \$18  
Others \$20 Students \$5

Food and Drink Available

Tickets available at the door or send SASE to:  
PENNSYLVANIA JAZZ SOCIETY  
PO BOX 995 EASTON, PA 18044

**Info: 610-740-9698**

or 610-258-2082

More info: [www.PaJazzSociety.org](http://www.PaJazzSociety.org)  
or e-mail: [PAJazzsociety@aol.com](mailto:PAJazzsociety@aol.com)



# ARBORS RECORDS

## *Presents*

**Second Annual Musical Tribute to Bob Haggart**  
**Saturday, March 15, 2008 at 7:30 pm**

*presented at*

Venice Church of the Nazarene • 1535 East Venice Ave., Venice, Florida

**With an All-Star Musician Line-Up**

Randy Sandke – trumpet  
Jon-Erik Kellso – trumpet  
John Allred – trombone  
Wycliffe Gordon – trombone  
Harry Allen – saxophone  
Ken Peplowski – clarinet  
Dick Hyman – piano  
Derek Smith – piano  
Carol Sloane – vocals  
Howard Alden – guitar  
Bucky Pizzarelli – guitar  
Aaron Weinstein – violin  
Nicki Parrott – bass  
Butch Miles – drums



For tickets call 1-800-299-1930 Preferred \$45 Patron \$35  
American Express, Visa, Mastercard, Discover, Checks accepted

**Arbors Records Inc.**

2189 Cleveland Street, Suite 225, Clearwater, FL 33765 • [www.arborsrecords.com](http://www.arborsrecords.com)





## Other Views

By Joe Lang

NJJS Music Committee Chair

Once again I have a nice batch of CDs to recommend that are not part of NJJS inventory.

### ■ *Dreamsville* (Artists Group – 1200855)

features the pairing of **GINGER (BERGLUND)** and **SCOTT (WHITFIELD)** for a 13-track voyage of hip vocalizing. Whitfield, who has gained great renown as an outstanding jazz trombonist, composer, arranger and bandleader, has been adding singing to his musical bag of tricks in recent years, often in duo with Berglund. For *Dreamsville*, the musicians are Whitfield on trombone, Roger Neumann on reeds, Corey Allen or Bob Florence on piano, Jennifer Leitham on bass and Kendall Kay on drums. Ginger and Scott's primary inspiration is the duo of Jackie Cain and Roy Kral, one of the most acclaimed vocal acts in jazz for over 50 years. In addition to the stylistic inspiration, there are several songs on the disc like "Wheelers and Dealers," "Listen, Little Girl" and "You Inspire Me" that were often sung by Jackie and Roy. Ginger and Scott, however, are not mere clones. They have their own distinctive sound and approach. Whitfield had a hand in writing three original songs for the album, "Come to Me," "Lorelei" and "Pardon Me While I Fall in Love," the last of which he wrote with Berglund. The opener, "On a Slow Boat to China," gives a nice feeling for what is to come. By the time they reach the closing medley of "How High the Moon" and "Ornithology," a Charlie Parker tune derived from the changes of "HHTM," you will be aware of an exciting new presence on the jazz vocal scene, Ginger and Scott. ([www.officialgingerandscott.com](http://www.officialgingerandscott.com))

■ One of the early groups that set the standard for jazz vocal group singing was The Boswell Sisters. They were fresh, creative and exciting. As time has passed, however, their once bright star has become mostly a dim memory. Fortunately, a group of young vocalists and musicians from Portland, Oregon, **THE STOLEN SWEETS**, have been doing their part to keep the style of The Boswell Sisters alive. By avoiding slavish imitation of their inspiration, The Stolen Sweets bring a fresh perspective to a timeless sound. To get a sense of the winning team that is The Stolen Sweets, give a listen to ***Shuffle Off to Buffalo* (The Stolen Sweets)**. Fifteen gems from the 1920s and 1930s comprise the program. There are the familiar, like the title tune, "St. James Infirmary," "When I Take My Sugar to

Tea," and "Sweet Lorraine," mixed with lesser-known period tunes such as "Minnie the Moocher's Wedding Day," "Charlie Two-Step," "I'm in Training for You," and "The Ghost of Smokey Joe." The harmonies are tight, the phrasing grabs your attention and the instrumental support is perfect. The Stolen Sweets transport you to a different musical era, and make you realize that the music they perform has an enduring quality that is a welcome respite from most of what passes for popular music today. We thank them for making those who love the music represented on this album believe that there will always be people with good taste to keep it alive. ([www.stolensweets.com](http://www.stolensweets.com))

■ A performer who has also been at the forefront of keeping the sounds of the '20s and '30s alive is vocalist **BARBARA ROSENE**. On ***It Was Only a Sun Shower* (Stomp Off – 1422)**, her fifth album, she has a crew of like-minded musicians, Jon-Erik Kellso on cornet and trumpet, Brad Shigeta on trombone, Pete Martinez and Mike Hashim on reeds, Matt Szemela on violin, Conal Fowkes or Tom Roberts on piano, Craig Ventresco on guitar and banjo, Brian Nalepka on tuba and bass and Kevin Dorn on drums. The entire team nicely captures the feeling of the era that gave birth to the tunes on the program. The 23 tracks have a few songs that have enjoyed continued exposure like "Close Your Eyes" and "Love Me or Leave Me," but the bulk of the selections are of the period, and have slipped into relative obscurity outside of the limited circle of rabid enthusiasts for these period items. Rosene knows how to handle this material, and give it a vibrancy that makes you wonder why it is not more widely popular. She has a strong and pleasant voice, free of any adornments, that gets right to the heart of a song. I loved hearing wonderful songs like "Just Like a Melody out of the Sky" or "He's My Secret Passion" back in circulation. After listening to the entire album, the one thing that you are sure to do is decide that you want to hear it again — soon! Make sure you plan to attend the Pee Wee Russell Memorial Stomp on March 2, and you will have the opportunity to catch Barbara Rosene and several of the players on this fine album in person. ([www.stomppoffrecords.com](http://www.stomppoffrecords.com))

■ Listening to ***On a Morning in Paris* (Ekapa – 004)** it is hard to believe that this album was made by a shy, 23-year old South African singer, **SATHIMA BEA BENJAMIN**, who had impressed Duke Ellington enough during her brief vocal efforts in a Zurich nightclub that he insisted she not only fly to Paris to record an album, but that he would serve as producer for the project. In addition, he supplied the accompaniment on two tracks, and brought along Billy Strayhorn to serve in a similar



role on two others. The other musicians were her future husband, Abdullah Ibrahim, then known as Dollar Brand, on piano, Johnny Gertze on bass, Makaya Ntshoko on drums, and as a special guest, Svend Asmussen playing pizzicato violin. This is an album of ballads that opens with "Darn That Dream," and closes with a hauntingly beautiful reading of "A Nightingale Sang in Berkeley Square," where she is lovingly supported by Strayhorn and Asmussen. The same 1963 session produced an album by Ibrahim's trio that was released by Reprise, and garnered an enthusiastic reception. The powers that be at Reprise decided not to release the Benjamin recording, and it remained in

*continued on page 40*



Madison Historical Society Presents  
An Afternoon of Jazz

## Laura Hull & Rio Clemente



**Sunday, March 16, 2008 4 PM**

Dorothy Young Center for the Arts  
Drew University, 36 Madison Avenue, Madison, NJ

Featuring Songs and Orchestral Selections  
From Gershwin and Rogers & Hart

With  
Steve LaSpina  
on bass

Benefiting the archaeological study of the Luke Miller Forge in Madison, NJ

**Tickets: \$45 General Seating**  
Ticket Sales: 973-377-0722, Ext. 8

Proudly Co-Sponsored by **New Jersey Jazz Society**

[LauraHull.com](http://LauraHull.com) | [RioClemente.com](http://RioClemente.com) | [SteveLaSpina.com](http://SteveLaSpina.com) | [rosenet.org/mhs](http://rosenet.org/mhs) | [njjs.org](http://njjs.org)



**OTHER VIEWS** *continued from page 38*

limbo until being first released in 1997. This reissue makes Benjamin's stunning debut album once again available, and it is a release to be treasured for the sensitive and mature artistry that was already present in Benjamin so early in her career. She has gone on to a successful career as one of the world's most respected and revered jazz singers. ([www.sathimabeabenjamin.com](http://www.sathimabeabenjamin.com))

■ Most of the time when a vocalist makes a somewhat radical departure from the type of material that brought them their initial popularity, the results are met with dismay by their current fans. Recall Harry Connick Jr.'s flirtation with funk for two albums, and the tepid reaction to Diana Krall's album of contemporary material. The listeners were out of their comfort zone, and the artists quickly recognized that they would be wise to return to more familiar territory. When I first heard about ***Breakfast on the Morning Tram*** (Blue Note – 04330), **STACEY KENT'S** new release, and learned that, unlike her prior albums that contained almost exclusively material from the Great American Songbook, it would be comprised primarily of more contemporary songs, including some original material, I was a bit apprehensive. One listen to the reality, and I was won over. Yes, the disc has a different flavor from her prior ones, but not in a radical way. While the material is mostly unfamiliar to my ears, it was not jarring in any sense. Rather, the four new songs with music by Jim Tomlinson and lyrics by Kazuo Ishiguro are appealing and interesting, with a far more sophisticated feeling and content than most currently penned efforts. Add in three songs in French, two by Serge Gainsbourg, and "Samba Saravah," from the classic film "A Man and a Woman," and a Stevie Nicks song, "Landslide," that is a truly well conceived and executed piece of material. For comfort, there are three standards, "Never Let Me Go," "Hard-Hearted Hannah," and "What a Wonderful World," plus "So Many Stars" by Sergio Mendes and the Bergmans. Kent never sounded more assured, her voice stronger, and less affected than it has been on some prior occasions. The musical support provided by Tomlinson on tenor sax, Graham Harvey on piano and keyboards, John Paricelli on guitars, Dave Chamberlain on bass, and Matt Skelton on drums and percussion is totally empathetic. Parricelli, who plays six different guitars, is particularly impressive, while Tomlinson is always a pleasure to hear with his sensitive, Getzian tenor sax. Even "What a Wonderful World," a song that usually makes me cringe, is given a reading by Kent

that rises well above the mundane level that the song usually attains. ([www.bluenote.com](http://www.bluenote.com))

■ Guitarist **MUNDELL LOWE** and bassist/vocalist **JIM FERGUSON** work beautifully together. For evidence of this fact, get a copy of ***Haunted Heart*** (Lily's Dad Music – 2701), and get ready for some tasteful interplay between two masters of their instruments. As a bonus, nine of the 11 tracks contain understated but impressive vocalizing from Ferguson. Those who dig the vocal efforts of Chet Baker will find themselves immediately drawn to the singing of Ferguson. In actuality, Ferguson has a stronger, more disciplined and truer sound than Baker, and reads a lyric with deeper feeling. He sings songs the way their creators love to hear them sung, sensitively and without distracting embellishments. He is also a fine bass player, equally at home playing in instrumental settings or providing self-accompaniment to his vocalizing. Lowe is simply one of the giants of jazz guitar, professionally active since the 1940's, and still going strong. He has worked with many vocalists over the years, accompanying the likes of Billie Holiday, Sarah Vaughan, Carmen McRae, Blossom Dearie, Chris Connor, and his wife, Betty Bennett. The two instrumental numbers, "There's a Small Hotel" and "Big Star, Little Star," a boppish original by Lowe, give both players opportunities to stretch out. The natural empathy between the two is particularly evident on these tracks. This is simply one hell of a fine album. ([www.jimfergusonmusic.com](http://www.jimfergusonmusic.com))

■ Those who saw **HENDRIK MEURKENS** at Jazzfest last June are aware that he plays eclectic programs, and always invests each selection with a Brazilian jazz flavoring while maintaining a respect for the original material. In his newest release, ***Sambatropolis*** (Zoho – 200801), he has taken two standards, "You Don't Know What Love Is" and "Bernie's Tune," added Antonio Carlos Jobim's "Fotografia" and "Você Vai Ver," and Adrioni Giffoni's "Nem Lá, Nem Cá," and effectively blended them with six of his original tunes to create an album of varying moods, sublime musicianship and interesting arrangements that keeps the listener involved from start to finish. The musicians are Meurkens on harmonica and vibes, Rodrigo Ursaia and/or Jed Levy on tenor sax and flute, Helio Alves or Ian MacDonald on piano, Gustavo Amarante on bass and Adriano Santos, Mauricio Zottarelli or Duduka da Fonseca on drums, and Pedro Ramos on cavaquinho on one track. Meurkens is always striving to find new combinations of instruments to enhance his music. Here he blends Ursaia's flute





with his harmonica during his lovely ballad "Ocean Lights," and pairs the tenors of Ursaia and Levy with harmonica and rhythm to explore Jobim's classic "Fotografia." This is a collection of music that draws you in, especially the robust carnival feeling of "Choro da Neve." If you need an injection of musical energy and uplift, *Sambatropolis* is just the right answer for you. ([www.zohomusic.com](http://www.zohomusic.com))

■ The Count referred to in the title of **HARRY ALLEN'S** new album, *Down for the Count* (**SwingBros – 28106**) is the revered Mr. Basie. Like the music performed by Basie and his crew, this is a swinging program. It contains 11 tunes played by Allen on tenor sax, Ray Kennedy on piano, Joe Cohn on guitar, Joel Forbes on bass and Chuck Riggs on drums. There are eight selections that were closely associated with Basie: "Topsy," "Li'l Darlin'," "Whirly Bird," "Jumpin' at the Woodside," "Splanky," "Cute," "April in Paris" and "Doggin' Around." The other tracks are pop songs that Basie recorded: "The Second Time Around," "I Wanna Be Around" and "Wives and Lovers," the latter two with Frank Sinatra on *It Might As Well Be Swing* (Reprise – 7599270272). If you dig a Basie groove, and most do, then you will love this album. All of the musicians are well grounded in the kind of mainstream swing that was at the heart of the Basie style. Allen is wonderfully consistent, among the best mainstream players around today on any instrument. Kennedy, who has chops to spare, pulls himself back in a bit here to maintain the Basie feeling. Cohn, as usual, just plain sparkles. Forbes and Riggs lay down a bed of rhythm that excitingly propels the band. The first word that comes to mind when Count Basie is mentioned is swing, and this album does just that. ([www.harryallenjazz.com](http://www.harryallenjazz.com))

■ Harry Allen also figures prominently on *When Redd Is Blue* (**Noteworthy Jazz – 4093**) a lively sextet recording led by the brothers **CHUCK REDD** and **ROBERT REDD**. With Chuck Redd on vibes, Robert Redd on piano, Allen on tenor sax, Steve Abshire on guitar, Tommy Cecil on bass and Howard Curtis on drums, the program, as the title alludes to, has a definite blues flavor, overt on some numbers, and subtle on others. The brothers Redd have chosen an interesting mix of songs. They open with a rarely heard but fetching tune by Billy Strayhorn, "Boo Dah," that sets a nice tone for the collection. Other jazz tunes included are Duke Ellington's "Flirt Bird," "Like Old Times" by Thad Jones, and Charlie Byrd's "Blues for Night People," plus two Redd originals, "Basically Betts" by Robert, and "When Redd Is Blue" by Chuck. "Lullaby of the

Leaves," "Limehouse Blues" and "Sweet and Lovely" are familiar standards that are given a bluesy treatment. The group closer is "Trouble in Mind," that has some terrific guitar licks from Abshire. As a bonus treat, Chuck and Robert assayed "Rockin' Chair" as a duo after the other band members had departed, and it serves as a nice exclamation point for a wonderfully listenable album. ([www.noteworthyjazz.com](http://www.noteworthyjazz.com))

■ Despite his having appeared on hundreds of recordings, *Future Day* (**Soundbrush – 1012**) is the first album from bassist **DAVID FINCK** as a leader. One listen, and you wonder why it has taken so long for him to assume the leader's mantle. Fronting a quartet that also includes Joe Locke on vibes, Tom Ranier on piano and Joe La Barbera on drums, Finck has created a superb collection of straight-ahead jazz that will appeal to a wide audience of jazz enthusiasts. Finck is a thoughtful and accomplished musician. He never wastes a note, and knows exactly how to provide the kind of bass support that other musicians relish. Locke is soulfully tasteful in his playing. Ranier is a complete jazz pianist, who is a great section player, and a scintillating soloist. You only need to check the credits of Joe La Barbara — Bill Evans, Woody Herman, Tony Bennett and Rosemary Clooney to name a few — to dig the fact that La Barbara is a drummer possessed of the right kind of musicianship. Together, they make music that keeps on giving through repeated listenings. The program has 12 selections, most of them jazz tunes, with half being originals by the members of the band. The two exceptions are "Nature Boy" and "For All We Know." The reality is that they quickly draw you into each number, making each of them lie comfortably on your ears, and you are anxious to have them become a consistent part of your musical experience. On two pieces, "Four Flags" and "Look at You," trumpeter Jeremy Pelt and tenor saxophonist Bob Sheppard augment the lineup, and they fit in smoothly. It would not surprise me if these cats find themselves in a studio again under the leadership of David Finck. ([www.soundbrush.com](http://www.soundbrush.com))

Savant Records has become THE label for new releases featuring the organ groups that have had an unyielding popularity for a significant sector of jazz enthusiasts. Two recent releases from Savant are similar in their lineups, but each has a distinctly different feel.

■ *Tippin'* (**Savant – 2086**) is fronted by alto saxophonist Jim Snidero, who is accompanied by Mike LeDonne on organ, Paul Bolenback on guitar

and Tony Reedus on drums. This is the more aggressively swinging of the albums under consideration. It is a kick it out and swing your tails off session. Snidero supplied the lines for four of the tunes, "Tippin'," "Let's Be Frank," "K2" and "Fried Oysters," with LaDonne providing a nod to the late organist Larry Young with "Young Like." There are four standards, "The More I See You," "Lover Man," "You Stepped Out of a Dream" and "Alone Together." Snidero is quoted in the notes as saying: "Sometimes it's nice to have pieces that you just play and it's all about the solos and the beauty of the time and how you treat the melody." Snidero serves as the focal point in this session, but Bolenback and LeDonne have plenty of moments when the solo spotlight falls on them, and they take full advantage of their opportunities. Bolenback is a monster guitarist, and LeDonne has chops that just will not quit. Reedus artfully supplies plenty of kick along the way. Whether playing originals or standards, these guys burn, and you just keep tapping your foot and snapping your fingers. ([www.jazzdepot.com](http://www.jazzdepot.com))

■ New Jersey jazz guitarist Bob DeVos has been playing in organ combos from his earliest days as a jazz musician beginning with Trudy Pitts, and then with the likes of Richard "Groove" Holmes, Jack McDuff, Jimmy McGriff and Charles Earland. On *Playing for Keeps* (**Savant 2088**), DeVos has chosen an eclectic program for his trio with Dan Kostelnik on organ and Steve Johns on drums, with the tenor sax of Eric Alexander added on four of the ten tracks. DeVos is a fine composer, as his four very different originals demonstrate. "And So It Goes" leads off the album on an uptempo note. "Pause for Fred's Claws" enters funkier territory. "Speech Without Words" is a free form, contemplative selection that captures perfectly the full sounding single note style that is a keynote of the DeVos style. Jazz guitar giant Wes Montgomery served as inspiration for the robust closer, "Wes Is More." Kostelnik's comping and Johns's keen sense of time sets the solo work of both DeVos and Alexander on a bed of rhythm that enhances their imaginative efforts. The material on *Playing for Keeps* encompasses many styles, but never feels disjointed. These are superior musicians giving their listeners a lot to bite into and absorb. ([www.jazzdepot.com](http://www.jazzdepot.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.*



# Caught in the Act

By Joe Lang  
NJS Music Committee Chair

## Mark Murphy

The Metropolitan Room, New York City | December 13 – 14, 2007

There are few singers alive who can create the kind of spell cast by Mark Murphy during his December 14 performance at the Metropolitan Room. His totally individual approach to singing had the room mesmerized.

For this evening, he had a band comprised of Brian Newman on trumpet, Joshua Wolff on piano, Dmitri Kolesnik on bass, Chris Higgenbottom on drums and Gilad on percussion. They provided a perfect musical setting for Murphy's adventurous explorations of the selections that he chose for the evening's program.

Prior to Murphy's arrival on the stage, the band played a spirited version of Joe Henderson's "Record Me," with Newman's trumpet work being particularly outstanding. Murphy opened his performance with a staple of his book, Horace Silver's "Señor Blues." No matter how many times you hear Murphy perform this tune, it always seems fresh, as he adds new touches each time out. Murphy is wonderful at programming his sets, and he next moved into a languid take on "I'm Through With Love," with Newman's muted trumpet enhancing the mood that Murphy created. In 2000,

Murphy released a sensational live album of Cole Porter songs titled *The Latin Porter* (Go Jazz – 6051) that contained "All of You" among its selections. On this evening he took the song Latin once more with lots of percussion creating a carnival atmosphere. Another lovely ballad, "What a Way to Go," followed.

Murphy's introductions to his material are reflective of the hip way that he performs the songs. He led into a wordless performance of Benny Golson's "Along Came Betty," with a reminiscence about first hearing the song emanating from a jukebox at the San Remo on Bleecker Street, a gathering place for hipsters back in the day. His imaginative take on "Along Came Betty," led naturally into his imagination medley where he paired "Imagination" with "Pure Imagination," and created a masterful blending of these tunes. The combination of the lyric by Annie Ross and the music by Wardell Grey for "Twisted" is a challenge for any singer to execute. Murphy not only nails it musically, but brings out every nuance of the humor that Ross put into her words. As a finale, Murphy spoke of his affection for the movie "Brokeback Mountain" as a preface to his moving rendition of "Too Late Now," a song that he believes to be the perfect selection to accompany the closing scene in the film. For this song, he was backed solely by Wolff's piano.

Murphy spent part of his professional life acting as well as singing, and this experience brings added depth to his performance of songs. He is a master at creating just the right emotional setting for each selection, and does so while maintaining a naturalness that enables him to communicate without resorting to the pretentiousness that sinks the performances of many singers who strive for dramatic enhancement. In addition, he is a marvelous musician who is constantly improvising as creatively and logically as one who is playing an instrument. An evening spent listening to Mark Murphy is always fascinating and rewarding. □

## Shelly Productions presents

### Live Jazz Thursday Nights at The Glen Rock Inn

**FEBRUARY 7**

Lou Pallo & Bob Leive

**FEBRUARY 14**

Roni Ben-Hur & Gene Bertoncini

**FEBRUARY 21**

Bob DeVos & Dave Stryker

**FEBRUARY 28**

Muzzy & Rio Clemente

222 Rock Road, Glen Rock, NJ

**201-445-2362**

Entertainment Starts 7:00 PM

Call for Reservations

Host — Victor Quinn

**Shelly Productions, Inc.**

P.O. Box 61, Elmwood Park, NJ • 201-796-9582

## JAZZ TRIVIA ANSWERS

questions on page 4

1. Gerry Mulligan
2. Scott Robinson
3. Stan Getz
4. Harry James and Roy Eldridge were competent drummers. Harry filled in for Dave Tough on Goodman's band when Dave was "indisposed" and Roy took Gene's chair occasionally.
5. Lennie Hayton.



# JALC Red Hot Holiday Stomp

Frederick P. Rose Hall | December 6-7-8, 2007

By Jim Gerard

**OK**, so they didn't play my all-time favorite Christmas song — "Santa Claus's Secret" (which is that he's "smokin' reefer...high in the sky") recorded by Johnny Guarneri and Slam Stewart in 1944 but, unsurprisingly, not released until decades later. Nonetheless, the Jazz at Lincoln Center Orchestra's Red Hot Holiday Stomp, held in early December at Rose Hall, was a satisfying potpourri of seasonal favorites religious and secular, New Orleans chestnuts and jazz warhorses played by masters of their craft.

Wynton Marsalis — part griot, part Catskills M.C. — presided over the festivities, delivering Santa Claus jokes and anecdotes that shambled their way toward song introductions, soloing with brio and writing (with other band members) the imaginative arrangements of Christmas songs otherwise Mantovani-ed to death.

A tentette extracted from the big band — four saxes (two altos, a tenor, and baritone, with two players doubling on soprano), a four-man rhythm section, Marsalis's trumpet and Wycliffe Gordon's trombone — led off with "Jingle Bells." The tune was a template for the JALC philosophy — to deconstruct and encapsulate the whole of jazz history while sounding completely contemporary. The equation here was a vamp chorus, a couple choruses of Dixieland sandwiching a fluid alto solo by Wess Anderson and an out-chorus that would've done the Basie band proud.

The arrangement of Jelly Roll Morton's "New Orleans Bump" underscored one of the composer's signature elements — the "Latin tinge," as the band interpolated a slow cha-cha into an otherwise sprightly chart. It also featured nice muted growling by Marsalis and a tasty soprano solo by Joe Temperley.

You might think that any attempt to salsa-fy "Rudolph, the Red-Nosed Reindeer" would end in the kitsch dumpster. But the band's injections of subtle Latin rhythms, along

with some distinctly Ellingtonian voicings, worked perfectly, enhanced by an Ahmad Jamal-like piano solo by Dan Nimmer, a lyrical alto solo by Wess Anderson, a Dixieland bridge and a nimble Victor Goines clarinet solo.

Opera singer Roberta Gumbel's vocal on "O Little Town of Bethlehem" was folded into an arrangement that opened with a dirge-like chorus, then swung into high gear and back again, with Gordon and Marsalis soloing. The band paired this with the spiritual "Mary Had a Baby," and ended the first half of the concert with the "Sheik of Araby" (which, believe it or not, was recorded by the Beatles in their Decca audition). Marsalis blew four furiously brilliant open horn choruses, his high spot of the evening, before the band segued into a slow 2/4 section featuring Gordon on tuba and Temperley again on soprano.

Its incessant perennial caroling by discordant broods may mislead musicians into dismissing "Santa Claus is Comin' to Town" as a jazz vehicle. But as players such as Paul Bley — who recorded it with Charles Mingus and Art Blakey — realized, the tune has some pretty changes, which the JALC band exploited nicely in an inventive, multi-faceted chart.

The band saluted "Good King Wenceslas" with a rollicking, slightly dissonant, satirical treatment full of Mingus and Ellington touches and solos by Marsalis, Anderson, Gordon and Goines, again on clarinet.

"Papa" Don Vappie, who played guitar and banjo magnificently throughout

the concert, stepped forward to sing "Blue Christmas," while "O Christmas Tree" had a Dixie air and an unaccompanied solo by Gordon, which evolved into a duel with bassist Reginald Veal. Finally, the band gave the drummer, Herlin Riley, some, and he acquitted himself admirably. A freewheeling New Orleans-style blues encore sent everybody stomping home in an appropriately festive mood.

(One quibble with the program notes: Despite the fact that JALC listed "Santa Claus is Comin' to Town" as "Traditional," it's of Tin Pan Alley vintage, written by composer Fred Coots and lyricist Haven Gillespie in the early 1930s. The same goes for "Blue Christmas," written by Billy Hayes and Jay W. Johnson.)

© Jim Gerard

*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*

## CTS IMAGES | The Face of Jazz

LICENSING • RESEARCH • APPRAISALS



© Ray Avery/CTS IMAGES.COM

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

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

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



## Book Review

### PoPsie N.Y.: Popular Music Through the Camera Lens of William "PoPsie" Randolph

By Michael Randolph | Hal Leonard | 224 Pages, Illus., 2007, \$29.95

By **Joe Lang** NJJS Music Committee Chair

William "PoPsie" Randolph (nee: Sezenias) was a true New York City character. The son of Greek immigrant parents, Randolph dropped out of school in the eighth grade, and soon found himself attracted to the music business. He served tours as a manager for Ina Ray Hutton, Woody Herman, and Benny Goodman, who gave him the camera with which he launched his successful career in photography.

With financial support from Goodman, Randolph, now a married man, left the road to concentrate on making it as a photographer. He had the connections, nerve and desire to succeed, and succeed he did. He became one of the premier showbiz lensmen. He provided photos for record companies and magazines, doing studio sessions, and shooting his subjects at recording sessions, parties, concerts and club dates.

PoPsie N.Y. collects many of the outstanding photographs that Randolph took of jazz and popular music personalities from the mid-1940s through the mid-1970s. There is just enough text to set the photos in perspective, with brief biographical information, and descriptions of the individual photographs. These photos are presented in roughly chronological order, and gathered by decade.

Among the things that made Randolph's photographs unique was his ability to capture an intimate feeling, whether on or off stage. A photo of the 1948 Woody Herman band shows Serge Chaloff soloing on baritone sax with Stan Getz focused on the performance, while the other two members of the sax section, Al Cohn and Zoot Sims, seem to have their thoughts



elsewhere. From 1954, there is a shot of Nat Cole at home spending time with his two daughters, Carole and Natalie. In 1961, Duke Ellington dropped into Basin Street East to catch Louis Armstrong, and Randolph caught the two of them in a happy pose backstage.

His imagination led him to shoot many odd pairings of performers, like Gene Pitney with Charles Aznavour, and Alan Freed with Salvador Dali. He captured many special moments like a 1951 picture of a young John Coltrane in the company of Dizzy Gillespie, Benny Goodman with Teddy Wilson on piano and Mel Tormé on drums, and Charlie Parker sitting in with Lionel Hampton's band.

His shots taken at recording sessions are particularly interesting, especially one of a totally engrossed Dexter Gordon in 1950, and a moment in 1956 when Elvis Presley is rehearsing with his band and the Jordanaires.

While his first love was jazz, Randolph had to go with the times, and by the late 1950s, he was being called upon more and more to concentrate on the new stars rising out of the advent of rock 'n

roll. While he spent a lot of time with the likes of Elvis, the Beatles and the Rolling Stones, he still found time to return to the jazz scene for some remarkable shots of the likes of Dave Brubeck, Erroll Garner, Freddie Hubbard, Oscar Peterson and the World's Greatest Jazz Band.

Among my favorites are a 1948 photo capturing a young Zoot Sims in performance, and a shot capturing the fabulous guitar duo of Bucky Pizzarelli and George Barnes during a gig at The Guitar in New York City.

Being a collector of jazz books, I have many that are collections by photographers who concentrated on jazz musicians as subjects. Many of them are outstanding, but few seem to contain pictures that seem to almost jump off of the page the way in which those in PoPsie N.Y. do. Randolph had

a great eye, and a sixth sense about just when to press the button that captured so many special moments. His son, Michael Randolph, has done an exemplary job of selecting examples of his father's work that wonderfully reflect the artistry of PoPsie Randolph. **J**



top: Zoot Sims, 1948. bottom: Bucky Pizzarelli and George Barnes at The Guitar in New York City.

## Book Reviews: In Paperback

# A King of Swing and the Dark Prince of Cool

*Kind of Blue: The Making of the Miles Davis Masterpiece* by Ashley Kahn | Da Capo Press, 231 pages, 2007, \$16.00

*Tommy Dorsey: Livin' in a Great Big Way* by Peter J. Levinson | Da Capo Press, 354 pages, 2006, \$18.95

By Jim Gerard

They both recorded a tune named “So What.” Neither had virtuosic jazz technique, but both had a lyrical, singing tone. On the night Miles Davis recorded his landmark album *Kind of Blue*, the Jimmy Dorsey Orchestra (without its leader, who had passed away two years prior, and the brother of Tommy) was scheduled to record in the same studio.

Tommy Dorsey found a formula for success — a dance band mélange of string-heavy ballads, novelty doo-hickeys, vocal group numbers, band-within-a-band Dixieland and swinging jazz — and stuck to it for the rest of his life. Davis was a relentless searcher, and once having forged a new style (cool, modal, jazz-rock fusion), was just as quick to jettison it.

Dorsey appropriated musical trends; Davis established them.

These disparate musicians are the principle subjects of two books in paperback reissue from Da Capo Press.

■ *Kind of Blue: The Making of the Miles Davis Masterpiece* by Ashley Kahn, originally published in 2000 and now in its second paperback edition, seeks to dissect the landmark recording that changed the face of jazz.

Relying on scrutiny of the three master reels of the historic session, new interviews with Jimmy Cobb (the last surviving member of the band that included John Coltrane, Bill Evans, Cannonball Adderley, Wynton Kelly and Paul Chambers) and others, Kahn seeks to penetrate the mystique surrounding the

record. *Kind of Blue* has sold in the millions and continues to sell thousands of copies a week, almost a half century after it was recorded. It's the jazz record for people who don't like jazz but are hipper than the Chet Baker/ NPR-dialing crowd.

Kahn elegantly charts the genesis of *Kind of Blue* — in gospel and African folk music and the work of Miles's earlier quintets, Ahmad Jamal, George Russell and Bill Evans, around whose wispy, melancholy pianissimo Davis based his *Blue* conception — and its subsequent influence (from Coltrane's “My Favorite Things,” to James Brown's “Cold Sweat”).

He anatomizes the *Blue* sessions, tracing their development during the recording process by transcribing the music from the master tapes, relaying studio dialogue and

other documentation, and nestles it in a sturdy social and biographical framework.

It is fascinating to read of just how little formal preparation Miles gave the band: a few sketched-out notes, a fragmentary melodic line or scale, and some last-minute instructions about the meter or flavor he preferred for each tune, such as “This is in Latin time” or “On this one do whatever you want.” He expected his men to rise to the challenge, and the result was in Chick Corea's words, “a new language of music.”

Ironically, soon after the recording sessions, the band broke up. Miles became a superstar. *Kind of Blue* and its modal playing gradually insinuated itself into the mainstream of jazz (where for better or worse — thanks to a zillion players who jonesed off it and skipped Bop 101 — it still resides).

Coltrane would take its scalar playing to its apex with “My Favorite Things.” Kahn and others contend that *Kind of Blue* even helped inspire the funk movement, which at one time included among its practitioners Miles Davis.

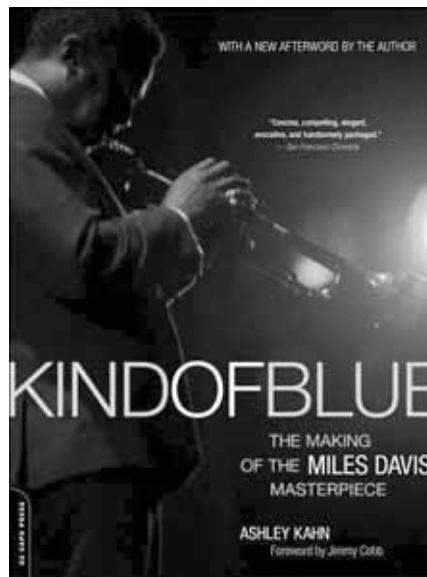
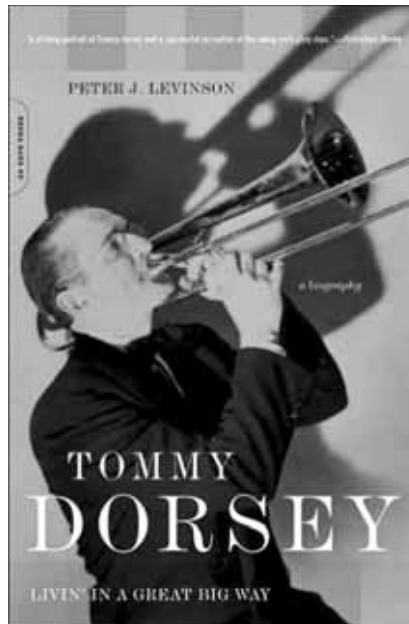
All in all, this is first-rate jazz scholarship, and Kahn's book, along with Eric Nisenson's *The Making of Kind of Blue*, helps explicate the enduring legacy of a masterpiece.

■ Tommy and Jimmy Dorsey were the Cain and Abel of jazz, musical siblings enmeshed in a whiskey-soaked Oedipal rivalry that started in a rough-hewn Pennsylvania mining town and

continued, more or less, through decades of national stardom and ultimate decline. After working as musical yeoman in a variety of settings for almost 15 years, they formed the Dorsey Brothers Orchestra in 1934. It lasted until 1935 before imploding from their internecine squabbles.

Although Jimmy was considered the superior jazz soloist, Tommy, along with Benny Goodman, Artie Shaw and Glenn Miller, became a household name synonymous with the “Swing Era” — at least in that parallel universe where black musicians — invisible men — innovated and white musicians profited. (Besides his reliance on

*continued on page 46*



BOOK REVIEWS IN PAPERBACK *continued from page 45*

Sy Oliver's masterful arrangements and Charlie Shavers's hot trumpet solos, Dorsey swiped the arrangement for one of his biggest hits, "Marie," from a black band, Doc Wheeler's Sunset Royal Orchestra.)

*Tommy Dorsey: Livin' in a Great Big Way* by Peter J. Levinson, originally published in 2005, chronicles the life of the trombonist-bandleader, his cultural sway and personal tumult.

Levinson is a meticulous researcher but, unlike his subject, his writing doesn't sing. While he does an adequate job of placing Dorsey in the larger sphere of American music and culture — the Dorseys' professional career can be said to have predated even the Jazz Age (and their first records were made in 1923) — he indulges in excessive portentousness and can't avoid one of the major occupational hazards of the music biographer: the stenographic recitations of tour dates. ("X year, band X started on an X-city tour of X one-nighters in X months that took them through X, Y, Z, A, B, and C, playing at the X, Y, and Z theaters." You can envision that clichéd film montage of the train wheels rolling superimposed on a map with the titles "Akron," "St. Louis," and "Albuquerque" flashing by.)<sup>1</sup>

<sup>1</sup>The destructive toll that "the road" took on the lives of jazz musicians is worthy of a book-length treatment.

Levinson sometimes gives short shrift to musical analysis (and as Joe Lang duly pointed out in these pages, he provides neither a bibliography nor a discography). But he assiduously — and unflinchingly — documents Dorsey's warts, which were considerable (overweening pride, philandering, crass cupidity, a violently explosive temper, addiction to alcohol and, later, sleeping pills, and a laissez-faire attitude toward child-rearing). Dorsey was so impetuously cranky that bassist Gene Traxler estimated that he hired and fired 250 musicians between 1935 (when Dorsey formed his band) and 1940. Trumpeter Steve Lipkins, who lasted two weeks with Dorsey before getting his ax axed, said, "It was no disgrace to be fired from that band."

Another band member was given a pink slip in the middle of his solo.

Levinson balances these warts-and-all revelations with plenty of anecdotes illustrating the more beneficent facets of this extremely complex man — his good taste, respect for musicianship (even for people he loathed), generosity toward down-on-their-luck musicians and other needy causes (which he insisted be unpublicized), impeccable business instincts, the racial integration of his band and the aggressive defense of the black musicians he employed when confronted by Jim Crow laws and rowdy band-side bigots.

Dorsey was a study in contrasts: He demanded decorum from his band while at times acting like a strikingly contemporary celebrity vulgarian (boasting of his second wife's oral sex prowess and even sharing her with Gene Krupa to help placate both his wife and his star drummer).

As for his music, it was all over the place. As Gunther Schuller wrote in his magisterial *The Swing Era*, "Dorsey evolved into a swing band only very, very gradually and seemingly quite reluctantly" and that when he started his band in 1935, he had "virtually no conception of jazz other than... Dixieland or for that matter of swing — and certainly no inkling of black music."

However, Dorsey always had his pulse on the hoi polloi — especially their craving for dancing — and assimilated any and all musical elements that he envisioned would result in toe-tapping hits. He added belting canaries and vocal groups, crooning tenors and quivering strings, great jazz arrangers such as Oliver (whom Schuller credits for turning the Dorsey Orchestra into a jazz band overnight) and Bill Finnegan and ballad specialists such as Paul Weston and Axel Stordahl. His World War II band was a virtual platoon of 46 musicians.

One of the strongest sections of Levinson's book details the musical and personality influence of Dorsey on the most famous of his protégés, Frank Sinatra, their love-hate relationship and their subsequent schism (quite possibly orchestrated by La Cosa Nostra). The saddest chronicles Dorsey's ultimate inability to stay abreast of musical developments such as bop, and the havoc wreaked on him by the public's fickle disaffection from big bands.

It is undeniable that in his day, Tommy Dorsey — trombonist, bandleader, radio, film and TV star, talent scout (he not only brought Ol' Blue Eyes to prominence but contrary to pop history, Elvis as well) — had a more profound influence on popular culture than Miles Davis...or, alas, any subsequent jazz musician. J

© Jim Gerard

MUSIC COMMITTEE

*continued from page 8*

vocalist Frank Noviello, vocalist Carrie Jackson and her Trio, the Eric Comstock Trio, and bassist/ vocalist Nicki Parrott and guitarist Bucky Pizzarelli and pianist Rossano Sportiello. Final arrangements with three more groups need to be finalized, and there are a few other wrinkles that are under consideration to enhance the event. Ticket prices are still being worked out, and we will have them up on the website soon, and published in the next issue of *Jersey Jazz*.

■ The **February Members Meeting** will take place at Trumpets in Montclair on Sunday February 17. The program will be titled "Carrie Jackson: An Intimate Portrait." Carrie will describe how she got interested in jazz, and how that interest evolved into a successful career as a jazz singer. As always, there will be a social hour from 2 – 3 PM. with food and beverages available, and the program will last from 3 – 5 PM. Admission to members is free and non-members are welcome for a charge of \$10, applicable to a new membership should any guests opt to become members.

■ Finally, make plans to be at **The Community Theatre in Morristown** on Sunday afternoon, April 27 at 3 PM. This is our fourth year of co-sponsoring a Sunday afternoon jazz concert with the theatre, and the program for 2008 will feature a guitar trio comprised of Bucky Pizzarelli, James Chirillo and Ed Laub. The price for tickets is only \$15, and they can be purchased through The Community Theatre either at the box office at 100 South Street in Morristown, or online at [www.mayoarts.org](http://www.mayoarts.org) J



## What's New?

### Members new and renewed

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

#### Renewed Members

Mr. & Mrs. Bob Ackerman, Irvington NJ  
 Louana & France Adler, Caldwell NJ  
 Mr. Jon Alpert, Mountainside NJ  
 Cesare R. Antoniaci, Livingston NJ  
 Dr. Sylvia Appel, Nutley NJ  
 Mr. Rocco Barone, Hawthorne NJ  
 Mr. Christopher Barry, Wood-Ridge NJ  
 Mr. Jeffrey Behr, Oakland NJ  
 Mr. & Mrs. Robert G. Bienkowski, Dover NJ  
 Mr. Daniel Brady, Summit NJ  
 Mr. & Mrs. Robert Chavern, Cranford NJ  
 Mr. & Mrs. John K. Dickenson, Califon NJ  
 Ms. Nancy Nelson DiSisto, Bernardsville NJ  
 Mr. & Mrs. Doug Finke, Louisville KY  
 Mr. & Mrs. Billings Fuess, Summit NJ  
 Mr. Bruce M. Gast, Watchung NJ  
 Mr. & Mrs. Joe Giacchi, Bloomingdale NJ  
 Mr. & Mrs. Louis Ginsberg, North Brunswick NJ  
 Mr. & Mrs. Efen W. Gonzalez, Chatham NJ  
 Mr. & Mrs. Jerry Gordon, Troy NY  
 Mr. & Mrs. Fred I. Greenstein, Princeton NJ  
 Mr. Brian Hochstadt, Morristown NJ  
 Ms. Lauren Hooker, Teaneck NJ  
 Mr. Fred J. Howlett, Brick NJ  
 The Jersey City Public Library, Jersey City NJ  
 Mr. Earle J. Johnson, Bethlehem PA  
 Dr. & Mrs. Hans Otto Jung, Rudesheim am Rhein, GERMANY  
 Mr. & Mrs. James Kellett, Bernardsville NJ  
 Mr. Grover Kemble, Morris Plains NJ  
 Mr. Robert Kurz West, Orange NJ  
 Mr. Vincent E. Lobosco, Fanwood NJ  
 Gus & Susan Loukedis, Franklin Lakes NJ  
 Mr. Ryan Lucht, Belle Mead NJ  
 Mr. Joseph Maffiore, Toms River NJ  
 Dr. & Mrs. Stan Moldawsky, Livingston NJ  
 Ms. Mary Morris, Edison NJ  
 Mr. Charles J. Mowry, Piscataway NJ  
 Mr. & Mrs. John W. Nelson, Basking Ridge NJ  
 Mr. & Mrs. Donald E. Perlman, Succasunna NJ  
 Mr. Ray Petit, Cape May NJ  
 Mr. C. Douglas Phillips, Kenilworth NJ  
 Mr. Thomas Piccirillo, Warren NJ

Mr. & Mrs. Joseph M. Pizzano, Boonton Township NJ  
 Mr. Richard Reiter, Cedar Grove NJ  
 Mr. & Mrs. Joseph M. Ridgway, Yardley PA  
 Mr. Norman G. Sade, Brookside NJ  
 Mr. Frederick Salmon, Sparta NJ  
 Mr. Jess M. Sarver, Weston FL  
 Dr. & Mrs. Gregory Sathananthan, Demarest NJ  
 Mr. & Mrs. Tony Scalera, Rockaway NJ  
 Jan Scheerer, Morganville NJ  
 Ms. Daryl Sherman, New York NY  
 Mr. George W. Siver, Marlboro NJ  
 Mr. & Mrs. Thomas R. Smart, Whitehouse Station NJ  
 Mr. & Mrs. Robert V. Smith, Murray Hill NJ  
 Mr. Lindley S. Squires, Upper Montclair NJ  
 Mr. & Mrs. Dixon Stearns, Hackettstown NJ  
 Mr. & Mrs. David Stein, Towaco NJ  
 SUNY @ Buffalo-Periodicals Sect., Buffalo NY  
 Mr. & Mrs. Richard Tarpinian, Lawrenceville NJ  
 Mr. John Tobia Somerville NJ  
 Mr. & Mrs. Jay Toor, Basking Ridge NJ  
 Mr. & Mrs. Richard J. Vanderbilt, Oceanport NJ  
 Mr. & Mrs. Billy Ver Planck, Clifton NJ  
 Mr. George M. Wallhauser, Jr., Monroe Township NJ  
 Mr. & Mrs. Michael Weiner, New Milford NJ  
 Mr. & Mrs. J. Richard Weiss, Jr. Westfield NJ  
 Mr. Eric Wimmers, Princeton NJ  
 Mr. & Mrs. Robert A. Wissow, South Plainfield NJ  
 Mr. & Mrs. Franklin Wortman, Easton PA  
 Mr. & Mrs. Dieter Wunderlich, Warren NJ  
 Mr. & Mrs. Howard Wurzel, Manchester NJ

#### New Members

Dr. Joseph Battaglia, Fairfield NJ  
 Ms. Dorothy Cacchio, Mt. Bethel PA  
 Mr. Jim Eigo, Warwick NY  
 Mr. Jim Fryer, New York NY  
 Mr. Bradford Hayes, Hillside NJ  
 Ms. Nita Loebis, Freehold NJ  
 Mr. & Mrs. David Nathan, West Orange NJ  
 Miss Rebecca Pallmer, Belle Mead 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, for more information or to join:**

Contact Membership Chair Caryl Anne McBride at **973-366-8818** or [membership@njjs.org](mailto:membership@njjs.org)  
 OR visit [www.njjs.org](http://www.njjs.org)

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

'Round Jersey

Morris Jazz

The Bickford Theater at the Morris Museum

Morristown, NJ 07960

Tickets/Information: 973-971-3706

The annual **GroundHog Day Jam** has become an eagerly-awaited tradition among jazz fans. It's an excuse to hear some hot jazz during the cold part of the year, infused with heavy doses of humor and just plain fun. The musicians play as if jamming and entertaining themselves after hours, although at times one may arrive with some crazy idea to surprise the band, and the audience gets to look on. Priced at just \$13 advance and \$15 at the door (the usual fare for the Wyeth Jazz Series), it brings out hard core jazz fans who don't fly south for the winter.

Trombonist **Herb Gardner** is in charge of the festivities, so he books himself to play a bit of piano as well. This year he lucked out and got cornetist **Fred Vigorito** of the Galvanized Jazz Band, who won over a lot of fans when that band closed the Jazz in Bridgewater series in September. He's a hot player, and fits in well with the returning veterans: **Dan Levinson** (reeds), **Bruce McNichols** (guitar and banjo), **Joe Hanchrow** (tuba and string bass) and **Robbie Scott** (drums).

**Abbie Gardner's** vocals at the first GHD Jam were meant to simply introduce her to jazz fans. The reaction was such that now people would feel cheated if she were left out! Abbie has a new CD out and is heard with the acclaimed Red Molly group and others, keeping her busy. The entire GHD Jam has outgrown its Watchung roots, and now fills most seats at the Bickford. Find out what you've been missing on Monday, February 4, 8 PM.

This month has a second attraction on Monday, February 25 as Gypsy guitarist **Stephane Wrembel** returns. Originally from France, he actually went and lived in Gypsy camps to learn how to achieve the authentic Django sound on the acoustic guitar. He's also outgrown Watchung, and gives a lively performance on the larger Bickford stage, along with his new trio members. Bassist **Ari Folman-Cohen** and percussionist **Julien Augier** are also steeped in this lively, jazzy style.

Stephane played for NJJS at an FDU JazzFest that also featured several much more celebrated guitarists on the program. His first set had modest attendance, but when he returned later the room was jammed full, so powerful was the



Fred Vigorito heats things up for Groundhog Day!



Abbie Gardner. Photo courtesy of the artist.



Stephane Wrembel.

word-of-mouth about his rapid fingering, and strumming that is just a blur to watch. In that audience were those more-famous guitarists too, eager to see what all the buzz was about!

Next month the **Big Bix Beiderbecke Birthday Bash** moves to the Bickford, on Bix's actual birthday, March 10. Cornetist **John Bucher** leads the band, which has lots of familiar names in it: **Marty Grosz**, **Dan Block**, **Tom Artin**, **Mark Shane**, **Robbie Scott** and the bass sax of **Russ Whitman** (also of the Galvanized JB; formerly with Sons of Bix). **John Gill** has assembled a similarly star-studded group for a King Oliver tribute on TUESDAY, April 8, followed by the appreciated return of **Bria and Jim's Borderline Jazz Band** on Monday, April 21.

Jazz For Shore

NOTE temporary venue change!

Mancini Room, Ocean County Library, Toms River, NJ 08753

Tickets/Information: 732-255-0500

Once the renovation schedule for the Fine Arts Building was known, organizers scrambled to find a way to keep the MidWeek Jazz series going. They allied themselves with the Ocean County Library's Toms River Branch, just four miles from the Ocean County College campus. Their Mancini Room is more intimate, but will serve until the construction is completed.

Pianist **Rio Clemente** will thrill his downstate fans when he solos for MidWeek Jazz on Wednesday evening, February 13. Members know Rio from his frequent appearances for NJJS, plus Bridgewater and Bickford shows. We've even given him the coveted Nick Bishop Award, largely for his outreach work with Generations of Jazz.

But viewed simply as a pianist, his resume is impressive. He played at early Waterloo weekends, inaugurated solo piano at the Watchung Arts Center and



Rio Clemente in Toms River February 13.

even had his own monthly concert series for a time. Jazz icon Dave Brubeck is a fan, and esteemed critic George Kanzler feels that Rio's playing "can stimulate your mind." Rio has a huge repertoire, and can shade his work in so many ways that every concert is a different experience for the audience.

Concerts continue to be run as a single 90 minute set, starting at 8 PM. Tickets are just \$13 in advance, or \$15 at the door, available only through the OCC Box Office at (732) 255-0500. Please don't call the Library about tickets. The new site is at 101 Washington Street (Toms River, 08753), just a half mile from Garden State Parkway exit 81, either direction. Free on-street parking in the

evening, plus a parking deck and garage to the rear of the building. Printed directions can be requested by calling the OCC Box Office.

Not resting on its laurels, MidWeek Jazz continues on March 19 as popular reedman **Dan Levinson** brings drummer **Kevin Dorn** (whose own TJC group thrilled the audience at OCC) and introduces pianist **Michael Bank**. That's followed on April 23 by a group led by NY trombone ace **Jim Fryer** and West Coast trumpet sensation **Bria Skönberg**. **Bucky Pizzarelli** and **"Boogie Bob" Seeley** are booked for later dates. This is some of the best jazz to be found south of the Raritan, so tell friends living in the area.

Photos by Bruce Gast except as noted.

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



**PRES SEZ** *continued from page 2*

■ In anticipation of next month's Pee Wee Stomp, Elliott and I were invited to attend a pre-New Year's Eve **Battle of the Big Bands** — George Gee's Jump, Jivin' Wailers vs. Michael Arenella's Dreamland Orchestra — on Friday, December 28 at the Grand Harmony Ballroom on Mott Street in NYC's Chinatown. George Gee will be at the Stomp and was that band cookin' as was Michael's Dreamland Orchestra (you may remember the DO from a Bruce Gast Bickford show not that long ago). We quickly noticed drummer Kevin Dorn and every now and then he had the opportunity to bang a gong. The crowd pranced around the room as each band took the spotlight. People were in period clothing from the men's spats to top hats and, all the finery in between, to the jitterbug dancers with the ladies in sneakers and short skirts and the guys in suspenders and newsboy hats! The venue is perfect for the dance crowd as the tables surround the large dance floor and this night two bands battled it out from each end — trading sets, sparring on numbers and offering all the wonderful sounds of the '20s on up. We got out of the way of the fancy footwork and enjoyed watching the dancers strut their stuff through the Peabody, Charleston, jitterbug and Lindy Hop — some didn't even need partners to practice their routines. The contest for the best dressed was great fun as the women straightened their hose seams and the men made sure their bow ties and ascots were just right. The dance jam saw people doing splits and flying high overhead! So, we thank Michael Arenella for the invite and encourage you to check out both bands at their websites.

■ Speaking of the **Stomp** (how could I not) please get your tickets early by mail, phone, fax or on-line. See the ad on page 3 for details. This is our founding event — and the impetus for our Society's creation. March 2 will see some excellent bands, and we'll be giving out jazz scholarship checks and Pee Wee Russell Memorial Awards. So, the college cats will be first and then we'll swing the day away — at the Birchwood Major/Whippany. **JJ**

As usual, this issue has some new advertisers presenting some very good jazz, so please patronize our supporters.

**Cape May Traditional Jazz Society**

**MEMBERS WANTED**

Send name & address for newsletter, gig information, etc.  
pinewood6@comcast.net  
609-827-7909



**The Institute of Jazz Studies at Rutgers University–Newark** is the largest and most comprehensive library and archive of jazz and jazz-related materials *in the world!* — a valuable resource for jazz researchers, students, musicians and fans. The archives are open to the public from 9 AM – 5 PM Monday through Friday, but please call and make an appointment.

**Institute of Jazz Studies, Rutgers, The State University of NJ**  
**John Cotton Dana Library, 185 University Avenue, Newark, NJ 07102**  
**Web site: [newarkwww.rutgers.edu/IJS](http://newarkwww.rutgers.edu/IJS) 973-353-5595**

**calendar:**

**JAZZ RESEARCH ROUND TABLE**

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

- **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
  - **April 16, 2008** *Ricky Riccardi* — Louis Armstrong: Rare Video Footage
- 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).

- **January 20** — Not Just Another Pretty Bass: Host Bill Kirchner salutes the musical stylings of Nashville-based, singer/bassist Jim Ferguson.
- **January 27** — Benny Goodman at Carnegie Hall, 7 Decades After: Host Loren Schoenberg revisits "The King of Swing's" historic jazz concert at the bastion of classical music.
- **February 3** — The John Kirby Sextet: Known as "The Biggest Little Band in the Land" this musically highly sophisticated outfit was sparked by Charlie Shavers' brilliant trumpet and arranging. Hosted by Dan Morgenstern.
- **February 10** — They All Played Stride: Host Vincent Pelote examines the music of the "Big Three of Stride Pianists: James P. Johnson, Fats Waller, and Willie 'The Lion' Smith."
- **February 17** — Flute By-Laws: Host Bill Kirchner presents the late 1960s and early 70s recordings of flutist Hubert Laws.
- **February 24** — The Prestige-ious Tiny Grimes, Part 4A: Host John Clement samples the albums guitarist Grimes made for the Prestige label.



# 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  
www.mayoarts.org

## 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

**BETHANY BAPTIST CHURCH**  
275 Market Street  
973-623-8161  
www.bethany-newark.org

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!

**NEWARK MUSEUM**  
49 Washington St.  
973-596-6550  
www.newarkmuseum.org  
Summer Thursday afternoons

**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.bularerestaurant.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  
www.46lounge.com  
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.vangoghsearchcafe.com  
Sundays 8:00 PM  
\$3 cover

**Watchung WATCHUNG ARTS CENTER**  
18 Stirling Road  
908-753-0190  
wacenter@optonline.net  
www.watchungarts.org  
Jazz Series 2008  
Two Fridays a month at 8:00 PM

**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

**HOUSTON PERSON** drops in at Bethany Baptist Church in Newark on February 2.

Catch the **VIRGINIA MAYHEW QUARTET FEATURING NORMAN SIMMONS** in a new Jazz Series at the Watchung Arts Center, February 8.

**BUCKY PIZZARELLI** appears with **HOWARD ALDEN** and **FRANK VIGNOLA** at William Paterson University on February 10.

**JAMES L. DEAN** joins **CARRIE JACKSON** at the Priory in Newark on February 15 with a quartet.

Dean also swings the Whiskey Café in Lyndhurst on February 17 — \$15 includes dinner, dance lesson and the smaller Groove Cats ensemble.

The **HARRY ALLEN QUARTET** appears at 46 Lounge February 20.



# **laurahull** vocalist



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

**"...captivating."**

— *JazzPolice.com*

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

— Jim Stone, *WLNZ Radio*

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

— John Bohannon,  
*WRHU Radio*

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

— Rio Clemente,  
*Bishop of Jazz*

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

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



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

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



**Francis 'Joe' Lang**

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

## JerseyJazz

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

Send all address changes  
to the address above

**Time Value Material  
Deliver Promptly**

PERIODICALS  
Postage PAID at  
Brookside, NJ  
and additional  
mailing offices

**Founding Member**



*Building an International  
Jazz Community*