

# Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 36 • Issue 4

April 2008

## Stomp 39

The joint was packed, the dance floor was jumping, and the music was HOT. In a nutshell, the NJJS's annual Pee Wee Russell Memorial Stomp delivered the goods for the 39th straight year.

The fun began at noon with a set of modern jazz classics, smoothly performed by a septet of Jersey college players, and was capped five hours later by some rocking versions of Swing Era standards by George Gee's Jump, Jivin' Wailers Swing Orchestra, who closed the show to rousing applause. In between, the clock was turned back to the 1920s and '30s as vocalist Barbara Rosene and group, the Jon Erik-Kello Group and the Smith Street Society Band served up a tasty banquet of vintage Jazz Age music. The Hot Jazz fans in the audience ate it all up.

There were some special guests in attendance at the Birchwood Manor in Whippany on March 2. NJJS President Emeritus, and Stomp founder, Jack Stine, took the stage to present Rutgers University Institute of Jazz Studies Director Dan Morgenstern with several items of jazz memorabilia for the Institute's collection, and Mr. Morgenstern joined in presenting the NJJS's non-musician of the year award to the Institute's Ed Berger.

The musician of the year award was presented to Eddie Bert. The octogenarian trombonist drove down from his home in Connecticut to pick up his award, but had to leave early to get back for a gig later in the day!

And John Becker, who had been unable to attend the NJJS Annual Meeting in December, was on hand to receive the 2007 Nick Bishop Award. The event also featured the presentation of annual NJJS Pee Wee Russell scholarship awards to five New Jersey jazz studies college students.

As for Stomp 40...same time next year. See you there. **JJ**

Bandleader George Gee. Photo by Tony Mottola.  
**More photos on pages 16-18.**



**JAZZFEST  
PREVIEW**

Jazzfest facts,  
hot off the press.

See p 8 and ad p 3

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## NJJS Calendar

**Thursday****March 27 2008**Jazz Film Series  
Chatham see p 8**Wednesday****April 23 2008**Jazz Film Series  
Chatham see p 8**Sunday****April 27 2008**Bucky Pizzarelli  
Guitar Trio  
Morristown  
see *Bulletin Board* p 2,  
p 8, & ads pp 19 & 29**Sunday****May 18 2008**Monthly Member  
Meeting  
see p 55**Saturday & Sunday****June 7 – 8 2008**JAZZFEST  
Drew  
University/Madison  
see p 8, 58 & ad p 3**Prez Sez**By **Andrea Tyson** President, NJJS

Our **Stomp** was held March 2 — and a good time was had by all — I think especially those swing dancers — can they move! A special thanks to member Steve Gruber for being so generous as to return his 50/50 winnings to NJJS — we sure do appreciate that. The piano was donated for our use by Joe Dorio, President of Nolde's Pianos & Organs, Flemington Music Centre, Inc., Routes 202 & 31 and Reaville Road, Hunterdon Shopping Center, Flemington, and we thank them once again this year. The bands kept the audience in the palm of their hands as they sang and played some oldies — some newbies — and with wonderful timing and talent. From the college scholarship winners to George Gee's last number, we had a beautiful afternoon. I'm glad so many of you came out to support our efforts.

I am working my way into April slowly with my head still very much in February and March (for instance, there's snow on the ground). Elliot and I went to some out-of-state venues, which is not our norm during the winter months: (1) the North Carolina Jazz Festival (see my review on page 52), (2) the very charming Deer Head Inn at the Delaware Water Gap, PA and (3) Jack Kleinsinger's Highlights in Jazz at the Borough of Manhattan Community College (BMCC) Tribeca Performing Arts Center.

■ The **Deer Head Inn** has been around for a very long time and had been recommended to us for years. We finally made it as a Valentine's gift to ourselves and stayed overnight. Dennis and Mary Carrig were gracious hosts and would love to see more NJ Jazz Society members. We thoroughly enjoyed our package plan of the room, dinner, show

and continental breakfast. There are other deals available, too. They took ownership several years ago and have renovated the guest rooms and bathrooms. The jazz was hot, and the newly renovated guest rooms were beautiful. The bar and dining room are cozy and it's easy to hear and see well from either space. We heard the Orrin Evans Quartet (Orrin on piano; Madison Rast, bass with his wife Joanne Pascale on vocals; and Rocky Bryant on drums). These were seasoned players who put on a terrific evening of music. Check [jazz@deerheadinn.com](mailto:jazz@deerheadinn.com) for more information. The Inn has a very ambitious lineup every month. The East Stroudsburg University of Pennsylvania Regional Jazz Coalition has a series close by which could make your stay that much more enjoyable when combined with the Deer Head Inn.

■ The **Highlights in Jazz Series** has also been around for many years with Jack Kleinsinger assembling excellent groups for this very accessible venue. We saw Danny Mixon and Jane Monheit, whose groups were both very entertaining. The space is beautiful with no sight obstructions. This spring the series presents Christian McBride Big Band with Jay Leonhart and Wycliffe Gordon (who have both been at our Jazzfests in the past) on April 17 and Dave Brubeck on May 15. If you're inclined to venture into the Big Apple, consider an evening with Jack Kleinsinger, who's always present for performances. [www.tribecapac.org](http://www.tribecapac.org).

■ Closer to home we went to the Sharp Theater in the **Berrie Center at Ramapo College** for their **Singing Astaire: A Fred Astaire Songbook** presentation by Hilary Kole, Ronny Whyte and

*continued on page 55*

## 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. See ads pages 19 and 29.

**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).

**Monthly Member Meetings** Our series of entertaining meetings continues at Trumpets on 5/18. Members attend free. See page 55 and ad page 30. Future programs TBA.

**Got E-mail?** Some special offers for NJJS members are late-breaking — so please send your e-mail address to [NewJerseyJazz@aol.com](mailto:NewJerseyJazz@aol.com).



**NEW JERSEY'S LONGEST RUNNING JAZZ PICNIC**

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 Swingadelle  
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 Eric Comstock Trio  
 Carrie Jackson and Her Jazzin' All-Stars  
 The Joe Temperley Quintet

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Tickets at the gate will be \$45.00/one day and \$85.00/two days. Kids 16 and under are free; \$10.00 for full-time students over 16 with valid ID.

**Tickets to Jazzfest 2008 Advance Sale**

- \_\_\_\_\_ NJJS members: one day x \$35 each, Circle one: Sat/Sun \$ \_\_\_\_\_
- \_\_\_\_\_ NJJS members: two days x \$65 each \$ \_\_\_\_\_
- \_\_\_\_\_ Nonmembers: one day x \$40 each, Circle one: Sat/Sun \$ \_\_\_\_\_
- \_\_\_\_\_ Nonmembers: two days x \$75 each \$ \_\_\_\_\_

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**The Official Jazzfest Hotel** Book your discounted hotel room for Friday and Saturday at the Hyatt Morristown, the only official Jazzfest hotel. Conveniently located in historic Morristown, the beautiful Hyatt is just down the road from Drew University and offers free shuttle service by reservation only. 800-233-1234

Musicians subject to change without notice.



## The Mail Bag

**I ATTENDED YOUR (PEE WEE RUSSELL STOMP)** event at the Birchwood Manor and had a truly memorable afternoon. The music was great and very upbeat. The dancers added yet another dimension. Thank you.

Barbara Warshaw  
Montville, NJ

**REALLY ENJOY BEING A MEMBER** and attending the functions. I am trying to locate an old friend through his brother, Milton (Milt) Gold, a jazz sax player of the late '50s. Any information on Milt would be appreciated. Many thanks.

Joe Catto  
Morris Plains, NJ  
jcatto@prodigy.net

**WHAT A NICE SURPRISE** when we got home from a month long vacation at "The Villages" in Florida to find not only my March copy of *Jersey Jazz*, but the book I won, *Being Prez*. I know I will enjoy it greatly, he was something else.

Even though I'm a New Yorker, I thoroughly enjoy *Jersey Jazz*, and have the privilege of having some great friends in the business:

Bucky and Ruth Pizzarelli and son John; Jerry Bruno, Derek Smith, Dick Meldonian, John Bunch, Sonny Igoe; the list goes on. A very dear friend of mine, who is no longer with us, Milt Jackson, and I'm still close with his Mrs. Sandra Kaye and daughter Cherise.

Sorry to go on like this, once I get started it's hard to stop me.

However I will, and thank you and the gang at NJJS for the lovely gift.

*Musically speaking,*  
John A. Viola, Sr.  
Blauvelt, NY

**JUST A NOTE TO SAY THAT** the February issue of *Jersey Jazz* is beautifully laid out with great photos. And the content has a little of everything — book reviews, local society news items, obituaries, historical articles and more! Keep up the good work. I look forward to every issue.

Norman Vickers  
Volunteer Executive  
Director, Emeritus  
Jazz Society of Pensacola, Inc.  
Pensacola, FL

**AS A FAITHFUL JERSEY JAZZ READER** for over a decade, learning about top jazz events — mainly happenings on the east coast — I'm dropping a line to let other JJ readers know that there is also jazz emanating from here past the Rockies, on or near the west coast. Living in Palm Desert, I only have to drive a couple of hours for some of the best mainstream jazz in the country — as last weekend, at the annual San Diego Jazz Party, Feb. 23-25. Many of the performers were alumni of the Colorado Jazz party of Maddie's, and the late Dick Gibson, who helped the originators of the San Diego party, Bill, and Beverly Muchnic, get started. Beverly hosted the party for a number of years after Bill's death. Old timers this year, included the venerable Joe Wilder, Jake Hanna, Dick Hyman, Howard Alden, Warren Vaché, and a not-so-old timer, Dan Barrett.

On Sunday afternoon, Feb. 25., I heard jazz performed by the



Frank Capp.

combo of one of the dwindling, legendary drummers of the big band era, Frank Capp. Capp chose trombonist/arranger Scott Whitfield who is bi-coastal, and who not only leads a fine band here on the west coast but on the east coast where he still has a band started when living in NYC, where he performed in many Broadway Shows. Capp also chose one of L.A.'s finest bass players, Chuck Berghofer, a member of Pete Jolly's trio for 40 years, until Pete's death in 2004. A studio recording artist who has performed on over 400 movie soundtracks, Capp rounded the quartet with Llew Matthews, piano/electric keyboard, who in 1987 became musical director and pianist for song stylist Nancy Wilson, a position he still holds.

Bill Smith  
Palm Desert, CA

## Jazz Trivia

### By O. Howie Ponder II Questions

- 1.** Born in Paris, he was originally a pianist, but is best remembered as a jazz violinist who, with Django Reinhardt, formed the Quintet of Hot Club of France in 1934.
- 2.** This vibes player was the "Mr." of the "Mr. & Mrs. Swing" partnership with Mildred Bailey.
- 3.** He preceded Freddie Green as the guitarist in the Count Basie Orchestra, but spent most of his long career as a jazz violinist.
- 4.** Although a fine jazz player, this alto saxophonist is better remem-

## 2008 Centennial

All of these American Jazz Hall of Fame artists were born in 1908 and thus would be 100 years old this year, if still alive.

bered as the leader of the Tympani Five and the group's novelties like "Caldonia" and "Five Guys Named Moe."

**5.** Although this diminutive Boston-born cornetist played mostly in small groups, he was featured in Artie Shaw's pre-war and WWII Navy bands and documented his life in a book *My Life in Jazz*.

**6.** This vibist/drummer/showman starred with Benny Goodman in the 1930s before leading his own big band, best known for its rendering of "Flying Home."

**7.** His fondness for alcohol cut short this trumpeter's life at 33. He is best remembered for his solo on Tommy Dorsey's rendition of "Marie" and his own band's "I Can't Get Started."

**8.** This bassist is best remembered for his sextet's arranged small-band jazz, nicknamed "The Biggest Little Band in the World."

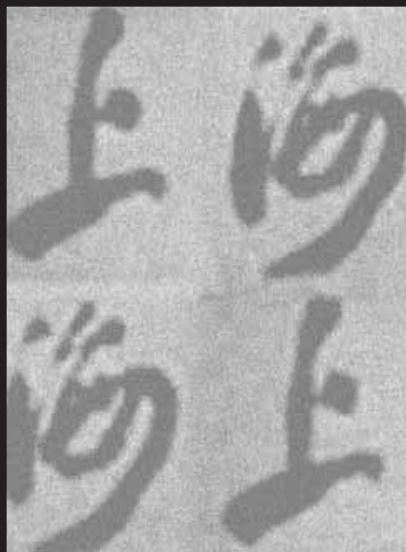
**9.** Born in Texas, this trumpeter and vocalist led his own groups and was featured with Artie Shaw's band in 1941-42 where he recorded and

sang "St. James Infirmary Blues" and "Blues in The Night," among others.

**10.** Although this alto saxophonist played with Jelly Roll Morton, Benny Carter, Chick Webb, Fletcher Henderson and John Kirby, he is remembered for his 28-year tenure with Duke Ellington's orchestra.

answers on  
page 61





# SHANGHAI JAZZ

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

Highlights, end of March/April 2008:

**wed 3/26: VINCE GIORDANO**

**thur 3/27: BUCKY PIZZARELLI**

**fri & sat**

**3/28 & 29: JOHN LEE**

**sun 3/30: JUNIOR MANCE**

**fri & sat**

**4/4 & 5: IGNACIO BERROA**

**sun 4/6: SARAH PARTRIDGE**

**fri 4/11: JOHN CARLINI w/  
DON STIERNBERG**

**thur 4/17: HARRY ALLEN**

**fri 4/18: ROB PAPAROZZI**

**sun 4/27: MARLENE VER PLANCK**

**NEW! Beginning April 1, Tuesday: 6:30 PM – 8:30 PM**

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

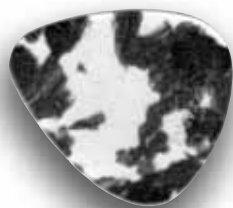
**Friday and Saturday two seatings: 6:30 PM & 8:45 PM**

**Sunday: 6:00 PM – 9:00 PM**

**for latest schedules and updates,  
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## The Editor's Pick

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

# Dear Dick...Dear Bill

**W**illiam F. Buckley Jr., who died on February 27 at 82 years, was a noted editor and author, a wry, quick-witted and engaging television host, a notorious verbal gymnast, and an icon of American political conservatism.

He was also a jazz fan, and a friend and patron of pianist Dick Wellstood; even once writing the liner notes for a Wellstood Chiaroscuro Records album of duets with Kenny Davern (CR129). "...this is the best. I hope you like it," Buckley wrote. "If you don't, I'm sorry about that; sorry about you."

To mark the passing of a famed fan of jazz music we present two pieces of correspondence between these gentlemen touching on, among other things, financial matters. The notes were among 27 letters between the two published by Mr. Buckley in the September 25, 1987 issue of his magazine *National Review* to remember his friend after the pianist's untimely death at age 59 the previous July.

### JULY 12, 1976

"Dear Dick: I have been waiting for your statement, which is not here yet, thanks to the mail. On the other hand it would be miraculous if you made it back to New Jersey without stopping for a deep sleep somewhere. You were terribly fatigued after such a heavy day, and I felt sadistic. But then you do that to people who listen to you play. If you would simply play less, you could go home earlier. You were in wonderful form, personally and musically, and I thank you for the pleasure."

### SEPTEMBER 19, 1984

"Dear Bill: Well, I sent you a bill for the pleasure of playing for Nancy Reagan, why shouldn't I send you a bill for the pleasure of meeting Nika Hazelton? Actually, the dizzying experience of playing "Nobody Knows You When You're Down and Out" for an august gathering within the confines of the Union League Club [seventieth-birthday party for Ernst van den Haag] should be reward enough. But it ain't. This is a bill, Bill."

[Enclosed]

For playing the piano.....\$ 0.00  
For listening to six speeches.....\$250.00

Thanks to Jack Stine for sharing this material.

## One More One

Last month we printed a list of venues hosting regular jazz jam sessions. Add Tierney's Tavern in Montclair to the list, free, every Wednesday beginning at 9 PM. (Try the cheeseburger.)



## 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:  
**May issue: March 26, 2008 • June issue: April 26, 2008**

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

## JerseyJazz

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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  
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## *Jazz 6 Nights a Week! and Continental Cuisine*

### *March/April Highlights*

**Stanley Jordan**  
**THURSDAY 3/27**

**Carrie Jackson:**  
**A Tribute to**  
**Sarah Vaughan**  
**FRIDAY 3/28**

**Thierry Arpino's**  
**Brazilian Band**  
(drums) with special guest Catia,  
Werner Helio Alves (piano) and  
Itaiguara (bass)  
**SATURDAY 3/29**

**Saundra Silliman**  
(vocals)  
**FRIDAY 4/4**

**Hendrik Meurkens**  
(vibes/harmonica)  
**SATURDAY 4/5**

**Ellington Legacy Band**  
**FRIDAY 4/11**

**Machan**  
(vocals)  
**SATURDAY 4/12**

**Ted Curson**  
(trumpet)  
**FRIDAY 4/18**

**Mel Davis**  
(organ)  
**SATURDAY 4/19**

**T.K. Blue**  
(sax)  
**FRIDAY 4/25**

**Bob Baldwin**  
(piano)  
**SATURDAY 4/26**

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« 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

The 39th Pee Wee Russell Memorial Stomp is now just a pleasant memory, and it is time to turn our full attention to our upcoming events.

■ Our film series continues on Thursday **March 27** with *Brotherly Jazz: The Heath Brothers*, 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 film will be presented at the Library of the Chathams, 214 Main Street in Chatham Boro, starting at 7 PM. There is no admission charge, and the programs are open to the general public. Bob Porter will join us for a discussion following the film. The **April 23** program will feature *Anita O'Day: The Life of a Jazz Singer*, an in-depth examination of the life of the great jazz vocalist. This new documentary will not be released to theatres until Memorial Day weekend, so attendees will get a sneak preview of a film that has received rave advance notices. You will not want to miss this exciting conclusion to our spring film series. Plans are underway to resume the jazz film series in the fall.

■ Make plans to be at **The Community Theatre** in Morristown on Sunday, **April 27** at 3 PM. This is our fourth year of co-sponsoring a Sunday afternoon jazz concert with the theatre; this year's program features the exciting guitar trio of **Bucky Pizzarelli, James Chirillo and Ed Laub**. This will be an afternoon of explosive string fireworks. The price for tickets is only \$15; 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). (See ads on pages 19 and 29.)

■ With the **sanofi-aventis Jazzfest 2008** on the horizon, it's time to provide details about the bands that will be playing at this two-day jazz extravaganza. The dates are June 7 and 8, and the location is Drew University in Madison. Twelve groups plus two high school bands will participate.

We are also in the planning stages for a free concert in the Tent on Friday evening June

6, featuring the three winning bands of the New Jersey chapter of the International Association for Jazz Education Big Band competition. This competition will be held on April 25–26. (For details about this competition, please check out the "NJ College" page on the NJJS website — [www.njjs.org](http://www.njjs.org).)

This year we have an exciting lineup, and, as we've discovered, Drew is a wonderful place to hold Jazzfest, with a beautiful setting, terrific venues, and terrific support from the university. There will be barbecue-oriented food for sale provided by the new food service at Drew. Jazzfest is a jazz picnic, a wonderful time to bring family and friends together for a fun day, filled with great music. You are welcome to bring a picnic basket, chairs and blankets, and enjoy the grass and tree area surrounding the Tent as the music floats through the air. There is no better way to introduce your children and grandchildren to the joys of jazz.

The **Black Box Theatre** is the smallest venue, seating about 200 people. This intimate setting is the perfect way to enjoy the small groups that play here. Those groups are the **Jerry Vezza Trio with vocalist Frank Noviello**, and the all-star trio of **Nicki Parrott, Rossano Sportiello and Bucky Pizzarelli** on Saturday; and **Carrie Jackson & Her Jazzin' All-Stars** plus the **Eric Comstock Trio** on Sunday.

Pianist Jerry Vezza has been popular on the New Jersey jazz scene for many years. He frequently plays at Shanghai Jazz in Madison, and was a big hit the last time he appeared at Jazzfest in 2005. Jerry is a subtly swinging player who cites Bill Evans as a major influence. Bassist Rick Crane and drummer Glenn Davis, two long time colleagues, will join Vezza. Crane is a superb bassist who is one of New Jersey's busiest jazz players. He's been performing frequently in a hip duo with pianist Bob Himmelberger. Glenn's tasteful percussion artistry has supported many jazz giants like Marian McPartland, Donald Byrd and Urbie Green. Vocalist Frank Noviello has a

unique sound, somewhat reminiscent of Jackie Paris, and his personal approach to jazz singing has proven popular with an ever-widening audience.

Putting bassist Nicki Parrott, pianist Rossano Sportiello and guitarist Bucky Pizzarelli together assures the audience of two things — the music will be swinging and the room will be lit up by three of the most warm and winning smiles in jazz. Nicki, a simply terrific bassist, has appeared at Jazzfest many times since she was a member of DIVA at the first Jazzfest held at Fairleigh Dickinson University, after the move from Waterloo Village. She is the regular bassist for Les Paul's weekly gig at the Iridium, plays frequently with Warren

*continued on page 58*

\*NEW\*



NJJS presents  
**FREE Jazz Film SERIES**

Thursday, March 27 at 7PM  
**BROTHERLY JAZZ:  
The Heath Brothers**  
Followed by discussion with Bob Porter.

Wednesday, April 23 at 7PM  
**ANITA O'DAY:  
The Life of a Jazz Singer**  
Followed by discussion.

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## Classic Stine

By Jack Stine

NJJS President Emeritus

# Tibialibus Rubris XV, Eboracum Novum V\*

“*Quamquam nos incipimus beguinam rursus eo tempore variatas est. Eo tempore nos insipimus tempestatem globi castrorum quae iam est aequa ante globus iacietur optima omnium tempestatum postea...*”

Readers of *The Boston Globe* on April 7, 1973, could easily have been pardoned for the shock they felt upon reading that morning's lead story in the paper's sports page.

As the good Bostonians they were, they no doubt were already aware that their beloved Red Sox had beaten the New York Yankees the day before on the first day of the new season. Now, to read about it in the city's prime newspaper, was the perfect way to start the day.

But what was this? Not all Bostonians had attended their world famous Latin School and even a lot of those who did attend might well have blanched to see the story of the great opener presented in a tongue more suited for the Roman Forum than Boston Commons. To win the opener was one thing; to be foiled in being able to read about it was another. And in Latin, yet!

Who was responsible for this gaffe? The answer might have been clear from the start. It was the irrepressible George Frazier, the *Globe's* prime columnist whose pieces had always outraged, titillated, amused, and enamored the writer to his legion of readers, indeed as did the Red Sox themselves. All was forgiven on the next day when the piece's translation appeared along with an explanation. Wrote Frazier, "...the other day while Leo Glynn, Dave Miller, and I were sitting around in our togas, I confessed that my one aim in life was to be the first columnist to say 'designated hitter' in Latin." A drink or two later the phrase appeared as if by magic: *designatus clavator*. To my knowledge the phrase never again appeared in print; once was enough.

But fortunately for us jazz lovers, many of Frazier's writings on jazz have appeared and reappeared over the years. Thank goodness there have been enough to assure Frazier a permanent place where they keep the list of writers who performed great service to jazz. He first appeared in print at a time when there were few other writers of any merit bothering with jazz. Panassie, writing in French, in the early '30s had made the case that jazz as an independent art form was worthy of discussion in print, and by the end of that decade, good writing began to crop up. Foremost of these were writers like Otis Ferguson (whose perception and style often approached pure poetry), Philip Larkin, and Wilder Hobson. By the time of World War II, the jazz library was starting to bulge. The year 1939 started with Frederic Ramsey's and Charles Edward Smith's famous *Jazzmen*, and jazz publications ceased to be either novelties or works of questionable worth. I carried my copy of *Jazzmen* with me all

through my years of service, from Fort Monmouth to Washington, to North Africa, to India, and back home. It was a good companion.

But get it straight. George Frazier, in my own opinion, for all his undeniable service to music, was not a great jazz writer though pieces he did on performers like Bunny Berigan, Lee Wiley, Bix Beiderbecke, Louis Armstrong, and Ellington have moments of greatness. Some of his opinions I thought were dead wrong. I could never forgive him for his putdown of the Jimmie Lunceford Orchestra or the clarinet playing of Barney Bigard, but I could forgive all for giving us such gems as:

— *Anyone who doesn't think George Gershwin is better off dead never heard Leslie Uggams do one of his songs.*

— *Ringo Starr says he recorded his latest LP to please his mother, and after hearing it, I'd say his mother is very easily pleased.*

— *Calling themselves The Supremes does seem to be taking a lot for granted, don't you think?*

For four decades Frazier set himself up as the champion of good taste. It made no difference if the issue was music, or writing, or dress, or table manners — anything that smacked of something less than acceptable was the subject of his scorn. His code word for all this was "duende," a word he appropriated from the Andalusian which refers to something spritelike or ghostly. In Frazier's adaptation it meant something of grace or special attraction. He made lists to demonstrate the difference between those who possessed duende and those who did not. Hence, Robert Frost had it, Sandburg did not; Lena Horne had it, Dinah Shore, no; Clark Gable, yes, Rock Hudson, no; Babe Ruth yes, Lou Gehrig no. Frazier's list went on and on. And speaking of lists, one of Frazier's proudest moments was when he learned that he had "made" Richard Nixon's "White House Enemy List."

George Frazier died of lung cancer on June 13, 1974, three days after his 63rd birthday. During the final weeks of hospitalization, he learned that Duke Ellington, the musician he idolized above all others, had died on May 24. Frazier expressed a desire to write the obituary for the *Globe* from his hospital bed, but it proved to be the old curmudgeon's last deadline and he couldn't meet it. Too weakened by the disease that had hounded him for years, he was denied the strength to write the one piece that may have meant more to him than anything he'd ever written before.

Almost four decades have gone by and it's not easy to find much of Frazier's writings. One book of articles on various friends called *The One With The Moustache Is Costello* has been out of print for years as is a biography, *Another Man's Poison*, by Charles Fountain. But they occasionally show up in used book shops, and my advice is to latch onto one if you can. You won't be sorry. JJ

\*Red Sox 15, Yankees 5.

## Big Band in the Sky

By Tony Mottola *Jersey Jazz* Editor

■ **Philip Bodner, 90, reeds player, June 13, 1917, Waterbury, CT – February 24, 2008, Tamarac, FL.** The master of 12 woodwind instruments, Phil Bodner was one of the most sought-after and prolific of New York City’s elite studio musicians from the 1950s through the 1980s, appearing on thousands of recordings and commercial jingles as well as film scores. He was particularly renowned for his swinging jazz clarinet playing and full-toned alto and tenor sax style. He was a NARAS Most Valuable Player of the Year award recipient between 1972 and 1989 (for clarinet, flute, oboe, soprano sax, and alto sax), band leader, record producer, composer, and publisher.

Bodner studied music with renowned woodwind teachers and began his professional career in New York City in 1938 when he joined Local 802 of the American Federation of Musicians. He played with Benny Goodman’s small combo of the early 1950s, made five albums as a member of MGM’s Metropolitan Jazz Quartet and a series of Living Jazz recordings for the RCA Camden label. Bodner was also a mainstay of dozens of recordings for Enoch Light’s Command Records label as one of a stable of top session players that included, among others, Doc Severinson, Urbie Green, Dick Hyman, Terry Snyder and Tony Mottola.

In the 1960s Bodner led a group called The Brass Ring that included Mottola and fellow session woodwind virtuoso Stan Webb. The pop group was modeled after Herb Alpert’s highly successful Tijuana Brass, but gave the lead parts to the reeds and added an easy swinging beat. Recording for ABC Dunhill the group scored two top 40 hits, “The Love Theme from The Flight of the Phoenix” and “The Dis-Advantages of You” (which was appropriated by Benson and Hedges cigarettes for a series of television commercials).

As studio work tapered off in the 1980s Bodner appeared regularly in New York City clubs, including Michael’s Pub, Bechet’s, Marty’s and at Carnegie Hall. His work included appearing in clubs backing vocalists Mel Torme, Jonathan Schwartz, Maxine Sullivan, and Helen Ward, and performing in a swing quartet with bassist George Duvivier, Mel Lewis on drums and Marty Napoleon on piano.

He is survived by his wife Judith, his sons Mark and Neal and their respective spouses Beth and Pam, and six grandchildren. His wife of 38 years, Harriet, died in 1992.

■ **Chris Anderson, 81, pianist, Feb. 26, 1926, Chicago, IL – February 4, 2008, New York, NY.** Despite lifelong medical conditions including a crippling brittle bone disease and cataracts that left him blind by the age of 20, the self-taught Chris Anderson was an innovative player who was greatly respected by his piano-playing peers and fellow jazz artists. Anderson cited film scores among his most important influences, contending he was more fascinated by arrangers than other pianists, and he was celebrated for his sophisticated harmonic inventions.



Phil Bodner performs at the Newport-New York Jazz Festival’s children’s concert. July 2, 1976. Photo © Mitchell Seidel.

For many years Anderson worked as house pianist in several of Chicago’s jazz clubs where he had the opportunity to work with Charlie Parker, Sonny Rollins, Clifford Brown, Gene Ammons, Max Roach, Stan Getz, Johnny Griffin, Roland Kirk and many other top players who came through the Windy City. In 1960, a young Herbie Hancock heard Anderson play; “I begged him to let me study with him,” Hancock said. “Chris Anderson is a master of harmony and sensitivity. I shall be forever indebted to him and his very special gift.”

In 1961, Dinah Washington invited Anderson to tour with her. Six weeks later the famously ill-tempered Washington (who’d been through several accompanists the previous year) fired him in New York. Anderson decided to stay on and play in the city, but within two years had broken both hips and performed in public only occasionally after that, appearing at Bradley’s, the Village Vanguard, the

*continued on page 12*

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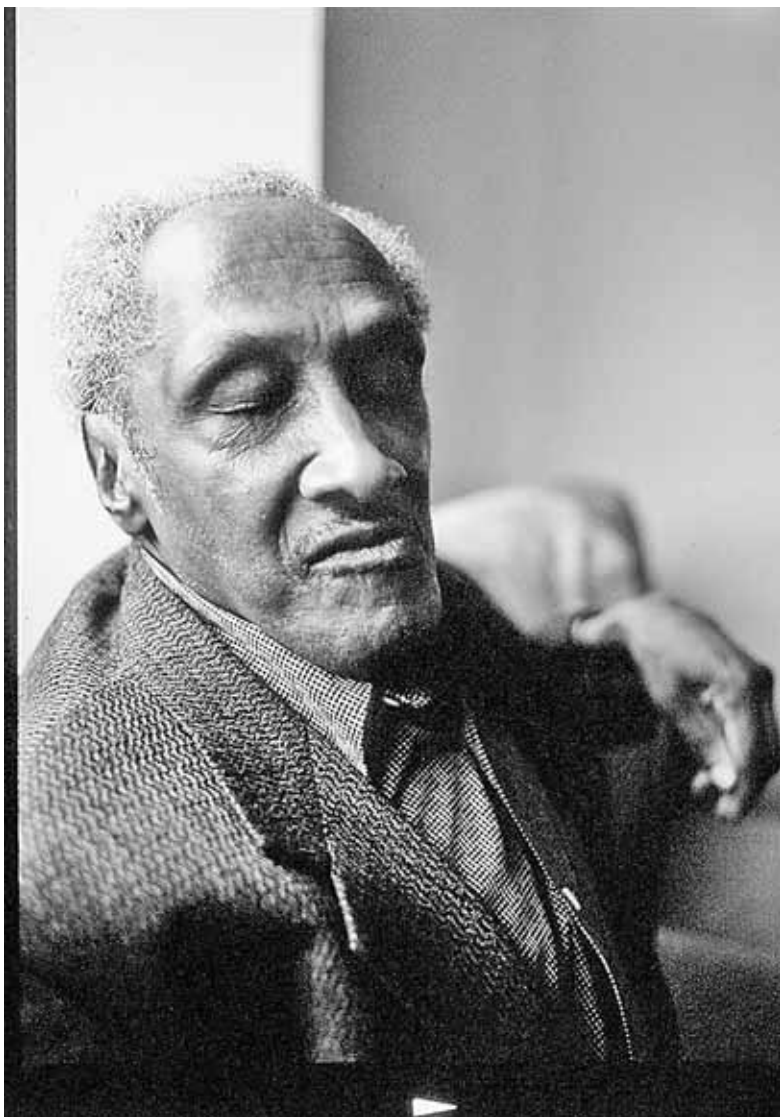
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## BIG BAND IN THE SKY

*continued from page 10*

Chris Anderson at home, New York City. Circa 1993.  
Photo © Mitchell Seidel.



Sandy Maxwell.

Jazz Gallery and Smalls and as a featured guest at performances by New Jersey pianist Barry Harris.


Anderson recorded a small but significant catalogue of recordings and there are plans for future reissues of this special artist's work.

■ **John Brunious Jr., 67, trumpeter, Oct. 12, 1940, Orlando, FL – Feb. 12, 2008, New Orleans, LA.** Leader and senior member of the Preservation Hall Jazz Band, John Brunious died suddenly of an apparent heart attack. He learned traditional jazz from his father John Brunious Sr., a trumpeter and pianist who had written arrangements for Cab Calloway and Count Basie. As a young man he added bebop and rhythm and blues to his repertoire.

Brunious served a combat tour of duty as a member of the U.S. Army in Vietnam and then returned to New Orleans where he resumed his musical career working record sessions at studios owned by Cosimo Matassa and Allen Toussaint. He also played with Ellis Marsalis and at Lu and Charlie's, home to The Big Easy's modern

jazz community. Brunious joined Preservation Hall in 1987 and had served as the group's leader for a dozen years. He was rescued from the roof of his house by boat after Hurricane Katrina and relocated to Orlando, but resumed touring with Preservation Hall. One of his last recordings was a moving trumpet and vocal on "Do You Know What it Means to Miss New Orleans" on the 2006 boxed set of Preservation Hall music entitled *Made in New Orleans*.

■ **Sanders Maxwell, 90, pianist, 1918, Germantown, PA – February 23, 2008 Princeton, NJ.** Sanders (Sandy) Maxwell was a longtime New York advertising executive, U.S. Air Force WWII veteran and 1939 Princeton University graduate who was also a popular area pianist, over the years playing in New York night clubs, at local society events and for 60 Princeton reunions.

■ Former NJJS president **John L. (Jack) Wallace** passed away on February 25. An obituary will appear next month. We extend our condolences to the Wallace family. 



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# America's Music Around the World

## The Jazz Ambassadors Program

By Tony Mottola *Jersey Jazz* Editor

During the chilliest days of the Cold War, Soviet Premier Nikita Khrushchev dispatched the famed Bolshoi Ballet to the world's stages to demonstrate the USSR's cultural superiority. U.S. President Dwight Eisenhower — at the urging of Harlem Congressman Adam Clayton Powell Jr. — countered with Dizzy Gillespie, and the Jazz Ambassadors Program was born.

The golden years of the U.S. State Department-sponsored program that sent legendary jazz performers to the four corners of the globe, from the mid-1950s to the 1970s, are chronicled in *Jam Session: America's Jazz Ambassadors Embrace the World*, an exhibit of photographs and documents assembled from archives around the country by the Meridian International Center in Washington, DC.

The exhibit includes images of Dizzy Gillespie, Louis Armstrong, Count Basie, Dave Brubeck, Charlie Byrd, Duke Ellington, Benny Carter, Benny Goodman, Woody Herman, Sarah Vaughn, Randy Weston, and many others “(who) served as cultural diplomats, transcending national boundaries, and making friends for our country,” according to the exhibit’s press release.

Perhaps. But the program was not without controversies, for example when its “diplomatic” goals to blunt the criticism

of America as a racist country was in conflict with the political and social realities of life for blacks in a Jim Crow and segregated United States. Frustration over a lack of progress on civil rights and school desegregation at home caused Armstrong to cancel a scheduled tour of the Soviet Union. And a Congressional cut in program funding engineered by the Texas Senator Lyndon Johnson drew a harsh response from Dizzy Gillespie.

Ultimately, for the musicians, the mission was to spread the gospel of jazz music to emerging nations, the Soviet Bloc, and anywhere else they were sent, and their converts ran to the millions. And if America could be the birthplace of something so wonderful and freedom loving as jazz, well then, the place couldn't be all that bad, could it?

One thing readily apparent in images included in the exhibit is the seeming immediate connection between the artists and their newfound listeners: Satchmo blowing his horn to the delight of children in a Cairo Street, Dizzy astride a motorcycle in the midst of a throng of admiring Yugoslavians and Benny Goodman looking every bit the Pied Piper performing for a young audience in Moscow's Red Square. The exotic locales of the photos along with the colorful (even in black and white)

garb of local residents testify mightily to the universal appeal of the music.

After the collapse of the Soviet Union, funding for



left: Dave Brubeck and Paul Desmond (center) encounter Indian musicians. Bombay, India, 1958. Courtesy of Brubeck Collection, Holt-Atherton Special Collections, University of the Pacific Library. Copyright Dave Brubeck.  
right column, top to bottom: Dizzy Gillespie with Yugoslav

musician and composer Nikica Kalogjera and fans. Zagreb, Yugoslavia, 1956. Courtesy of the Institute of Jazz Studies, Marshall Stearns Collection, Rutgers University.

The Bharatiya Kala Kendra Orchestra performs for Duke Ellington. New Delhi, India, 1963

Courtesy of the Duke Ellington Collection, Archives Center, National Museum of American History, Behring Center, Smithsonian Institution.

Benny Goodman performs for a young audience in Red Square. Moscow, Soviet Union, 1962. Courtesy of the Irving S. Gilmore Music Library, Yale University.





*Jam Session: America's Jazz Ambassadors Embrace the World* will be on display from April 3 – July 13 at Meridian's Cafritz Galleries, White-Meyer House, 1624 Crescent Place, NW, Washington, DC. Following, the exhibit will embark on a two-year national tour. Keep an eye on *Jersey Jazz* for news



of when it reaches our area. For information on *The Rhythm Road American Music Abroad Program* please visit [www.jalc.org/theroad](http://www.jalc.org/theroad).

cultural diplomacy programs steadily declined, reaching a low point by 2000. But in the aftermath of the September 11, 2001 terror attacks the jazz program was reconstituted as *Rhythm Road: American Music Abroad* and is now administered by Jazz at Lincoln Center, averaging some 260 days of touring annually.

And if the diplomatic motives may still be suspect, the music hasn't lost its knack for winning new converts. Consider this [newwindpress.com](http://newwindpress.com) report of a *Rhythm Road* performance by drummer Alvin Atkinson, trumpeter Charlie Porter, bassist Ari Roland, and pianist Eli Yamin in Chennai, India last September:

"For over one hour music hold the centre stage. The composition by Eli Yamin was performed along with students of Jayaganesh Tala Vadhya Vidhyalaya and another with painist Madhav. As the band performed the composition by Colonius Monk (sic) "Evidence," the crowd joined with a hand clapping expedition. The show wrapped up the number The Saint Go Marching In."



Maybe jazz makes for great diplomacy because nothing much gets lost in translation.

JJ

clockwise from top left:

Louis Armstrong entertains children at the Tahseen Al Saha Medical Center. Cairo, Egypt, 1961. Courtesy of the Louis Armstrong House Museum.

Count Basie at the final rehearsal of the popular Burmese song Emerald Dusk. Rangoon, Burma, 1971. L to R: Win Oo, Burma's leading singer and film star; Sandaya Hla Htut, composer and pianist; Basie; unidentified man; U Than Myint, Deputy Director, BBS. Courtesy of Special Collections, University of Arkansas Libraries, Fayetteville.

The Charlie Byrd Trio jams with the Lito Molina Jazz Group at the U.S. Embassy ballroom. Manila, Philippines, 1975. Courtesy of Special Collections, University of Arkansas Libraries, Fayetteville.

Clark Terry and his Jolly Giants perform at the Pakistan American Cultural Center. Karachi, Pakistan, 1978. L to R: Hilton Ruiz (piano; not visible); Clark Terry (trumpet); Victor Sproles (bass); Ed Soph (drums); Chris Woods (saxophone). Courtesy of Special Collections, University of Arkansas Libraries, Fayetteville.



# Pee Wee Russell



Barbara Rosene, Skye Steel, violin; Conal Fowkes, piano; Kevin Dorn, drums; Michael Hashim, sax; Brian Nalepka, bass.



Jon-Erik Kellso Quintet: Jon-Erik Kellso, leader and trumpet; Mark Lopeman, sax and clarinet; Mark Shane, piano and vocals; Joel Forbes, bass; Rob Garcia, drums.



Music Committee Chair Joe Lang and Dan Morgenstern present the Pee Wee Stomp Musician Award to Eddie Bert.



above: John Becker gets the Nick Bishop Award from NJJS President Andi Tyson and former *Jersey Jazz* Editor Don Robertson. right: NJJS President Emeritus Jack Stine congratulates Ed Berger with a Pee Wee Stomp Award.

Dancers galore...danced like crazy from start to finish.



Super dance floor panache was exhibited by NYC dance scene legend Dawn Hampton (sister of Slide), here with crooner John Dokes.



# Memorial STOMP



Smith Street Society Jazz band: Bruce McNichols, soprano sax, banjo and leader; Chicken Joe Hanchrow, tuba; Herb Gardner trombone and vocals; Dan Block, reeds; Conal Fowkes, piano; Lynne McNichols, vocals, Robbie Scott, drums.



Pee Wee pow-wow.



George Gee and the Jump, Jivin' Wailers: George Gee, leader; Walt Szymanski and Steve Wiseman, trumpets; Brian Bonvissuto, trombone; Dan Block, Ed Pazant, Alex Harding, Mike Hashim, reeds; Steve Einerson, piano; Marcus McLaurine, bass; Mike Campenni, drums. John Dokes contributed vocals.



The off-unsung: Bill Dudley, John Becker, Bruce Gast, Al Parmet perform vital tech functions behind the scenes.



Jack Stine makes gifts of jazz artifacts to Dan Morgenstern's Institute of Jazz Studies.



See Scholarship winners on page 18.

All photos by Tony Mottola.



## Pee Wee Russell Memorial STOMP

# New Jersey Jazz Society 2008 Scholarship Recipient Profiles

As in previous years, scholarship grants were awarded at the Pee Wee Russell Memorial Stomp to five deserving students pursuing degrees in Jazz Studies at each of the four New Jersey Universities offering such degree programs. Two grants to Rutgers jazz studies students were made through an endowment established with the Rutgers Foundation in memory of Pee Wee Russell. The students performed together to open the Stomp. Here are brief profiles of the students and photos of them performing at the Birchwood Manor on March 2.



### **Brandon Blackburn, Drummer, Rowan University** (*Don Robertson Scholarship*)

A junior from Hutchinson, Kansas, Brandon has been studying and improvising on drums since the age of 12. Among his favorite musicians are Oscar Peterson, Dave Brubeck, Chick Corea and jazz legend Joe Morello, who is also his teacher. He's already played Carnegie Hall. His favorite musical style is funk and among his favorite composers is J.S. Bach. He believes that "interpretation and expression of self through music inspires belief in something much bigger than ourselves."

### **Adam Lomeo, Guitarist, William Paterson University** (*Bill Walters Scholarship*)

Adam is a junior from Utica, New York. He's been studying music since the age of 6, improvising since the age of 9, and has written many jazz compositions beginning at age 14. His biggest musical thrill to date was sitting in with the great Russell Malone in a Manhattan club. Adam began performing in bars and blues clubs when he was 12 with his younger brother who sings and plays harmonica.



### **Pablo Rodriguez, Trombonist, New Jersey City University**

(*Jack Stine Scholarship*)

Pablo is a graduate student from West New York, New Jersey who has been studying music since he was 13. He plays guitar, piano, electric bass and recorder. He began improvising and composing while still in high school. Herbie Hancock and Jobim are among his favorite composers. While studying at William Paterson and the Manhattan School of Music, Pablo developed a love for arranging. He is a well-rounded young man with interests in cycling, basketball and philosophy; he is also a full-time music teacher in the West New York school system.



### **Matt Janiszewski, Saxophonist, Rutgers University**

(*Pee Wee Russell Scholarship*)

A graduate student from Avon, Connecticut, Matt began studying music at 10 and now plays all the saxophones, clarinet and flute. Among his favorite musicians are Coltrane, Bird, Joe Henderson and Ralph Bowen (RU Jazz Director). He's composed and arranged many charts for all size groups beginning at age 16. His favorite musical style is hard bop, and his biggest musical thrill was sitting in with Michael Brecker at his master class.

Photos  
by Tony  
Mottola.



### **Donald Malloy, Trumpeter, Rutgers University**

(*Pee Wee Russell Scholarship*)

Donald is a graduate student from Cleveland, Ohio, who began studying music with drums at 11 and by 14 knew he was going to be a jazz musician. Before graduating from high school he had already played with the likes of Terence Blanchard, Bobby Watson and Winard Harper. He was awarded a scholarship to the prestigious Oberlin Conservatory where he studied with jazz greats like Marcus Belgrave, Billy Hart and Gary Bartz. Donald was commissioned to compose the piece "Stark Winters" for the independent film *Man Cry* and has composed a four movement suite for the Jazz Heritage Orchestra entitled "Spirit of New Orleans." For Donald, "Music is life."



Hired hands who formed the rest of the rhythm section for the performance were pianist Robert Langslet and bassist Leo Sherman, both from WPU.



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## Talking Jazz

### A Jersey Jazz Interview with Jack Livingstone

By Schaen Fox

*New York City has Yankee Stadium — The House That Ruth Built. Manalapan has the Monmouth County Library Headquarters — The House That Jazz Built. Of course, that is only because of Jack Livingstone, the retired County Librarian who began offering free jazz events in the library 35 years ago, first at the Eastern Branch Library in Shrewsbury and now in Manalapan. Since 1973, once a month from September until May, the library has featured a lineup of performers ranging from emerging talents to major stars. In the past, the high point of the season was Jazz Week with something each day. Now that has become Jazz Month with the events stretched over four weekends. The jazz series he began so long ago is only part of Jack's important impact on the cultural life of the region. After a concert this past December we sat down and talked about it.*

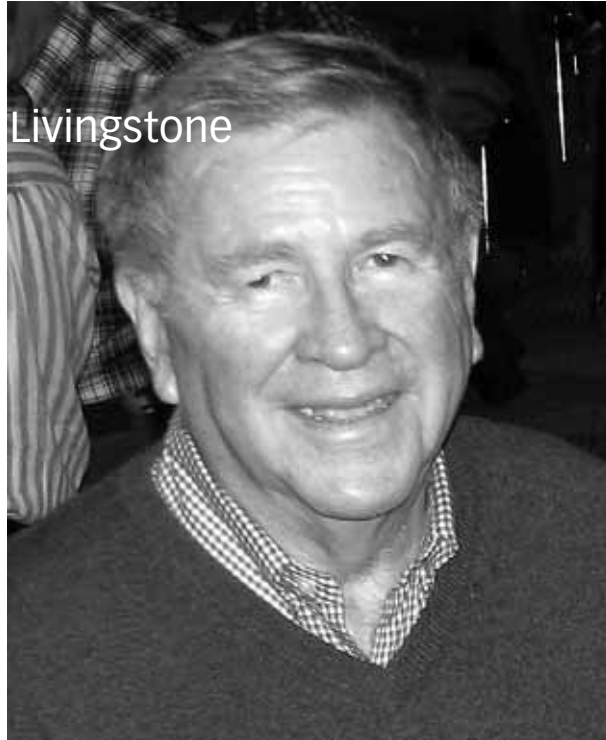
**JJ:** Would you tell us how this all started?

**JL:** There was a disc jockey who played jazz in Long Branch years ago, Art Vincent. He had a program called "Art Vincent — The Art of Jazz" and he said he had this guy, Al Main, who played guitar and taught jazz at Burlington County Community College. He was trying to find a place to play, but he didn't have any money. He had these musical theories that he wanted to show people. They were supposedly different. At that time the Eastern Branch of the library wasn't open on Sundays. So I said I have no money but I've got a place for you to play. I can open up the library on a

Sunday afternoon, but I can't get any musicians. He said don't worry about that, I'll get the musicians. So he brought in about eight local guys with one exception, the trumpet player was from Philadelphia, but nobody heard of any of these musicians.

Now to do these concerts, we used to play in the main reading room and we had to move all the furniture. My two sons were in high school, so they came with me the night before and we unloaded hundreds and hundreds of books off the bookshelves, picked them up, and moved them to the perimeter of the room. Then we put down all the chairs. Dorian Parriott, at that time the head of the music department at Asbury Park High School, loaned me some stage risers for the band. So, we got everything set up and we go up there on Sunday afternoon and there's this long line of cars and I'm thinking, "What the heck is all this traffic anyway?" And they are all going into the library. I mean we packed the place. It was a mob scene and as I said, we didn't have a single musician anyone ever heard of.

I had already warned Al don't try to tell your musical theories. I had never done this, but I knew very well this was not Burlington Community College. These people want to be entertained. If they learn something that's a plus, but they are really coming to hear music. He didn't listen to me. He came prepared with a blackboard and everything. Well, to make matters worse, the trumpet player got lost, so we literally waited an hour because he was our feature. Nobody left, everybody sat there for an hour, waiting. Then Al gets up and starts to tell his theories and I'm passing notes up: play, play, play. He's



greatest concerts we ever had, but Ruby was impossible to deal with. He just drove you up a wall, but he played such beautiful music. If he could just keep that mouth-piece in his mouth everything was fine. Two weeks before the concert he starts to call and harass me about the concert. He'd call

talking about all this musical theory and people start to leave. So you know it's the old story of mixed emotions: you watch your mother-in-law go over the cliff in your new Cadillac. (Laughs) That's what I had; we lost most of the audience. He did a few more concerts for me, but never drew very many people after that.

I didn't know any jazz musicians. I knew a lot about jazz musicians, but I didn't know any personally. Then my wife and I were in a watering hole in Spring Lake and Kenny Davern was playing. I introduced myself to him and I said I would love to do more jazz because it is great publicity for the library, but I don't know where to go now. He said, "Well, I'll play the library for you." I said, "Kenny, I have very little money," and he said, "It won't cost you much. I'll come in with a quartet with Vic Dickenson and Cliff Leeman." It was a great group and of course Kenny was always a popular person so the place was filled. He played for me for many years before he went out to New Mexico. That's how it all got started.

I think the next concert after that was the Ruby Braff-George Barnes Quartet. They had just gotten together and I got them. That was one of the

me at midnight at home: "Hey Jack, (he talked like Louie Armstrong) I'm not coming down there. You're way down in South Jersey someplace." I said, "Ruby, it's not that far. You take the turnpike to the Parkway, get off at Exit 109 and you are there." He said, "Oh man, by the time I get there my hands will be shaking so much I won't be able to play. I thought you meant the other side of the George Washington Bridge." And he went on like that for a long time. Finally one night I said, "Well, you know what Ruby? I'll come pick you up." He said, "It will take you out of your way won't it?" I said, "Yeah, I didn't expect to go to New York, but I can see that you are all upset, so I'll come pick you up." He thought about that and said, "No, I want this to be an experience I will never forget."

I had him one February and he called me and said, "If I see one snowflake, I'm not coming down to that lousy no good low paying library gig." He always called it that. "Ruby," I said, "don't worry about a thing. The weather is always good when we have a library gig." I had a record, whenever I had a jazz concert the weather was fine. For years it was like that. When I woke up that

*continued on page 22*





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## JACK LIVINGSTONE

*continued from page 20*

morning, it was snowing like crazy. I didn't know what to expect, so I went to the library to move the furniture. The phone rang and it was Johnny Morris who was to play piano. Johnny asks, "Is the concert still on, Jack?" I said, "Sure, the roads are clear, there is no problem." Then about 15 minutes later who walks in but Ruby, the one I was worried about. He says, "Is anybody here?" I said, "No, you're the first, but Johnny just called." "What did he want?" "He wanted to know if the concert was still on." He said, "I wonder why he did that?" Oh, he was something, (laughs) but once he got there he was a beautiful guy, a wonderful guy.

**JJ:** How was George Barnes?

**JL:** Great, he was great, one of my favorites. I remember he had a brick, that's what he put his foot on when he played the guitar. He and Ruby couldn't stand each other. When George died I had Ruby again and I said it's a shame about George and he said, "It serves him right." That's the way he was. They both had huge egos, but that's not unusual.

Chuck Wayne was the same way. He played a library gig and everybody raved about it and complimented him, but one person came up and said how much he liked Joe Pass. It destroyed him. That's all he could talk about for the rest of the day, "Joe Pass, that guy came up to me and talked about Joe Pass."

We have had so many great musicians, and unfortunately too many have passed away now: Dick Wellstood, Kenny Davern, Roy Eldridge, Dorothy Donegan, Dave McKenna, Vic Dickenson, Cliff Leeman, Maxine Sullivan, The Count's Men including Buddy Tate. Oh, it goes on and on. We had the Mercer Ellington Orchestra for one night. That was just a short time after Duke died and it was a thrilling night.

Marian McPartland was so great. She was aware of everything. There was a photographer there from one of the newspapers and wherever he was, she was facing him. He took a shot through the piano and she was playing and looking right at him. I still remember a lady was leaving early with her daughter and she saw that woman and, without missing a beat, said, "I'm sorry you have to leave," and just kept playing, a wonderful piano player.

The pianist I really loved was Dorothy Donegan. She told me she practiced 12 hours a day. She studied under some of the finest classical pianists in the world, but being a black woman, she didn't stand a chance in the classical field. She was so great; she really had the chops to do it. I know Marian



Dick Hyman with Jack Livingstone, 2005. Photo courtesy of Jack Livingstone.

McPartland played classical piano once and it wasn't that good and she admitted it. She said she never worked so hard in her life getting ready for that.

**JJ:** How was Dave McKenna?

**JL:** He was all right. He stayed at my house overnight because he wanted more money than I could afford. He was coming from Massachusetts and was going to stay overnight at a hotel somewhere around Newark, so I said why don't you just stay at my house? It will be much easier and you won't have to pay a hotel fee. He was a dyed-in-the-wool Red Sox fan. That is all he wanted to talk about. So I announced him as the greatest Red Sox fan in the country. He loved that. But Dave was one of those guys who would come in, sit down and start playing. He never would look at the audience, wouldn't smile, wouldn't pay any attention, just keep playing then get up and leave. That is the way he was.

**JJ:** I imagine after all these years you must have had some problems from the crowds.

**JL:** Well, any time I try to get a group that is at all progressive my crowd doesn't like it. They want to be able to hum the melody. Every so often I like to mix it up a little and get some newer sounds but I'll lose the audience. I'll see it at the break. I had one during Jazz Month. I knew I was going to lose people at the break and I lost a lot.

**JJ:** How did the musicians react?

**JL:** They seemed to take it in stride. They haven't said anything to me anyway. They are probably used to it. When they see a bunch of gray haired



people they should know these people are going to want the music of the '30s, '40s and maybe the '50s, but not the '90s.

We had the Alvin Ailey dancers once at the Eastern Branch. It wasn't a jazz program. We had so many people there I had to lock the door because I could not move, literally, I could not move. All the seats were filled and people were standing shoulder to shoulder. Then the fire marshal came in. I thought he was going to close us down but somehow he let us continue. Then the next week I had a jazz concert with the Thad Jones – Mel Lewis Band. He stood and counted people and stopped me when it hit 400. That was all that was allowed in the building. He said no one comes in until I see someone leave. That was a disappointment.

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**JACK LIVINGSTONE**

*continued from page 22*

**JJ:** Why, was Thad or Mel one of those left outside?

**JL:** (Laughs) Yeah, well I've had that too. One night Cedar Walton was due to come down from New York City and at 8:00 at night he calls me from Manhattan, he was still trying to get another musician. I said forget about him, just get in the car and get over here. I've got a packed house and it's going to take you an hour at best. And the people stuck around. God bless them, they stuck around.

And I had that happen with Bill Mays. Jimmy Witherspoon was the singer that night. He was there with the drummer, but no piano. Bill Mays called and told me he took a wrong turn on Route 80 and was heading toward the Poconos. It was a terrible night, foggy and rainy, so I said you'll never make it here. So I started calling all the bars within a 10-minute radius to see if I could find a piano player. In fact, I announced if there is anybody here who wants the thrill of a lifetime, you can accompany the great Jimmy Witherspoon. Well, nobody took me up on it. Then somebody finally said, "Why don't you call Tal Farlow?" So I called and lucky for me he was home. So he came over and Larry Ridley was sitting in the audience, so he got up and played bass. We had a great gig. You know those things don't happen too often, but they do happen.

I do have a few interesting tapes. I did a series on Thursday nights for a few years called Roots and Riffs. Chris White, the bass player for one of the best Dizzy Gillespie groups, put me in touch with musicians I would never be able to reach: Budd Johnson, Billy Taylor, people like that. It was really more talk than music and some of them were very interesting.

**JJ:** Now Budd Johnson was a man with a rather mercurial temper. How was he?

**JL:** Mercurial. (Chuckles) Well, first of all he liked to drink and that was a problem. He showed up one time loaded. He played great, but he was mad because I was recording it. His drummer said just don't pay any attention, go ahead and record. So I did. When he was sober he was fine.

**JJ:** Did you have a problem getting money for the concerts?

**JL:** Well, I worked it into my budget. I had an overall budget for services and I just worked it in once I saw that this was going to be something we would continue.

**JJ:** Were any county officials a problem?

**JL:** Not really. I did have one freeholder who was concerned because she thought of jazz in the same terms as rock and roll. So she was worried that we were having these programs where something might go wrong. She came to see what the programs were all about and she realized that all I had were middle-aged people sitting quietly and enjoying themselves. So, she became a fan.

**JJ:** Did you convert any others?

**JL:** Well [Freeholder] Ted Narazonick became one of our strongest boosters. He had the interest to come and see what was going on. Most freeholders couldn't care less. You wouldn't get them to come out unless it was a political rally. But, Ted would and what he found was I had 500 happy voters sitting there. I put him right up on the platform the minute he showed up and explained that here is a man who is helping the library with our budget and he is in favor of our programs. Well, the people loved him. They were enjoying themselves; they didn't have any hard questions or argue with him. So it became a wonderful opportunity both for the library and for Narazonick.

**JJ:** And would you tell us about the role you and the concerts played in the building of the new library headquarters?

**JL:** I was doing programs every Sunday at the Eastern Branch. It would be jazz, classical, authors or a theatrical performance. We had something every Sunday and people from the western part of the county kept saying we need a library where we are. The mayor of Manalapan came to me and said we want the county library to locate here. I'm willing to give them the site if they will guarantee to build the library within four years. Finally, the freeholders agreed to build the library. Still a lot of it was because we had so much activity from people coming from the western part of the county to those jazz concerts. The jazz concerts stimulated a lot of things that happened to the library system that had nothing to do with jazz. Adding new books to the library didn't mean a thing to the board of freeholders. But when they found that I was having these programs that had all these happy voters there, naturally they became interested.

So the architect that we hired sat down with all our staff to work out the overall design. Then we had meetings, which he would open to the public. The only thing that people ever talked about was that we needed a wing for programs. So, that became the wing that we now use and it is very flexible. We can divide it into five rooms, three rooms or into



the big open area. It permits us to have concerts while the library is open.

**JJ:** Have any other county librarians approached you about duplicating this elsewhere?

**JL:** Well there are other libraries that do programming now. At one time I got grants both from the New Jersey State Council of the Arts and the National Endowment for the Arts. Then I sat down with some friends of mine who were directors in other library systems and talked about splitting these grants up if they would match them. I put together a whole series of traveling jazz programs and they could pick from them. I did that with a number of libraries: Plainfield, Passaic, Camden County and Burlington County Library. Plainfield and Passaic stayed with it even after the grants ran out.

You have to understand this is a lot of work and most library directors don't want to spend their Sundays at the library. I was different (laughs). It took years and years of working just about every Sunday before this all came into play. It's a long process and you have to have enthusiasm to keep doing it.

**JJ:** Why did you change Jazz Week into Jazz Month?

**JL:** I just tried it this year because where we are, it's an older crowd and they don't like to come out at night. So the last couple of years, I've had some great programs that were sparsely attended. So I figured I could avoid that by changing it into Jazz Month and just have programs in the daytime on weekends.

**JJ:** What is the worst part of doing this?

**JL:** I don't know. It is a great thing to do. It is fun to do.

**JJ:** Do you have any disappointments?

**JL:** I guess there were, but the highlights block them all out.

**JJ:** Well, thank you both for doing this interview now and all the pleasure you have given to so many of us for all these years.



The library's web site is [www.monmouthcountylib.org](http://www.monmouthcountylib.org).

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



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## The Four Freshmen — 60 Years of Harmony

By Joe Lang NJJS Music Committee Chair

In 1948, four young men at the Arthur Gordon Conservatory in Indianapolis, brothers Ross and Don Barbour, their cousin Bob Flanigan, and classmate Hal Kratzsch, formed a vocal quartet, The Four Freshmen. They met Stan Kenton in 1950, and he became their champion, getting Capitol Records to sign them. When their initial efforts did not take off, Capitol refused to issue their third single of “Tuxedo Junction” backed with “Blue World.” Kenton talked Glen Wallich, the president of Capitol, to run off some dubs for the Freshmen to use for promotion. One went to Bob Murphy of WJBK in Detroit, and he played it frequently. The response from listeners was enthusiastic. Listeners wanted to know where they could purchase the recording, and it led to a two-month gig in Detroit that had people waiting in line to get into The Crest Lounge. Kenton urged Wallich to release the record. Luckily for music lovers everywhere, Wallich relented, released the “Blue World” single, and The Four Freshmen were off and running, becoming one of the most influential and continuously functioning vocal groups in musical history.

The creative and distinctive vocal harmonies of The Four Freshmen have garnered them critical acclaim, a legion of followers, and have influenced many vocal groups since they came onto the scene. Suddenly, there were many jazzy vocal groups springing up that owed their inspiration to the Freshmen. Brian Wilson, the creative genius of the Beach Boys, has frequently cited the Freshmen as his primary influence.

Throughout the 1950s, The Four Freshmen had many chart topping albums, and successful singles like “Mood Indigo,” “Day By Day” and “Graduation Day.” As musical tastes changed, their record sales declined, but they remained a popular in-person draw. As recently as 2007, they won the *Jazz Times* poll for Best Vocal Group. Over the years, the personnel has changed, with Ken Errair, and then Ken Albers replacing Kratzsch during



The Four Freshmen  
in person April 5  
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www.rvccarts.org  
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the '50s. There have been 22 different combinations of members during their 60 years of performing, with the current lineup of Bob Ferreira, Brian Eichenberger, Vince Johnson and Curtis Calderon performing as a unit since 2001. Bob Flanigan, who was the longest running member, having participated almost continuously for 44 years, still is involved with the management of The Four Freshmen, and calls the current lineup “the best of them all.”


Their complete story is told in the account by Ross Barbour, *Now You Know: The Story of The Four Freshmen* (Balboa Books), published in 1995, and available at

www.fourfreshmensociety.com, where many Four Freshmen recordings are also available.

The Four Freshmen remain my favorite of all vocal groups. I first saw them on tour in 1959 with the Stan Kenton Orchestra and June Christy, the tour that resulted in a great live album *Road Show*, released on Capitol, and last available on a 1991 compact disc. Around 1970, a similar show, this time with Chris Connor rather than June Christy, performed a concert at Central Park, and it rekindled my enthusiasm for the music of Kenton and The Four Freshmen. Subsequently, I have seen several iterations of The Four Freshmen, including catching the current quartet on four occasions.

*Live in Las Vegas* (Four Freshmen, Inc.) is an 80-minute DVD of a 2006 performance by The Four Freshmen at the Suncoast Hotel and Casino. They perform 23 selections, including Freshmen classics like “Day In, Day

Out,” “Angel Eyes,” “Blue World” and “We’ll Be Together Again.” The current group has also penned new arrangements of standards in The Four Freshmen style, and this program includes several like “Young and Foolish,” “Something’s Gotta Give,” “If I Had You” and “September Song.” All of these cats sing well, and are also fine instrumentalists, with Brian Eichenberger on guitar and lead vocals, Curtis Calderon on trumpet and flugelhorn singing the second parts, bassist Vince Johnson sings the third parts, and Bob Ferreira plays drums and sings bass. This DVD is a fine representation of The Four Freshmen of today. It can be purchased at The Four Freshmen website, [www.the4freshmen.com](http://www.the4freshmen.com).

Even more exciting is to see The Four Freshmen in person. In recent years, they have not been frequent visitors to this area, but we in New Jersey will have an opportunity to catch them at 7 PM on April 5 at Raritan Valley Community College in North Branch. For details and ticket information go to [www.rvccarts.org](http://www.rvccarts.org) or call the box office at 908-725-3420, Monday – Friday 11 AM – 4 PM. It should be a gas of an evening! 

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# Tick-tick-tick...or pling-thump-twang goes the music beater

It took a horse cart to tote the world's first metronome. Today it can be a virtual gadget. You can't touch it, but you hear it tick and learn to keep the beat.

By Fradley Garner *Jersey Jazz* International Editor

**Ching!**, tick, tick, tick,  
**Ching!**, tick, tick, tick, ...

These are metronome sounds with four beats to the measure — a time signature of 4/4, with stress here on the first beat (**Ching!**). A metronome produces a pulse you can hear and/or see. It lays down a steady rhythm in beats-per-minute (BPM) when you play a piece of music. It's an invaluable composing and practice tool that goes back hundreds of years.

You remember the pyramid-shaped classic metronome with an inverted swinging pendulum. These days, synthesizer keyboards have built-in audible timekeepers. Many newer metronomes are button-battery-powered; you can slip them into a shirt pocket. They may beep, show a pulse of light, swing a needle on the beat and display the BPM number on a little LCD screen. A few attach to your ear. One instrument maker, Korg, claims its "MetroGnome" MM-1 is the world's smallest timekeeper. "Little larger than an earring," it's yours for \$19.99. Check 'em all out at <http://tinyurl.com/3e3po6>.

You can order metronome beats sent to your cell phone. You can even download a virtual metronome to your computer. Set it for all kinds of beat sounds at any tempo. More about that in a minute (or two).

The word metronome first appeared in English c.1815, formed from the Greek words *metron* = measure and *nomos* = regulating. The earliest metronome, first described in 1696, took a team of horses to cart around. It drew little more than gawks and guffaws because composers in those

days were also conductors. Written directions for playing speed were rare, anyway.

"But a century later, in 1816, early in the Industrial Revolution, Johann Maelzel created the first metronome of the kind we're accustomed to," writes the late Robert Jourdain in his 1997 book, *Music, The Brain and Ecstasy: How Music Captures Our Imagination*. "In short order, metronome markings went on to everything, new and old alike. [BPM numbers were added] to the music of Haydn and Mozart... Never again would there be confusion about the proper tempo!"

Except there was. Beethoven at first embraced Maelzel's invention. He added metronome markings to the Italian expressive directions (*allegro*, *andante*, *moderato*, etc.) in his works, including all nine symphonies. After BPM-marking all movements of the Ninth, however, he lost the manuscript somewhere in his cluttered loft. "He later marked a second score, then rediscovered the first," writes Jourdain. "Hardly any metronome markings matched." The composer threw up his hands. "No metronome at all! Whoever has the right feeling needs none; and whoever lacks it, has no use for one — he will run away with the whole orchestra anyhow."

In our own times, Stravinsky, Ellington and Marsalis have taken metronome markings lightly in recording their own music. "BPM markings are used for sight-reading charts for the first time, but professionals often vary the speed once they get to know the tune," Chris Washburne, the New York trombonist and Latin jazz bandleader, explained in an E-mail from the road. "Most jazz composers use markings as well as

descriptives like *medium up*, or *fast swing*, *ballad*, etc.," says Chris, who is also associate professor of ethnomusicology at Columbia University. "Same with Latin jazz arrangers: *medium cha-cha*, *up-tempo Guaguanco*, etc." Getting back to the score:

A jazz composer writes something in an "irregular" time of 7/8. That might produce this pattern: **Ching!**, tick, **tock**, tick, **tock**, tick, tick, ... Another pattern for 7/8 is **Ching!**, tick, tick, **tock**, tick, **tock**, tick, ... Try reading either bar aloud and briskly (*up-tempo*) — keep repeating it without a break while you tap your foot in rhythm.

Julius Hemphill (1938–1995), a reeds player remembered as leader of the World Saxophone Quartet, left a body of extended works (*Last Supper at Uncle Tom's Cabin*) as rich as anyone in jazz since Duke Ellington and Charles Mingus. To replicate the band's sound without Hemphill in it would be as hard as recreating Duke's sound without Johnny Hodges. All the same, as his onetime sideman Marty Ehrlich points out, Hemphill's "manuscripts had metronome markings and expressive markings, so we're not flying blind."

**YOU CAN'T HOLD** the newest form of metronome in your hand because you can't touch it. The gadget exists only virtually. You see it and program it on screen. You hear it, in whatever beat sounds you enter, over your computer loudspeakers. Many models are offered on the Net. "Weird Metronome," as Los Angeles animator David Johnston dubbed his creation, is "a program that runs in Windows and functions as a timekeeper."

*continued on page 30*



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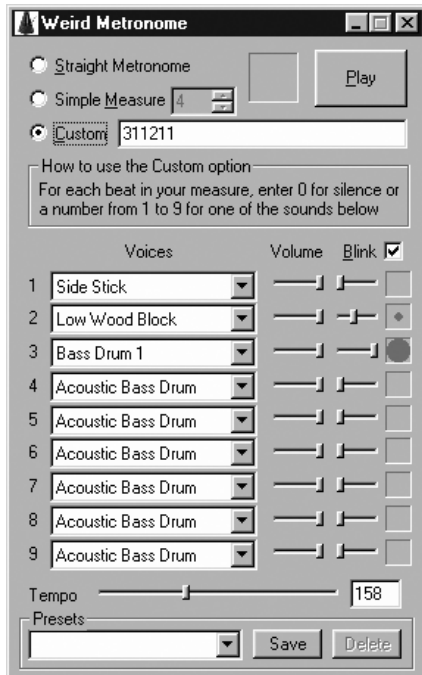
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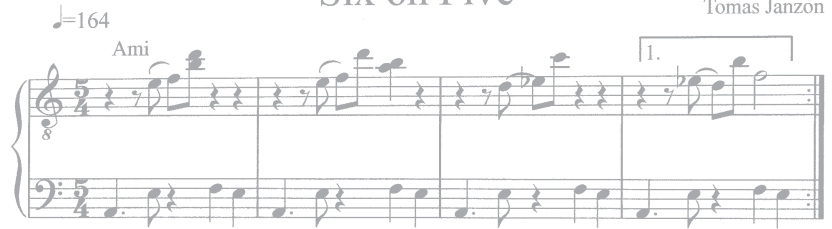
**METRONOME** *continued from page 28*



The inventor plays several instruments. He set out “to make the metronome that I had been looking for,” he told me in an e-mail. “That meant the ability to play weird time signatures and be as customizable as possible.” Weird uses any of some 50 different instrument “voices” to sound the beats. Say you’re playing a jazz piece with five beats to the bar. Say the first and third beats should be accented. “For this,” writes Johnston on his Web site, “you would set tick sound 1 to be a basic beat sound (I like ‘Side Stick’) and tick sound 2 to a more

Six on Five

Tomas Janzon



emphasized sound (I use ‘Bass Drum 1’), and set your custom measure to read “21211.”

We’ll leave it there. Except to say that Weird Metronome is — hold that ticker — FREE. “I wanted to share what I had created with others,” Johnston told me. “It gives great satisfaction to have so many people use my program.”

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## Dan's Den Milt Hinton's Book Party

By Dan Morgenstern

Not since Johnny Hodges has "Isfahan" had it so good.

Sometimes you feel that you are in the right place at the right time. Such was the case on February 7, when I found myself at the Mishkin Gallery of Baruch College, on Manhattan's East Side. The occasion was the celebration of the publication of *Playing the Changes: Milt Hinton's Life in Stories and Photographs*, a beautiful book lovingly compiled by our hosts, the husband-and-wife team of David G. Berger and Holly Maxson, and the opening of an exhibit of the great man's pictures.

I'm told the book was not received in time for my friend Joe Lang to review in this issue, but you should be reading about it in May. I do want to note that David and Holly's relationship with Milt was a long and close one. It resulted in two earlier books, *Bass Line: The Stories and Photographs of Milt Hinton*, and *Overtime*, and the documentary film *Keeping Time: The Life, Music and Photographs of Milt Hinton*. All are dedicated to the preservation of Milt's huge legacy of musical, storytelling and graphic jazz treasures. (Full disclosure: I wrote the foreword to *Bass Lines*, reprinted in the new book.)

The gallery walls were lined with Milt's photos, many of which we'd not seen before (he left more than 60,000 images), and most of which, alas, were of people no longer with us. I was delighted to spot a vintage mid-1950s shot capturing three jazz icons, happily all alive and well: Eddie Bert, Nat Hentoff and Billy Taylor. A triumvirate of spry octogenarians, Nat here with a tie and no facial hair, Billy pre-Afro, now post, and, of course, Eddie just like himself.

The members of that trio were not on hand, but notable elders present included Georges Wein and Avakian, and the perennially

charming and elegant Jean Bach. The genial owner and chief engineer of Nola Studios, Jim Zack, introduced us to Wally Kane of multi-reed fame, a delightful gent who recognized many of his studio colleagues on the walls.

Hank O'Neal, man of many roles, including that of lensman (sometimes under the pseudonym of Rollo Phlecks) was there, sporting a beautiful sweater, as was the ubiquitous producer Jack Kleinsinger. And speaking of producers, we were happy to see Paul Weinstein and his lady. As for ladies, it was a welcome surprise to encounter Pat Willard, up from Washington, DC.

But the really special presence was Mona Hinton, Milt's widow, frail but pleased to be greeted by so many old friends. The couple met in 1939, when Milt was touring with Cab Calloway and he went back to Chicago for his grandmother's funeral. Mona traveled with the band for most of the 1940s. When it broke up, the Hintons settled in Queens. Mona still lives on 113th Avenue, which has been renamed Milt Hinton Place.

Memorable in-gathering as it was, what made this early evening (called for 6 to 8 but running close to 9 PM) truly special was the music. Cozily ensconced in a corner was a notable threesome that never before had played together: Warren Vaché, guitarist Joe



George Wein and Shelley Shier. © Photo by Hank O'Neal.



Holly Maxson and David G. Berger (co-authors) with Sandra Kraskin, Director of the Sidney Mishkin Gallery.

Cohn and an unanticipated visitor from California, John Clayton. Warren and Joe were no bandstand strangers, but neither had worked before with the great bassist — and noted arranger and bandleader.

Impromptu encounters are never uninteresting but don't always click. In this case, however, there clearly was a special chemistry already at work by the time I arrived, into the first set. They were on a Strayhorn kick, and Warren's lovely tone and peerless phrasing, perfectly abetted by the strings, brought that gorgeous "Isfahan" theme into full perspective — not since Johnny Hodges has it had it so good. The interpretation is an example of what Ruby Braff called "adoration of the melody."

The mood and tempo changed for "Rain Check," a seldom-heard gem first recorded

*continued on page 34*

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## DAN MORGENSTERN | MILT HINTON

*continued from page 32*

by Duke Ellington in 1942. The three masters had it right under their magic fingers — the tempo was more than brisk, but those changes were flying right on course. You can tell when musicians are pleased with what they’ve done, and that was obvious here. It struck me that these three are of shared vintage — Warren’s a ’51, John ’52, Joe ’56 — all *grand cru*, and totally fluent in a shared language of what we might call mature music-making, if it weren’t so filled with youthful spirit. These cats clearly enjoyed each other, and there was no resistance when David suggested an additional set.

That brought us one of Warren’s rare vocals, on “I’ll Never Be The Same.” Many trumpet (in this case, cornet) players like to sing (even Wild Bill Davison did); I think it has to do with the Armstrong imprint. Warren’s no crooner, but he has that feeling, and I suspect he doesn’t do this unless he’s in a good mood. So were his co-conspirators.

I doubt that there is a more creative and original improviser on the jazz guitar today than Joe Cohn, who was sporting a most becoming crop of whiskers — we’ll see how that develops. And John Clayton is a superb instrumentalist — in the early 1980s the bassist was a member of the Amsterdam (now Netherlands) Philharmonic Orchestra — and a master of the art of arco. He treated us to a couple of bowed solos that were a joy, and so were his plucked offerings.

For me, seeing and hearing John is always a treat because I well remember my first encounter with him, when I was a judge at the annual Collegiate Jazz Festival at Notre Dame back in the 1970s, and John, a student at Indiana U., won not only best bass but also outstanding musician of the festival; maybe composer and arranger as well. Last year I heard his son, Gerald, play some terrific piano, and John told me that the young man has decided to settle in New York, which is good news.

All in all, that book party for Milt was the place to be that night. Maybe somebody taped some of the great music, but I suspect not. In my experience, such perfect moments often remain unrecorded, and maybe that’s the way it should be, if only to keep us from staying home! ■

*Dan Morgenstern, a columnist for Jersey Jazz, is the director of Rutgers University Institute of Jazz Studies in Newark and editor emeritus of Down Beat magazine.*



Warren Vaché, Joe Cohn and John Clayton. © Photo by Norm Harris,



© Photo by Holly Maxson.



## From the Crow’s Nest

By Bill Crow

Dan Levinson told Herb Gardner about a newspaper review he saw with this rather ambiguous headline: IT JUST DOESN’T GET ANY BETTER!

■ When Turk Mauro was on the Buddy Rich band in 1976, they were doing about nine weeks of one-nighters. During an intermission, some members of the audience came over to chat. One of them asked, “Where did you play last night?” No one in the band could remember. Then they were asked, “Where will you be playing tomorrow?” A chorus arose from the band members, “We don’t even know where we are now!” ■

*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.*





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# JAZZ U



## Jazz Goes to School | The College Jazz Scene

By Frank Mulvaney

### Rowan University

**FEBRUARY 8** — The thing that I like most about Rowan jazz concerts is the amount of creativity you experience. One has to wonder what's in the water in South Jersey. The well of inspiration seems bottomless. The program this evening was entitled "A Tribute to Jazz Drums" with guest artist drummer Rich DeRosa, who teaches drums and arranging at William Paterson. Rowan's much-acclaimed Lab Band was on first. The 19-member ensemble includes flutes, bass clarinet, bassoon, tuba, violin and an assortment of mallet instruments. The sounds produced are endlessly fascinating and pleasing to the ear and intellect. Of the 11 tunes performed, nine were either composed or arranged by the students.

The opening number was a lesser known Miles Davis composition, "Move" arranged by Professor Denis DiBlasio, which, after a piano opening, progressively added voices of bassoon, tenor, guitar, percussion and finally brass with interesting xylophone accents. The second tune was a clever ballad composed by bassoonist Dave Rocca with a violin intro and sound dominated by strong saxes and the other woodwinds. This was followed by Duke's "Satin Doll" arranged by Nick Fernandez. Here we had some excellent drumming with brushes by Brandon Blackburn and exceptional bowing by bassist Jeff Reiker. Violinist Frank Lakatos gave us an intriguing piece called "Mi Frigorifico" that had a classical type prelude which morphed into rousing big sound, rhythmically suggesting middle-eastern influence. The spirited funk tune "Cold Duck Time" (E. Harris, arr. Nick Fernandez) featured fine solos by pianist, Eric Aldrich, altoist, Ryan Wakefield and trombonist Matt Mazza. Next we heard an amazing song from the pen of retired faculty member, Ed Avril. "It's Too Good to Be True" was beautifully delivered by vocalist Mike Trotta. This vocally challenging tune reminded me of Strayhorn's "Lush Life" and "Something to Live For." It may seem like exaggeration but I know a great

marriage of music and lyrics when I hear it. Flutist Samantha McLeod gave us an interesting Latin hard swing composition, "Constant Revision," that allowed guitarist, Matt Leftkowitz a chance to show his stuff. Wayne Shorter's "Witchhunt" featured an outstanding extended solo by altoist Dave Lackner. The variety was uninterrupted, as next we heard a New Orleans style parade march by bass clarinetist Kevin Hrobos that livened up this lengthy set. Special guest Rich DeRosa then made his first appearance and played drums on his own arrangement of "Caravan" (Juan Tizol). The man is a true master who makes the difficult look so easy. He also dazzled us on the theme from "The Simpsons" (Danny Elfman) which put a big exclamation point on a marvelous set. Intermixed with the ensemble numbers were three imaginative two-minute snare drum solos by the very talented drummers: Stefan Griffin, John Shahavitz and Brandon Blackburn. Professor DiBlasio might have called the program "Creativity Unlimited."

After the break, the traditional big band conducted by George Rabbi took the stage. They opened with a big bold and brassy version of "Have You Met Miss Jones" (Richard Rogers) featuring excellent solos by tenorist Matt Martin and trombonist Phil Verespey. This was followed by a great Basie-style arrangement of "Brush Taps" (Louis Bellson) on which the trumpet section made very strong statements. "There Will Never Be Another You" (Harry Warren), a lush, full-bodied slow swing, took us into the home stretch. To cap off a great night of ensemble jazz, Rich DeRosa got behind the drum kit for his arrangement of "Drummin' Man" (Gene Krupa) that presented an opportunity for the conductor to demonstrate his marvelous virtuosity with the trumpet.

### William Paterson University

**FEBRUARY 10** — In the last eight years, I have attended 40 to 50 Jazz Room concerts at the beautiful Shea Center for the Performing Arts

on the campus in Wayne. So many were memorable, but this concert was really special. A student quartet of young men from Maryland, Kansas and Pennsylvania opened the program. I would say that this group could be playing the hottest clubs in NYC and everyone would say they belong. The first tune that they played was "All the Things You Are" with beautiful melodic improvisations from pianist Joshua Richman and tenorist Joseph Schmidt. This was followed by a very impressive composition from freshman bassist Jacob Webb entitled "Leaving Home." While this was a ballad, Jacob's older brother Nathan demonstrated his considerable creative drumming skills with just the right accents. Jacob really impressed on "My Romance" as he did extended bowing on the upright electronic bass. If you closed your eyes, you would have thought he was playing the cello. The spotlight next shone on pianist Richman as he delivered a masterful rendition of "Someone to Watch Over Me" with only minimal support from his buddies. "My One and Only Love" featured tenorist Schmidt with brilliant playing through several changes and clever interplay with the pianist and enthusiastic support from bass and drums. The set concluded with a rousing version of the ever popular "Bye Bye Blackbird." The way the boys handled this standard you would never have guessed they were young college students. I hope I get a chance to hear this group again soon. The large crowd applauded loudly for quite some time eliciting big smiles from these gifted musicians.

Four years ago, I had the pleasure of seeing guitar master Bucky Pizzarelli and fellow guitarists Howard Alden and Frank Vignola in this very same venue. At the time, I thought it was one of the finest concerts I'd ever had the pleasure of witnessing. I thank the Lord for allowing them to come back. I am not going out on a limb by saying that these guys are three of the finest guitarists on this planet. Bucky and Howard play rare seven-string instruments allowing them to do things that lesser players can't imagine. Frank uses an

*continued on page 38*

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**COLLEGE JAZZ** *continued from page 36*

amplified acoustical steel string instrument and can play in the style made famous by the legendary Django Reinhardt. Octogenarian Bucky told us that he still practices every morning. What we experienced this afternoon was three brilliant musicians having a conversation with each alternately playing baseline, rhythm and lead. When they opened with "If I Had You" we knew we were in for a rare treat. They really kicked it up a notch with "Three Little Words," playing at a blistering tempo as hands were mere blurs. Howard called the next tune: the beautiful "Snowfall" which we were informed was the Claude Thornhill Band's theme song. This is a beautiful ballad with fingering only a master can attempt and it was simply gorgeous. The boys did not know what they were going to play when they came on stage, so we had something of a musical mystery trip. Next we heard the compulsory Ellington tune and this afternoon it was "Mellow Tone." Bucky called the next one: "You're Clear Out of This World" and we heard continuous "ahs" from the audience as each player delivered a batch of delicious licks. Frank played a wonderful classical-style extended intro to "When a Bee Lies Sleeping" and just wowed us with his incredible technique. "Tangerine" was a great example of how brilliant improvisational musicians can pick up each other's ideas and give them a twist. This wonderful afternoon of music came to a conclusion as Bucky led "Easy to Remember" and we certainly will long remember this magnificent concert. For me, it was almost a spiritual experience.

**FEBRUARY 24** — I made excellent time getting to the Wayne campus from my home in Westfield. You can't do much better than 45 minutes. If I lived in the neighborhood I'd probably haunt the place. The opening student group was a sextet of five freshmen and a sophomore that included three Jersey boys. Texas, Kentucky and Pennsylvania were also represented. The group is known as the Woody Shaw Chamber Jazz Ensemble and naturally specializes in the music of trumpet great Mr. Shaw. I had recently been to a

professional concert dedicated to Shaw's music and I knew how challenging to the listener and the player it can be. Good luck kids! Well, I will tell you I was shocked at what these youngsters pulled off. The first selection was "Zoltan" and I was quickly impressed with the group's cohesiveness. Trumpeter David Pomerantz and tenorist Alex Chilowicz complemented each other perfectly and generated beautifully complex harmony that would surely have pleased Woody. The tune opened and closed with a military march beat, and drummer Zach Pence provided the driving force for this and the subsequent tune. "Moontrane" was my favorite of the set because the group was so well balanced with the rhythm guys working together like a trio of old pros and the horns masterfully presenting the fundamental ideas of the piece. But it was the marvelous long piano solo by Billy Test that really demanded notice as his hands flew across the keyboard with blinding speed. The mandatory change of pace ballad, "Theme For Maxine," permitted guitarist Will Donovan to demonstrate his nimble-fingered advanced technique. The final selection of the set was "Stepping Stone" and once again bassist Bill Thomas laid down a solid track on which the group could run. There was plenty of gas in the tank as the boys drove us home, reminding us of their exceptional talents and their feeling for very sophisticated jazz. The audience recognized an incredible performance for mere freshmen and awarded them with tumultuous applause.

The featured professional this afternoon was the hard bop/post bop alto saxophonist Vincent Herring, who brought along the other members of his hard-swinging quintet. Mr.

Herring, just 43 years old, has just joined the faculty at William Paterson, filling a spot vacated by Don Braden, whose career took him away from Jersey too often. You could tell from the first few notes that Vincent was a heavy hitter. The opening number, which title I failed to catch, served to warm up for the crew, introducing the players and previewing their remarkable skills: Anthony Wonsey on piano, Essiet Essiet on bass, Jonathan Blake on drums and Scott Wenholt on trumpet. Mr. Herring proceeded with the seldom-heard ballad "My Ideal," which gave us a chance to evaluate his tremendous soaring alto tones. Trumpeter Wenholt added some fine sentiments and pianist Wonsey made some pointed statements. The group really hit its stride with Vincent's original "Mr. Wizard," a solid hard bop tune played at high velocity. Audience reaction throughout the concert reflected knowledgeable fans who appreciate outstanding musicianship and intellectual stimulation. "Timothy" was another original with a beautiful quiet opening that transformed into a hard swing as each of the players gave us cause to marvel at their talents. No one cared about the clock. The band seemed to be enjoying the gig and ran considerably over the allotted time as we heard another original: "Elation." Can one have too much musical art? I'd have stayed for hours. Vincent and his guys gave us one more musical present to take home in our memories and we gave them much warm sustained applause.

**Rutgers University**

**FEBRUARY 26** — The first RU jazz concert of the season was devoted to the music of Phil Nimmons, Canadian teacher/mentor of ensemble director Ralph Bowen. The first tune could have been selected just to please my


taste. "The Dorian Way" is a deep, rich, full-bodied orchestration with wonderful harmonies and layers of sound in a complex samba rhythm. Tenorist Ryan Oliver and pianist Barry Spatz contributed excellent solos while drummer Rudy Royston provided the driving beat and explosive accents. The second tune was a slow blues entitled: "Muse the Blues" that saw fine solos from guitarist Seth Johnson and Sarah Matheson on bari sax. The brass was generally subdued and finally

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let loose near the end of the piece. "Quest" is a wonderful ballad that had outstanding tenorist Matt Janiszewski on his feet throughout while the trumpet section switched from flugels, to muted trumpets, to unmuted and back to flugels as they dominated the background theme. Closing out the set was playful swing tune called "Threshold" that had a bit of a funky flavor to it. Trombonists Andrea Gonella and James Borowski along with altoist Eric Neveloff chipped in with great solo on this one. The mellow harmonies of "Think Nice Thoughts" opened the second set on which we heard a marvelous flugel-horn solo from Donald Malloy and fine guitar work by Grant Gardner. With a return to ballad mode, we next heard "EEE-Suave" a long meandering piece on which pianist Andrew Michalec contributed a fine solo and Eric Neveloff was sensational on alto as if the late/great Johnny Hodges might have played it. The magnificent trombone section was featured on Mr.

Nimmons's composition dedicated to the memory of trombone monster Frank Rosolino. Here David Miller delivered exceptionally strong, clever statements and trumpeter Curtis Taylor added impressive ideas on this wailing ballad to a rock beat. The concert concluded with "Bird Burger" a lively and melodic up-tempo tune on which trumpeter, Greg Rivkin displayed his virtuosity and we had some interesting "call and response" exchanges between him and tenorist Oliver.

I would bet that very few of you have ever heard of Phil Nimmons. He is one of many terrific big band composer/arrangers who are not well-known but get a fair hearing in college ensemble concerts. You don't know what you are missing if you sit home and watch cable. There is simply nothing that compares with live jazz. 

*I invite your comments, questions and suggestions, [fmulvaney@comcast.net](mailto:fmulvaney@comcast.net).*

## Spring College Jazz Calendar

### RUTGERS UNIVERSITY

**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

**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

**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

**Apr. 8** Small Jazz Groups, Boyd Recital Hall

**Apr. 10** University Concert Jazz Ensemble and Jazz Lab Band, Pfeleeger Concert Hall, 8:00 PM

All four events are free admission, 8:00 PM.

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## Noteworthy

Newspots from all corners of the jazz world gathered and edited by Frad Garner and the JJ staff. Readers are welcome to E-mail items of interest that will still be timely a month and a half later, to: [editor@njjs.org](mailto:editor@njjs.org).

**TWENTY-FIVE YEARS AGO** this January, pianist **Keith Jarrett** formed his trio with bassist **Gary Peacock** and drummer **Jack DeJohnette**. They recorded "The Masquerade Is Over" without rehearsal or any arrangement. Who could know this partnership would survive for a quarter century? To celebrate, the German ECM label has released *My Foolish Heart*, a CD box containing the first sessions from 1983, with the trio playing mostly standards plus some freer improvisations. Over all those years, reports the *San Francisco Chronicle*, the only other musician Jarrett has worked with is drummer **Paul Motian**, who subbed for DeJohnette in 1992. Recording standards for a musician of Jarrett's standing was "a radical notion," writes the *Chronicle*. And a gem from Jarrett: "Jazz musicians don't have

to always break down doors; there's music inside the rooms, too."

**JOHANNA ADORJÁN** writes in *Frankfurter Allgemeine* about a grand aunt who scorned modern technology. She was pianist **Jutta Hipp**, the first white woman and European instrumentalist to be signed by the Blue Note label. Hipp moved to New York in late 1955 and subbed for the touring house pianist Marian McPartland at the renowned Hickory House, in a trio with bassist Peter Ind and drummer Ed Thigpen. She recorded with the tenor sax giant Zoot Sims in 1956 and was warmly received at that year's Newport Jazz Festival. Within a couple of years she had stopped playing altogether. Now a graphic artist, Hipp supported herself as a seamstress in Queens. Johanna Adorján searched the Web for Aunt Jutta, while Hipp looked up her niece in an old diary of her mother's she found in a bureau drawer. The pianist died of pancreatic cancer in April 2003.

**NILS PETER MOLVAER** blows a Bronx raspberry at Internet music pirates and uncaring Net users. The Norwegian trumpeter learned that a Russian Web site was offering all his recordings for just \$2.00. "My CDs take a lot of financial input," Nils Petter told the German daily *Berliner Zeitung*. The trumpeter debuted on the Munich-based label ECM. But four years ago, seeking to protect all rights to his music,

"Trum-petter" founded his own record label, Sula. Comes time for his next album, he plans to open a Web link entitling buyers to download seven or eight tracks free. Reason: "I think the artist should decide when and how to give away his music."

**DARMSTADT JAZZINSTITUT** in Germany has opened a temporary branch in Manhattan, where director **Wolfram Knauer** is working until mid-May. Columbia University appointed Knauer the first non-American Louis Armstrong Professor of Jazz Studies. He's teaching "Jazz in Europe" and organizing special events such as a JazzTalk with the German composer and multi-instrumentalist **Gunter Hampel** and possibly a concert with DRA, a trio led by German vibraphonist **Christopher Dell**. Knauer's *Jazz News*, a prime feed for JJ's Noteworthy column, may be e-mailed "directly from an apartment overlooking Harlem." Do hope so, for our readers' sake.

**MIKE ZWERIN**, the trombonist and syndicated European jazz critic, reports the closing of **Les 7 Lezards**, a cozy basement club in the Paris Marais quarter. The room held about 55 and was a landmark. Owner **Caroline Volcovici** went scouting for a new venue where she can lower the cover charge, making it up in food and drink. Zwerin also says the **Duc des Lombards** was to reopen in February, and a new spot, **Les Disquaires**, has opened near the Bastille, with swinging jazz before midnight and early AM discotheque. Mike's articles are sometimes rerun in *Jersey Jazz*. JJ

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### HELP WANTED: 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. Since the AJHOF's founding in 1983, 241 jazz greats have been inducted. As envisioned, the Website will include biographical profiles, photographs, selected discographies and biographies, links to related websites 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. Interested parties please E-mail [editor@njjs.org](mailto:editor@njjs.org), or call NJJS president Andrea Tyson at 732-356-3626.



## 9th Annual Central Brooklyn Jazz Festival: Brooklyn — In the JAZZ Tradition

**BROOKLYN, NY** — The Central Brooklyn Jazz Consortium/CBJC presents its 9th Annual Central Brooklyn Jazz Festival from March 29 – May 2, 2008, with concerts and events in Fort Greene, Prospect Heights, Clinton Hill, Brooklyn Heights, Midwood, Williamsburg, Crown Heights and Bedford Stuyvesant sections of Brooklyn.

Festival calendar of events is available on the Internet, [www.cbjczazz.org](http://www.cbjczazz.org) or by phone, 718-569-1896.

This year's festival theme is, *BROOKLYN — In the JAZZ Tradition*. "Tradition makes reference to our ancestors and the cultural legacy they left behind. Eubie Blake (in the 1920s), Billie Holiday and Betty Roche (in the late 1930s), Max Roach, Cecil Payne, Chief Bey, Willie Jones, Kenny Dorham and C. Scoby Stroman (in the late 1940s and beyond) paved a path for the jazz legacy of Brooklyn, New York. Today, in 2008, we must study the Jazz legacy of Brooklyn and use it to shape the future — 'Music is the healing force of the universe (Albert Ayler),' said Jitu Weusi, Chairman of Central Brooklyn Jazz Consortium.

This festival brings together the borough's creative communities (literature, film, photography and education) with Jazz. Programs will be held at Weeksville Heritage Center, Dr. S. Stevan Dweck Center for Contemporary Culture at Brooklyn Public Library's Central Branch, Medgar Evers College, Bedford Stuyvesant Restoration Corporation, Institute for Studies in

American Music at Brooklyn College, Brooklyn Historical Society, Concord Baptist Church of Christ as well as Brooklyn's popular entertainment venues: Sista's Place, Solomon's Porch, BAMcafe Live, Jazz Spot, Williamsburg Music Center, Sugar Hill Restaurant & Supper Club and Jazz 966 and more.

Highlights this year include an award presentation to legendary jazz stylist Nancy Wilson; swing dance party with Ray Abrams Big Band featuring vocalist Donna Tulivu Cumberbatch; famed jazz photographer Chuck Stewart displays his works at Afroarts Design gallery; film screening of "The Music Inn" with Randy Weston; Jazz great Houston Person; Ray Anderson & The Versatiles featuring Jann Parker at Janes United Methodist Church; history of Brooklyn Jazz lecture/jam session with The New Cookers; Latin Jazz with Arturo O'Farrill featuring Steve Turre; a special tribute to the life of Brooklyn's native son Max Roach.

Central Brooklyn Jazz Consortium, founded in 1999, is an amalgam of jazz musicians, entertainment venues, patrons of the music, community and faith based organizations. Over the past eight years, they have presented an annual spring festival, established a Brooklyn Jazz Hall of Fame, and produced yearly programs of events and activities that feature local jazz musical talents. CBJC is a nonprofit organization committed to preserving, promoting and supporting jazz music, musicians and programs.



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## Yours For A Song

By Laura Hull  
NJJS Music  
Committee Member

Paula West brings her eclectic songbook of jazz and pop standards to the South Orange Performing Arts Center on Saturday, April 12 at 8PM.

Though she's based in San Francisco, she frequently comes to the northeast, with regular appearances at the Algonquin Hotel's famed Oak Room. She's been compared to Nina Simone and Cassandra Wilson, and her work in Manhattan has led to three straight New York Nightlife awards as "Outstanding Female Jazz Vocalist." *The New York Times's* Stephen Holden has been particularly vocal in his praise for West, singling out her "thickly textured voice [that] has ripened into a driving expressive force" and an "ever-deepening feel for the blues." West's repertoire has broadened as well, embracing country (Johnny Cash, Hank Williams), Cole Porter standards, and frequent dips into Bob Dylan's songbook. She's all about the music. I had the pleasure of chatting with Paula and getting acquainted over the phone.

**LAURA:** Tell me — at what age did you know you could communicate through music? How did you get started?

**PAULA:** I always sang to the radio and I knew I didn't have an offensive voice but I didn't start singing until 1988. I never sang in a choir or anything like that. I moved from San Diego to San Francisco at the end of '88, and I waited tables for a living. Then I began sitting in at jam sessions singing standards, and I started taking some lessons.

**LAURA:** What was the scene like for you in San Francisco? How did you find the venues and audience there?

**PAULA:** I love San Francisco as a city, the attitudes of the people here are progressive and liberal, but I didn't move here specifically for music. When I first started singing, I worked as often as I could. I began gigging in '90-'91, just singing in hotels and restaurants, just singing whenever I could so I could improve.

**LAURA:** How did you build your repertoire?

**PAULA:** Mostly by listening to old records, and getting ideas for songs to learn. When you're starting out, it's natural to go with the most obvious songs, like "Someone to Watch Over Me," but then I started learning more obscure songs that people weren't as likely to hear. I'm always drawn to the lyrics of the songs.

**LAURA:** I know when I first came back to music I too was armed with a half-dozen standards, sang at small clubs and bars, and hotels, too. I was looking to get better acquainted with musicians. Was this true for you?

**PAULA:** It's important to a vocalist's development to work with people that want to work with you and support what you're doing, and aren't only in it for the paycheck. I began working with pianist Ken Muir and we took the time to develop arrangements, and worked together for a long time. Then I started working more with people from the east coast, from New York, who would come to work with me at major performance venues.

**LAURA:** So how did you make the transition from small clubs and restaurants to performance venues?

**PAULA:** I was working a lot; sometimes I'd work seven nights. I'd be working at the really high end hotels, like the Ritz Carlton Hotel, and people would be having dinner and maybe not able to really listen because other people were talking, and so I started developing a following. At some point, you have to take the plunge and decide what kind of artist you want to be in your town. Do you want to be known as someone at performance venues or do you want people to say I can see her every week somewhere. I was still waiting tables then, so I could make the choice. I didn't want to just sing, covering Whitney Houston songs; I wanted to sing music I was passionate about. I got to the point where I was working at the Plush Room, a major cabaret room which is now closed, and I started doing long runs — sometimes twice a year for 5 to 10 weeks and that was where you would come to hear me sing. Aside from that I would wait tables and hopefully get some other gigs. I began to travel too.

**LAURA:** Now, the Plush Room was a cabaret room, so you had to put butts in the seats. Did you find that challenging?

**PAULA:** I think everything is challenging, but I had developed a following, and it wasn't as difficult for me as it was for other people.

**LAURA:** At the point that you decided to take this risk and move toward the performance



venues, did you give up the restaurant and bar venues entirely?

**PAULA:** Yes, because as you know when you work a performance venue, you have to have exclusivity. I couldn't work the Herbst Theatre or a major jazz festival, and then the next week work at a bar where there's no cover charge.

**LAURA:** So was that the defining point for you, do you think, when you elevated yourself and your career?

**PAULA:** You know it just kind of happened. Honestly, I didn't set out thinking I was going to be calling myself a singer. When I first started I felt I needed a creative outlet and luckily I found something I was passionate about, and the passion wound up being something I was able to make a living at.

**LAURA:** I thought I read somewhere that you were singing rock 'n' roll at some point?

**PAULA:** No. Now, actually, I don't just do what is the classic American song book anymore.

**LAURA:** Yes, I read that you sing the music of Bob Dylan, Brian Wilson and others, mixing it up. Tell me about that.

**PAULA:** Yeah, it's too limiting to me now to sing just songs from the '20s, '30s, '40s. I also feel that the songbook has expanded to include this music — and these songs have been around for now 50 years, give or take a few years, and they are classics now. I love doing it. I just felt I was too limited to just sing Cole Porter and Rodgers & Hart now. Now my program consists of standards but half of it is incorporating Bob Dylan, Hank Williams, Brian Wilson and Elvis Costello.

**LAURA:** What grabs you about the material you sing?

**PAULA:** I'm really drawn to lyrics. I want to take people to different places in a show, with ballads, songs that really swing, up-tempo numbers, creating different moods and keeping it varied. Now I've been working with pianist George Mesterhazy, who is a wonderful arranger. We just have a really good rapport with each other, and when we're choosing and deciding on songs, we get really excited about our choices.

**LAURA:** In what formation do you prefer to play?

**PAULA:** My favorite is a quartet — with piano, bass, drums and guitar. George on piano, who worked with Shirley Horn, guitarist Ed Cherry, who worked with Dizzy Gillespie, bassist Barak Mori who worked with Anat Cohn, and Tony Reedus on drums, who worked with Freddy Hubbard. This is my group. We get along really well and have fun on and off stage.

**LAURA:** Do you ever use the services of a director for your shows?

**PAULA:** No, only George as musical director. I think we've done okay. I go out to listen to a lot of music myself and that's a good education. We've really grown and make the show stronger and better all the time. It's always important for me to have growth. I want people to come back and say that was even better than last year.

**LAURA:** Do you have a community of singers you hang out with?

**PAULA:** Not on a regular basis. Most of my friends are not musicians. Wesla Whitfield is a friend.

**LAURA:** Do you do master classes when you tour?

**PAULA:** I haven't before but I am doing one in St. Louis. I've never really been a teacher, but I'm looking forward to it.

**LAURA:** Is there a geographic locale where you like to perform? How long is your show?

**PAULA:** I like to perform for people who like what we're doing. I'd rather be in a room with fewer people who really enjoy what we're doing than a room full of people who don't look like they're having a good time. My shows are usually 70 minutes long.

**LAURA:** What's your favorite tune?

**PAULA:** I don't have one tune as a favorite, but there are a lot of songs I like.

**LAURA:** Was there one moment in your life when it all crystallized for you, when you knew this was the right thing to do, that you are a really good singer and feel good about it?

**PAULA:** I'm still trying to grow and improve all the time. When it got to the point where I was waiting tables at 6 AM and making international phone calls, taking taxes in between taking people's orders, and asking for a lot of time off, I realized then that waiting tables was getting in the way of singing. That's when I decided to take the step and become a full-time performer.

**LAURA:** SOPAC is a beautiful space — you're going to love it. Have a great gig. JJ

*Paula West brings her show to the South Orange Performing Arts Center on Saturday, April 12 at 8PM. For tickets, call 973-313-2787 or visit [www.sopacnow.org](http://www.sopacnow.org).*

Hey, 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)*

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## Other Views

By Joe Lang

NJJS Music Committee Chair

*It's time to face another stack of CDs that are not stocked by NJJS, and let you know about the best of them.*

■ **LORRAINE FEATHER** is a unique singer. She primarily sings songs that have self-penned lyrics, frequently attached to jazz tunes by the likes of Fats Waller and Duke Ellington, but also, as is the case with **Language (Jazzed Media – 1032)**, she collaborates with more contemporary musicians. Whatever the source of her inspiration, she is a deft lyricist, especially good at exploring the humor in occasions, situations and institutions. A case in point is the opening track, "Traffic and Weather," in which she and Tierney Sutton team up to describe the inevitability of hearing the traffic and weather reports being combined on the radio. There are few of us who would not have their funny bone tickled by "Where Are My Keys," a song that perfectly captures the frustration of having difficulty finding your car keys, especially when you are in a hurry. There are several people I know who might consider adopting this as their theme song, myself and my wife included. She can also be poignant, as she shows in "I Love New York at Christmas," and "In Flower." "Hit the Ground Runnin'" is a lyric that

one might expect from Dave Frishberg, one where Feather ties together a string of sports clichés to wonderful effect. Shelly Berg, who plays simply terrific piano on the majority of the tracks, provided most of the arrangements. Feather also happens to be a damn fine singer, affording her the luxury of having her words sung in the precise way she intends them to be sung. This is a perfect disc to put on when you need an intelligent pick-me-up. ([www.jazzedmedia.com](http://www.jazzedmedia.com))

■ **Here with You (Libby York)** is the latest release from vocalist **LIBBY YORK**, a singer who calls to mind the classic sound of sultry voiced female jazz vocalists from the 1950s. She is not simply a throwback, however, as she brings a freshness to the standards that constitute the 11-song program. Having subtly hip arrangements by guitarist Howard Alden is a big plus. The team backing York, in addition to Alden, is Warren Vaché on cornet, John Burr on bass and Vanderlei Pereira on drums and percussion. Three tracks, "For All We Know," "A Beautiful Friendship" and "Azure Te (Paris Blues)," are exceptions, as on these she has the sole backing of guitarist Russell Malone, who is outstanding. The balance of the tracks, "I Love Being Here with You," "The Day the World Stopped Turning," "Walkin' My Baby Back Home," "You Go to My Head," "But Beautiful," "Look for the Silver Lining," "The Things We Did Last Summer" and "Flamingo," have fine vocalizing by York, and wonderfully supportive playing from the cats on the sessions. Two tracks deserve special attention. "The Day the World Stopped Turning" is a fine tune by Buddy Kaye and Phil Springer that had, until now, only been recorded by Johnny Hartman. It sounds like a song from a film noir flick. "Walkin' My Baby Back Home" has a vocal contribution from Vaché, who adds a wry touch of humor to the proceedings. I receive many new albums by female vocalists each month, and many are far from memorable. *Here with You* is one I expect will find itself in my player quite often. ([www.libbyyork.com](http://www.libbyyork.com))

■ Last month, I wrote favorably about a CD by vocalist Maud Hixson. Now I want to hip you to her prior disc, **Let's Not Be Sensible! (BECCA – 3003)** a duo recording by **MAUD HIXSON** and **ARNE FOGEL**. This album contains 14 fun-filled tracks, with each of them taking three solo turns, and performing duets on the other eight. Hixson's solo efforts are on "Everything I've Got," "Rules of the Road" and "I'm Way Ahead of the Game," while Fogel takes the attention on "Here's to the Losers," "When I Take My Sugar to Tea" and "A Cockeyed Optimist." Jointly they assay "I Won't Dance," "The Lady's in Love with You," "Love Won't Let You Get Away," "Fascinating Rhythm," "How Do You Like Your Eggs in the Morning," "Thanks for the Memory," "How Are You Fixed for Love" and a finely conceived medley of two Cahn/Van Heusen songs, "Let's Not Be Sensible" and "Call Me Irresponsible,"

with Fogel handling the former, and Hixson the latter. The selection of tunes on this program is simply wonderful. They have dug a bit below the surface to come up with ditties that are not over done, and, in some cases, sadly neglected. Their chemistry on the duets at times recalls Steve and Eydie, and at others Doris Day and Buddy Clark. Fogel is definitely a gentleman who has listened to a lot of Sinatra, while his voice reflects at different times both Steve Lawrence and Julius LaRosa. Hixson sounds nothing like Eydie Gormé, but sure has more than a touch of Doris Day, although she is somewhat jazzier in her phrasing. One word is sufficient to describe all of this — delightful! ([www.maudhixson.com](http://www.maudhixson.com))

■ Most music fans who have been listening to the right music over the last 15 to 20 years are aware of the touching story of **NANCY LA MOTT**. She died at too young an age from cancer, just when her career was really taking off. Her recorded legacy is not large, but the demand for new material from her many enthusiasts inspired two close friends of hers, composer David Friedman, and disc jockey Jonathan Schwartz, to collaborate on making available private recordings that La Mott had given to Schwartz, ones that Schwartz had played intermittently on his radio program, as well as recordings taken from the many appearances she made on Schwartz's program. The result is a two-disc set titled **Ask Me Again (Midder Music – 008)**. While La Mott was not a jazz singer, she did have some jazz influences in her arrangements, and had a special something that so many singers lack, the ability to get to the heart of a lyric in a way that truly touched those who heard her. Her long-time associate, pianist Christopher Marlowe accompanies her on most of the 20 tracks. This album is a superb sampling of the La Mott oeuvre. The title tune is a rarely heard gem from the brothers Gershwin. Other selections that stood out for me are "Killing Time," "Right As the Rain," "Moondance," "The Music Makes Me Dance," and the combining of two Sondheim songs, "No One Is Alone" and "Not While I'm Around." It's nice to have some more sounds available from this charismatic and talented singer. ([www.NancyLaMott.com](http://www.NancyLaMott.com))

■ Released simultaneously with the above CD set is a DVD that collects 24 live performances of **NANCY LA MOTT, I'll Be Here with You (Midder Music – 101)**. These performances cover the period from her early performing days in San Francisco in 1978 through a December 4, 1995 television appearance, just nine days prior to her death. What is most striking in seeing her perform is the vibrancy and humor she brought to a stage. You get a taste of a less inhibited performer than is apparent from her studio recordings. While the television appearances are fun to see, it is in a club that La Mott really was at her best, interacting with her audience in a way that seemed to energize her.

*continued on page 46*

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## OTHER VIEWS

*continued from page 44*

You get to see not only her evolution as a performer, but the ways that increased success led her to alter her appearance from club casual to spotlight chic. The essence of what the DVD gives you, however, is that she was a gifted singer who also had that special ability to really connect with an audience. I highly recommend getting a copies of both these new releases. (www.NancyLaMott.com)

■ There is a new DVD release in the series that comes from the archives of Norman Granz, and it is well worth your attention. **DUKE ELLINGTON** at the Cote d'Azur with **ELLA FITZGERALD** and Joan Miró/Duke: **The Last Jam Session (Eagle Eye Media – 39069)** is a must for Ellington enthusiasts, and highly recommended for all of those who dig fine jazz.

The first disc contains a 1966 performance of the Duke Ellington Orchestra from the Jazz Festival at Antibes-Juan les Pins, with Ella Fitzgerald guesting. Following an introductory message from Nat Hentoff, some views of the setting, and some words from Ellington, the Ellington Orchestra performs the opening movement of "Such Sweet Thunder," the Shakespeare-inspired suite composed by Ellington. There follows a medley of three early Ellington classics, "Black and Tan Fantasy," "Creole Love Call" and "The Mooche." The film then diverts to two selections performed outside the Maeght Foundation at St. Paul de Vence, by Ellington, bassist John Lamb and drummer Sam Woodyard, "Kinda Dukish" and "The Shepherd." Back to the Festival concert, the viewer is treated to a glimpse of the band rehearsing "The Old Circus Train Turn-Around Blues," immediately segueing into the concert performance of the same piece, highlighted by a solo from Johnny Hodges. "La Plus Belle Africaine" is an interesting piece composed for a visit by the band to Senegal, with Lamb, Woodyard, baritone saxophonist Harry Carney and clarinetist Jimmy Hamilton being featured. It is then time for Ella Fitzgerald to arrive on the scene to sing "Satin Doll" as only she can. A moving rendition of "Something to Live For" follows, particularly poignant since she had just been advised of the death of her sister hours before the concert. Amazingly, she then launches into a joyful "Jazz Samba," providing the audience with a taste of her incredible facility for scat singing. Ellington then takes the band out with "Things Ain't What They Used to Be" as he treats the audience to his standard recitation of how to snap one's fingers in the most hip of ways, and the credits roll as the band plays out.

The second disc is a film of the session that produced the Pablo album produced by Norman Granz titled *Duke's Big Four*, a release that featured a

quartet of Duke Ellington on piano, Joe Pass on guitar, Ray Brown on bass and Louis Bellson on drums. This affords the viewer a fascinating look at the interaction between the musicians as they ease into each selection. It is particularly fascinating to watch the intensity of Ellington's playing. He is consistently impressive as he solos with great percussive strength, and unbounded imagination. Of course, he is in fine company, the kind of group that compels each member to maintain a high standard of musicality and creativity. There are two selections, "The Brotherhood" and "Carnegie Blues" that are not on the released album. A welcome bonus is the inclusion of an informative interview with Ray Brown. For those who wonder what it's like to be at a recording session, this DVD will get you on the inside. (www.eaglerockent.com)

After this interlude with some DVDs, it is time to return to the realm of CDs.

■ Guitarist **COLEMAN MELLETT** has released his first album, **Natural High**, and it is about time. He has been wowing audiences for some time with his work as a member of Chuck Mangione's group, working with his wife, vocalist Jeanie Bryson, and in a variety of other contexts. On this album, Mellett demonstrates his versatility, playing seven different guitars in many styles, and overdubbing different parts on most of the tracks. His program is quite eclectic, combining standards, jazz tunes and originals. His inventive self-accompaniment on "Alone Together," the many colored original "Lummi Island," the lovely caressing of "Skylark," the dexterity on full display on "Jingles," and the duet on "Emily" with South African guitarist James Scholfield, the only track that is not strictly Mellett, are illustrative of Mellett's many faceted playing. Jazz guitar fans — this one's for you! (www.cdbaby.com)

■ Any of you who have made your way over to Trumpets Jazz Club in Montclair in recent years are aware that co-owner **ENRICO GRANAFEI** is a first rate jazz harmonica player, who often adds his talent to a tune or two being played by the band of the night. Perhaps you have even caught the evenings when he sits in the leader's chair, and plays both harmonica and acoustic guitar. When Granafei learned of the hands-free chromatic harmonica developed by a gentleman named Vern Smith, he immediately saw the possibilities it afforded him to play a chromatic harmonica and guitar simultaneously, enabling him to approach songs with a new perspective. It was not an easy melding, as his liner notes explain, but **In Search of the Third Dimension (Miles High Records – 8603)** is proof that Granafei has wonderfully mastered this mating of sounds by a single player. He has chosen a lineup of 10 songs, most of them at a moderate tempo. He jazzily sings and scats on "You'd Be So Nice to Come Home To," and adds a light vocal on "Calabrossa." This is an impressive display of musicianship by Granafei, who has taken a chance, and succeeded. (www.mileshigh.com)

■ Dallas pianist **BRIAN PIPER** is a cat with chops galore. His second release on 90th Floor Records **TerrrRIFFic (90th Floor – 11920)** is terrific. He has as his partners for this 11-song program bassist Lynn Seaton and drummer Jason Thomas. Piper is a dexterous gentleman at the keyboard, unpredictable, but winningly so, and always laying down a path that lights up the imaginations of his accomplished band mates. The selections are from the standard songbook, "Secret Love" and "Body and Soul;" from the world of Ellingtonia, "C Jam Blues," "Caravan" and "Prelude to a Kiss;" from the minds of jazz masters, Joe Henderson's "Recordame," Miles Davis's "All Blues," Gerry Mulligan's "Five Brothers," Freddie Hubbard's "Up Jumped Spring" and Chick Corea's "Armando's Rhumba;" and a Piper original, "Who the @#96! Is Robert Peterson." The explanation of the last title in the liner notes is worth a read and a smile. The attribute this trio has that makes you really sit up and take notice is the organic feeling they have. This is not just a pianist with rhythm support, rather it is three musicians interacting in the special way only superior jazz players can. If you have never heard Brian Piper play, then it's time you corrected that void in your listening life. (www.90thfloorrecords.com)

■ There is a new release out under the names of drummer **LOUIE BELLSON** and trumpeter/flugelhornist **CLARK TERRY** titled **Louie & Clark Expedition 2 (Percussion Power – 2)**. The album features these two grand jazz masters, with a 17-piece big band, playing compositions penned by Bellson, and arranged by Bellson, Tommy Newsome, Albert Alva, Jack Hayes and Nat Pierce. The fame Bellson has achieved as a drummer and bandleader has overshadowed his considerable talent as a composer. The opening four tracks comprise "The Chicago Suite," a work that captures the feel of the Windy City and its pivotal place in jazz history. "Two Guys and a Gal" is a clever tune that shows off the drum artistry of Bellson, Kenny Washington and Sylvia Cuenca. Clark Terry incorporates his elfin sense of humor frequently in his playing, a trait evident on "Terry's Mood." "Well All Right Then," arranged by Nat Pierce, would surely have brought a smile to the face of Bellson's old boss, Duke Ellington. Terry on trumpet, Whitney Slaton on tenor sax, Stafford Hunter on trombone and Stantawn Kendrick on alto sax handle the solo turns on this hard hitting closer. This is big band music that is unabashedly swinging, and free of the kind of endless soloing and ponderous arrangements that have become all too frequent a part of contemporary big band jazz. (www.cdbaby.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.*







## Many Blessings at The Priory

Story and photos  
by Linda Lobdell

Jersey Jazz  
Associate Editor

Jimmy Robinson, far left, with another of the Priory's fine dancers. Near right, tap star David Gilmore.



Every Friday night from 7 – 11 PM in Newark, an audience assembles in the soaring atrium of a former church for the purpose of celebrating jazz.

On this particular night in February, songstress Carrie Jackson held forth in her warm and gracious way, swingingly supported by James L. Dean on sax, Bob DeBenedette enjoying the luxurious baby grand piano, Ron Naspo supplying the bass line, and Elliot Sigmund on drums. The tunes ranged from Kenny Barron's "Voyage" to Dexter Gordon's "Fried Bananas," to "Lament" by J.J. Johnson — and Dean told me a Billy VerPlanck big band arrangement of this song may be in the works.

Carrie had mentioned she'd arranged for a dance floor in front of the band, and it turned out there were plenty of groovy dancers in the crowd. Most notable of these was a gent who never misses any dance anywhere it can be found, Mr. Jimmy Robinson. I've danced with him in front of NJPAC on a summer evening of music, and probably also at a reception at WBGO.

About midway through the evening, Carrie announced that David Gilmore had arrived. He's a well-known tap dancer, and, a rare treat, he danced a number with the band, microphones at his feet. (There's a clip of him dancing on YouTube.com.)

Watching and enjoying was Newark native Yvette Glover, vocalist, and mother of Savion Glover, another tap dancer who really gets around.

Also in the audience were NJJS's own Stan Myers and member Stew Schiffer. I met John Anello, owner of Cexton Records, who's produced most of Jim Dean's recordings to date.

Conversations with new friends led to unexpected insights. Someone told me, for example, that there's a swing dance every Sunday night at an Elks Club in Newark. I'll have to look into that. I also bumped into an old neighbor who moved to Piscataway years ago but who comes back to Newark every Friday night just for this jazzy gathering.

Carrie suggested I introduce myself to Denise McCoy, who programs the music in this series. She's a terrific lady, welcoming and down-to-earth. She's a probation officer by day, and by night she pursues her real passion — music. She says the 12 years of jazz at the Priory represent an effort to bring art to the community without the hassle and expense of going to Manhattan. Denise grew up in Newark and she is thrilled to be able to work with artists she's always admired.

The Priory Restaurant and Jazz Club is located in the Atrium of St. Joseph Plaza at 233 West Market Street in Newark. It's

run by New Community Corporation, a not-for-profit community development corporation. There is no cover charge, just a food or beverage purchase required. Call (973) 639-7812 for more information, or visit [www.newcommunity.org](http://www.newcommunity.org).

Upcoming dates:

3/28 Daille Kettrell	4/4 Willie Williams
4/11 Carlos Francis	4/18 Leo Johnson
4/25 Visionary	5/2 Frank Noviello
5/9 Madame Pat Tandy	
5/16 Stein Brothers Quintet	

There's also a Sunday Jazz brunch from 11 AM – 3 PM.



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# Dueling Virtuosi

## Corea and Fleck at NJPAC

By Sandy Ingham

*The Enchantment* is the title of a 2007 CD of duets by pianist Chick Corea and banjo pioneer Bela Fleck, and in concert they do enchant, carrying listeners off to a fiesta in Spain, a beach in Brazil, the hollows of Kentucky...to wherever their imaginations and ours could take us.

Masters of their instruments, Corea and Fleck played dazzlingly in their February 15 appearance at NJPAC's Prudential Hall in Newark.

Nearly all the selections were drawn from the Concord CD, but whereas on record the 11 tunes average five minutes apiece, on tour they've been stretched out, embellished often with extended introductions and more fully realized explorations of the compositions' harmonic possibilities.

The duets often had a ping-pong match quality — Corea would take the lead, then flip it to Fleck and play full-bore accompaniment, then vice versa, as the two shifted roles and tempos and keys with dizzying rapidity. They danced up and down scales, sometimes in unison, then in counterpoint, chasing one another like squirrels in a tree.

The opening number, "Señorita," reflected Corea's longtime affinity for Flamenco. After a languid prelude, the artists gave a glimpse of what the evening would be like, trading four-bar solos in which melodic threads were woven seamlessly.

Fleck's "Waltz for Abby" grew from a melancholy preamble into a sprightly tune, while Corea's "Joban dna Nopia" — an anagram for "Banjo and Piano" — superimposed a characteristically unpredictable melody over solid 4-4 timekeeping, with Fleck at times chunking



Chick Corea and Bela Fleck. Photo courtesy of the artists.

along like the late Freddie Green driving that inimitable Basie rhythm section. Later, the banjoist's lightning-fingered runs elicited gasps and applause from the near-capacity crowd.

"Mountain" was Fleck's homage to his instrument's bluegrass history, though his brooding opening was eerie Carpathian as much as Appalachian. Once Corea joined in, this was one of the most accessible works of the concert.

An encore, "Sunset Road," was the most traditional-sounding jazz of the night, with the pianist's sparkling runs hitting just the right blue notes and Fleck in matching funky mode.

They danced up and down scales... chasing one another like squirrels in a tree.



Sandy Ingham is Jersey Jazz's roving reporter.



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**EVENTS**

Thur., Sept. 18, 2008 7:00 - 11:00 PM Get Acquainted Day. Meet Old and New Friends, Musicians and Wives. View Duncan Schiedt Jazz Photography Exhibit. Record and sheet music tables open. Informal music.  
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Fri., Sept. 19, 2008	Evening Program	5:30 p.m. - 1:00 a.m.	Sat., Sept. 20, 2008	Evening Program	5:30 p.m. - 1:00 a.m.
			Sun., Sept. 21, 2008	Brunch Program	9:00 a.m. - 2:00 p.m.

**PROCEDURE FOR MUSIC TICKETS**

**MUSIC RESERVATIONS:** send check for \$300.00 per person payable to Allegheny Jazz Society to Joe Boughton, AJS, 283 Jefferson St., Meadville, PA 16335-1425, (814) 724-2163, E-mail alljz@alltel.net. www.alleghenyjazz.com

State first and last names for each ticket as they are to appear in program list of attendees. Tickets will be mailed upon receipt of check and music reservation.

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**Single Event** - Includes music only for event. Single Event ticket request shall only be accepted if space available. Requests shall be honored in order of receipt after August 15.

\$110.00 per person

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Apryl Austin-Seivert-Reservations, Athenaeum Hotel, Chautauqua Institution, P.O. Box 66, Chautauqua, NY 14722-0066 (800) 821-1881

Mail or Fax (716) 357-4175 Hotel Reservation Form E-mail: athenaeum1881@hotmail.com http://jazz.ciweb.org  
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## Caught in the Act

By Joe Lang  
NJS Music Committee Chair

### This Is the Life: Eric Comstock Salutes Charles Strouse at 80

Allen Room, Jazz at Lincoln Center  
February 6, 2008

If I were a songwriter, I could think of no performer better suited than Eric Comstock to devising a program that interspersed well-known songs with quality selections that have slipped beneath the radar. He seems to know songs that their creators probably did not even realize that they wrote. For *This Is the Life*, a celebration of the music of Charles Strouse, Comstock did some real detective work. Six of the 24 songs performed this evening were not included in *Beautiful Broadway Melodies* or *The Songs of Charles Strouse*, the two song folios of Strouse music that have come out. Many of the others are rarely heard outside of the context of the shows where they appeared. The result of Comstock's efforts was a delightful evening of song and discovery.

To assist him in setting the Strouse songs in a most favorable light, he called upon tenor saxophonist Harry Allen, bassist Peter Washington and drummer Vito Lesczak to add their special artistry. Comstock has been constantly growing as a jazz player, and having players of this caliber surrounding him enhances the development of his jazz chops. Having the lovely setting provided by the Allen Room also added to the magic of the occasion.

The opening medley of "Maybe" from *Annie*, and "This Is the Life" from *Golden Boy*, set the tone for what followed, especially with some tasty tenor from Allen on the latter number. "Night Song" from *Golden Boy* is a song of confused loneliness, and looking out the windows of the Allen Room over a brightly lit Manhattan, it made

you realize exactly how lost one can become in those environs.

Throughout the program, Comstock found suitable pairings of songs, an art at which he excels. His combining of "Put on a Happy Face," from *Bye Bye Birdie*, with "You're Never Fully Dressed Without a Smile," from *Annie*, is a fine example of this. Comstock is never shy about injecting humor into his arrangements, in this case using a hint of the song "Tomorrow" leading into this medley.

The lovely ballad from *Applause*, "Think How It's Gonna Be," showed up Comstock's ability to infuse deep emotion into his reading of a lyric. While this song speaks of a couple parting, but anticipating a reunion, "There's Always One You Can't Forget," from *Dance a Little Closer*, speaks of the lost love that lingers, and was movingly sung by Comstock with the sole support of Washington's bass. "I've Just Seen Her," from *All American*, is a song of love anticipated, and the passion of the emotions were highlighted by some passionate playing by Allen. Another song from the same show, "Once Upon a Time," is as lovely a ballad as you could want, and it speaks to the fading of love over time. This segment of the program was filled with emotion in both the playing of the musicians, and the vocalizing of Comstock.

Comstock then turned to some selections that were in the realm of the obscure, "Is There Anything Better than Dancing," from *Nick and Nora*, "This Gentle Land" from *I and Albert* was combined with "Wait for Me," the love theme from *The Night They Raided Minsky's*, and "The Woman for the Man Who Has Everything," from *It's a Bird... It's a Plane... It's Superman*. To bring us back to the more familiar, Comstock chose another song from *Superman*, "You've Got Possibilities," and injected it with a Latin feel.

Songs from *Golden Boy* became the focus of the next four selections, with Barbara Fasano adding her vocal talents. The title song, "Golden Boy," is an attempt by the female lead to bring the title character face to face with the reality of life, and Fasano, accompanied by Comstock on piano, sung it with the appropriate cynicism. In the show,

"While the City Sleeps," a nod to the pleasures of New York nightlife was sung by a male character, but in Fasano's hands, it emphasizes the universality of the sentiments, especially in current times. "I Want to Be with You" and "Lorna's Here" are reversed from their original placement in the show, and take on a different meaning when combined in this way, with Comstock handling the vocal chores on the first tune, and Fasano singing the latter.

Comstock then brought Charles Strouse onto the stage. Strouse, who spent much of the early part of his career playing jazz piano, opened his brief segment with the familiar theme song from *All in the Family*, "Those Were the Days," and followed with the big hit song from *Annie*, "Tomorrow." Strouse provided those present with a charming and touching interlude.

"Smashing, New York Times" is a song with an interesting history. Originally written for *Applause*, a musical version of *All About Eve*, it was cut, only to be brought out of the trunk seven years later, for inclusion in *A Broadway Musical*, another backstage piece loosely based on the creation of *Golden Boy*. It is a song that speaks to the tenuous reality that performers have with relationships in their lives.

To bring the evening to a close, Comstock once again opted to bring together two complementary songs, "I'm Home," from *Alice in Wonderland*, and "N.Y.C.," from *Annie*. It was an appropriate conclusion to a well-crafted program that brought a broad smile to the face of Charles Strouse, and much pleasure to an enthusiastic audience. JJ

The Eric Comstock  
Trio will be  
appearing at the  
sanofi-aventis  
Jazzfest 2008 on  
Sunday June 8.

# JALC Delivers An Ellington Valentine

Jazz at Lincoln Center, February 2008 By Jim Gerard

For some years, ever since its birth, the Jazz at Lincoln Center project and its mission to preserve the music's heritage has alienated a subset of the jazz community who feel that historical preservation precludes artistic advancement.

However, the scrupulous presentation of "Ellington Love Songs," the JALC Orchestra's February program, should silence all contrarian outcries and succor the most lovelorn heart. This exceptional assemblage recaptured the many facets of America's greatest composer: the rapturous melodies<sup>1</sup>, ingenious, luxuriant harmonies and mysteriously ecstatic tone colors Duke could weave with as little as a clarinet trio.

With the opening strains of the first number, "Warm Valley," the audience already was knee-deep in Ellingtonia, aided by altoist Sherman Irby, who paid homage to Johnny Hodges's rhapsodic solo on the original 1940 recording.

Though it comes from Duke's classic "Blanton-Webster" period, "The Flaming Sword," is (undeservedly) obscure Ellington. Yet there's a strong case to be made for this rumba-influenced concoction as one of the earliest examples of Afro-Cuban jazz. The JALC Orchestra certainly underscored this element by punching out its rhythmic phrases and extending the piece with an Ali Jackson drum coda that followed several fervid choruses by trumpeter Sean Jones and a trombone chase.

The house lights went down and shaded red, to better set the mood for "Creole Love Call" from Duke's late 1920s "jungle band" period. Marsalis repaid his indebtedness to Duke and his trumpeters Bubber Miley and Cootie Williams with a walking, bluesily muted solo.

"Lady of the Lavender Mist," another overlooked gem, featured Victor Goines playing clarinet fills behind a mellifluous saxophone choir.

"Concerto for Cootie" wasn't originally a

love song, but became one when lyrics were added and the title changed to "Do Nothin' Till You Hear From Me." Ryan Kisor assayed Cootie Williams's part beautifully, seamlessly switching from muted to open horn and back again.

Marsalis and the band dug up another nugget of gold from Duke's oeuvre, "Self-Portrait of the Bean," written for an album Duke did with Coleman Hawkins in the early 1960s. The orchestra then brought out special guest soloist Scott Hamilton, who magnificently synthesized Hawkins and Ben Webster on this and the subsequent ballad, "Tonight I Shall Sleep."

The band ended the first half of the concert with a swinging "Old Man Blues." Most definitely not a love song, this barn-burner featured baritone saxophonist Joe Temperley blowing over wah-wah-ing trombones. The band showed its mastery of jazz styles by shifting the arrangement into more modernistic terrain behind trombonist Chris Crenshaw's blazing, three-chorus solo. Ali Davis dropped bombs, while Printup blew careening between-chorus breaks.

Altoist Wess Anderson, a former longtime member of JALC, opened the concert's second half with the lyrical "Isfahan," dedicated to the ancient Iranian city in Ellington and Strayhorn's "Far East Suite." (Ellington's message was always "Make love, not war.")

Anderson also played "Dancers in Love," from Duke's *Perfume Suite*, but pianist Dan Nipper stole the number with an extended improvisation, the first chorus in perfect stride, followed by two choruses that reveal his indebtedness to both Bud Powell and (at least to this listener) Red Garland. Bassist Carlos Henriquez followed with a nimble chorus, and Jackson climaxed the piece with a solo.


"Such Sweet Thunder" — inspired by Shakespeare — is one of Duke's most underrated works, and kudos to the JALC

Orchestra for sampling it with "Lady Mac," one of Ellington's only waltzes, and given a fugue-like arrangement.

Houston Person ambled out to play "Solitude," caressing the melody with his Texas tenor and surrounding it with lots of deeply felt space. As Marsalis said in his introduction of Person, "to play not loud but with intensity" is a jazzman's ideal. Person added a touch of gutbucket soul in his turn on the ballad "It Shouldn't Happen to a Dream."

The up-tempo "Braggin' in Brass," one of Ellington's many three-minute masterpieces, is nobody's idea of a love song, but no matter. The band impeccably executed this twisting, complex arrangement, with its formidable unison passages for the trumpets and trombones.

The best was saved for last. Joe Temperley brought out his bass clarinet to play "The Single Petal of a Rose," from "The Queen's Suite." Backed only by Nipper's piano, Temperley seemed to summon up not just the essence of Ellington and the French Impressionists who inspired him, but the soul of his native Scotland. For all of jazz's emphasis on improvisation, a melody played by a master can distill the essence of human experience and reach the apex of emotional expression.

Whether you're coupled or not and regardless of the holiday, the music of Duke Ellington is the gift that keeps on giving. 

© 2008 – 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.*

1. Which raises the question: Why isn't Ellington ever included in the pantheon of our great songwriters? Is it because almost all of his songs were written without lyrics (although many were added later)? Because they're often through-composed and don't follow the standard 32-bar, AABA Tin Pan Alley structure? Racism?

**Joe Temperley wil appear with his Quartet on Sunday June 8 at this year's NJJS Jazzfest. See page 58 and ad page 3.**

The 28th North Carolina Jazz Festival, held January 31 – February 2, 2008 at the Wilmington Hilton Riverside (where it's always been), was a three evening jazz party, from 7:30 – 11:30 PM, filled with 15 musicians who switched and changed bandmates with such fluidity you'd think they'd been playing (and rehearsing) together for years! From Jonathan Russell — 12 year old jazz violinist — to Bucky — and everywhere in between — they all found common ground on some very tasty numbers.

I want to thank Sandy Evans, the President of the Festival Committee and emcee, who was a gracious hostess throughout the weekend. I can attest to the fact that she tied up lots of loose ends — as they were happening — and she did it with patience and aplomb. We thank her for all that she did to make NJJS feel welcome.

The festival opened Thursday evening with the NC University/Wilmington Big Band and closed with BED (Becky Kilgore, Eddie Erickson, Dan Barrett (and Joel Forbes on bass) and then a festival jazz session. The opening night acts were snappy and together and seemed to love what they were doing, getting us set up for some rousing music for the rest of the weekend. Through the whole event, BED was the only "group" at the party and they stayed together for some sets, mixed and mingled on others and that was great fun. The daytime was left to touring: exploring the Riverwalk, where the Cape Fear River meets the Atlantic forming an estuary, or going out to the Atlantic Ocean for a walk in the sun and surf (it was gorgeous weather Friday). Back in Wilmington, there were

top to bottom: Dan Barrett, trombone; Bria Skonberg, trumpet and vocals; Ed Polcer, trumpet; Ken Peplowski, reeds.

BED Jazz Group — Becky Kilgore, song stylist; Eddie Erickson, guitar; Dan Barrett, trombone; Joel Forbes, bass.

John Cocuzzi, piano and vibraphone.

Ken Peplowski with violin wizard Jonathan Russell.

Photos © 2008 George Ball, member of the Cape Fear Jazz Society. Ballgl@juno.com.

## Nothing Finer (or Jazzier) than (North) Carolina in the Wintertime

By Andi Tyson NJJS President



quaint shops and cafés in which to stop and shop and free trolleys to tour the City's historic landmarks. All in all, the town was filled with Southern hospitality and lots of good food.

Late Friday afternoon, we had what's becoming our traditional NJJS festival wine-and-cheese party, entertaining several NJJS members who decided to join us down in NC before going on to other Southern adventures. Art and Kay MacDougall and Selma and Wes Fuchs made our stay that much more enjoyable.

In the ballroom each night a different musician was chosen to lead each 25-minute set with usually six musicians per group; every musician got a chance to lead a group — Jonathan included, which made his parents very proud. These were all world-class musicians so there wasn't one tune that wasn't a hit with the audience, from "Love Me or Leave Me" — "I'm Nobody's Sweetheart Now" — "Three Little Words" and on and on. And when Jonathan and Bucky co-led, the audience couldn't get enough.

John Cocuzzi's "Yellow Dog Blues" was a show stopper. He soloed on "St. James Infirmary" and "Boogie

All By Myself." I couldn't believe how well he sang! "Limehouse Blues" with Jonathan also brought the audience to its feet. That was how it went for the weekend — just a knock-your-socks-off kinda party! I don't have space to keep going into every set, every piece played, every musician, but we were familiar with 14 of the 15 musicians and they were all terrific.

The festival took some of the musicians out of the hotel to the Roland Grise Middle School for a special concert/seminar Friday afternoon. There was also a master class at the New Hanover High School, so the area youngsters got some time with the musicians as well.

Saturday was a patron's Brunch/Jam Session at 10:30 AM with the all-star musicians entertaining the guests with more fine music. The ambience of the whole weekend allowed musicians and audience members

*continued on page 61*



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**Monday, September 15th. EVAN CHRISTOPHER:** After sold out Bechet Society performances in 2006 & 2007, Evan returns in 2008 for Evan Christopher and Friends: *In Sidney's Footsteps.* (Band in formation)

**Monday, October 20th. VINCE GIORDANO:** Vince Giordano Jazz Ensemble starring Olivier Franc and Jean Baptiste Franc, with Jon-Erik Kellso, Mark Lopeman, Jim Fryer, Ken Salvo and Rob Garcia. Hear Olivier play on Sidney's very own soprano saxophone.

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6:15 pm or 9:00 pm (SBS and NJJS Members)	@\$25 per ticket	{ }	\$ _____
6:15 pm or 9:00 pm (General public)	@\$35 per ticket	{ }	\$ _____

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Please enclose your check or money order made out to SBS in the appropriate amount and include a self addressed stamped envelope.  
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(This is our new advertising section. If you're interested in being included here, please contact ad manager Walter Olson at 973-635-3681.)

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

Christopher Gines. The presentation was charming — some historical data, great singing and musical accompaniment in a lovely venue. Jane Stein (mother of Andy and Alex of the saxes) is kind enough to offer us tickets to raffle off at our member meetings and gives discounts to all jazz performances to members of NJJS. Also, she offers suggestions for local restaurants if you're interested. The Berrie Center has some good offerings coming up. Check out their website, [www.ramapo.edu/berriecenter](http://www.ramapo.edu/berriecenter).

■ The **Community Theatre in Morristown** recently presented the Monterey Jazz Festival Band with Nnenna Freelon in front as their songbird. What a wonderful singer — she has great range and inflection. If you read about her performing locally, make sure to catch her act. It'll be so worth your time. She is lovely to look at and delivers a song in her unique style that captivated the audience the night we caught them. Alongside her was James Moody, who is always a gas at 83...funny and so talented. You just have to love this guy. The group, consisting of Terence Blanchard (one of our Rutgers Annuity scholarship winners in the 1980s!), Benny Green, and Derrick Hodge, has been traveling around the country touring with this show and they seemed to still be enjoying themselves. We thank the Community Theatre for offering our members a last minute 50% discount to this show. They have some wonderful talent coming in — and NJJS is co-sponsoring their Bucky Guitar Trio Concert on April 27.

■ I want to mention our May **Member Meeting** at Trumpets for you to save the date, May 18, as CoCoMaMa ([www.cocomamamusic.com](http://www.cocomamamusic.com)) will be on the bandstand discussing how they got to be CoCoMaMa (maybe not all eight of them, but we'll see). Andrea Brachfeld, jazz flute player, and maybe some of her group — consisting of some wonderful female musicians — among them Virginia Mayhew — has agreed to make a presentation that afternoon. This is a hot new Salsa band and this afternoon is not to be missed. Details to follow and on our Web site when we know them.

So as you can see — I've been busy. I do get around as President trying to absorb what I can from other organizations events and also trying to bring NJJS into their world. I've had calls re: **Cape May Jazz Festival** later this month and the **Great Connecticut Jazz Festival**, in Moodus, CT, where we'll be the weekend of July 25.

■ But mostly I want to spread the word about our Society and get our

name out there. We are starting a new **Educational Scholarship Fund** — created at the suggestion of Board Member and College Jazz Scene columnist Frank Mulvaney. Please, if you can, contribute something extra to this noble endeavor. We want to increase our scholarships and cannot do so without your financial contributions. Any amount is greatly appreciated. For a \$1,000 totally tax-deductible contribution, you can have lifetime membership in NJJS and know that you're doing a really wonderful deed for jazz students. There will be more about this upcoming so please check [www.njjs.org](http://www.njjs.org) for details. And if you can, contribute something to this fund, which will be used solely for jazz educational purposes, such as:

■ Our **Generations of Jazz** educational outreach program is going strong with school performances during March in Morristown and Newark and the Arts Council of the Morris Area (ACMA) Showcase. The showcase is a two-day presentation for educators. The performances in Morris County are funded, in part, by a grant from the Arts Council of the Morris Area through the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts. Please consider booking our history of jazz performance led by Musical Director Pam Purvis. Again, more details are on our website.

■ **NJJS Development Committee.** If you have corporate and/or foundation grant writing experience, we could use your help expanding our committee work. As a nonprofit tax-exempt organization, we are a perfect fit for some grants and we just need your help to broaden our committee and to get the applications out to the right people at corporations and foundations. The State is cutting arts funding, so we need to develop some new areas of funding sources to keep afloat. **JJ**

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this photo: Carrie takes a question from her granddaughter.

bottom center: Barbara Kukla, longtime Newark Editor for *The Star-Ledger* and author of *Swing City*, spoke about Newark's jazz history.

bottom right: Gil "Bop" Benson took a turn at the microphone.



## February Member Meeting at Trumpets Ms. Carrie Jackson

Story and photos by Tony Mottola *Jersey Jazz* Editor

Ms. Carrie Jackson and her Jazzin' All-Star Band are near ubiquitous on the New Jersey jazz scene, as anyone on her E-mail blast list can attest. Each week brings news of more Jackson performances at jazz clubs, restaurants, churches or other venues as she pursues her mission to spread the good news of jazz music.



The lady possesses seemingly inexhaustible energy and enthusiasm, and those qualities were amply displayed as she spoke of the road to a later-in-life career as a jazz vocalist at the NJJS's February Member Meeting at Trumpets in Montclair.

Community, family and important mentors loom large in Jackson's story. She spoke at length about growing up in the Weequahic section of Newark's South Ward and attending Peshine Avenue Elementary School where singer Melba Moore was one of her teachers.

Moore "gave me inspiration," Jackson recalled, although, "I thought she was picking on me when she made me sing in front of the classroom." The poise and confidence she exhibits on stage these days may owe something to that early prodding and encouragement.

Carrie sang gospel music in the children's choir at Mount Calvary Baptist Church, but her piano-playing mother also exposed the youngster to jazz. "She didn't sing, but she

could swing. My mom taught me how to swing. I can swing dance! She taught me to love jazz." Once she heard Sarah Vaughn and Erroll Garner's "Misty" on the radio she was hooked for life.

Raising three children, however, required a "regular job" and Carrie worked for many years in the Newark Municipal Court. During those years she studied piano and voice with Howard "Duke" Anderson, a legendary Newark pianist, teacher, composer and arranger, and later worked as a featured vocalist with Duke's big band. She also studied voice with Inez McClendon, Nadine Herman and Winston Hughes at the Newark Community School for the Arts.

"Once my children were raised it was time to go back to my roots," Jackson said, and in 1990, she started C-Jay Records. "I decided to be an entrepreneur," she said. "I didn't want to wait to be discovered."

She set about learning how to make a CD and her debut disc, *The Nearness of You*, featuring Duke Anderson, piano/arrangements, Michael Logan, bass, Cecil Brooks III, co-

producer/drummer, and Bruce Williams, alto sax, garnered enthusiastic reviews and plenty of radio play. Ms. Jackson has been building a steady following ever since through her indefatigable performance schedule, and her gigs are usually played to packed houses.

Carrie also performed a brief set accompanied by pianist Ted Brancato with Don Moore on bass and Ted Curson offering some tasty trumpet work. The trio swung through "That Old Devil Moon" and then offered soulful reads on "Misty" and "I'll be Seeing You" putting the cherry atop a very entertaining afternoon.

Carrie says she's living a jazz life, looking to share the music with anyone who'll listen. "I turn on WBGO for my 78-pound Boxer Queenie whenever I leave the house."

*Carrie Jackson's most recent CD, If I Had My Way, features Lennie Argese, guitar; Tomoko Ohno, piano; Steve Freeman, bass; Dr. Yusef Ali, drums; Bob Braye, percussion; Joe Ford, alto sax; and Herbie Morgan, tenor sax.*

For more information, visit [www.cjayrecords.com](http://www.cjayrecords.com).



## Calling Jackie Paris

Story and photos by Linda Lobdell

Jersey Jazz Associate Editor

The second film in Music Committee Chairman Joe Lang's free NJJS series — *'Tis Autumn: The Search for Jackie Paris*, elicited a great turnout on February 19 at the Library of the Chathams. Screened in a comfortable art-filled room, the film was a hip, funny and poignant capsule of the fascinating life and times of Nutley, NJ-born singer Jackie Paris. (For a complete review of the film, see *Jersey Jazz* October 2006.)

On hand for the discussion later were the award-winning director Raymond DeFelitta, himself a jazz pianist and composer, and the producer, David Zellerford.

After thinking Jackie had passed away in 1977, DeFelitta happened upon a small blurb in *The New Yorker* in 2004 indicating that Paris would be appearing at The Jazz Standard. He went to that gig and one on the following night. The first night wasn't a successful evening for him, but the next was great. There's some speculation that Jackie's performances weren't always consistent, and that that unevenness might have contributed to mixed feelings about him in the industry. Mr. DeFelitta said that when he met Jackie, Paris was already ill with cancer. Some of their time together was spent making trips to and from the hospital.

Many jazz world giants are interviewed about Paris in this film. When Mr. DeFelitta asked Neil Hefti to participate, he asked "Whattaya wanna know, kid?" DeFelitta said he wanted Neil's take on why Jackie didn't make it in the industry. Mr. Hefti told him, "Here's why I'm not gonna do your movie. Jackie Paris left behind a lot of great records, you're making a movie about him...now how come he didn't make it?"

Questions and comments came from the audience, some of whom had had personal acquaintances with Jackie Paris. Jackie Cain, the surviving half of the vocal duo Jackie and Roy (Kral), met Paris when she was 18, at the Royal Roost, with George Shearing. She said Paris taught her how to do the Apple Jack, a swing dance based on tap dance steps. He loved tap dancers and had



photos, top: DeFelitta, left, and Zellerford, right, chat with vocalist Amy London.

bottom left: Amos Kaune and his wife Pat, on the move after the flick.

bottom right: NJJS Webmaster Steve Albin and singer Frank Noviello.

many friends among the well-known dancers of the day, like Steve Condos and Tip, Tap & Toe. He also loved the Mills Brothers, Buddy Rich (who was also a dancer in vaudeville as a child), and respected Perry Como and Andy Williams as singers.

Jazz club Gullivers's owner Amos Kaune had known Jackie. He described him as "hyper." "His sheet music would be all over the floor," Kaune said. "Jackie would always pick on the drummer. It was hard for a drummer to meet his standards." "I hear everything," Jackie had told him, "Charlie Mingus told me I had elephant ears."

Guitarist Roni Ben-Hur and his wife vocalist Amy London were present. Mr. Ben-Hur

asked about the soundtrack, which featured original compositions and playing by guitarist Peter Mattson Zachary.

NJJS Board member Marcia Steinberg asked DeFelitta about his efforts to distribute the film. Among other things, he responded that PBS had wanted him to cut the total run time substantially, which he wasn't willing to do. So they are still looking for a satisfactory distribution deal.

Next films in the series will be screened on March 27 and April 23. See page 8. **J**

To learn more about this and other Raymond DeFelitta films, visit [www.raymonddefelitta.com](http://www.raymonddefelitta.com).

**MUSIC COMMITTEE** *continued from page 8*

Vaché, participates in many jazz parties and cruises, and is a much-in-demand bassist on the New York scene. Recently, she's added vocalizing to her repertoire, and has proven to be a charming singer with a fine sense of phrasing. Rossano is a native of Italy who recently moved to New York City. He has appeared frequently stateside over the past few years, earning an ever-expanding and enthusiastic fan base with each visit. Rossano is an exciting player who is capable of playing jazz piano styles ranging from stride to bebop and beyond, all with equal facility and creativity. He and Nicki have often performed as a duo in the past few years, and have an outstanding album out on Arbors Records titled *People Will Say We're in Love*. Excepting the late Kenny Davern, Bucky Pizzarelli has appeared at more editions of Jazzfest than any other musician. Bucky is truly a jazz legend. He has been constantly busy as leader and sideman, and is one of the most in-demand session players of the last 50-plus years. Whether playing rhythm or sitting in the

solo spotlight, he generates continuous excitement. This trio is guaranteed to provide many memorable moments at this year's Jazzfest.

Carrie Jackson & Her Jazzin' All-Stars knock audiences out wherever they perform. Carrie is a dynamic singer who blends a variety of influences into a winning style of her own. Her crowd-pleasing performances have made her one of the busiest singers in New Jersey, and she is sure to be a popular attraction at Jazzfest. For this gig, the players supporting Carrie will be Dave Robinson on sax, Tony Signa on flute, Lou Rainone on piano, Steve Freeman on bass and Gordon Lane on drums. Tony is a familiar figure in New Jersey, especially for his work with guitarist Jim DeAngelis. Lou has performed with the likes of Jimmy Heath, Joe Cohn, Grant Stewart and Eric Alexander, and has appeared at many clubs and festivals throughout the United States, Europe and Asia. Steve is a familiar figure at Drew University where he is on staff as an

Admissions Officer. He also happens to be one fine bassist.

There are few performers around today who know more songs than singer/pianist Eric Comstock. I remember saying of him that "He knows songs that the writers did not even know they wrote." He is equally at home in a jazz or cabaret setting. His performing acumen is coupled with a natural wit that makes time spent with Eric an occasion full of good music and winning humor. In addition, Eric's knowledge of songs and their creators enables him to provide informative interludes between numbers. At Jazzfest, Randy Napoleon on guitar and a bassist will join Eric. Randy is a Michigan native who has been in New York for several years, and has become the regular guitarist for Freddy Cole, as well as being called upon to play in a variety of other settings.

Next month, a look at the groups performing in the Concert Hall.



Jazzfest Schedule (tentative)

**Saturday June 7**

**Tent:**

- Noon - 1:00 PM Ed Metz and the Bob Crosby Bobcats
- 1:20 - 2:20 PM Ed Metz and the Bob Crosby Bobcats
- 2:40 - 3:40 PM James L. Dean Big Band
- 4:00 - 5:00 PM James L. Dean Big Band
- 5:15 - 6:00 PM High School Jazz Band TBA

**Concert Hall:**

- Noon - 1:00 PM Cynthia Sayer & Sparks Fly
- 1:20 - 2:20 PM Tony DeSare Trio
- 2:40 - 3:40 PM Cynthia Sayer & Sparks Fly
- 4:00 - 5:00 PM Tony DeSare Trio

**Black Box Theatre:**

- Noon - 1:00 PM Jerry Vezza Trio with Frank Noviello
- 1:20 - 2:20 PM Nicki Parrott, Rossano Sportiello and Bucky Pizzarelli
- 2:40 - 3:40 PM Nicki Parrott, Rossano Sportiello and Bucky Pizzarelli
- 4:00 - 5:00 PM Jerry Vezza Trio with Frank Noviello

**Sunday June 8:**

**Tent:**

- Noon - 1:00 PM Swingadelic
- 1:20 - 2:20 PM Swingadelic
- 2:40 - 3:40 PM The Jazz Lobsters Big Band
- 4:00 - 5:00 PM The Jazz Lobsters Big Band
- 5:15 - 6:00 PM High School Jazz Band TBA

**Concert Hall:**

- Noon - 1:00 PM The Joe Temperley Quartet
- 1:20 - 2:20 PM The Earl May Memorial Band
- 2:40 - 3:40 PM The Joe Temperley Quartet
- 4:00 - 5:00 PM The Earl May Memorial Band

**Black Box Theatre:**

- Noon - 1:00 PM Carrie Jackson and Her Jazzin' All-Stars
- 1:20 - 2:20 PM Eric Comstock Trio
- 2:40 - 3:40 PM Eric Comstock Trio
- 4:00 - 5:00 PM Carrie Jackson and Her Jazzin' All-Stars



Ticket prices and ordering information are in the full-page ad on page 3.



## What's New?

### Members new and renewed

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

#### Renewed Members

Mr. Steve Albin, Montclair NJ  
 Mr. & Mrs. Herbert F. Baier, Chester NJ  
 Mr. John Becker, Whippany NJ  
 Mr. John Bianculli, Highland Park NJ  
 Mr. Edmund W. Bilhuber, Madison NJ  
 Mr. Robert D. Bright, Thompson PA  
 Miss Donna Cusano, New York NY  
 Mr. Frank DePiola, Glen Cove NY  
 Mr. Kevin Dorn, New York NY  
 Mr. William B. Dunham, New York NY  
 Mr. Linsy Farris, Tenafly NJ  
 Mr. & Mrs. Manuel G. Ferri, North Plainfield NJ  
 Mr. & Mrs. Herman Flynn, Somerville NJ  
 Mr. & Mrs. Richard J. Franklin, Bloomfield NJ  
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#### New Members

Mr. Arthur Albin, Chapel Hill NC  
 Mr. Anthony R. Bentrovato, Morris Plains NJ  
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 Ms. Arlene Corsano, Bergenfield NJ  
 Mr. & Mrs. Ted Curson, Montclair NJ  
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## 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.)
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} 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)  
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'Round Jersey

Morris Jazz

The Bickford Theater at the Morris Museum

Morristown, NJ 07960

Tickets/Information: 973-971-3706

Joe Oliver earned the title of "King" by being the top horn player in New Orleans during the formative years of jazz. He is the only black leader of that period who was extensively recorded, and his playing (particularly his innovative mute work) influenced most cornetists and trumpeters who followed. Tunes he wrote or played greatly enriched the traditional jazz repertoire and, significantly, he discovered and mentored Louis Armstrong. Learning he was buried in an unmarked grave, NJJS raised funds for a proper headstone. Jack Stine has some interesting stories about that adventure.

John Gill has had a sustained interest in the Oliver legacy, and inquired if April 8 was open at the Bickford Theatre so he could celebrate the 70th anniversary of the King's passing on the appropriate date. The date was made available, even though it was on a Tuesday.

John then set about to assemble a band that would do justice to the occasion. Two trumpets were needed to honor the Oliver-Armstrong front line, and **Jon-Erik Kellso** and **Simon Wettenhall** (top NYC players who usually lead their own groups) claimed those positions. For an authentic New Orleans sound, **Orange Kellin** (clarinet) and **Jerry Zigmont** (trombone) were recruited. They'll be backed by a dream rhythm section: **Conal Fowkes** (piano), **Brian Nalepka** (bass and tuba!) and **Kevin Dorn** (drums).

John Gill has appeared before NJJS audiences behind a period drum set, but he'll confine himself to the banjo this time. He's played banjo since he appeared with the fondly remembered Southampton Dixie, Racing and Clambake Society Jazz Band as a youth, and honed his skills with a stint on the West Coast playing with Turk Murphy, then leading his own band (playing trombone at the time).

**Bria and Jim's Borderline Jazz Band** will follow them on Monday, April 21. **The BJB**, as it's becoming known, features NYC trombone star **Jim Fryer** and Canadian (thus the "borderline") trumpet sensation **Bria Skönberg**, but they're surrounded by sidemen who would be leaders or featured soloists in other contexts: reedman **Noel Kaletsky** (Rent Party Revellers, Bix Memorial Jazz Band), banjoist **Gim Burton** (BearCats), bassist **Ed Wise** (BENNY, leads his own NO-style band), drummer **Robbie Scott** (Bix Bash, GHD Jam, New Deal Orchestra) and the ubiquitous **Mark Shane** at the piano.

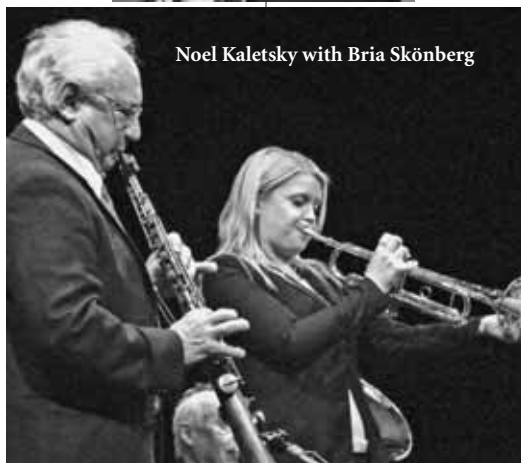
Bria has attracted national attention by leading a couple of her own bands plus appearing at festivals (20 last year!) as a freelance guest star as well. You may have heard her playing with Jim Cullum's band on his nationally broadcast radio shows recently. She's a hot player, in the Armstrong mold, able to play the classics we know and the intricate West Coast tunes rarely heard here. People were really impressed when they discovered her at last year's visit to the Wyeth Jazz Showcase, and will likely return...with friends.

But don't overlook Jim Fryer, who tours with that enormously popular festival band, the Titan Hot Seven, plus leads his own groups (including a touring band

in England!) and still finds time to be the lone trombonist with the Nighthawks. And Noel Kaletsky's exceptional reed work alone is worth the low admission price. Taken as a whole, it's quite a band.



John Gill



Noel Kaletsky with Bria Skönberg



Jim Fryer

The **Summit Stompers** have just signed on to do another West Coast-laden jazz program, joining Australia's **Wolverines**, France's **Paris Washboard**, the **Palomar Quartet** and the 24-piece **Silver Starlite Orchestra**, all highly respected organized bands that are coming here soon. **Dan Levinson's** tribute to Kenny Davern has become a reed *tour de force*, and piano fans will want to hear **Derek Smith** and "**Boogie Bob**" **Seeley** solo. Call for performance dates.

Jazz For Shore NOTE temporary venue change!

Mancini Hall, Ocean County Library,

Toms River, NJ 08753

Tickets/Information: 732-255-0500

"Canadian **Bria Skönberg** might be young but her musical chops, as a trumpeter, are fully developed," notes the Hot Jazz Festival (of Wilmington, NC). "The twenty-something cites Louis Armstrong as her personal inspiration. Appreciated across three continents, Skönberg is a young star on a meteoric rise." *The American Rag* concurs: "It isn't really news to say that Bria Skönberg has the trumpet chops to play with anyone."

For her MidWeek Jazz debut on Wednesday, April 23, she chooses to play with trombone ace **Jim Fryer**, with whom she has recently recorded a CD, one of 10 she's heard on in a professional career still in its early stages. Fryer is a seasoned pro and festival favorite, but he's also a first-timer with this series. Downstate fans will find him skilled and creative. The pair thrilled the

audience last year in Morristown, where most were hearing them for the first time.

They've scaled down their band for the intimacy of Mancini Hall, being backed by only bassist **Ed Wise** (from Philadelphia, after years in New Orleans) and guitarist **Matt Munisteri**, a busy, versatile player from New York. Expect hot jazz, well played.

Fans are reminded that the series is temporarily at the Ocean County Library in Toms River while their campus home is being renovated. Tickets are obtained through the OCC Box Office (not the Library) though, with prices still \$13 in advance and \$15 at the door. Ask for driving instructions if you don't know the way. It's just half a mile from Garden State Parkway exit 81.

While you have your credit card out, order tickets for **Bucky Pizzarelli** and **Jerry Bruno** (May 7) and the return of boogie-woogie and stride piano specialist **Bob Seeley** (June 25). Summer and fall dates have been requested from the Library, but are not yet approved.

More news next month.

Photos by Bruce Gast.

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



## NORTH CAROLINA

*continued from page 52*

to get to know each other. A very friendly atmosphere existed in the hallways, restaurants and concert venue making everyone feel comfortable — newbies like me as well as old-timers who have been there since the beginning, like their very own “Dr. Jazz,” Harry Van Velsor, whom some of our members may know from several years ago.

The Cape Fear Jazz Society is a partner for this event and we hope you’ll check out their website for more information — [www.capefearjazz.com](http://www.capefearjazz.com).

We hope to increase NJJS attendance next year; the ride down was not bad at all. The dates are Feb. 5–7, 2009 for those who want to plan ahead, because their theme will be “Lionel, Red & Bunny — a Tribute to Lionel Hampton, Red Norvo and Bunny Berigan.” Lined up already are Nicki Parrott and Rossano Sportiello; Ed Polcer, Judy Kurtz, Wycliffe Gordon, Joe Ascione, Houston Person, Frank Tate, John Cocuzzi, and I’m sure other wonderful players — many of whom were there this past festival but just couldn’t satisfy the audience enough so they’re invited back. How lucky we will be to see them in Wilmington again.

If anyone wants to see this year’s festival brochure, I brought some home so just let me know: [pres@njjs.org](mailto:pres@njjs.org). And if you go to other festivals, please let us know as it’ll increase our readers’ knowledge of what’s happening in the wonderful world of jazz — it is alive and kickin! □

### Cape May Traditional Jazz Society MEMBERS WANTED

Send name & address for newsletter, gig information, etc.  
[pinewood6@comcast.net](mailto:pinewood6@comcast.net)  
609-827-7909

## JAZZ TRIVIA ANSWERS *questions on page 4*

- |                              |                         |
|------------------------------|-------------------------|
| 1. Stephane Grappelli        | 6. Lionel Hampton       |
| 2. Red Norvo                 | 7. Bunny Berigan        |
| 3. Claude “Fiddler” Williams | 8. John Kirby           |
| 4. Louis Jordan              | 9. Oran “Hot Lips” Page |
| 5. Max Kaminsky              | 10. Russell Procope     |



**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.

■ **April 16, 2008** *David Tenenholtz* — Jazz in Swedish: The Career and Legacy of Jan Johansson

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).

■ **March 23** — Gil Evans as a Leader: Host Bill Kirchner takes a look at the recordings that this legendary pianist/composer/arranger made under his name during the 1950s and ‘60s.

■ **March 30** — Jackie Williams 75th Birthday Salute, Pt. 1: Host Ed Berger interviews the drummer whose subtle and swinging style has graced the recordings of Erroll Garner, Bobby Hackett, Doc Cheatham, Zoot Sims, Stephane Grappelli, and many others.

■ **April 6** — Jackie Williams 75th Birthday Salute, Pt. 2: Host Ed Berger interviews the drummer whose subtle and swinging style has graced the recordings of Erroll Garner, Bobby Hackett, Doc Cheatham, Zoot Sims, Stephane Grappelli, and many others.

■ **April 13** — Wailing With Wilson: Host Bill Kirchner surveys the music of baritone saxophonist Glenn Wilson.

■ **April 20** — Oscar Peterson Tribute: Host Tad Hershorn covers the career of the piano great who died on December 23, 2007.

■ **April 27** — Variety Is The Spice Of Jazz: Host Dan Morgenstern continues his explorations of multiple versions of the same tunes; this time, “Someday Sweetheart” and “Tea for Two.”



# 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

## Tomaso's Ristorante

163 Old River Road, 07020  
(201) 941-3000

## 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

## 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

**NOVITA**  
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**  
**CHRISTOPHER'S AT THE HELDRICH HOTEL**  
10 Livingston Avenue  
732-214-2200  
www.theheldrich.com  
No cover  
Every Friday 8 – 11 PM

**DELTA'S**  
19 Dennis St.  
732-249-1551

**STATE THEATRE**  
15 Livingston Ave.  
732-246-7469  
www.statetheatrenj.org

**Newton**  
**BULA**  
134 Spring St.  
973-579-7338  
www.bularestaurant.com  
Fridays 8:00 PM

**North Arlington**  
**UVA**  
602 Ridge Road  
Friday 7:00 PM  
Adam Brenner

**North Branch**  
**NEW ORLEANS FAMILY RESTAURANT**  
1285 State Highway 28  
908-725-0011  
7:00 PM

**Nutley**  
**HERB'S PLACE AT THE PARK PUB**  
785 Bloomfield Avenue  
973-235-0696  
8:30–11:30 PM

**Oakland**  
**HANSIL'S BAR AND GRILL**  
7 Ramapo Valley Rd.  
201-337-5649

**RUGA'S**  
4 Barbara Lane  
201-337-0813  
Tuesday thru Saturday 7:00 PM

**Pine Brook**  
**MILAN**  
13 Hook Mountain Road  
973-808-3321  
www.milanrestaurant.com  
Fridays 6:30 PM Stein Brothers

**Pinefield**  
**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

**WITHERSPOON GRILL**  
57 Witherspoon Street  
609-924-6011  
www.jmgroupprinceton.com  
Tuesday night jazz 6:30 – 9:30 PM

**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.vangoghsearcafe.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**  
**16 PROSPECT WINE BAR AND BISTRO**  
16 Prospect St.  
908-232-7320  
Six nights a week

**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](mailto: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

Vocalist **JACKIE JONES & JOHN BIANCULLI TRIO** at Christopher's at the Heldrich Hotel in New Brunswick April 4 and 25

**JAMES L. DEAN** big band swings the Whiskey Café in Lyndhurst on April 13 — \$15 includes dinner, dance lesson.

**BORDERLINE JAZZ BAND** with Jim Fryer and Bria Skonberg presented by Tri-State Jazz Society April 20 at Brooklawn American Legion Hall

**JULIUS TOLENTINO** on April 25 and 26 at Cecil's in West Orange.



# **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  
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