

Jersey Jazz

Volume 36 • Issue 6
June 2008

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



Herman Leonard's Stolen Moments

By Jim Gerard | Photos by Herman Leonard

Jazz musicians perpetually quest for that transcendent instant when thought becomes sound, when four minds (or 14) become one, when all the elements — melody, harmony, rhythm, tone color, the club and the audience — conspire toward ineffable brilliance, when in the words of David Amram, “It’s as if the music were coming from somewhere through you and out the end of your horn.”¹

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Ella Fitzgerald singing to Duke Ellington and Benny Goodman, NYC, 1949, ELF03. © Herman Leonard Photography, LLC

1. Amram, *Vibrations* (Macmillan, 1968)

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Get with **Jazzfest!**

Complete schedule p 50 **June 6,7,8**

Jazzfest facts, hot off the press.

See p 8 and ad p 3

NJJS Calendar

**Thursday & Friday
June 5 & 6 2008**
"Jazz Crossroads"
American Federation
of Jazz Societies
Conference/ Morristown
see www.AFJS.org;
call 310-831-3372
or email president@AFJS.org

Friday June 6 2008
Free Concert
(Jazzfest)
Drew University/
Madison
see p 8

**Saturday & Sunday
June 7 – 8 2008**
JAZZFEST
Drew University/
Madison
see pp 2, 8, 50
& ad p 3

Monday June 9 2008
JAZZFEST Afterglow
Concert with
Dan Levinson et al
The Bickford Theater
Morristown
see p 52

Watch for info on upcoming
Member Meetings,
Film Series, and JazzFeast
in Princeton. Dates TBA.



Prez Sez

By **Andrea Tyson** President, NJJS

Tell them you saw it in *Jersey Jazz!*

Talk about kicking off the summer with a bang — *let's go to a jazz festival!*

What better way to start it off than at our own Jazzfest at Drew U. in Madison June 6–8? Bring your lawn chairs and picnic baskets and set them up on the grassy area near our huge tent, or buy your food right by the tent (so you won't miss any music); or hang out in the air-conditioned venues. Bring the kids, grandkids (all free 16 and under), kick back and relax listening and/or dancing to the wonderful musicians we have assembled for your pleasure. Rain does not cancel — we're covered — the show will go on under the tent and indoors. We've got a big tent and dance floors for the larger bands, and two wonderful indoor, air-conditioned venues for the smaller groups. Please bring your friends. It's a super get-together and we hope you take advantage. Drew is centrally located, easy to get to by mass transit and the event is a real bargain. See the ad on page 3 or visit www.njjs.org to see the line-up and ticket details.

We'll also have our CDs for sale. For your convenience you can let Jack Sinkway (jongsinkway@verizon.net) know which titles you want ahead of time by viewing our inventory at www.njjs.org, and he'll have them ready for you at Jazzfest. We're ordering in some new ones, too.

If you're checking into the Hyatt Morristown (with very reasonable festival rates) on Friday, come on

over to Drew for a free concert that evening as our festival will begin with the three NJ IAJE Award-winning high school jazz band champions. What you will hear will give you reason to believe we've got a whole new generation of great jazz musicians on the horizon.

■ As the summer progresses, I'm sure you will be going to hear lots of outdoor jazz. One of those places could be **27 Mix Restaurant & Bar** at 27 Halsey Street in Newark (www.27mix.com), a very short walking distance from NJPAC with convenient parking in the rear or across the street. One recent evening, Elliott and I parked on Halsey Street, walked over to **NJPAC** to hear Eldar and Dave Brubeck, and then walked back over and found a little tucked-away gem of a patio hotspot (music doesn't stop due to rain — there is an indoor area prepared for such an eventuality). Carrie Jackson and Her Jazzin' All-Stars were creating quite a stir and the audience loved it. If you're at NJPAC for a concert, walk over after the concert for a drink and music.

By the way, Eldar and his band provided the perfect intro for the Dave Brubeck experience at NJPAC. Dave Brubeck is still quite the pianist and enthralled the audience so much that he left the stage with a standing ovation. See Sandy Ingham's review of this show on page 43.

■ Sunday, April 27, we had a wonderful audience show up for the NJJS-co-sponsored **Bucky Pizzarelli, Ed Laub and James Chirillo**

continued on page 53



Making the scene:

Maximum saxman Gerry Cappuccio and trombone ace Chase Acito are all smiles following the April 23 NJJS screening in Chatham of *Anita O'Day: The Life of a*

Jazz Singer. Proving once again that the hippest cats show up at NJJS events, and have the coolest experiences!

And did we mention they're members? Photo by Linda Lobdell.

NJJS Bulletin Board

Phil Schaap, radio host, jazz historian, music producer, will be a guest luminary at Jazz Crossroads 2008, the annual conference of the American Federation of Jazz societies, this year held June 5 & 6 in conjunction with our Jazzfest. For more information visit www.AFJS.org.

Jazz in the Garden has a 40+-year history at the Newark Museum. NJJS will have a presence this summer at many or most of the Thursday afternoon concerts. Come see us! View the line-up on page 49 or at newarkmuseum.org. Just \$3; FREE for Museum members. June 19 - Aug 7.

Got E-mail? Some special offers for NJJS members are late-breaking — so please send your e-mail address to NewJerseyJazz@aol.com.



NEW JERSEY'S LONGEST RUNNING JAZZ PICNIC

Three great venues including the popular Jazz Tent and the Dorothy Young Center with one of this country's top acoustic concert halls.

SATURDAY, JUNE 7
 Gates open at 11:00 AM - Music begins at noon
 Bucky Pizzarelli with Nicki Parrott & Rossano Sportiello
 Ed Metz & the Bob Crosby Bobcats
 James Dean Big Band
 Cynthia Sayer & Sparks Fly
 Tony DeSare Trio
 Jerry Vezza Trio with Frank Noviello

FRIDAY, JUNE 6
 7:00 PM TO 10:00 PM
FREE CONCERT...
 Featuring the best High School Jazz Bands in the State
 Winners of the IAJE Spring Competition
 in the Jazz Tent on the campus of Drew University
 Adjacent to the Dorothy Young Center

SUNDAY, JUNE 8
 Gates open at 11:00 AM - Music begins at noon
 Earl May Tribute Band
 Swingadelle
 The Jazz Lobsters Big Band
 Eric Comstock Trio
 Carrie Jackson and Her Jazzin' All-Stars
 The Joe Temperley Quintet

Special Jazz Buffet Dinner
 Enjoy a scrumptious New Orleans Cajun Buffet Dinner
 Hyatt Morristown, Saturday, June 7
 from 6:00 to 9:00
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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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 Card Number: _____ Expiration Date: _____
 Name on Card _____



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

NOT A DULL MOMENT in the May *Jersey Jazz*. The articles are all so interesting and the ads are eye-catching. It makes me wonder if all these activities were taking place when I lived in New Jersey, but since that was so long ago, probably not!

Reading about Benny Goodman at Carnegie Hall was like a good history lesson. You can't resist going back to those days. It's also marvelous to discover that at least one high school has a jazz group. Maybe our music does have a promising future!

Joán McGinnis
Mission Viejo, CA
SrajMcGin@aol.com

IT SEEMS AS IF WHEN I scan each issue of *Jersey Jazz* that arrives in my mail box it brings back at least one or two memories.

In the May issue, Dan Morgenstern's "Dan's Den" piece mentions a clarinetist who turned 80 years old March 17. No way. It seems like yesterday when I found Bud Freeman and Joe Venuti standing alone in Vail at an early Gibson Colorado Party — 1967. When I asked if I could take their picture, Bud said "Yes, if you'll get

that young man standing in back of you to join us. He's the one you really want in your picture."

Freman was referring to Bob Wilber, who in 2008 is like the Energizer Bunny — he just keeps on going. I found the snapshot decades later and sent it to Bob, living at his home in the Cotswolds. He wrote back that he was thrilled to receive it. That same day I was having lunch alone in a crowded Vail café when a gentleman asked if he might join me. I invited him to sit down and, being a jazz buff, I soon directed our conversation toward the big bands. He was one of the friendliest, as well as most informed about jazz, with whom I'd ever had a chance to converse. Little wonder. When I arrived at the Casino Vail, venue for the first day of the Gibson bash, I found that along with Bobby Haggart, my luncheon partner was none other than Milt Hinton.

Bill Smith
Palm Desert

ALTHOUGH WE MOVED to South Carolina 18 years ago, we have maintained our membership in NJJS. We have returned for a few

Jazzfests and the like, but don't get to New Jersey very often.

Jazz in any form is rare in the northwest corner of SC, but we just attended a concert in a small community in our area, Walhalla, SC. Habitat for Humanity has held a fundraiser for the last seven years which features Ed Polcer and his All Stars. The sidemen vary year to year, but all are top players. Unfortunately we only heard about it last year, but have thoroughly enjoyed both shows. This year's line up was Ed Polcer, cornet; Tom Fischer, clarinet; Dan Barrett, trombone; John Cocuzzi, piano & vibes; Vince Giordano, bass and bass sax and Joe Ascione, drums. It was a fantastic show and it really filled a large jazz void for us. If there are other "misplaced" NJJS members in the area of Walhalla, SC, information on the annual event can be obtained from Bill Holzhauer at billhz@mindspring.com. We lived in Bridgewater and really miss the Sunday afternoons at the old Watchung View Inn.

Jim & Gloria Bredenkamp
Anderson, SC

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Attention advertisers:
Our next issue will be two months, July and August, combined. Please be sure to consider that when planning your content.

Comments?

Jersey Jazz welcomes your comments on any article or editorial. Send e-mail to editor@njjs.org or mail to the Editor (see masthead page 6 for address). Include your name and geographical location.

Jazz Trivia

By O. Howie Ponder II
Questions

1. Although a fine pianist and accompanist, he studied classical Chinese at Oxford University.

2. Dick Hyman said this about another legendary pianist: "There are five things I know how he fingers. I can't play them. There are fifty things I don't even know how he fingers them."

DON'T SHOOT THE PIANO PLAYER!

All the questions this month are about pianists.

3. Leonard Feather declared this artist "the Houdini of the piano" for his seeming ability to get into trouble during improvisation, and then resolving the problem a few measures later.

4. This pianist made a hit recording with the Erskine Hawkins Orchestra that's occasionally played today as a

theme song for late night jazz programs. His musical career was shortened by injuries suffered in a barroom brawl in 1942. Can you name him and the song?

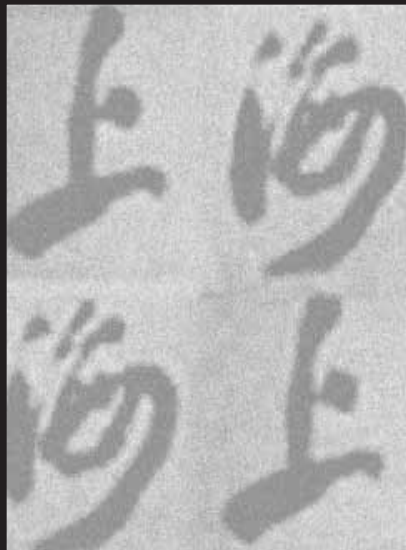
5. A number of jazz pianists have also found employment as Music Directors for singers at one time or another in their career. Can you

match up the pianists below with the singers?

- | | |
|-------------------|--------------------|
| a. Bob Florence | 1. Ella Fitzgerald |
| b. Jimmy Rowles | 2. Joe Williams |
| c. John Bunch | 3. Peggy Lee |
| d. Tommy Flanagan | 4. Tony Bennett |
| e. Norman Simmons | 5. Julie Andrews |

answers on page 53





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and SABOR BRAZIL

sun 5/25: ERIC COMSTOCK

tues 5/27: JOHN ZWEIG

wed 5/28: JAY LEONHART and TED ROSENTHAL

fri 5/30: EMMET COHEN

sat 5/31: HELEN SUNG

tues 6/3: COLEMAN MELLETT

wed 6/4: JOE MORELLO

fri & sat 6/6 & 7: WYCLIFFE GORDON

sun 6/8: DARYL SHERMAN with RANDY SANDKE

wed 6/11: BUCKY PIZZARELLI

thur 6/12: MORRIS NANTON

fri 6/13: JERRY VEZZA

sat 6/14: ORRIN EVANS

sun 6/5: JAN FINDLAY with THE JAY D'AMICO TRIO

thur 6/19: VINCE GIORDANO

fri 6/20: TONY DESARE

sat 6/21: RICH EISENSTEIN

fri & sat 6/27 & 28: STEVE TURRE

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

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

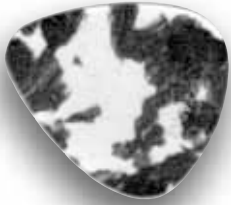
Friday and Saturday two seatings: 6:30 PM & 8:45 PM

Sunday: 6:00 PM – 9:00 PM

for latest schedules and updates,
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Please note: We take reservations by telephone only 973.822.2899 and not by e-mail.

NEWS FLASH!!!
WE NOW HAVE
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The Editor's Pick

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

Happy Birthday Les

Guitar legend and longtime Mahwah resident Les Paul will mark his 93rd birthday on June 9, which this year falls on a Monday, the night of the Rock and Roll Hall of Famer and five-time Grammy winner's long running weekly gig at the Iridium Jazz Club at 53rd and Broadway in Manhattan. No doubt many music world notables will be on hand for the special occasion and if you want to join in the "Happy Birthday" sing-along you might want to order tickets right away for what's sure to be a sold out show. (212-582-2121, www.iridiumjazzclub.com)

Jersey Jazz joins the party with an interview with Les by Schaeen Fox on page 20 of this issue.

Clams on the Half-Shell

After many months of editorial perfection, we hit quite a few clams in our May issue. For starters, in our story on the 70th anniversary of the famed 1938 Benny Goodman Carnegie Hall concert (p. 10), we gave the date of that historic jazz event as January 9. This despite a graphic of the concert poster on the same page with the actual date of January 16.

Then a gremlin apparently snuck into our Bernardsville press and turned all of our cute little bullets (■) into question marks (?). Please be assured that this does not indicate a lack of confidence on our part.

The very same gremlin also had the temerity to cut off Bing Crosby in mid-sentence at the end of our obituary of Gene Puerling (p. 16). What Mr. Crosby was trying to say about the Hi-Los was: "These guys are so good they can whisper in harmony."

To further complicate the mystery it appears that the gremlin entered the picture only after the presses were stopped at 100 copies to correct a caption error on page 10. SO, if you have bullets and Bing's entire quote...you have the wrong caption. Confused? Us too. Here is the corrected caption for them that's got bullets:

All 1938 concert photos were taken by Lawrence Marx, who was the brother-in-law of Goodman's former vocalist, Helen Ward (in turn whose husband, Albert Marx, had the concert recorded as a present for his wife.)

We're keeping a close watch out for that pesky little gremlin, and hopefully the issue you hold in your hands is...well, perfect. You deserve no less for your 40 bucks.

JJ



CORRECTION: We neglected to credit the photo of Dennis Irwin in his May obituary (p. 16) to Jimmy Katz and regret the oversight.

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. 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 New Jersey Jazz Society, 274 Jackson Pines Rd, Jackson, NJ 08527; please indicate size and issue. Contact 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:
July/August COMBINED issue: May 26, 2008 • September issue: July 26, 2008

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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

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

Fradley Garner *International Editor*
E-mail: fradgar@get2net.dk

Mitchell Seidel *Contributing Photo Editor*
Photo@njjs.org

John Maimone *Entertainment Contributor*
908-753-6722
E-mail: jjm426@att.net

Fred McIntosh *Entertainment Contributor*
201-784-2182
E-mail: derfie_07675@yahoo.com

NEW JERSEY JAZZ SOCIETY OFFICERS 2008

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

Mike Katz *Vice President*
908-273-7827

Kate Casano *Treasurer*
732-905-9063

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

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DIRECTORS

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

ADVISORS

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

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

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

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

Notes from the Music Committee

**JAZZFEST
PREVIEW**

By Joe Lang NJJS Music Committee Chair

This month there is only one thing on my plate relating to NJJS events – **sanofi-aventis Jazzfest 2008.**

The dates are June 7 and 8, and the location is Drew University in Madison. TWELVE groups plus two high school bands will appear.

We will also present 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.

We have an exciting lineup again this year, and, as we discovered in 2007, Drew is a wonderful place to hold the event, with a beautiful setting, terrific venues, and great support from the university. Barbecue-oriented food provided by the new food service at Drew will be available for purchase. Jazzfest is a jazz picnic, a wonderful time to bring family and friends together for fun days filled with great music. Bring a picnic basket, chairs and blankets, and enjoy the grass and trees around 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. If you have a group of 15 or more, you qualify for group rate tickets. Call (800) 303-NJJS for further information on group rates. For details on regular ticket prices and ordering information see the full-page ad on page 3.

This month, I fill you in on the groups appearing in the Tent.

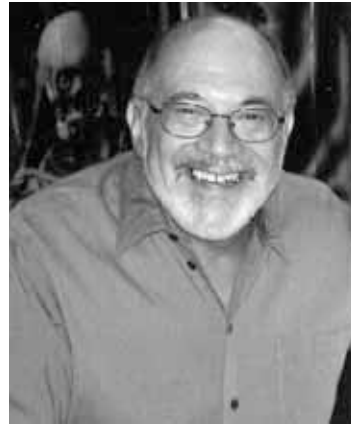
One of the most unique of the big bands during the Swing Era was that of Bob Crosby. It was the only major band that geared much of its repertoire toward the traditional jazz of New Orleans and Chicago. The small band within the big band was known as the **Bob Crosby Bob Cats**, and the group was loaded with great players like Yank Lawson, Billy Butterfield, Eddie Miller, Irving Fazola, Ray Baduc, Bob Haggart, Joe Sullivan and Jess Stacey. Until his death in 1993, Crosby continued to keep the Bob Cats franchise alive. Currently, pianist Ed Metz occupies the leader's chair

for the Bob Cats. They are the sole group authorized by the Bob Crosby estate to perform under that name. The Bob Cats play primarily the original arrangements of the Crosby band, but some new arrangements, done in the style of the original charts, have also been added. One great pleasure in catching a performance by the Bob Cats is the opportunity to hear some of the less familiar pieces from the band book, charts with a bit more jazz and less commercial feeling. The Bob Cats draw from a pool of talented jazz players, many who played in the Bob Cats when Crosby still fronted the band. The personnel varies, depending on where the gig is. For Jazzfest, the Bob Cats will include several faces familiar to

NJJS audiences. In addition to Ed Metz, who is a Past President of NJJS, you will recognize trumpeter Danny Tobias, trombonist John Allred and drummer Ed Metz Jr. This group is sure to get lots of happy feet onto the dance floor.

Saxophonist James L. Dean has been leading the **James L. Dean Big Band** since 1995.

They quickly became a familiar fixture on the New Jersey big band scene, playing at clubs like Tierney's Tavern in Montclair, where they had a monthly gig for eight years, and The Whiskey Café in the Meadowlands, where they have a popular monthly gig that attracts a steady crowd of swing dance devotees. Dean cut his big band teeth playing in various U.S.



Mike Vax joins the James L. Dean Big Band (below) at Jazzfest. Vax photo by Paul White. Band photo by Sandy Burstein.

continued on page 50





Classic Stine

By Jack Stine

NJJS President Emeritus

Four Hands, Semitones and Double Speak

Chris Hopkins and Dick Hyman have made up a tag team of pianists to record a celebration of the jazz legacy left behind by Teddy Wilson. It's all heard on a CD entitled *Teddy Wilson in 4 Hands* that Hopkins, a young American jazz pianist now living in Germany, sent me quite unexpectedly a month or so ago. I don't receive many CDs these days, having given up both record reviewing and music production many years ago. So it was what you might call a novelty to get this one out of the blue. I'm not against novelties *per se* so I played the record through a couple of times. To these tired old ears it sounds pretty good. Check that. It sounds damned good.

Dick Hyman's work, of course, we all know well. He's a veritable musical chameleon. I've heard him play like Jelly Roll Morton and I've heard him play like Eubie Blake. One evening before one of our piano spectaculars at Waterloo Village, I heard Art Tatum play a perfectly beautiful "Over the Rainbow" but, of course, it wasn't Tatum but Dick, testing one of the rented instruments before going on. With Dick Wellstood at another eighty-eight, Hyman could play stride with the best of them (which Wellstood was). I've heard Dick play like Willie "The Lion" Smith and I've heard him play "In a Mist" like Bix himself. It goes without saying that a CD celebrating Teddy Wilson's wonderful

playing with Dick Hyman on board couldn't fail, and it doesn't.

Dick and Chris Hopkins met while Dick was on one of his many European trips back in 2001 and the result was a number of concerts together plus an enduring determination to make a two-piano CD at some fortunate moment when their two paths crossed close to where two matching pianos and good recording facilities were to be found. This came to fruition in the Alte Kirche in Boswil, Switzerland, in 2006 and I have to say it was well worth waiting for.

Two men with four hands seeking to replicate the work of one man with but two might seem at first to be a bit of an overmatch but it quickly becomes clear that this CD does not strive for competition in any sense of the word. Instead, what we have is a sincere expression of thanks to a musician who left the art of jazz piano much better than it was when he arrived. During those early days when the piano began to be taken seriously as a jazz instrument the solo field was pretty well dominated by Art Tatum whose incredible fluency and technique made everyone stop to listen and, of course, Teddy Wilson who came to notice by way of the appearances at intermission time with the Goodman Orchestra. Tatum overcame his audiences by playing more notes than anyone could count; Wilson charmed his

listeners with exquisite taste and refined improvisation, and it is this aspect of the Wilson genre that Hyman and Hopkins address in their album.

It may be that there's a Tatum in four hands CD ahead for these two, but in the meantime we'll have to be content with the Wilson disc and that's not bad. Not bad at all.

I don't know of any jazz writer I view with more respect than Gary Giddins, but I have to admit I've had a bit of trouble with a recent *New Yorker* article he wrote covering a Town Hall concert of Ornette Coleman. Maybe you can help.

Giddins mentioned that listening to Coleman can be a "bracing experience," that his attitude toward intonation is unconventional. So far so good, but then he refers to a statement once made by Hale Smith, a classical composer, that Coleman uses a "quarter-tone pitch" which means that "Coleman plays between the semitones of an ordinary chromatic scale. The core of Coleman's genius, Smith felt, is that, however sharp or flat he is from accepted pitch, he is consistent from note to note. Coleman hears so accurately that even when he is out of tune with the rest of the musical world he is always in tune with himself."

Sounds almost presidential, doesn't it? **J**



From the Crow's Nest

By Bill Crow

I played a school concert with Art Baron's quartet at Lincoln Center recently. Jackie Williams was the drummer, and Richard Wyands was the pianist. Art did a nice job of getting a roomful of elementary school kids to participate in some fun with jazz. After some handclapping on the afterbeat and call and response scatting on "C Jam Blues," and some group "doo-wahs" on "It Don't Mean A Thing If It Ain't Got That Swing," Art brought some of the kids up to the microphone to ask questions. One boy asked Art, "Did you guys play rock before you got old?"

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.

HERMAN LEONARD *continued from page 1*

See page 12 for the stories behind the photos.

The musician's search for such idyllic convergences echoes Henri Cartier-Bresson's aim as a photographer: to capture the "decisive moment."

This credo is shared by Herman Leonard, who is among a handful of photographers to have created the visual clubscape of jazz. Over the course of almost 60 years, his camera has limned the vaporous boites, hothouse bandstands and hushed recording studios, capturing epiphanal moments that seem to crystallize the hidden nature of his subjects.

The ecstatic face of Bud Powell at the keyboard. A bearish Charlie Parker exhaling his life through his horn. Dexter Gordon, extruding a cumulus cloud of smoke from the bandstand. A young, studious-looking Thelonious Monk daintily selecting the next "wrong" note on the piano. The many faces of Louis Armstrong: ebullient, pensive, insouciant. Miles, Frank, Duke and Ella. At Birdland, the Royal Roost, Minton's and Bop City.

Leonard's portfolio is a national — and international — treasure,



Anita O'Day, NYC, 1955, AN001. © Herman Leonard Photography, LLC



Frank Sinatra, Monte Carlo, 1958, FRS01. © Herman Leonard Photography, LLC

and is treated as such. The Smithsonian Institution claims 130 of his original prints in its permanent collection, where they are considered as essential to American music history as Benny Goodman's clarinet or Louis Armstrong's horn. And when flood damage from Hurricane Katrina destroyed 6000 of his prints — despite his and some friends' last-minute efforts to rescue them — the BBC thought the saga was worthy of chronicling in a well-received documentary entitled *Saving Jazz*. (Note: The film is telecast frequently on the Sundance Channel.)

The first exhibition of Leonard's work in New York City in 20 years, which includes recently discovered and heretofore unseen images of our syncopated saints opened on May 10 at the Morrison Hotel Gallery, 124 Prince Street, NYC and continues through June 15.

At age 85, Leonard is still actively pursuing a vocation that was hatched in childhood and nurtured by illustrious portraitist Yousuf Karsh, whom Leonard determinedly pursued as a mentor. "After I graduated college," he says, "I drove up to Ottawa from my home town of Allentown [PA] to see if I could convince Karsh to take me as an apprentice. He said 'I don't need anyone, but since you drove so far, come eat lunch with me.' Well, it must've been a nice lunch, because afterward he told me he'd take me on."

Leonard claims that Karsh taught him not just photography, but also psychology; not simply how to light a subject, but how to make him light up. "[Karsh] had an extraordinary ability to relate comfortably with all kinds of people — from street workers to kings. A lot of celebrities get photographed so much they grow to hate the

process, but Karsh had a way of making them enjoy it.”

After a year with Karsh, a jazz-besotted Leonard felt emboldened to move to New York “to meet the people I idolized — Miles, Dizzy, John Lewis and the Modern Jazz Quartet, Ben Webster and Coleman Hawkins.” Leonard asked club owners for access to shoot afternoon rehearsals, and in return promised publicity shots that could hang outside the clubs.

At first, Leonard knew none of the musicians, but he claims that they always cooperated. “It was easier then. Now you have 10,000 photographers; then you had three — myself, [William] Gottlieb and [William] Claxton.” He adds that the intimate access that gave his photos their signature touch is almost impossible to attain amid today’s paparazzified media frenzy. “Every amateur in the world has a digital camera” — in a sense, everyone is a photographer.

In postwar America, most people were happy to leave craft to craftsmen such as Leonard. Musicians liked the photos he’d taken of them at the clubs, and soon he was getting calls from record companies to shoot covers.

Despite the elegance of his photographs and a formal beauty that suggests portraiture, Leonard says that, “I never posed any of my subjects in the jazz field — except Art Tatum. He assumed that I would be photographing him at the piano, but it’s limiting when you’re working with a keyboard player because you have very few points of view, only left and right. You can’t shoot from the front because the keyboard gets

in the way and from the back of course, you can’t see his face. I thought the most important image of Tatum was his hands and fingers. So I asked him to sit at piano and fold his long, sinewy fingers up to his chin.”

When it came to equipment, the photographers of that era had little choice but to use what Leonard calls “those big cameras you see in old movies,” such as the Speed Graphic. He says the camera was a “godsend” — because of its restrictions.

“There was a limited number of shots you could take in one session, and you had to take your time and know what you were doing.” He says he shot between 20 and 25 pictures in one night at a club — “whereas now you could shoot 2000” He graduated to a twin lens Roloflex, then a Hasselblad, and he also carried an old Nikon 35mm.

Regardless of the camera, Leonard’s trademark aesthetic is the backlit, smoky image that embodies the glorious tawdriness of jazz nightlife in its heyday. “I tried to capture the atmosphere of the clubs. I didn’t use a flash, which would just bathe the scene in light — that’s not how a jazz club feels. Instead, I set my cameras next to the club lights.”

At a time when most artists of Leonard’s pedigree would be content to sit back and accept the laurels, he struck out for new territory and moved to New Orleans, partly because he’d never really seen the birthplace of jazz. As Hurricane Katrina hit in 2005, Herman’s crew gathered his negatives and had them stored in a vault at the Ogden Museum of Southern Art. As over 10 feet of water and

mud flooded Leonard’s lower-floor studio, Herman and a group of friends moved as many of his prints as they could to the third floor.

It was not enough. Mold flourished in the two upper floors and destroyed Leonard’s legacy of thousands of custom-printed photographs, as well as his exposure logs.

Now relocated to Los Angeles, where his negatives are in cold-storage to prevent further deterioration, Leonard and his staff are cataloging, restoring and reprinting his jazz oeuvre.

Without his exposure logs, Leonard must experiment with light and timing, printing every photograph as if for the first time, like, say, a composer trying to recreate an arrangement from a lead sheet and memory.

The storm damaged some of his negatives, too; they must be digitally restored and reproduced for photographic printing.

continued on page 12

Jazz Giants: The Photography of Herman Leonard

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 The exhibition is free and open to the public.



Chet Baker, NYC, 1956, CHB02. © Herman Leonard Photography, LLC

HERMAN LEONARD

continued from page 11



Lester Young's Hat, NYC, 1948, LSY03. © Herman Leonard Photography, LLC



Duke Ellington, Paris, Olympia Theater, 1958, DKE02.
© Herman Leonard Photography, LLC

THE STORIES BEHIND THE PHOTOS

page 1: Ella Fitzgerald singing to Duke Ellington, Benny Goodman and Richard Rogers, NYC, 1949, ELF03. "This was another example of the decisive moment. It was Ella's birthday party, and everyone was there — Nat Cole, Dizzy, Miles. Duke was sitting at the front table. I went onstage behind Ella to shoot the audience, not paying attention to who was where. When I got home and printed the shot, I realized I had gotten this expression of reverence on Duke's face."

page 10 left: Frank Sinatra, Monte Carlo, 1958, FRS01. Leonard is famous for his "faceless" photographs, in which the subject is positioned or has turned away from the camera. A good example is this photo of Frank Sinatra. "That's my favorite shot of Sinatra," Leonard says. "His body language there — the cigarette held in the air with a light trail of smoke epitomizes his singing and expresses the man." Leonard relates a story that demonstrates the power of his photos to imprint themselves in peoples' memories. "One day many years later, Quincy Jones invited asked me to come with him to see Sinatra in Palm Springs, and I took that print with me. Sinatra had never seen the picture, but when I showed it to him, he looked at it and said, 'That's Monte Carlo, 1958.'"

continued on page 14



Miles Davis, Montreux, 1991, MLD10.
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Duke Ellington, Paris, DKE08. © Herman Leonard Photography, LLC

HERMAN LEONARD

continued from page 12

Leonard will transcend this calamity, because he knows that the essence of art lies not in its machinery, but in the human soul. Hence his statement that, “You don’t need a great camera to take great photos. Nor does a great composer need a piano. They can write in their head. If you have your eyes open and look at what’s in front of you, you can see many pictures. Then you use the camera. The camera doesn’t make the picture — it’s your point of view.” JJ

© 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.*

THE STORIES BEHIND THE PHOTOS continued

I turned to Quincy and said ‘How the hell did he know that?’”

page 11: Chet Baker, NYC, 1956, CHB02. Leonard suggests again that shooting his subject “faceless” was a way to capture his personality. “Chet was a solo guy. He didn’t like publicity and was a very private individual.”

page 12 left: Lester Young’s Hat, NYC, 1948, LSY03. This Magritte-like shot suggests a meticulously composed still life, but Leonard insists this was not the case. “I took it at a record session for Norman Grantz. Pres was sitting down when he was called to continue the session. He took off his hat and put it on his saxophone case. Then, because there was no ashtray handy, he put the cigarette on top of a Coke bottle. I found this image interesting. There was one light nearby, and I swiveled it around to shine on those elements. I took four frames and printed the one in which the smoke was most evocative. I have a similar shot of Ellington’s patent leather slippers on a dressing

room table with a satin tie and a cup of tea. That’s a thousand percent Duke.”

page 12 right top: Duke Ellington, Paris, Olympia Theater, 1958, DKE02. “That was a gift from god,” Leonard says of this photo of the Duke, who looks as if he’s being divinely inspired. “I like to shoot performances from backstage rather than from the front. I stuck the camera through the curtains where Duke was playing, and moved around so I could get the spotlight beams in the frame in a pleasing way. I shot five or six frames from the same position, waiting for him to move. Finally, he raised one hand. I snapped the camera and Duke heard the click, looked over and winked.”

page 12 right bottom: Miles Davis, Montreux, 1991, MLD10. Leonard remembers that on the day this shot was taken (at a rehearsal), photographers were allowed to stay in front of the bandstand for the first two numbers

only. “I was there with 25 photographers popping away, and then after the two numbers they made an announcement asking us to leave. But Miles said, ‘No, let Herman stay.’ The other guys hated me, but because of that, I was able to get the shot. Miles died six weeks later. He knew he was on his way, and you can see the anguish and pain on his face. But he had such a beautiful face.”



Self-portrait. © Herman Leonard Photography, LLC

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Big Band in the Sky

By Tony Mottola *Jersey Jazz* Editor

■ **Jimmy Giuffre, 86, clarinetist, saxophonist, composer and arranger, April 26, 1921, Dallas, TX – April 24, 2008, Pittsfield, MA.** Jimmy Giuffre was a well-educated musician who earned a degree in music from North Texas State Teacher's College and later studied composition with Wesley LaViolette. He is probably most widely known as the composer of the popular big band anthem "Four Brothers," which he wrote while arranging for Woody Herman's "Second Herd" in 1947. In the early 1950s Giuffre was a seminal part of the development of the West Coast Cool Jazz style, working in Shorty Rogers and Shelly Manne's small combos and mainly playing saxophone. Later he concentrated on the clarinet, playing in an innovative and adventurous style in drummerless trios called the Jimmy Giuffre 3, first with guitarist Jim Hall and bassist Ralph Pena, and later with Hall and trombonist Bobby Brookmeyer. The latter group is prominently featured in Bert Stern's documentary of the 1958 Newport Jazz Festival, *Jazz on a Summer's Day*, playing their signature piece, "The Train and the River." Giuffre was also an important teacher of music beginning at the Lenox School of Jazz in 1957 and later at the New School, New York University and the New England Conservatory of Music, where he taught until the early 1990s.

■ **Phil Urso, 83, saxophonist, Oct. 2, 1925, Jersey City, NJ – April 27, 2008, Denver, CO.** Phil Urso, a longtime Elizabeth, NJ resident, came of age in the hard bop era but also retained a Lester Young-like tone, combing the two sensibilities into an expressive sound played with great technical abilities. Though not particularly well known, Urso was much admired by his fellow players and was associated with many of the great players of the 1950s. After service in the U.S. Navy on an aircraft carrier in World War II, Urso went on to stints with a number of big bands, including Jimmy Dorsey, Woody Herman, Claude Thornhill, Stan Kenton and Louis Bellson.



Jimmy Giuffre, *Stars of Jazz* 1956/KABC-TV. ©Ray Avery/CTS IMAGES.COM

He worked briefly with Miles Davis and often paired with trombonists, namely Frank Rosolino, Bob Burgess, Bill Harris and Bob Brookmeyer, with whom he co-led a quintet in 1954. By far his most important association was with trumpeter Chet Baker,

with whom he worked on and off for 16 years. *Jazz.com* reported "Urso cherished a letter he received from Baker in 1971, which began: 'I have always felt you were and are the most underrated of America's jazz players and composers.'" His last recording,

Salute to Chet Baker, made in 2003 with trumpeter Carl Saunders, revisited many of the songs performed with Baker. Urso remained active on the Denver jazz scene until well into the 1990s.

■ **Ozzie Cadena, 82, record producer, Sep. 26, 1924, Oklahoma City, OK – April 9, 2008, Torrance, CA.** Ozzie Cadena moved with his family to Newark at the age of one and it was there as a teenager that he began his lifelong love affair with music while making weekly trips to Harlem to hear jazz and visiting Sunday morning services at the city’s African-American churches. After graduating high school Cadena enlisted in the Marines and served in the South Pacific from 1941 to 1945. He studied bass and piano at a New York music school after the war. In the early 1950s he worked at the Radio Record Shop on Market Street and had a jazz radio show on a local station.

“I liked the record store, turning the cats onto what was new,” Mr. Cadena told *The Star-Ledger* in 2002. “People like Hank Mobley, Wayne Shorter, Milt Jackson and J.J. Johnson came in. It was the hippest.”

The Radio Record Shop was owned by Herman Lubinsky, who also owned Savoy Records, and Cadena was soon tapped by Lubinsky to produce records for the Newark-based label. Cadena went on to produce albums for Prestige, Blue Note and Fantasy Records as well. Often working with famed engineer Rudy Van Gelder in Englewood Cliffs, he produced scores of jazz titles for artists such as Cal Tjader, McCoy Tyner, Bill Evans, Donald Byrd, Cannonball and Nat Adderley, Kenny Clarke, Dizzy Gillespie, Miles



Phil Urso with Chet Baker & Bobby Timmons, Stars of Jazz/KABC-TV 1956.
©Ray Avery/CTSIMAGES.COM



Ozzie Cadena, Los Angeles Classic Jazz Festival 1988
©Ray Avery/CTSIMAGES.COM

Davis, Fats Navarro, John Coltrane, Charles Mingus and many other greats. Cadena also produce Gospel artists such as Clara Ward, James Cleveland and Cissy Houston.

“Ozzie had great taste and he recorded the right people,” Michael Cuscuna, owner of Mosaic Records and a veteran producer at Blue Note Records and many other labels told *The Star-Ledger*. “He has a legacy to be proud of.”

In 1974 Cadena moved to Southern California where he promoted and produced jazz events at a number of venues, notably at the Lighthouse, the famed birthplace of the West Coast Jazz style. Most recently he organized free weekly concerts on the plaza in Hermosa Beach.

See Joe Lang’s remembrance of Ozzie Cadena on page 18.



Memories of Ozzie By Joe Lang NJJS Music Committee Chair

Jazz has lost a good friend! So have those who knew Ozzie Cadena, the record producer, jazz promoter and jazz advocate, who passed away in California on April 9 at the age of 83. Although born in Oklahoma, Ozzie spent his formative years in Newark where his love affair with jazz began. He was in every sense a jazz guy.

Ozzie worked in a record shop in Newark that was owned by Herman Lubinsky, who also owned Savoy records, a label that produced recordings by gospel, rhythm 'n' blues and jazz performers. He eventually moved over to Savoy where he became an in-house producer and A&R man. During his tenure at Savoy, he oversaw many influential recordings by the likes of Charles Mingus, Little Jimmy Scott, Cannonball Adderley and the Kai Winding-J.J. Johnson two-trombone group. He recorded most of his sessions at the studio of the legendary recording engineer Rudy Van Gelder. He also served, during two periods between 1962 and 1974, in the same capacity at another important jazz label, Prestige.

In 1974, Ozzie moved to Hermosa Beach, California where he spent the remainder of his years. He was a great jazz advocate in Southern California, organizing concerts, getting jazz into local clubs, and establishing a Jazz Walk of Fame in Hermosa Beach.

I first met Ozzie when he came into the record store in Madison where I was working, and we hit it off right away. His son Pru lives in Madison, and Ozzie used to come East about twice a year, and stay there. He was devoted to Newark, and was always trying to get something going again jazzwise in his hometown. He was involved in a short-lived effort to get a jazz room going at the restaurant in the Robert Treat Hotel. It was always a kick to sit with him in a place like Shanghai Jazz, and have him regale me with tales of his early jazz adventures, and other experiences that he had in the world of jazz. He had a story about almost every jazz player that I might mention.

On one of my trips to California, I advised him that I would be coming out. I arrived at the hotel in Redondo Beach late on Wednesday afternoon, and called Ozzie to let him know that I had arrived. He was out, so I left a message. In what seemed like the middle of the night the phone rang in my room. I fumbled for the phone in the dark, answered it, and discovered Ozzie on the other line. He said: "Hey Joe, it's Ozzie. Would you like to have breakfast?" I looked at the clock, and it was 5:30 AM. I replied: "That would be great. I have the alarm set for 7:00 AM. What time do you want to stop by?" "I'll pick you up at 7!" I sleepily responded in the affirmative, stumbled out of bed, shaved and showered, and was down in the lobby at 7:00. He took me over to the boardwalk in Hermosa Beach. Being with Ozzie in Hermosa Beach was like being in London with the Queen. It seemed like everyone knew him, including one of the local TV reporters who was doing a remote from the beach, and acknowledged him on air as we passed by. We had breakfast, and he took me back to the hotel in time for the first program of the event that I was attending.

Each trip out there, I would see Ozzie at some point. It was during one of our California visits that I discovered that Ozzie also had a non-jazz, humanitarian side. He recognized that there were people down on their luck who relied on shelters for housing and sustenance, and that many restaurants and food merchants ended up with product that could no longer be sold as fresh, but was still edible. This food was normally disposed of as waste. Ozzie had the idea that some of this food could be used to help feed the needy. He contacted these food sources, and made arrangements to pick up from them this unused, edible product. The food was then distributed by a volunteer network that he organized to places where it could be put to beneficial use. His heart and vision helped many people enjoy nourishment that would otherwise not have been available to them.

Ozzie was truly an unforgettable character, and a super advocate for the music that was, next to his family, the most important thing in his life. He will be greatly missed by those who knew him. His devotion to jazz, the music and the musicians, his unceasing enthusiasm for life, and his warm sense of humor will remain as lasting memories of Ozzie for all of us.

JJ



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Talking Jazz

A Jersey Jazz Interview with Les Paul

By Schaen Fox

The historical society in Waukesha, Wisconsin has a large exhibit for their most famous native son, Les Paul. For over 50 years however, his home has been in Mahwah, New Jersey — as he tells it, “only 45 minutes from Broadway.” Gifted with both great musical talent and intellectual curiosity, he has earned numerous Grammy awards, patents and honors such as the 2007 National Medal of Arts. (That came 11 years after he was listed in the New Jersey Inventor’s Hall of Fame). His many inventions, such as multi-track recording, changed popular music.

He has suffered accidents and health problems severe enough to end careers. He saw them as obstacles to overcome. As a result, he is approaching his 25th anniversary of Monday night performances in New York City. Ordinary fans, celebrities and music legends from around the world pack into the Iridium to catch his shows and then spend a few moments getting autographs, photos or just chatting with the gregarious star. Time, arthritis and other health problems have taken their toll but the showmanship and desire to perform remain and his audiences love his work. He is truly a living national treasure, and he generously took a few hours off to do this interview.

JJ: You lived in many places. Would you tell us how you how you came to settle in New Jersey?

LP: Mary and I were living in California, in Hollywood, and we just made our fifth hit in a row and “How High The Moon” was being played in New York on WNEW by Martin Block, the number one disc jockey in the business. And the phone rang and Martin said it was the president of Listerine and the man said, “That orchestra with the glee club, that’s a fantastic sound. I’ve never heard anything like it. Can you tell me more about it?” So Martin said, “Well it’s only two people, Les Paul and his wife and they make these things in a garage out in a California.” And so the fellow asked if it would be OK if he could call me. And to make the story shorter, we arranged to have a meeting in New York at the Plaza Hotel about Les Paul and Mary Ford having an hour show once a week on TV. This was in 1952 and I had just landed this thing with the Gibson people for Gibson guitars and we were riding pretty high with hit after hit after hit. So they said maybe two half hour shows; you’ll be on twice a week, and someone said, “Why don’t we do three 15-minute shows?” and this is being bopped between the general artist people, my business managers, my personal manager, the sponsor that I then had, which was Rheingold Beer and on and on and on. It was just a heavy meeting and jokingly I said, “What about doing five shows a day, five times a week and you’d hit everybody.” And Mary said, “But radio is dead,” and now we are talking TV and radio. I said radio is anything but dead and then everybody there laughed both at the five-minute idea and at the idea of doing radio and television. The president of Listerine said, “Let’s hear Les out.” And I told them they would get them in the morning for breakfast, on the way to work on the car radio, [they would] hear it all day long whether looking at it or listening to it. And I’ll be darned, the President said, “Well that sounds like a logical idea to



Memento: an autographed portrait of Les Paul from the late guitarist Tony Mottola’s music room.

“I’m not there to educate those people; I’m there to entertain them. That’s where I get my kicks.”

me. Let’s do it. We’ll do it from your home.” And I said, “That is just a little bungalow out in Hollywood. I couldn’t possibly do it there. We’d have to do it in a studio.” “No, I want to do it from your home. We are in Lambertville, New Jersey. Would you consider, if we get you enough acreage, you could build a house the way that you want it and do your show from your home?”

Mary and I loved the idea and so we packed everything up and moved here not ever thinking that I was going to spend half my life in New Jersey. I thought I was going to be in Hollywood with Bing Crosby, Rudy Vallee, Fred Allen and everybody else. We started building our extra rooms for the commercial things and I built a recording studio, something that could handle everything I was to do, and it turned out just great. And for the next seven years we were on, Jackie Gleason lived just up the street here. So he had some of the same crew I had, the same photographers and lighters and like that.

continued on page 22



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LES PAUL

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JJ: What kept you here after the show ended?

LP: You don't put wheels on seven and a half acres of ranch. That's what I ended up with and [I] made beautiful echo chambers and beautiful rooms and all the things I dreamt about. You couldn't do that without spending a fortune somewhere else. This happened to be up-hill. It's a mountain [laughs] and I'm only 45 minutes from Broadway. They didn't tell me it was up-hill [laughs]. So we cut right into the mountain and built everything we wished to build. I've got a 34-room home here; it's enormous [chuckles] and full of everything you can think of: a million guitars, a million of everything.

JJ: Would you tell us about your switch from country music to jazz?

LP: I'd just finished working for the World's Fair in Chicago in 1933-34 with a Bluegrass Country group. We were doing just fine, but my rhythm guitar player Joe Wolverton, my partner, wanted to go to Australia. That was his wish. My wish was to play [and] be with Art Tatum, Coleman Hawkins and all the people that I loved. And so we split, he went to Australia and I just went a few blocks over to the Three Deuces.

We were making \$1,000 a week doing country music. We were broadcasting every day on WLS in Chicago and doing several shows a day for CBS. That dropped to \$5 a week playing jazz with Art Tatum and Roy Eldridge and I said there is something wrong with this picture [chuckles]. So I said well I'm going back to where the money is and formed a group called Les Paul and His Melody Kings. It was a real, real cooking swinging group that could turn around and do country. So in the morning we were Rhubarb Red and the Scalawags doing the country stuff and in the afternoon and evening we were the Melody Kings. I had the best of both worlds and that made me happy.

Funny little story: Art said "How come that guitar player splits every morning at five minutes to five? Does he work in the post office or something?" And they said, "No, no he's under another name 'Rhubarb Red;' he's on in the morning yodeling, playing his harmonica and singing. He's very popular." So Tatum tuned in and listened to this thing and I let go with a big long run on the guitar and then go into country, knowing he was going to listen.

JJ: What did he say when you saw him?

LP: Well he was amazed that someone could play two different kinds of music like that. I just turned from Jekyll to Hyde you know. For me it was great,

because it was both sides of the coin. I could please more people. And then after that of course: "Hello Red. How you doing [chuckles]?" Art and I became very good friends and the same with Louis Armstrong.

JJ: OK, that brings up one thing I've wanted to ask you for some time. You grew up in a time of virulent racism, yet you never seemed to be affected by it. How did you avoid it?

LP: Well, I never heard a racial word in my upbringing in Wisconsin. I never heard anything



Les and Mary. Photo courtesy of Les Paul.

about a man being black or white and at my dad's funeral one of the pallbearers was black, one was Jewish, one was Polish and one was German. Whatever they were, my dad had no difference between one man and the other man. So I think I grew up in a darn good environment where it did not enter my mind that [a person] was white or black.

So how did I bridge this gap between the two? Well, I was

darn good friends with Nat Cole and Teddy Wilson and [Teddy] was from Chicago and all Chicago was loaded with great musicians and so I had the privilege of being able to mix with these guys and learn. And, when I went to New York, it seemed like they all got on a bus and came to New York.

You know it was quite a lot of fun in Chicago, but I'd sort of reached as far as I could go and so I said I'm going to flip a coin — New York or L.A. So we packed the car, [and] it was a beautiful sunny day on the lake, I flipped the coin and it came down heads — New York. So we got a job doing country

music with this country touring outfit and covered the Northeast. Well we got to New York and within a week we landed a job with Fred Waring five nights a week, twice a night, coast to coast. The great part of it was when we were heading for New York members of my group said, "Who do we know in New York?" I said, "Well Paul Whiteman and I are very close friends." [Chuckles] I'd never met Paul Whiteman, but they believed it, so when we get to New York they immediately look up Paul Whiteman's phone number. He was where Letterman is now at 53rd and Broadway. So they said "Here's your buddy's phone number, give him a yell." So I call Whiteman's office and his secretary said, "We are not looking for anybody." and she hung up. And my friends

say, "What did Paul say?" "Well I talked to his secretary and she said come right over." [Laughs]

So we went over to see Paul Whiteman, which was only two blocks away. And by the way I was staying at the Chesterfield Hotel. It was right were I'm playing now at the Iridium. So anyway, [we] got off at Paul



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LES PAUL

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Whiteman's floor and when they saw us coming with instruments, the door closed in our faces. We're standing in the hallway and just then stepping from the men's room was Fred Waring. He was having his office and bathroom renovated and so he was using Paul Whiteman's facilities. I said, "Aren't you Fred Waring?" He said, "Yeah, but I'm not looking for any more Pennsylvanians. I've got enough to feed." I said, "Well, the elevator is down on the main floor. Could we play till it gets here?" "There's no law that says you can't." And we played "After You've Gone" and he said, "Get in the elevator." We got in, the elevator went to this enormous rehearsal hall and he stopped his rehearsal and said, "I ran into some hillbillies here.

Oh no, I've run into the Mozart String Trio and I want you to hear them." I said, "Mr. Waring, it's the Ozark String Trio" [laughs]. And he said, "Funny, too," and we played "After You've Gone" again. Everybody applauded and he said, "Well you guys are hired." That's how I got to New York. [Chuckles]

JJ: I also wanted to ask you about the trouble you got into for jamming.

LP: With Ernie, my bass player, and myself, that was part of our lives. Every night we would finish with Fred Waring and shoot up to one of the jam sessions in Harlem. It was illegal, of course, so we would play in some of the wildest places like a mortuary because we had to hide from the union. In New York I would regularly be up for a fine of \$1,000 for jamming and Fred Waring would kill it. Fred came to me and said, "Hey, you beat anybody I ever saw. You're up for a fine for jamming practically every week. Where the hell are you going and what are you doing?" I said, "Fred, the music is up in Harlem. The music is with the



On the air? Photo courtesy of Les Paul.

black people. They're creative, they are a million times ahead of us and I want to be able to play like them." "I should make you pay for it and you wouldn't be doing it." "Oh," I said, "I'd continue doing it anyway because that's where I learn. I'm going to jam with guys I can learn from. I'm very much in favor of eliminating that rule from the union book. I'm not taking anybody's job away. We have to learn to get along with one another. This is terribly important." I never once thought of a fellow whether he was black or white or whatever. It made no difference to me. It's what he was saying, what he was playing, and what kind of person he was, that's what I went for. So Fred Waring comes into work one day and said, "Well I took Les's advice. I went up to Harlem to the Cotton Club and I listened and these are the numbers I want removed from my book." He was converted.

JJ: But if you were caught so often, was someone out to get you?

LP: No, no. They did it in different cities. They were

worse in Chicago. If you were at the Cubs ballpark and someone acknowledged that you were there, that was OK; but if you stood up and took a bow you were fined the same as a jam session. [James C.] Petrillo [the musician's union president at the time] was rough, real rough. Now the same thing applied in L.A. I wasn't in L.A. an hour when I saw a sign [listing] my ex-bass player from Chicago. So I sat in with him and at the end of the session the [union] guy handed me his card and said, "I'll see you Friday," and Friday I was before the union.

JJ: Were you instrumental in getting that rule changed?

LP: Yes. I broke it in California. I was before the union and I asked the president if he played an instrument. He said he played violin. I said, "If your wife wanted to go dancing would you turn the radio on and dance in the kitchen or would you take her to the Palladium?" "Oh I'd take her to the Palladium." I said, "So you could dance all night long and you're really dancing, but you're not really dancing in the kitchen. I learn nothing in the kitchen. I [may] learn to play faster, cleaner runs but it doesn't teach me



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LES PAUL

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the things the fellow knows sitting next to me in a jam session." And he finally said, "Well OK, we'll let you and the others do that." It was already [weakening] because out in L.A. they would just have a jam session; they'd have a "Beware of Dog" sign on the lawn, things like that.

I also changed the rule on electric guitars. If you opened the union book you found guitar players by the millions. It didn't say if you played electric or anything. It could say Les Paul. He plays the acoustic guitar, the electric guitar, banjo; he does this [and] that. But there was no title that said "Electric Guitar." They didn't have that and we wanted to be specific. So I went to the New York local and said I believe we should have a separate list of nothing but electric guitar players and they OK'd it.

JJ: Who were some of the greats you jammed with?

LP: A lot of guys sat in. There was Chu Berry, Ben Webster, Don Costa, Coleman Hawkins, and Lester Young, a lot of sax players. There were a lot of trumpet players. I met Dizzy Gillespie [when] we were jamming with Roy Eldridge. Roy was playing "After You've Gone" and he hit a tremendous high note to end his jam. When he took his mouthpiece away from his face, the note continued. We looked around the room and there sitting on the floor of the bandstand was Dizzy. He had picked up the very same note and continued to play it. Then Roy and he got into a battle and Roy won. Gillespie finally put his horn in his paper sack and said, "I guess I have a lot to learn yet." I put my arms around him; I'll never forget how emotional we were. We knew he was very talented, but he just wasn't ready to take Roy. Roy was at his peak and Roy just blew him away — but not for long. So we all gave him 50 cents so he would have a place to sleep and something to eat.

Guitars were rather scarce because most of them were acoustical. Electrical was just coming in and it wasn't accepted as a jazz instrument, and as this was new for everybody and especially pleasing to me because I was bringing about something that hadn't happened yet. When I came to New York, if you could find five guitar players that would be a miracle. I don't think I saw Charlie [Christian] three times in all my jamming, because Charlie didn't jam that much.

They just didn't have great guitar players. There were a few around. When I landed in California, I was jamming down on Central Avenue and in walks Barney Kessel. Barney didn't even say "Hi," he just

takes the guitar out of the case. I'm playing "Honeysuckle Rose" and he climbs on me. I beat him down and he finally put his guitar back in the case and says, "I'll be back to beat you another time." So that was one down in L.A. California was more country then jazz. Chicago was a different scene. We had about four or five good, not great, guitar players. There were only a couple of guys that could get out there and tear it up, so it didn't take much to be the king of any of these cities because they didn't have an abundance of guitar players.

JJ: You had a bad electrical accident in New York in 1941. Would you tell us about that?

LP: Oh, that was in Jackson Heights. Yeah what I did was something terribly foolish but I surely wouldn't do it again. I had a transmitter and an illegal radio station in the basement because we had all these musicians living within a three-block area. We had Jo Stafford, the Pied Pipers, the Merry Macs, Bob Crosby, the Bob Cats, Blue Barron, Guy Lombardo, Lionel Hampton, and Fred Waring. We had everybody that you could think of living in those buildings. I set that up originally as a place to rehearse and the whole basement was a storage area [with] a lot of used furniture, and as we rehearsed we started to organize things and bring equipment down there and the next thing you know we built a little broadcast station. I thought it would be fun because we could invite the guys to jam and then everyone in their apartments could listen. The next thing you know, it was the Booger Brothers [laughs], an illegal radio station that broadcast around the neighborhood. Little did we know that we were going to go from the 59th Street Bridge all the way to Corona and that we had a lot stronger signal then we thought we had.

When we came on the air, we came no holds barred. It was a funny station, with so much great talent. We made fun of everything. If Franklin D. Roosevelt was giving a speech, I would announce something like, "In a couple of minutes we will be joining the network so you can hear President Roosevelt, the ferocious philosopher with his fireside chat." And then dial the radio and that's how we "joined the network." We put a microphone in front of the radio.

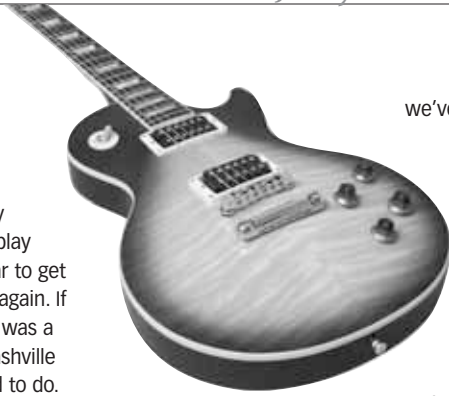
"I've had my good days and my bad days. If it wasn't for the bad days the good days probably wouldn't look so nice. I think a little of both is good for everybody — but don't run out and get pneumonia on my account."

Anything you wanted to do you could do and that little radio station was cooking. It was going great. We had two sponsors, Gus's Delicatessen and a beer joint around the corner. So we had pizza and all the beer you could drink down there.

I never saw so much talent: Ernie Cassara, Vido Musso, Joe Sullivan, Bob Zurke, Lionel Hampton, Roy Eldridge, and on and on and on. The Merry Macs liked to rehearse their songs there. Many of them were people like Paul Whiteman, Glenn Miller and Bob Crosby; people that had to play

arrangements all week. Bobby Hackett who was with [Jackie] Gleason, none of them got a chance to play what they wanted to play. Here you could play anything you wished. If you wanted to play all jazz and you were with Blue Barron you never played any jazz and Fred Waring's band would never get a chance to do other stuff, and here they could. Bunny Berigan could do what he wished to do. You never know what a guy wants to do. He may want to be a hillbilly, or he started as one like I did. I'm with Fred Waring and I'm playing all this commercial stuff and all of a sudden at home on my radio station I'm with Lester Young and he's playing "Lester Leaps In" and all of a sudden I'm playing his stuff.

Everything was going great and there was a complaint [from the airport] that they were picking up Lionel Hampton and couldn't land their planes. So the FCC came over and helped make some wave traps and we went on for three or four years until I got shocked and that was the end of it. We only did one show on Wednesday at 7:00 at night. All the rest of the week was two shows a night at 7:00 and at 11:00. Well, that particular night I wanted to change the frequency. I had the guitar in my hand and I reach over to pull out what they call a tank coil, it's a big round piece of plastic pipe with wire wound around it, and of course, I get electrocuted. Well, I couldn't breathe. I pulled the equipment down and I'm unconscious on the floor. My bass player, Ernie Nooton, realized I wasn't kidding. When all the stuff came crashing down he threw the master switch and they took me to the hospital.



JJ: How long were you in the hospital?

LP: I believe it was about a month and that's when I gave my notice to Fred Waring. I couldn't play the guitar. It took me about a year to get over that and go back to playing again. If it wasn't for my bass player...He was a very dear friend. He moved to Nashville and got a job doing what he liked to do. He ended up being sort of the personal manager for George Gobel.

Many years later Duke Ellington was playing at the Rainbow Room. It was probably the last thing he did before he passed away. Anyway, I went to see him he said, "My God Almighty. If this isn't something, you walking into the room here and we just rented a car after rehearsal today and we all went out to Jackson Heights and were just reminiscing about the great times we had in that little broadcasting station."

JJ: That sounds wonderful. Would you talk about your performances at the White House?

LP: Oh my goodness, the first one I played for was Franklin D. Roosevelt and the last one was Bush, our president now.

JJ: That would be when he awarded you the 2007 National Medal of the Arts.

LP: Yeah. I played for Kennedy, Carter, ah, just a whole slew of them. The one that seemed the most interested was Franklin D. Roosevelt. After all of [Fred Waring's] 65 Pennsylvanians were done performing for him we were all privileged to go up and get his autograph. And when I stepped up, he pointed his cigarette holder at me and said, "Hey, can I call you Les?" I said, "Yes sir." "Would you do me a favor and play for us privately after the show is over? We are going to go downstairs and have a party of our own." The Roosevelt kids and Eleanor and John Garner and the rest of them were there. And that night he sang "Home On The Range" and he was just one of us. It was a very touching moment.

I told [President] Bush about it and Bush said, "Do you know what room it was in?" And I said, "You know I don't, but I would know it if I saw it." And he got two aides to take me to every room until I found it. And the aides told me that's [President] Bush's favorite room and that's where he does most of his broadcasts. Bush was very nice to us, very nice.

I'll never forget [when we played] for Dwight Eisenhower. They personally wanted Mary and me to come and play for them, and here it is Friday and

we've got to be there Sunday. And, I've got this thing all over the floor, this vast amount of machinery it took to do this. She was a little uneasy about springing this thing on the president of the United States and

the whole cabinet. The interesting part about that was, we are about the fourth number in, and [Vice President] Nixon jumped off his chair and said, "Why don't you ask the president if he has a favorite song?" (He was sitting at the piano next to us. He wasn't playing. He was just sitting there enjoying the show.) Well, I could have killed Nixon right there because I've got to play the next number on the tape, but no one knew that. I said, "That's a good idea Vice President Nixon. I'll do that." So I asked the President and he said, "Well 'The Eyes of Texas' is the only one I know and he put his arms around us and we all sang "The Eyes of Texas" and then Ike said to me, "Maybe Mamie has a favorite song." And Mamie said, "Do you remember when you were having heart failure coming down from Denver and we had to pull into the side of the road. The song that was playing was 'Vaya Con Dios.'" And so help me God, that was the next number on the tape. So we were lucky. I'll tell you I would never vote for Nixon.

JJ: I've heard several musicians tell about how you've helped them through some hard times. Would you tell us some of those stories?

LP: I could never forget my mother said to me, "You're on every night and I really enjoy it Lester, but it's not the old Rhubarb Red stuff." So this Saturday night she tuned in Bob Wills and His Texas Cowboys and she says now that's the kind of music you've got to put in with what you are playing now. Ernie and I kind of laughed and then Ernie said, "Why don't we go out there?" That was in Tulsa Oklahoma. So we went and sat in with Bob and we had a great time. Those guys were good. They played a different kind of country music. But, there was a kid standing at the bottom of the stage and he said, "Mr. Paul, could I have your autograph?" So I gave him the autograph [and asked] "You play guitar?" "Yes sir." "You any good?" "I think I am." Ernie was up on the stage and I said, "Ernie throw my guitar down here. I want to hear this kid play." It was Charlie Christian! [Laughs] I said, "Well you play darn good," and he said, "Thank you." If it weren't for my mother, I wouldn't have heard him.

I didn't see him for maybe two years. Then he called me and said he was coming to New York and could I help him with a guitar? I said, "Well I'll see. I'm having one made, maybe I'll have two made. You'll have one and I'll have one," and that's how that happened. So, I had these two guitars made with Maple tops, solid bodies, one-inch thick speaker cabinets and both were too heavy. We carried them all the way over from Sixth Avenue to Broadway and 53rd and both of us were winded. We agreed that the stuff was way too heavy and we decided right there we'd get on the next subway and take them back to the New York Band and Instrument Company and say thank you but no thank you. Send us something lighter. They did and he played one and I played the other. And when I had the electric shock he was in the hospital on Staten Island [with] TB. We'd call each other to keep each other's spirits up, and of course, I weathered the storm and he didn't.

JJ: Pat Martino tells a great story about how he stayed with you until he could get on his feet when he first came to New York and how one night he introduced you to Wes Montgomery and later saw you jamming with Wes and George Benson. How did you meet Pat?

LP: I met him at Steel Pier in Atlantic City. I also met Seymour Duncan there. They came for my autograph and Pat asked me to autograph his pick and I just said, "Let me hear you play something." I heard him and said, "Hey, you are good. You are going to be great. Who ever showed you to pick like that?" And he said, "Is it wrong?" I said, "It sounds great to me," [laughs] and that's the way it went. We just shared our ideas.

Well Pat and Wes Montgomery and George Benson and myself were standing on a corner at 8:00 in the morning up in Harlem just talking and I started to laugh. They said, "What's funny?" I said, "What's funny is that probably the most talent you are ever going to get on one corner are standing here talking about how great the other guy is. Here's four of the greatest guitar players around and nobody plays the same, but they only wish they could. The other guy's always got something you wish you had."

You just don't know. Whether it's Charlie Christian, or Bucky Pizzarelli or John Pizzarelli, there is music everywhere. You learn everywhere. I just love jazz and love to play it and be around it. Eventually as I grew older, [I knew] that's not where the people are. The people want to hear the melody. They love to be able to whistle the song. So I said when I make a record, I'm making that record for the people, not for me. People like Stan Kenton and Miles Davis would say, "Les how do you do it? You are making hit after hit after hit." And I said, "It's simple. I don't

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Festival Jazz Events

Saturday - June 21, 2008 - 7:00 pm at Main Stage at Gettysburg College

The Jazz Ambassadors of the United States Army Field Band Gene Thorne - Director

FREE ADMISSION

Sunday - June 22, 2008 - 8:00 pm at Majestic Theater

Bill Charlap Pianist & BLUE NOTE RECORDS ARTIST

FEATURING: Peter Washington - Bass & Kenny Washington - Drums

TICKETS
\$32 -
\$26 -
\$22 -

Monday - June 23, 2008 - 8:00 pm at Main Stage Gettysburg College

THE BUZZ JONES BIG BAND Buzz Jones - conductor & bass

SPECIAL GUEST ARTISTS: Pete BarenBregge - saxophones Brian Betz - guitar Cathy Cherni - vocalist Doug Mapp - double bass

Bob Liedhecker - drums Jim McFalls - trombone, George Rabbai - trumpet, Flugelhorn & vocals

FREE ADMISSION

Tuesday - June 24, 2008 - 8:00 pm at Main Stage Gettysburg College

Tim Warfield Quintet - With - Terrell Stafford - trumpet
Pat Bianchi - Hammond B-3 organ

A Tribute to Shirley Scott - Tim Warfield - tenor & soprano saxophones
Byron Landham - drums Daniel Sadownick - percussion

TICKETS
\$20- reserved
\$10- general

Wednesday - June 25, 2008 - 3:00 pm at "The Attic" Gettysburg College

The Mason-Dixon Jazz Camp - Faculty Septet

Pete BarenBregge - saxophones Brian Betz - guitar George Grund - keyboards, Bob Liedhecker - drums

Doug Mapp - double bass, Jim McFalls - trombone, George Rabbai - trumpet, Flugelhorn & vocals

FREE ADMISSION

Wednesday - June 25, 2008 - 8:00 pm at The Majestic Theater

The Brubeck Brothers Quartet

Chris Brubeck - bass & trombone Featuring: Daniel Brubeck - drums
Chuck Lamb - guitar With Mike DeMicco - piano

TICKETS
\$28 -
\$25 -
\$22 -

Thursday - June 26, 2008 - 7:00 pm at Main Stage Gettysburg College

The Mason-Dixon Jazz Camp

Student Grand Finale Concert

FREE ADMISSION

Friday - June 27, 2008 - 8:00 pm at Main Stage Gettysburg College

Rio Clemente Trio featuring jazz vocalist **Laura Hull**

Rio Clemente - grand piano, Ed Wise - acoustic bass, Brooks Tegler - drums

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TICKETS
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\$15- general

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[gettysburgfestival.org](http://www.gettysburgfestival.org) or Telephone: 717-334-0853

LES PAUL

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educate the people. I give them what they want to hear." And that was the key to it; we were smart enough to play not for the musicians, but for Joe Public. Then, of course, I managed to throw in all the licks I learned from all the great players. You can hear Coleman Hawkins, Duke Ellington, everything in there. I would play that, but I'd still play commercial — which was almost a dirty word [Chuckles]. Well, I look at it the same way down at the Iridium. The people come there to be entertained and if they want to gladly spend their money and they enjoy themselves that makes me happy. I'm not there to educate those people; I'm there to entertain them. That's where I get my kicks.

JJ: That brings another question to mind, has your stage show always had the same format you use now?

LP: No. Nothing existed like I'm doing now. The closest that ever existed was right after my automobile accident [in 1948] and I had to learn to play all over again. I had to learn to play with one arm bolted together and all kinds of problems with all the other injuries. It was difficult to get up and play and a lot of times I had to stop playing because the pain was too much. Then I would say, "Hey you know I've got to stop for a second here. I've just thought of something that you'd like to know," and I'd tell a joke or a story. Or, if there was somebody in the audience that I wanted to bring up I would do that and that was the very first time that anything like that ever happened. As soon as I got back to being able to play again, it became the regular performance.

It was only after the surgery with my heart [in 1980] that I decided that the most fun I had was when I was doing things and it wasn't exactly the way the script was written. I had the liberty of doing what I wished to do when I wanted to do it and how I wanted to do it. So, I went to find a joint [where I could] do what I wished and that turned out to be very much like the Johnny Carson Show. Some nights Paul McCartney, Willie Nelson, Merle Haggard or someone like that will come in [and] you get up there and 20 minutes go in a second. You have so

many questions to ask them and kid around with them and you see an entirely different person than you hear on a recording. When they are on the stage they let their hair down. I like to kid around with them and loosen them up, let them say what they want to say. Some very powerful people walk up on that stage, like Ken Carpenter, Walter Cronkite, and Dan Rather. The list is 90 miles long, but there is a tremendous amount of talent in that audience. Alice Cooper will come in with dark glasses on. Dylan will sit in a corner and you won't even know he is there. So check the person next to you, see who you've got sitting there.

I have no idea when I walk out there who they are going to tell me is in the audience. I'd just as soon not know, I just as soon walk on stage normally and be surprised and as impromptu as can be. Some nights we get good players and some nights bad. We don't screen them we just take potluck. If they are bad, we'll try to be very nice about it and encourage them and not be rude or put them down but help them along. I know when I started there were people that helped me and later on in life, I'm helping others. So what goes around comes around.

JJ: I'm curious about why you chose Monday as your night to perform.

LP: When Mary and I became a team, I remember we were playing the Blue Note in Chicago, I said, "Here is something interesting. Monday you have professional people that come to hear you. There's Artie Shaw, OK, over here is Tex Ritter [laughs] the combination of people that are down here are everybody. (The owner came to me fit to be tied and said to me, "I've never had a cowboy hat in a jazz club in my life. [Chuckles] What kind of people are you drawing?") [Laughs] The place was packed. Anyway, I said to Mary, "You know Monday is professional night when waiters, waitresses, and entertainers come in because they are not working. Tuesday is not as good, by Thursday and Friday it's the maid's night out and the guy says, "Let's get rid of the kids, hon, and get good and drunk." And Saturday and Sunday are a fiasco. So I picked Monday because I'm playing for the professional people.

So, 51st and Broadway is a great challenge because you get everybody. You've got them from China, from countries where they do not speak a word of English, from where they have never heard of Les

Paul and they could care less. What you have to do

is you've got to win those people over till they love you and can't wait to come back. This is a great feeling when you can make the people happy. I have a lot of good players to play for me because

my hands are gone, so seeing I don't have the facilities to move these fingers anymore I have to count on taking just one finger and doing what I had four fingers doing before. Well, that's the fun of it, I think the fun of it is the challenge. The doctor said to me, "You can't play the guitar anymore." I said, "What do you mean I can't play anymore? I'm going to learn to play with fingering different and playing different and I'll find musicians to play around me. What I can't hit, they'll hit but I'll get through it and I'll find ways 'til the old way of thinking is gone and a new way is in and we'll still have a lot of fun chatting with the people."

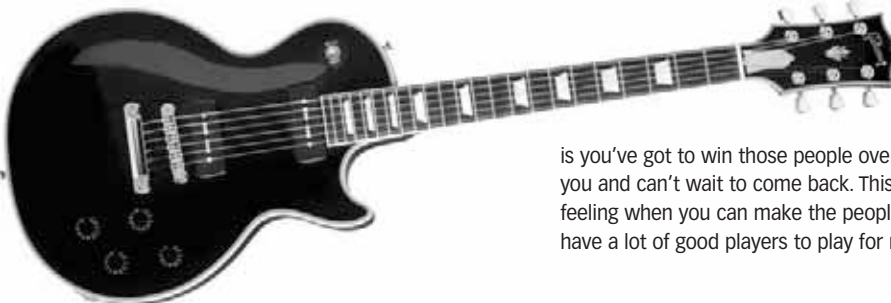
JJ: While we are on this topic, were you pleased with the recent PBS American Masters documentary made about you?

LP: I haven't seen it yet. [Laughs] The phone rang just when it was being broadcast, so I had the tape on, but I haven't had a chance to look at it. I've had nothing but good reviews on it. The one mistake they made, I didn't realize until I asked who is the distributor for Europe? They said, "We don't have anything for Europe." I said, "You're kidding. The whole world has this documentary, right?" "No, no, no, just Canada and the United States." I said, "This is crazy." So I finally got them where they got themselves together and got it out.

Now I wrote a book and it's a limited edition, only 2,500 copies and that's the end of it. And I said, "What do you mean that's the end of it?" "Well you make 2,500 and you stop and you charge a lot for it." I said, "Won't you change that and issue a paperback?" So now we've got a paperback coming out on it. So there are a lot of mistakes made. People don't think about everything. Some slip by, I don't know how so many slip by and you still win, but we have to consider ourselves lucky. We are here and I sure as hell can't complain. I've had my good days and my bad days. If it wasn't for the bad days the good days probably wouldn't look so nice. I think a little of both is good for everybody — but don't run out and get pneumonia on my account.

JJ: When you started making your hit recordings with Mary, did you plan to have her harmonize with herself or did you stumble into it as a result of your inventiveness?

LP: No, no. Never, never did we work stumbling, we knew exactly before we turned the machine on what we were going to do. [For instance, once] Mary was sleeping and I said I think I'll sneak down and get her a breakfast. I'll get her some White Castle hamburgers and some beer and surprise her with a different kind of breakfast. [Laughs] I got as far as the tavern to get the beer and this is about 3:00 or 4:00 in the morning and I knew the bartender, my goodness, he's Vance, an old friend.





Collector's item: Posing at Les's 83rd birthday celebration at the Iridium in 1998 are guitarists left to right Vinnie Bell, Tony Mottola, Les Paul, Bucky Pizzarelli and Al Caiola. Photo by T.J. McGann. Tony Mottola collection.

Well anyway it was while I was sitting there talking to Vance that I said I need another coaster. He gave me another and I wrote the rest of the arrangement for "How High The Moon." But I knew exactly what was going to happen in "How High The Moon" before I ever made it and that went for every song.

JJ: You have had some major medical crises. Your 1948 automobile accident is well known, but would you tell us about your quintuple heart bypass operation?

LP: It's the first one where they brought the mammary artery down for instant blood. It had never been done before. I was turned down by the Mayo Clinic and Columbia Presbyterian. The top surgeons in each hospital said no, that's too risky. I had five of the main arteries clogged [with] so much calcification the situation was kind of

doubtful. My mother said, "Lester, you know better than that. With technology the way it is today, there's got to be a person out there who can do this." And I'll be darned if a friend of mine called me and said there is this guy in Cleveland, Dr. Loop, who is a master surgeon. He got me in his office and he said, "You've got something here that's pretty difficult. I don't know why no one ever thought of doing this entirely different procedure. It may be a hundred times better." "Well," I said, "I'm going for it." So I was the luckiest guy in the world. This is 28 years and I'm on my third pacemaker. I owe my life to that man and to this day he asked only two favors; one that I be his friend and the other that I work hard.

JJ: You are world renowned for your inventions in music, but have you ever

worked on anything not connected to music?

LP: Yes, I'm working on a hearing aid now. What I'm trying to do is not difficult; you just have to persuade the engineers that you are right; and that when a guy picks up a Stradivarius he wants to hear the truth, he doesn't want to hear it in a can. It's made to reproduce the sound as close to the real thing as you can get. So, I now have five different models of hearing aids like we should have had years ago.

JJ: Well, I've taken a lot of your time, so I'll stop now. But thank you so much, this has been a memorable treat for me.

LP: OK. I wish you well. Bye.





Yours For A Song

By Laura Hull

NJJS Music Committee Member

Mastering Voice and Performance

Most singers study with a technique teacher to keep the voice in shape. A good teacher can quickly diagnose vocal problems and imbalances, and guide a vocalist in correcting issues that prevent the full realization of the singer's vocal potential. This typically takes into account the singer's body and psyche and, coupled with the teacher's knowledge of vocal physiology and psychology, can produce a significant transformation. Having strong technique allows the vocal freedom to sing with ease through a singer's entire range, high or low, loud or soft, and without strain.

Although the title of vocal coach is a widely used term, there still is much confusion about what a vocal coach actually does. The vocal coach assists a singer in everything except technique. A coach is usually a pianist who has worked with singers, but not in the customary role of accompanist or collaborator. The coach pays attention to a wide array of vocal and musical issues. The basic musical elements the coach must listen for include correct pitches, rhythms and words. Are the pitches in tune, are the rhythms accurate, and do they give the music life? Are the words not only correct, but also pronounced accurately and clearly, and are they inflected appropriately and expressively? A coach assists a singer in selecting repertoire, and helps the singer to grasp their style, as well as shaping of phrases, a convincing communication of the text, an efficient taking and using of breath, a smooth vocal line and an even resonance, not to mention color and placement of tone. If there is a shift over to any technique issues, the vocal coach will tell the client, "Take this to your teacher."

Then there is the singers' master class. A master class is typically an hours-long or day-long workshop with an artist with expertise in singing and performance. This style of teaching allows the performer to share their best practices, a collection of lessons learned along their pathway to success. I enjoy attending a master class now and again.

In the master class setting, each singer comes to the class with their own portfolio of strengths, weaknesses and interests, which both intrigues and challenges the master. And like any other musical experience, it begins with listening. The singer steps up to the mic and talks about his/her level of experience and what issues they are working to improve or correct, or what they are looking to achieve by attending the class. Then the singing begins, and at the conclusion of the song, the master offers advice to improve sound, intonation, phrasing, the adding of color and texture, and recommends changes to the physical performance of the song. It isn't only about the song, but watching your performance delivery. Did the singer show confidence, deliver the story of the song? Was posture and body movement correct, were there appropriate hand gestures? All

continued on page 49

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July 13 Jazzfest – Plainfield Twp. Fire Co.
Bucky Pizzarelli, Marty Grosz and His Hot Winds
Gary Dee and His Dixie Dandies



Noteworthy

Newsspots and nuggets from all corners of the jazz world, gathered and edited by Fradley 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.

Fradley Garner

International Editor Jersey Jazz

KARSTEN JAHNKE, Germany's leading concert organizer, got the 2008 **jazzahead!-Skoda Award** April 18 for nearly five decades of service to jazz and the music industry. A sculpture plus €15,000 (ca. \$23,700) make this the most lucrative jazz award in Germany, and possibly in the world. The now-defunct Jazzpar Prize in Denmark carried a 200,000 Danish crown payout (then about \$30,000). The automaker-sponsored prize was awarded shortly before he died last year to keyboardist Joe Zawinul, and in 2006 to ECM label manager Manfred Eichner. Jahnke has arranged tours for, among others, Branford Marsalis, Pat Metheny and Al Jarreau. The check and a sculpture were tendered during the jazzahead! festival attended by a record 4,865 at the Bremen Exhibition and Conference Centre. Sound samples at www.jazzahead.de.



TWO LIVING blues artists, **Jimmy McCracklin** and **Hubert Sumlin**, were inducted into the 29-year-old Blues Foundation's Hall of Fame, May 7 in Tunica, Mississippi. Deceased artists **Johnny "Guitar" Watson**, **Peetie Wheatstraw**, **Jimmy Witherspoon**, the **Mississippi Sheiks**, and the late blues and jazz promoter **John Hammond** and blues book author **Paul Oliver** were also inducted. Singles or tracks inducted were "Back-Water Blues" by Bessie Smith, "Double Trouble" by Otis Rush and "My Babe" by Little Walter. Albums inducted were *Piney Woods Blues* by Big Joe Williams, *Members Only* by Bobby Bland, *Rocks the House* by Etta James, *Freddy King Sings*, and *I'm Jimmy Reed*. Presenting sponsor was again The Gibson Foundation. <http://home.nestor.minsk.by/jazz/news/2008/02/1401.html>

RENOVATIONS dictated that the weekly MidTown Jazz at Middyay, under St. Peter's Church in Manhattan, be suspended from the end of May. The 16-piece **Harmonie**

Jazz Ensemble, featuring the music of Miles Davis/Gil Evans, was booked for May 21. Wednesday sessions with leading artists were expected to resume in early September, announced pianist-vocalist and producer **Ronnie Whyte**.

HOME AGAIN in Denmark, **John Tchicai**, the African-Danish-American composer and saxophonist, took a late-April mini-tour, culminating in a sextet concert at the Gentofte main library, near Copenhagen. Unofficial audience rating: ★★★★★. A pickup sextet, with Tchicai on tenor sax and bass clarinet, had his Dutch wife, **Margriet Tchicai**, on piano; composer **Bjørn Bech**, alto sax; **Martin Dam**, trumpet; **Peter Danstrup**, bass, and **Stefan Pasborg**, drums. Tchicai has recorded with both John Coltrane (*Ascension*) and John Lennon/Yoko Ono (*Life with Lions*), and worked with Carla and Paul Bley and Lee Konitz. Based in Clairac, France, he is the first recipient of a lifetime grant for jazz performance from his native Denmark. Details and sound bites: johnntchicai.com.



LORRAINE FOSTER, the Vancouver vocalist called Canada's "first lady of jazz," with eyes south of the border (JJ, February 2008), was to visit New York in May to explore the scene. Foster said she hoped to meet and discuss New Jersey prospects with NJJS ambassador Joe Lang. In the TD Canada Trust International Jazz Festival, she was booked to sing June 25 at a leading hometown venue, Rossini's Pasta Restaurant. Backing her are Doug Louie on piano, Mark Wardrop on bass, and Rossini's owner Arnie May, on drums. Lorraine, whose voice range and delivery are uncannily like those of the late Rosemary Clooney, planned to do "several songs that Rosemary recorded for the Concord label." www.LorraineFosterjazzsinger.com.

IF YOU LOVE good jazz singers, Lorraine Foster urges you to lend an ear to a 13-year-old Montreal sensation. **Nikki Yanofsky** recorded at 12 and has performed with Herbie Hancock and Canada's Oliver Jones. "You will be as amazed as I am at her incredible talent," says Lorraine. On Nikki's website you can hear the budding teenager scatting Ella Fitzgerald tunes. Adds Foster: "I always believed in reincarnation to a point, but now I am beginning to think it is possible." Click on NikkiOnline.ca, listen to her, and tell us what you think.

A 17-TRACK CD titled *4 Jokers in the Pack*, by the mainstream German quartet **Echoes of Swing**, was awarded the 2007 Grand Prix du Disque de Jazz by the Hot Club de France this spring. "As I understand it, the awards committee reviewed all the international CD issues for the entire year 2007 — that's why the award was made in spring of 2008," Chris Hopkins, the group's alto saxophonist and leader, told this column. Hopkins, 36, a German-American, is a native of Princeton, NJ. He formed his first band as a pianist at age 13, and organized Echoes of Swing in 1997, after his family moved to Germany. Inspired by Swing legends Johnny Hodges and Benny Carter, he took up the saxophone. The quartet's pianist, Bernd Lhotzky, has performed with New Jersey favorites Bucky Pizzarelli, Kenny Davern, Randy Sandke and Warren Vaché. **JJ**



JAZZ U



Jazz Goes to School | The College Jazz Scene

By Frank Mulvaney

Princeton University

APRIL 12 — The Juilliard Jazz Orchestra made a return visit to McCarter Theatre on this evening, for a joint concert with the Princeton Jazz Ensemble. Three years ago they had a very memorable performance, as there was a power failure in the middle of the final movement of Duke Ellington's "Far East Suite" on which they combined with the PU ensemble and played in pitch darkness without amplification. Truly unforgettable!

The Princeton Ensemble took the stage first, opening with Benny Carter's "Doozy." This hot classic got our attention with crisp brass accents and featured excellent solo contributions from pianist Daniel Berry, bassist Allison Wood and altoist Nicholas Antoine. Next, a sextet performed senior pianist Julia Brav's wonderful lyrical composition "Falling Feather," inspired by and dedicated to Maria Schneider. This number featured marvelous interplay between altoist Robbie Spackey and guitarist Anand Krishnamurthy. Next up was "Dance You Monster to My Soft Song." This is a rather unusual composition with a hypnotic beat that is somewhat dissonant at times, featuring a long virtuoso solo by pianist Brav as well as excellent solos by guitarist Zack Weider, bassist Dean Reynolds and Will Livengood on flugel.

The Juilliard Jazz Orchestra then came on and opened up with "Basie Straight Ahead" (Nestico) and you heard the audience give a collective "aaah." Everyone knows a great band when they hear one. They followed up with the Thad Jones chart "Backbone," which allowed every member to show off individually. Concluding the first half was one of my favorites, "Angel Eyes," and here we were treated to a sensational long alto solo.

After the intermission, we had both ensembles on stage at the same time to perform Duke's "New Orleans Suite." This is the last of Duke's

major published works from 1971. Each ensemble took turns performing the first eight movements and then combined for the final movement. The PU ensemble's parts were: "Blues for New Orleans" on which we heard a fabulous alto solo from James Krendell-Clarke; "Portrait of Louis Armstrong" featuring a fine solo by trumpeter Andrew Sowa; "Portrait of Wellman Braud" with a trumpet solo by trumpeter Will Livengood and "Portrait of Sidney Bechet" with an outstanding contribution from tenorist Robert Enoch. The Juilliard ensemble performed "Bourbon Street Jangling Jollies," which had a jungle beat following a flute opening; "Thanks for the Beautiful Land on the Delta," unmistakably Duke with exquisite playing by the saxophone section; "Aristocracy a la Jean LaFitte," on which we heard a marvelous long flugel solo and "Portrait of Mahalia Jackson." This wonderful evening of big band jazz came to a close as the two ensembles played together the ninth and final movement, "Second Line," making for some really big sound and featuring a beautiful clarinet solo by Robert Enoch. Hey jazz fans, I hope some of you are coming to realize that you can hear fabulous music of historical importance, live, almost exclusively on New Jersey's college campuses at bargain rates.

Rutgers University

APRIL 15 — The program this evening consisted of graduate student big band arrangements of mostly great old and modern standards. This is truly my favorite kind of musical art. Tenorist Ryan Oliver gave us his interpretation of "These Foolish Things." This was a hard driving chart featuring Ryan, trumpeter Greg Rivkin and outstanding collaboration by the rhythm section of drummer, Rudy Royston, bassist Jeff Dingler and pianist Andrew Michalec. A very interesting version of Cole Porter's "Night and Day" by Jaimeo Brown had a staccato opening and morphed from a standard rhythm to a

funky beat. Guitarist Grant Gardner, tenorist Matt Janiszewski and trumpeter Donald Malloy delivered fine solos on this one. Trumpeter Curtis Taylor wrote a fine chart for Horace Silver's "Silver's Serenade," giving him an opportunity show what he can do, with trombonist James Borowski chipping in with his own fine solo. Next up was trombonist David Miller's arrangement of "I Waited for You." This is a beautiful harmonious ballad on which David delivered a fabulous solo to complement the excellent bass solo by Jeff Dingler. The familiar "Stella by Starlight" received innovative treatment from pianist Brian Axford with much enhancement from tenorist Ryan Oliver and altoist Eric Neveloff. Completing the first half of the program, we had drummer Rudy Royston's take on Wayne Shorter's "United." This was a big and bold rhythmically intense arrangement allowing Rudy to demonstrate his impressive percussive skills.

The second half commenced with guitarist Seth Johnson's arrangement of "A Foggy Day." This was a swinging version of this very familiar tune with a big solo for Seth, but we also heard excellent contributions from Andrea Gonnella on trombone and Brian Axford on piano. Randy Weston's "Little Niles" was charted by bassist Arkidiy Ovrutskiy, who gave himself a big solo on which he impressed. This was another swinging tune that featured trumpeter Donald Malloy and guitarist Seth Johnson. Next we heard Tadd Dameron's famous "Ladybird" arranged by bassist Nimrod Speaks. This great swinging tune has a strong melody line that was wonderfully enhanced by multiple layers of sound as we heard fine solos from David Miller (trombone), Chris Barnes (alto), and Sarah Matheson (bari sax). I was most impressed by Donald Malloy's interpretation of the African American spiritual "Osun." This simple tune had a quiet muted trumpet opening and a gradual build driven by

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Riverboat Swing 2008



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Produced by NJJS/PJS members Audrey and Chick Krug

COLLEGE JAZZ

continued from page 34

The college concert schedule and the IAJE High School Jazz Band Festival are now on the Jazz Society's website.

I would be happy to respond to your questions and comments — fmulvaney@comcast.net.

excellent drumming throughout by Jaimeo Brown. Donald's trumpet was heard to deliver beautiful sensitive playing, clearly suggesting a high level of virtuosity. In the home stretch we had Harold Arlen's "Let's Fall in Love" as interpreted by guitarist Grant Gardner. This progressive swing version benefited from an excellent contribution from Eric Neveloff (alto) and the entire trombone section which had a dominant role to play. The concert came to a close with Matt Janiszewski's arrangement of Michael Brecker's "Two Blocks from the Edge." This seemed like a very challenging chart involving a percussive explosion, very ably provided by Jaimeo Brown, and included marvelous solos by Matt and pianist Andrew Michalec. This was a concert that almost anyone could enjoy. The arrangements were all very impressive and the RU ensemble played them like a first rate professional organization.

New Jersey City University


APRIL 21 — I had the pleasure of attending another great concert at NJCU, this time featuring jazz legend Jimmy Heath and his music. A fine quintet opened the program with two of Mr. Heath's compositions: "Basic Birks" and "CTA." The group quickly found a groove

driven by Mike Preen on bass and Noel Sagerman on drums. Trombonist Robert Edwards and tenorist, Alex Canales along with pianist Jason Teborek provided the melody lines and improvised on the chord structures like a bunch of seasoned veterans, to much appreciative applause. The 17-member NJCU Jazz Ensemble then took the stage and got things hopping with Benny Carter's "Jackson County Jubilee" on which trumpeter Justin Hernandez made some eloquent statements. This was followed by Billy Strayhorn's beautiful ballad "Chelsea Bridge," which I would say was quite danceable. The band was hitting on all cylinders as they moved on to "Too Close for Comfort" as Vanessa Perea delivered a wonderful vocal backed by a splendid trombone solo from Robert Edwards. The eclectic mix was enhanced by the Bob Brookmeyer chart of "Get Well Soon" featuring an outstanding extended solo by tenorist Alex Canales. I really enjoyed this number which took us from the simple to the complex, driven by the capable drumming of Noel Sagerman with some nice help from trombonist Starlyn Lopez. A great arrangement of "Smile" with a nice interlude of flugels, flutes and muted trombones concluded the first half. Here we were treated to an excellent vocal by

faculty member Pete McGuinness and an impressive solo from altoist Jason Curry (IAJE All-Star). Pete's vocal style and tone reminded me a lot of the legendary Chet Baker.

Special guest Jimmy Heath, was on stage for the entire second half,

soloing and conducting the ensemble in his own compositions (125 published) and arrangements. Leading off, we heard "Big P," a fast swing with great harmonies and dynamics on which trombonist Pablo Rodriguez made important contributions. "Sound for Sore Eyes" was another swing tune that put altoist Jason Curry in the spotlight and he delivered, big time. Mr. Heath then took a long solo on "I'm Glad There is You" and clearly demonstrated that at 82 he has great chops for any age. Pianist Jason Teborek had good things to say on this one and the soaring trumpet section was most impressive in the resolution. Jimmy switched from the tenor to the soprano horn for "No End," which was given to him by Kenny Dorham just before he died. The little guy continued to amaze the audience with his tone, endurance, dexterity and creativity before Justin Hernandez chipped in with hot trumpet licks of his own. Cannonball Adderly had a big hit with Jimmy's jazz waltz "Gemini," on which he continued to use the soprano sax. Here, Brad Batz deserves special mention for an outstanding flute solo. We were ready for a big finish and we got it with "Gingerbread Boy," which Jimmy wrote for his son and with which Miles Davis had a big hit. This was a wild, almost raucous arrangement which featured solo/duels for a tenor trio with Jimmy, a trombone duo, a trumpet duo and alto/bari sax duo. Throughout this wonderful concert the ensemble received unflagging support from the solid playing of drummer Noel Sagerman and bassist Mike Preen. After the final note, the audience erupted with an avalanche of applause that required this amazing, inspiring musician to take several curtain calls.

There won't be a lot of college jazz to write about for a few months, but I hope I have piqued your interest and hope more of you will give thought to attending some performances in the Fall. In the meantime, I would recommend getting to the Jazz Week performances at William Paterson in July. There you can see top pros for practically nothing. 

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Sound Waves | Images from Cape May

Photos by Rich Skelly

The 29th Cape May Jazz Festival, April 18-20, 2008 — “The Next Wave”

far right: Drummer Winard Harper signs CDs at CD signing party at Boiler Room, Congress Hall, Cape May.

below, first row, left to right: Chuchito Valdez.

Chico Rouse, son of saxophonist Charlie Rouse, was among the patrons at the spring edition of the Cape May Jazz Festival.



second row:
Kim Nalley performs at the Inn at Cape May with saxophonist Houston Person.

Jay Collins of the Chris Bergson Band, and Levon Helm's son-in-law, performs at Cabana's, Cape May's blues club.

bottom row:
Pianist George Mesterhazy performs at the Merion Inn in Cape May.

Saxophonist Alan Weber performs on the bar at Carney's Main Room for the festival finale on Sunday.

Chris Bergson at Cabana's, with his band.

Denville-raised pianist Rachel Z. performs at Carney's Other Room.

photo at right:
WRTI-FM DJ Jeff Duperon and his wife take a break from the hot club out on the sidewalk in front of Carney's.





Compact Views

By Joe Lang NJJS Music Committee Chair

Here are some comments about recent additions to the NJJS CD inventory.

■ It is a pleasure to see talented young jazz musicians achieve breakthrough moments in their careers, especially when they are New Jerseyans.

The first commercial recording is always a landmark for musicians. With **Quixotic (Jazzed Media – 1034), THE STEIN BROTHERS QUINTET**, fronted by tenor saxophonist Alex and alto saxophonist Asher, will have their exciting sounds spread across the world of jazz. My first exposure to these 20-something brothers was when I saw Asher, at the age of 15, sit in with the Russian bebop trumpeter Valery Ponomarev, and sound like he had been playing professionally for many years. Shortly thereafter, I got to enjoy the equally impressive talent of his brother when they played for NJJS at Jazzfest. During the ensuing years, the growth by both brothers has been evident with each new performance. On this album, they are joined by their regular group members, Mferghu on piano, Doug Largent on bass and Joe Blaxx on drums, with trumpeter Duane Eubanks and trombonist Jonathan Voltzok contributing on several tracks. They have chosen a program that contains three standards, "Embraceable You," "East of the Sun," and "This Time the Dream's on Me," a Barry Harris composition, "And So I Love You," and three originals each by Asher Stein and Mferghu plus two by Alex Stein. These cats can play superbly, and they also compose tunes that grab your attention instantly. Their basic milieu is bebop, but they are not locked into that mode of musical expression. They are always within the jazz mainstream, and avoid the excesses that seem to plague many young sax players. Asher at the earlier stages of his playing was something of a Charlie Parker clone, not a bad beginning, but he has developed into a mature individualist. Alex has an absolutely beautiful tone. Unlike most young tenor players today, it seems like he has listened to more Prez and Stan than Trane, as both his sound and ideas hearken back to those earlier classic tenor masters. The rhythm section is strong, with some fine soloing coming from the hands and mind of Mferghu. The tracks with Eubanks and Voltzok give the group the full sound of a little big band. This is a debut disc that the Stein Brothers and their cohorts should be justly proud of releasing. It should garner lots of airplay and attention from critics.

■ The devastation caused by hurricane Katrina is still fresh in the minds of many people, especially musicians who generally feel a special kinship with their peers who were affected by the storm. Pianist/singer **DARYL SHERMAN** decided to express her solidarity with the people and musicians of New Orleans with her latest album, **New O'leans (Audiophile – 321)**. In this endeavor she has called upon guitarist James Chirillo, clarinetist/tenor saxophonist Tom Fischer and bassist Al Menard to join her. Sherman has touched a lot of bases in her eclectic program. She opens with an original tune by New Orleans pianist Rhodes Spedale, "S'Mardi Gras," that puts the listener immediately into a festive Crescent City frame of mind. Staying in a similar vein, she pairs "Way Down Yonder in New Orleans" and "Louisiana." Probably the most famous name to come out of New Orleans is that of Louis Armstrong, and it is fitting that Armstrong's "Red Cap," with words by Ben Hecht, is on the song list. There is a nod to the "Ill Wind" that struck the city. This should give you a good feel for the way in which Sherman addresses different aspects of the experiences and emotions related to Katrina and its after effects. The other songs are "Mr. Bojangles," "Petite Fleur," "Shaking the Blues Away," "Wendell's Cat," "I Don't Want to Miss Mississippi," "Doin' the Chameleon," "Eloise," "New O'leans" and "Moon River," and the liner notes by Rhodes Spedale detail the relationship

of each song to the overall theme of the album. For most listeners, the music is what attracts them to an album, and the music here is outstanding. These are musicians who play with dexterity and feeling. Sherman still has a small voice, but her interpretive abilities are large. Chirillo is a musician blessed with a fertile imagination, one that is always on display on this disc. Fischer achieves a lovely tone on both of his instruments, and, along with the steady timekeeping of Menard, helps to lend some New Orleans spirit to the proceedings. This tribute to the Big Easy is sure easy on the ears.

■ I remember remarking to a friend, many years ago, "I wish the world was like a Teddy Wilson piano solo — tasteful and elegant." Wilson was among the most influential of all jazz pianists. He had a significant effect on the development of **DICK HYMAN** and **CHRIS HOPKINS**. **Teddy Wilson in 4 Hands (Victoria – 4369)** is a duo piano album inspired by both gentlemen's admiration for Wilson. The 17 tracks are comprised of songs recorded by Wilson at various stages of his career. Hyman, who was mentored by Wilson early in his career, is a formidably eclectic pianist. Hopkins is a younger player who has developed a style that reflects the influence of pianists of the swing and pre-swing eras, particularly that of Wilson. A natural empathy exists between Hyman and Hopkins that makes this pairing work wonderfully. They give a nod toward Wilson on occasion, but at most times rely on developing their approaches to each song independently of the Wilson style. The final result is a satisfying expedition to the land of the twin 88s, with the two guides taking the listener to many delightful destinations.

■ **LOUIS MAZETIER** leads a dual life. His regular gig is as a respected radiologist. His avocation is playing jazz piano. It is in the latter role that he has gained international fame. Mazetier is most recognized for his stride chops, but

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there are other sides to his playing, as a listen to his latest album, **Tributes, Portraits and Other Stories (Arbors – 19361)**, will inform you. Yes, there is a fistful of stride throughout, but there is also some rather straight-ahead mainstream jazz piano. Mazetier's originals are among the most interesting performances. Like two men that seem to have been among his many inspirations, Duke Ellington and Billy Strayhorn, he is adept at creating thematic compositions that wonderfully reflect their subjects. His four-part "Significant Ladies Suite" is particularly Strayhornesque in its feeling. "Simply the Blues" and "Tango Seville" are just the kind of

melodies that each title suggests, and are real attention getters. "Portrait of a Portraitist (Dedicated to Duke Ellington)" is a piece that captures the quixotic approach to composition that frequently marked Ellington's output. For the closer, "Nostalgic Walk," Mazetier returns to his roots with a piece inspired by James P. Johnson and Donald Lambert. This album is the 18th in the Arbors Piano Series, and is a must have for lovers of solo piano at its most inviting.

■ **For You (Arbors – 19357)** is a swinging, blues-infused album under the leadership of guitarist **CHRIS FLORY**. Flory has organist Mike LeDonne, tenor saxophonist Dan Block, trumpeter Jon-Erik Kellso and drummer Chuck Riggs as his partners for this 11-song program. Six selections. "J H Blues," "For You, For Me, Forever More," "The Lamp Is Low," "Three Little Words," "Young and Foolish" and "Vignette," feature the trio of Flory, LeDonne and Riggs. The full quintet is present on four tracks, "Swinging at the Daisy Chain," "I Want a Little Girl," "A Beautiful Friendship" and "Mister Goodbeat," while Block and the trio dig in on "Bean-O." Flory has chosen well in his selection of tunes and band mates. The variety of influences mentioned in Ira Gitler's hip liner notes have been homogenized by him into a style that is distinctly his own. He is not

a dazzler, although he has the dexterity to go when needed. Rather, he infuses his playing with the kind of interpretive intuition that is evidenced in the work of the best vocalists. LaDonne is also one who prefers substance to pyrotechnics, making his work with Flory simpatico indeed. Block is a reed player who deserves far more name recognition than he has received. He is a remarkably versatile and eclectic player. Here he plays tenor sax, and impressively at that, but he is also a master of many other reeds, particularly adept at playing some of the best jazz clarinet licks that you are likely to hear. Kellso impresses more and more with each new recording. He is one of those cats who seems to have a boundless wellspring of musical ideas, and the chops to bring off whatever emanates from his creative imagination. Riggs is an innate swinger who keeps time like a fine Swiss watch. For You is definitely for you and you and you.

CDs from the NJJS inventory are \$16 each for single discs, and \$26 for two-disc sets. Shipping is \$2 for the first CD, and \$1 for each additional CD. Orders should be sent to Jon Sinkway, 43 Windham Place, Glen Rock, NJ 07452. There is a terrific selection of CD's in the NJJS inventory. The list of titles can be viewed on the "NJJS Store" page of our website (www.njjs.org). There is also an order form that can be downloaded from the site.

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Live Jazz Returns to Edgewater

Other Views

By Joe Lang NJJS Music Committee Chair

As I do most months, I will give you words about new releases that are not part of NJJS inventory.

■ **CATHERINE RUSSELL** is one special singer. She comes from an impressive musical background. Her father, Luis Russell, played piano with many jazz greats, and had a popular big band starting in the late 1920s, one that was eventually taken over by Louis Armstrong, with Russell staying on board as the musical director. On the maternal side, Carlene Ray, her mother, has had a long and successful career as a jazz bassist and vocalist. The genes sure came through for Catherine Russell, as she has emerged from a lengthy period as an actress and backup singer for many top pop acts to become a fabulous jazz vocalist. ***Sentimental Streak*** (**World Village – 468075**) is a stellar collection of 14 tunes that are reflective of her love for music from the '20s and '30s. She is as at home with the double entendre lyrics of songs recorded by Bessie Smith, "Kitchen Man," or Alberta Hunter, "My Old Daddy's Got a Brand New Way to Love," as she is with Alec Wilder and Loonis McGlohon's lovely ballad, "South to a Warmer Place." Russell has great phrasing, terrific time, exceptional communication skills, and a way of making anything that she sings sound like it was written just for her. She is small of stature, but large of voice, a voice that is rich, expressive and attractive. For this recording, she has gathered musicians who understand the music that Russell has chosen to include on the disc. Pianists Larry Ham and Mark Shane, guitarists Mat Munisteri and Larry Campbell, bassists Lee Hudson and Byron Isaacs, and drummer Jimmy Wormworth comprise the pool of talent that form the core of her accompanists, with Howard Johnson on tuba, Steven Bernstein on trumpet and Erik Lawrence making occasional contributions. Accordionist Rachele Garniez adds some nifty licks on a song that she wrote, "Broken Nose," a new composition that sounds like it could have been written in the era that Russell visits for most of this recording. If you are looking for some music that will jump right into your CD player, *Sentimental Streak* is perfect for you. (www.worldvillagemusic.com)

■ **Classic Jazz Duets** (**Sweet Jazz Recordings**) is a duet recording by clarinetist **ALLAN VACHÉ** and pianist **MARK SHANE** with special guest vocalist **TERRY BLAINE**. These are players who, like Catherine Russell mentioned above, prefer giving new life to music written many years ago. The album under consideration was recorded during a gig at The Jazz Corner in Hilton Head. Vaché, Shane and Blaine have been performing

Catherine Russell will appear with the Earl May Tribute Band at Jazzfest on Sunday June 8.



together quite often over the last decade or so, and they always produce music that reflects the musical fun that ensues when they get together. The two gentlemen open with a lilting version of "Amazing Grace." They immediately follow with a real contrast, playing it hot on "Ever Lovin' Baby." On track three, "The Nearness of You," Blaine makes her first of five appearances on the album, the others being "So Many Stars," "That's All," "Them There Eyes" and "How Come You Do Me Like You Do." Blaine has a distinctive style and sound that is well suited to the music that she has made the foundation of her repertoire. Shane is in top form here. He is most often associated with playing stride, and he certainly shows his stride chops on this disc, but he clearly demonstrates throughout this session that he cannot be so easily pigeon-holed. He has a sensitive side, as is beautifully demonstrated on "A Nightingale Sang in Berkeley Square," a number that also finds Vaché in a caressing frame of mind. Vaché is a player who keeps growing, and this is among the best recordings of his artistry to come along. These two cats connect on a special level. Their New Orleans style take on "America the Beautiful" is uplifting and optimistic. In fact, as the title of their closer indicates, they are advocates of "The Good Life." (www.thejazzcorner.com)

■ When it comes to songwriters of the past several decades, only a few have written pieces that carry on in the tradition of Carmichael, Porter, Arlen and the other creators of the Great American Songbook. One of the best of these keepers of the flame is Dave Frishberg who has written accomplished and

interesting songs, sometimes as a composer/lyricist, and at others writing only the words. The fine Minneapolis-based vocalist **CONNIE EVINGSON** has recently released, ***Little Did I Dream*** (**Minnehaha Music – 2008**), an album containing 14 selections penned by Frishberg, eight of which are solely his handiwork, with the other six having his lyrics for tunes by other composers. This is Evingson's eighth album, and, like those that I have heard in the past, is well sung and appealing. She has engaged several local musicians, Gordy Johnson on bass, Phil Hey on drums, Dave Karr on flute and tenor sax, and Mark Henderson on alto sax, plus a cat originally from the Twin Cities named Frishberg, yes one also named Dave. The album is one that lives up to expectations. Evingson has a great feel for the Frishberg lyrics, and it is a delight to hear her swing "Little Did I Dream," seductively assaying "Peel Me a Grape," capturing the humor of "Can't Take You Nowhere" or "My Attorney Bernie," spin out the harsh cynicism of "Wheelers and Dealers," and show her hip side on "Zoot Walks In" and "I Want to Be a Sideman." She ends her program with "Listen Here," and I strongly suggest that you do precisely that. (www.connieevingson.com)

■ **THE MONTEREY JAZZ FESTIVAL 50TH ANNIVERSARY ALL-STARS** was formed to help celebrate the milestone presentation of this legendary gathering of jazz talent. ***Live at the 2007 Monterey Jazz Festival*** (**Monterey Jazz Festival Records – 30433**) captures one of the performances by this group at the 50th Anniversary event. The band is comprised of leader Benny Green on piano, Terence Blanchard on trumpet, James Moody on tenor sax and flute, Derrick Hodge on bass and Kendrick Scott on drums, with Nnenna Freelon supplying the vocals. Calling these performers all-stars is accurate. Green, Blanchard, Moody and Freelon have a history of performing at prior MJF events, while Hodge and Scott are members of Blanchard's regular group. To get things off to a romping start, they play Dizzy Gillespie's "Bebop," giving all of the instrumentalists the opportunity to prove that their chops are consistent with their billing. Carrying on the connection to the MJF, Freelon comes onto the bandstand to deliver lyrics that she penned for a movement, "Romance," from Gerald Wilson's "Theme for Monterey," a suite that he composed for the 40th Anniversary MJF. After Freelon and Moody have some fun with Duke Ellington's "Squeeze Me," the instrumentalists visit Milt Jackson's "Monterey Mist." Fittingly Freelon follows with the Erroll Garner/Johnny Burke classic, "Misty," "Benny's Tune," written by guitarist Lionel Loueke, has a distinctively different feel from the rest of the

program. They close with "Time after Time." As they travel around they are sure to receive acclaim and enthusiastic receptions time after time. (www.concordmusicgroup.com)

■ **THE GUS SPENOS QUARTET** is led by a neurologist who plays a mean tenor sax. Spenos has his first recording as a leader now in release, and it is titled **Swing Theory (Swing Theory)**. He picked fine company to accompany him on this debut album. His rhythm section has Marvin Chandler on piano, Frank Smith on bass and Kenny Phelps on drums. For the recording, Spenos added trombonist Wycliffe Gordon and alto saxophonist/clarinetist Eric Schneider to the front line. Everett Greene vocalizes on two original tunes, "Looking for Some Place to Be" by Greene's brother, Larry, and "The Nature of Love" by pianist Chandler. Spenos shows that he has been practicing more than medicine. While a step below Gordon and Schneider in the realm of improvisation, he does uphold the swing side quite nicely. Gordon is given plenty of opportunities to sparkle, and sparkle he does. He is almost without peer as a trombone technician, and has ideas galore. His performance of Dizzy Gillespie's "Ow" is a highlight moment on the disc. Schneider comes from the realm of bebop, and his "Body and Soul" gives both to this classic tune. The gentlemen in the rhythm section keep things together and moving. This is a mainstream trip, and a fun listen. (www.gustspanos.com)

Since the Concord Music Group acquired the Fantasy catalog, which included the material released on the Riverside label, there have been some wonderful new reissues of the classic jazz material contained in these valuable archives. One happy consequence of this marriage is the Keepnews Collection, a series of remastered releases of outstanding Riverside albums produced by the genius behind the Riverside label. There are five recent releases in this series.

■ **Brilliant Corners (Riverside – 30501)** is an indispensable album by **THELONIOUS MONK**. It has three Monk compositions, "Brilliant Corners," "Ba-lue Bolivar Ba-lues-are" and "Pannonica," played by Monk on piano, Ernie Henry on alto sax, Sonny Rollins on tenor sax, Oscar Pettiford on bass and Max Roach on drums. Monk performs a solo take on the standard, "I Surrender Dear." For Monk's "Bemsha Swing," trumpeter Clark Terry and bassist Paul Chambers replace Henry and Pettiford. This is simply a feast of the kinds of sounds that were illustrative of the genius of Monk as a composer, leader and pianist. (www.concordmusicgroup.com)

■ Pairing up **MILT JACKSON** on vibes with **WES MONTGOMERY** on guitar, and giving them a rhythm section of Wynton Kelly on piano, Sam Jones on bass and Philly Joe Jones on drums was an inspired idea. The resultant **Bags Meets Wes (Riverside – 30502)** is a seven-song trip to jazz paradise. The addition of alternate takes on four selections expands the period of elation for listeners of the disc. This is the only recorded pairing of Jackson and Montgomery, and they sound like they were destined to get together to record at least one album, a document that would save evidence of this collaboration for posterity. It was something that all jazz diggers should be pleased happened. (www.concordmusicgroup.com)

■ In 1962, **CANNONBALL ADDERLEY**, after leading a quintet for many years, decided to add multi-reed player Yusef Lateef to the front line of himself on alto sax and brother Nat on cornet. The rhythm section of the quintet was Joe Zawinul on piano, Sam Jones on bass and Louis Hayes on drums. **In New York (Riverside – 30503)**, recorded at the Village Vanguard, was their first album, and illustrates the magic of this superlative group. The addition of Lateef made a major difference in the sound of the Adderley band, and Zawinul, a fairly recent addition, was already showing the original thinking that would eventually make him one of the prime movers in the fusion and world music genres. Here, however, he remains well within the mainstream. This was a significant group in

the jazz of this period, and this album gives the listener a fine taste of the excitement they were causing. (www.concordmusicgroup.com)


■ **BLUE MITCHELL** never achieved the name recognition and success that many jazz observers believed his talent warranted. He still recorded many wonderful albums as a leader, and worked steadily during a career that was cut short by cancer. **Blue Soul (Riverside – 30508)** is a fine example of the underrated talent of Mitchell. He is heard on this album with Curtis Fuller on trombone, Jimmy Heath on tenor sax, Wynton Kelly on piano, Sam Jones on bass and Philly Joe Jones on drums. Three of the nine tracks have only Mitchell and the rhythm section. This album is hard bop heaven. If you are interested in checking out the terrific trumpet artistry of Blue Mitchell, this is a good starting point. (www.concordjazzgroup.com)

■ Many jazz enthusiasts consider the version of the **BILL EVANS TRIO** that was comprised of Evans on piano, Scott LaFaro on bass and Paul Motian on drums to be among the best of all piano jazz trios. Listening to **Portrait in Jazz (Riverside – 30678)**, it is difficult to disagree with this assessment. Evans was at a place in his career where he had found perfect partners for his original approach to jazz harmonies, a partnership that was short-lived due to the premature demise of LaFaro in a car accident. All of their efforts together are to be treasured. Despite some of the difficulties encountered during the recording of the album, as described in the informative liner notes by Keepnews, this is a must have album for any serious jazz collector. (www.concordmusicgroup.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. □

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Caught in the Act

By Joe Lang
NJJS Music Committee Chair

Tribute to Ruby Braff

Columbia University — March 25, 2008

Rags, Strides and Stomps

Allen Room, JALC — March 28–29, 2008

David Finck Quartet

The Jazz Standard — March 31, 2008

The Four Freshmen

The Theatre at RVCC — April 5, 2008

By Joe Lang NJJS Music Committee Chair

There is so much good music happening in the New York City metropolitan area, that, even if you were to go out to hear live sounds every day, the daily decision about which gig or gigs to catch would leave you with a sense of loss about those that you opted to miss. Unfortunately, my time and finances do not allow me the prospect of a daily dose of live jazz, so I choose even more carefully when opportunities present themselves. Over the past month or so, I have been privileged to see quite a bit of fine music, so here is some feedback about several of these evenings.

Ruby Braff was a jazz player with a musical voice that was instantly recognizable. He was a particular favorite of many NJJS members, so it was fitting that tribute was paid to him on March 25 at Columbia University by four musicians who have also graced many NJJS events, trumpeter and cornetist Warren Vaché, guitarists Bucky Pizzarelli and Howard Alden, and bassist Nicki Parrott.

In a 13-song set, these four players, each of whom played with Ruby in some context, captured the spirit of the Braff legacy. His impish sense of humor, his originality as a player and composer, and his dedication to performing jazz at the highest levels of taste and creativity guided this fine quartet through their unflaggingly spirited tribute program. At a typical performance, Braff concentrated on choosing material that was

never less than first rate, and the songs played on this evening would certainly have met with Braff's approval, as would their formidable execution. Vaché is probably the living brass player closest to Braff in style and substance. Pizzarelli and Alden each worked extensively with Braff. They share his sense of how to overwhelm an audience with substance rather than bombast. Parrott is simply a sensational bassist in the mainstream tradition where Braff chose to live his musical life.

The group was similar in makeup to the classic quartet that Braff co-led with guitarist George Barnes, but there were no attempts here at imitation. The group played a few standards like "Them There Eyes," "Spring Is Here" and "Body and Soul." They added some Braff originals, including "Everything's George" and "With Time to Love." There were tunes like "Limehouse Blues" and "Jubilee" that have been favorites among jazz players for years and years. Two particularly outstanding moments were Howard Alden's solo rendering of Duke Ellington's "Reflections in D," and a charming vocal by Nicki Parrott on "I Love the Way You're Breaking My Heart."

The evening could well have been called "Reflections on Ruby."

Three very different piano players were featured in a March 29 concert at the Allen Room of Jazz at Lincoln Center in a program titled "Rags, Strides and Stomps." Aaron Diehl is a young, classically trained pianist who graduated from the Jazz Program at Julliard. Jonathan Batiste is currently in the Jazz Program at Julliard, and has extensive experience playing in various jazz settings in his hometown of New Orleans. Marcus Roberts has been a familiar figure in jazz circles since he joined the group of Wynton Marsalis at the age of 21 in 1985.

Diehl opened the program with a temperate performance of "Ripples of the Nile" by Lucky Roberts. He picked up the tempo with a Fats Wallerish approach to Eubie Blake's "The Charleston Rag." The beautiful "Echoes of Spring," composed by Willie "The Lion" Smith was followed by a good-humored rendering of James P. Johnson's "The Steeplechase Rag." Diehl is quite

studied in his playing. He has the chops to develop into a fine jazz pianist, but must add some more emotional elements to his exquisite technique in order to break out as a jazz player.

His deeper exposure to jazz at an early age gives Batiste something of a creative edge on Diehl. He played three numbers, Scott Joplin's "Maple Leaf Rag," Jelly Roll Morton's "New Orleans Blues," and Joplin's "The Entertainer." The Morton selection built in intensity, as Batiste added a heavier dose of stride while progressing through the piece. On his closer, he gave what amounted to a brief overview of modern jazz piano, as he took this rag, and applied the influences of Fats, Monk, Bud Powell and Erroll Garner to create an olio of an arrangement.

While Roberts gave a nod to the theme of the evening by assaying "Snowy Morning Blues" by James P., and Joplin's "The Easy Winners," he eased away into Cole Porter's "You'd Be So Nice to Come Home To," retaining some stride elements, but moving in a more modern direction. He then played two originals, "After the Party Is Over," a piece of many moods that had more of a film soundtrack quality than much of a jazz feeling, and a forgettable piece titled "Hidden Hues." He closed with his most satisfying performance on "If I Had You," a straight ahead jazz approach that ended the evening on a high note.

Overall, the evening proved to be more pleasant than exciting.

In the February issue of *Jersey Jazz*, I reviewed bassist David Finck's first album as a leader, *Future Day*. Two of his band mates from that disc, vibraphonist Joe Locke and saxophonist Bob Sheppard were on hand at The Jazz Standard on March 31 when Finck's Soundbrush Records album was officially released. Trumpeter Greg Gisbert, pianist Bill O'Connell and drummer Lewis Nash added their talents for an evening that engaged the audience from first notes to last.

The opening four numbers were played by the quartet of Finck, Locke, O'Connell and Nash. They kicked things off with a romping take on Cedar Walton's "Firm Roots," with Lock's vibes almost taking off in flight around the room. They followed with

continued on page 47

(One More) Time Out

Dave Brubeck at NJPAC

By Sandy Ingham

Dave Brubeck is 87, but he's told interviewers he has no intention of retiring. That's a good thing.

A national treasure since his "Jazz Goes to College" tours of the 1950s, Brubeck continues to delight his audiences and his colleagues — and himself — as was clear all through his quartet's April 18 concert at NJPAC in Newark.

The quartet — resplendent in their tuxes, their snowy locks perfectly in sync with their starched shirts — has been together for years, and it shows in subtle ways — bassist Michael Moore's evident enthusiasm for the continued athleticism of longtime Brubeck drummer Randy Jones, for one. And Brubeck's leaning back on the piano bench, inserting occasional left-hand phrases while waving his right arm conductor-style as alto player Bobby Militello worked up a head of steam on a driving blues. These are old masters at work.

Brubeck's playing is a tad more restrained than in his younger days; he frequently shines the spotlight on his sidemen. Not to say he can't swing like crazy when that's called for.

On the opening "Someday My Prince Will Come," Brubeck hammered out his signature block chords, sometimes just a heartbeat behind the beat, to good effect.

After Militello and Moore soloed passionately on a ballad, title unannounced, Brubeck introduced his "Crescent City Stomp," a serpentine melody imposed on a surging New Orleans back beat.

The night's most thrilling moments occurred next: a haunting, ethereal work of art, marked by surprising and yet perfectly conceived melodic turns. Militello switched to flute for this and Moore bowed his bass. Jones's muffled drums added drama at the end. Brubeck didn't disclose this composition's title.

More magic ensued on the old pop tune "Margie," with the pianist's dance hall intro backed by Jones swishing his brushes to mimic a vaudeville soft-shoe dancer. Later, "Margie" evolved into a real swinger.

After another tinkly piano preamble, Militello's sax revealed the next tune's true nature — the blues, with saxophonist and bassist digging in deeper and deeper, then Brubeck building the suspense with more of those block chords.

Inevitably, "Take Five" came, signaling the concert's end and bringing cheers from the crowd. Brubeck toyed with Paul Desmond's classic, playing a halting, half-time restatement of the melody as his mates chugged on at the normal upbeat pace.

Then Brahms's "Lullaby" sent everyone home happy after a sweet dream of a concert.

The opening act, Eldar, a 21-year-old pianist from Siberia, played with an American bassist and drummer. He was impressive, displaying exceptional command of his instrument and influences from Tatum to Peterson to Brubeck himself. His compositions, though, were a bit more abstract than a Brubeck-primed crowd had come to hear. J

Sandy Ingham is Jersey Jazz's roving reporter.

Inevitably, "Take Five" came, signaling the concert's end and bringing cheers from the crowd.

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Maude Maggart A Weaver of Dreams

By Robert L. Daniels

The arrival of springtime in the Oak Room at the Algonquin Hotel finds a strongly intoxicating gathering of stardust, dreams, moonbeams, and a few rainbows. The heavenly assemblage is served by Maude Maggart, the pertly alluring young diva who is in possession of the subtle gift of seduction by song.

Maggart is also somewhat of a historian who in her new program, "Speaking of Dreams," reveals a few songs rarely heard on the cabaret circuit. One such lost gem is "I'll Buy That Dream," with its "sky full of moon and a sweet mellow tune." The rarely heard song, with music by Allie Wrubel and lyrics by Herb Magidson, comes from a forgotten Jack Haley '40s programmer, "Sing Your Way Home." It boasts a jaunty melody and lyrics that reveal a courtship, "a honeymoon in Cairo," and concludes with "someone like you in the nurs'ry." Maggart's delivery is melodically sweet and direct.

And when is the last time you heard "In the Heart of the Dark?" This intoxicating gem by Jerome Kern and Oscar Hammerstein is a precious souvenir from *Very Warm for May*, a 1939 tuner that closed after 59 performances and also introduced "All the Things You Are." The lyrics assure one that a dream is on its way, with a guarded postscript against a morning sun that will obscure its memory. The songstress is decidedly a weaver of dreams.

Maggart takes the listener to Disneyland for a nostalgic pairing of "A Dream Is a Wish Your Heart Makes" and "When You Wish Upon a Star." Prefacing the latter, the singer offers a thumbnail sketch of Cliff Edwards, a vaudevillian known as Ukelele Ike who served as the voice of Jiminy Cricket.

From Stephen Sondheim's *Into the Woods* Maggart is Cinderella in a hurried flight "On the Steps of the Palace," and though it may be time



Maude Maggart with Mr. Daniels.

worn, she brings the chimminy tops back into view in the familiar journey "Over the Rainbow." Maude Maggart is a bewitching storyteller.

"Dreamland" is nestled in the Oak Room through May 10. The repertoire is supported by John Boswell at the piano and the warming cello designs of Yair Evnine.

Mary Cleere Haran Loves Lyrics

For a precious few spring evenings a glamorous lady could be found perched on the grand piano at Feinstein's at Loews Regency. Mary Cleere Haran proclaimed her affectionate devotion to song lyrics, and especially those set to music between the two world wars. In her three-night Park Avenue turn she noted that during those years "wit, charm and romance were in fashion." The source for her program, "I Love Lyrics," was inspired by *Reading Lyrics*, a formidable collection of over 1,000 lyrics compiled by Robert Gottlieb and Robert Kimbell, published eight years ago.

The power of words and the intrinsic subtlety therein is perhaps best revealed in the dizzying brilliance of Cole Porter who fashioned "It's De-Lovely." The song was penned in 1936 for a duet performed by Ethel Merman and Bob Hope. In a breathlessly delicious take on each and every original refrain, Haran accented Porter's "deveen" sense of humor and his mastery of wordplay.

Haran creates a real bond with her audience. She boasts a stage presence that is genuinely warm and radiant, and she has a salty sense of humor, playfully expressed by Dorothy Field's "sexually assertive" lyrics for Jerome Kern's "A Fine Romance." In a wonderfully rare nod to legendary hooper Bill Robinson, Haran revived "Bojangles of Harlem" investing the song with a dancer's thrust and swagger without taking a step.

The interwoven narrative Haran offers is historically informative and colorfully anecdotal. The glam diva



Mary Cleere Haran.

revealed her favorite lyricist to be Lorenz Hart, the impishly brilliant writer who partnered with composer Richard Rodgers for two decades. As a centerpiece for the hour, the singer offered an ardently poetic "Isn't It Romantic," introduced on screen by Jeanette MacDonald, and the witty Gotham cowboy tune, "Way Out West on West End Avenue."

From the Irving Berlin canon came a low down and hot "Pack Up Your Sins and Go to the Devil," a raucous irreverent descent to Hades where "Satan is waitin' with his jazz band." As a quietly pure and simply stated postscript, Haran sang "It Had To Be You." The 80-plus-year-old ballad by lyricist Gus Kahn and bandleader/composer Isham Jones, served for a plaintive benedictory from a lady who knows how to tell a sweet story in song. J

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

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Film Review

Anita O'Day: The Life of a Jazz Singer

By Joe Lang NJJS Music Committee Chair

Directed by Ian McCrudden and Robbie Cavolina | 93 Minutes — 2007

Anita O'Day was unique as a singer, a personality, and, as *Anita O'Day: The Life of a Jazz Singer* makes clear, a folk philosopher. Throughout this engaging documentary, all aspects of O'Day's individuality are front and center.

Born Anita Belle Colton on December 18, 1919 in Chicago, O'Day survived a somewhat erratic family life, and, at an early age embarked on a career in show business. Her first experience in this area was as a marathon walker and dancer. Determined to make her mark as a singer, she persevered, and after a brief tenure as a chorus girl in nightclubs, started to find singing gigs in her native city.

It was at a Chicago club that O'Day met Gene Krupa who was impressed enough with her singing to promise her the female vocalist chair on his band when his current singer left. It took about two years for this to happen, but in 1941 she came onto Krupa's band, and enjoyed her initial national recognition. Among the many songs that she recorded with Krupa were "Just a Little Bit South of North Carolina," "Massachusetts," and, most notably, her classic duet with trumpeter Roy Eldridge on "Let Me Off Uptown." By 1944, she had moved over to the band of Stan Kenton, where she scored a big hit with "And Her Tears Flowed Like Wine." After a year with Kenton, O'Day briefly returned to the Krupa band before embarking on a career as a solo vocalist. Her small group recordings yielded one minor hit with "Hi Ho Trailus Boot Whip."

It was her signing by Norman Granz that opened up the door to greater success. Her first Granz-produced album, *Anita*, with arrangements by Buddy Bregman, came out in 1955, and launched a series of 17 albums for the Granz labels that are a testament to her greatness as a jazz singer. These recordings are gathered in an out-of-print Mosaic boxed set that is a treasured inclusion of collectors lucky enough to possess one. A number of the individual albums are still available on compact disc, as are several fine compilations.

It was about this time that Anita O'Day entered the nether world of heroin addiction, a disease that plagued her for about 15 years. During those years, however, she was at the peak of her creative powers, with albums that sold well, and personal appearances that were played to enthusiastic audiences. The drain of her addiction eventually brought her to her knees, with a couple of experiences with overdoses that brought her close to ending her life. At her nadir in 1969, she recognized that it was a case of quit or die, and she took off for Hawaii where she determinedly put herself through an arduous process of withdrawal.

The changing musical tastes of the general public made the balance of her performing years less successful financially, but she continued to record, and remained a strong draw in personal appearances, especially in Japan. She carried on with her performance schedule, with intermittent pauses due to health issues, and, in 2006, issued her last recording, *Indestructible!*, containing studio sessions from 2004 and 2005. On November 23, 2006, she suffered terminal cardiac arrest following a bout with pneumonia.

The story of the life and artistry of Anita O'Day is effectively captured in this film. The details of her life, both the artistic successes and the sordid personal details are documented through performance footage, and interviews with Anita O'Day, as well as a diverse cast of friends, peers and jazz journalists. McCrudden and Cavolina have made wise choices in selecting the elements that they have woven together to present a complete picture of this amazing lady.


O'Day's first-hand accounts of the way she lived her life are the most riveting parts of the many interview segments spread throughout the documentary. The interviews with O'Day are from a variety of sources recorded from the period shortly after the successful withdrawal from her addiction right up to her final years. All the way



through this period she is brutally frank in discussing the highs and lows that she experienced, and is surprisingly philosophical about how she survived the darker moments. The commentary from her peers, particularly the arrangers like Bregman, Russ Garcia, Bill Holman and Johnny Mandel, reveal the high regard that those in the business felt for her. Billy Taylor, Gerald Wilson, Annie Ross and Margaret Whiting are also quite enlightening, with Ross lending some credible perspective on the drug involvement that affected her life as it did O'Day's. Additional commentary by jazz historian Phil Schaap, and jazz journalists James Gavin and Will Friedwald also help to round out the portrait of O'Day that emerges from the film.

The performance footage covers the entire spectrum of her career from the famous duet with Eldridge mentioned above to in-studio views of her final recording sessions. Along the way, there are marvelous glimpses of O'Day singing on *Art Ford's Jazz Party* television show, performing "Sweet Georgia Brown" at the 1958 Newport Jazz Festival as captured in the acclaimed film, *Jazz on a Summer's Day*, and wailing on "Four Brothers" with the Les Brown Band from a Timex television special. These are among the many highlights of the live performances that enhance the story that emerges from the interviews.

McCrudden and Cavolina have done a fine job of telling a tale that contains some unpleasant details, that could easily have become the sensational focus of the film, in an even-handed manner that lets the full life of this extraordinary figure in jazz history evolve naturally, objectively and informatively. It is another welcome addition to the many fine jazz-related documentaries that have recently been released.

This film, which was screened by the NJJS at the Chatham Library on April 23, will be released for showing in several cities on May 23, and will be released on DVD later this year. (www.anitaoday.com) 

Book Notes

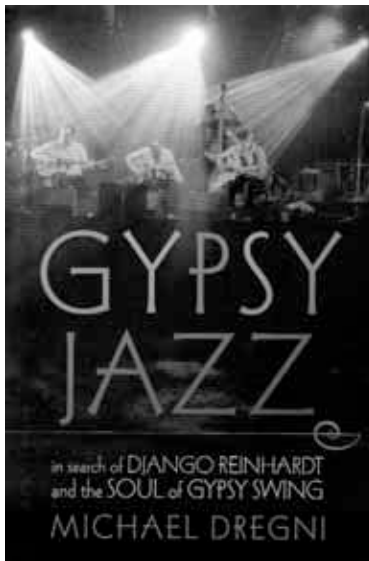
Gypsy Jazz: In Search of Django Reinhardt and the Soul of Gypsy Swing

By Michael Dregni
Oxford University Press
321 Pages, 2008, \$27.95

By Francis A. Forte, M.D.

Gypsy Jazz presents a well of adventurous touring by a musician driven to write about his passion.

Michael Dregni has uncovered the history of the music of the Gypsies seen, performed and developed by Django Reinhardt and his predecessors down through his grandson David. The story weaves its way through 100 years of Gypsy history, much of which is apocryphal, and he gathers and weaves the threads meticulously in a way that should make many other music writers and music history buffs take notice. With great detail Dregni brings us a well-developed and integrated story of the music and the people who created it. It is a delightful book, easy to read, with humor and wit shining throughout. The charm and ambience bring us right into the scenarios he paints. The places that Django played are well described. Mr. Dregni writes as Django Reinhardt played, with energy, passion and absolute sense. The book can be studied or it can be read casually. There are plenty of places to stop. There are abundant annotations and a discography as well. This



“With my guitar in my hands, I am not afraid of anyone, neither the Pope nor the President of the United States.”

– Django Reinhardt

book should delight Djangophiles because it surpasses anything written before about him and his Gypsy brethren. Dregni possesses the gusto for this. For those who know little of this music, this tome, accompanied by listening to the many recordings cited, can inspire the novice and spur him on to seek the live music itself. All history should be taught this way. **J**

Dr. Forte, a jazz guitarist, is Director of the Dizzy Gillespie Cancer Institute and Memorial Fund at Englewood Hospital.

CAUGHT IN THE ACT *continued from page 42*

“Willow Weep for Me,” giving this much played number a new freshness with a Latin feeling. Two originals followed, “New Valley” by Finck, and “Ballad for a Future Day” by Roger Davidson, with some terrific arco bass work from Finck. It was at this point that Sheppard and Gisbert arrived on the scene, and all of a sudden you felt like you were back at the Lighthouse in the 1950s. Joe LaBarbara’s “If Not for You” could have been a Shorty Rogers piece written for the Lighthouse crew. The dynamism of Sheppard and Gisbert acted as an impetus for Locke and O’Connell to hit new peaks of intensity. The final pieces, Finck’s “Look at You” and Bevan Manson’s “Four Flags” kept the West Coast feeling going. In addition to his outstanding bass playing, Finck also proved to be an engaging, humorous host. The smiles proliferated throughout the set, on the bandstand and among the crowd.

The large crowd that was present for The Four Freshmen concert at the Theatre at Raritan Valley Community College, got just what they had come for, an entertaining evening of nostalgia combined with fine musicianship, and a well received dash of showmanship.

Their two sets were peppered with a lot of humorous asides, but it was their accurate capturing of the classic Freshmen sound that gave the evening a special aura. While they offered up a few new arrangements, they stuck primarily with the classic Freshmen material that has become a well ingrained part of the musical consciousness of the majority of those in attendance. The first set included Freshmen classics like “You Stepped Out of a Dream,” “Angel Eyes,” “Invitation” and “Rain.” It was, however, just a hint of what was to come in the second half of the show.

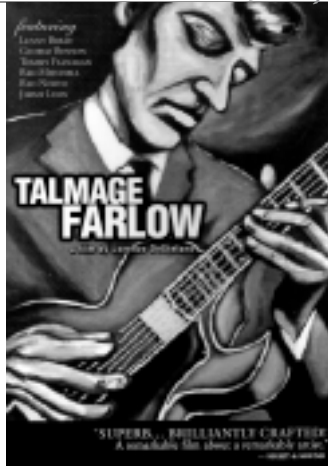
After the break, the quartet launched into “Route 66,” “In This Whole Wide World,” a selection that brought instant sighs of recognition, and “That Old Feeling.” The last of these was particularly appropriate, as the format abruptly changed when they left their individual mics to gather around a single microphone designed to capture the sound that had attracted the legion of fans that flocked to hear the Four Freshmen and gobble up their albums during their peak popularity in the 1950s. They proceeded to perform “Poinciana,” “If I Had You,” “Little Girl Blue,” “There Will Never be Another You,” “Goodbye,” “Day By Day,” the much anticipated “Blue World,” and “Ev’ry Time We Say Goodbye” while clustered about the single mic. It was thrilling to hear that sound again, and the current group truly recaptures the magic that first occurred so many years ago. They went back to their original positions to give the audience another favorite, “Day In, Day Out,” and returned to the more intimate staging for their encore, “We’ll Be Together Again.”

Kudos must go to lead tenor/guitarist Brian Eichenberger, second tenor/trumpeter Curtis Calderon, baritone/bassist Vince Johnson, and bass/drummer Bob Ferreira, who have been together as a unit since 2001, for their commitment to keeping The Four Freshmen tradition alive and well, as they continue providing quality entertainment for enthusiastic audiences for what is now the 60th Freshmen Year. **J**

Film Review Talmage Farlow

A Film by Lorenzo DeStefano
Productions A-Propos
59 minutes

By **Tony Mottola**
Jersey Jazz Editor



Lorenzo DeStefano's fine documentary portrait of master jazz guitarist Tal Farlow is much like its subject — at once modest and masterful.

Originally released in 1981 and now re-mastered on DVD, *Talmage Farlow* forgoes narration to allow the guitarist's fascinating story to unfold naturally through languid camera shots, still photographs, news clips and gig advertisements, and in the words of the film's participants, including George Benson, Jimmy Lyon, Red Norvo, Farlow and others.

Tal Farlow arrived on New York's jazz scene in the late 1940s, a tall, handsome, soft-spoken young southerner. His self-effacing manner belied a prodigious talent and in short order, through his work in the bands of Buddy DeFranco and Artie Shaw and in the landmark Red Norvo Trio with Charles Mingus, Farlow established himself as one of the era's top guitarists. His innovative style, original harmonic sense, unique tone and quicksilver riffs earned him accolades and a shelf full of music awards, including from *Down Beat* as "New Star" of 1954 and as the magazine's guitar poll winner in 1956 and 1957.

Then suddenly, at the peak of his powers in 1958, Farlow departed the jazz world and essentially went missing. "Whatever Happened to Tal Farlow?" and "Won't You Come Home, Tal Farlow?" asked headlines of the day's music press.

Talmage Farlow answers the questions and solves the mystery. Tal Farlow was no enigma, as he was sometimes viewed. He was, rather, a man with a clear sense of himself and of how he wanted to live his life, and viewing DeStefano's sensitive film it's hard to dispute the choices he made.

At one point in the film Farlow talks about the demands of performing jazz at a high level and the toll it takes, noting how many great players were dead by the age of 35. Approaching that age in his own life he opted out and relocated to Sea Bright on the Jersey shore where he resumed his previous career as a sign painter.

DeStefano shows us scenes of Farlow fishing off his riverfront dock and plying his trade as a sign maker. In one vignette we see his famously large hands slowly and painstakingly lettering "Fat Chance" on a boat's stern while on the sound track those same hands blaze through a lightning quick "Have You Met Miss Jones." The pairing of sound and image effectively juxtaposes the two very different but equally artistic sides of this unusual man.

But Farlow never really left music behind, playing frequently in New Jersey, for example as seen jamming with guitarist Lenny Breaux, first on his dock and later in a local club.

Comeback? "I didn't leave. I've been playing. Things I do just don't get reported," Farlow insists.

"If he just plays in his own music room he's still playing. I hate that word, comeback. With Tal it just doesn't mean anything," adds Red Norvo.

The film travels back and forth between Sea Bright and Manhattan where the guitarist records and rehearses with bassist Red Mitchell and pianist Tommy Flanagan in an airy penthouse studio. While playing, a gentle smile never leaves his face, clearly showing the great joy Farlow found in his music.

The documentary culminates with a performance by the trio at New York's Public Theater where the guitarist is introduced by impresario Joe Papp: "The mastery of an instrument transcends time. A master guitarist, a lovable man who loves his instrument — Tal Farlow." (A CD of the performance is available at www.TalFarlowFilm.com.)

Musical highlights of the DVD include "Autumn in New York," "Fascinating Rhythm" (a favorite tune of Farlow's), "I Love You," "Flamingo," "Jordu" and "I Hear A Rhapsody."

Guitarists and jazz fans will understandably delight in this film, but it is a story about a way of life as much as it is about music. Tal Farlow found a delicate balance between artistic excellence and simple peace of mind, and the path he chose to follow is to be much admired. So is DeStefano's film. **JJ**

The documentary will air on New Jersey Networks NJN Classics series next fall. We'll note the airdate in these pages when the schedule is announced.



In the Penthouse: Red Mitchell, Tommy Flanagan and Tal Farlow.

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YOURS FOR A SONG *continued from page 32*

of these elements, when mastered, lead to an exceptional performance. The singers in attendance learn not just from the master, but from the other singers as well. Spending a day with a group of very capable singers give one an opportunity to listen and watch — technique, style, choice of songs, rhythms and more.

I like the master class setting — to meet and network with other singers and to work with a real master for a full day is a real treat. And post-class is the opportunity to implement some of the things learned during class. And implement I do! You have only to come out to a performance and see for yourself!

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

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

MUSIC COMMITTEE*continued from page 8*

Navy Bands during the period of 1966-1970. He studied at both the Berklee College of Music and the Mannes College of Music. He has performed in the big bands of Jimmy McGriff and Sy Oliver, and has extensive credits playing on show bands. The JLD Big Band is devoted to keeping alive the music of the great big bands like Count Basie, Benny Goodman, Artie Shaw, Duke Ellington and Stan Kenton. As a special guest at Jazzfest, Dean will have Mike Vax, formerly the lead trumpet player for Stan Kenton, and currently the leader of his own big band. Mike is also an outstanding jazz educator. The JLD Big Band often plays rarely heard arrangements from the books of the familiar bands, but also has explored the charts of more experimental bands like that of Boyd Raeburn. His experienced and talented players give bright, new life to any arrangements that Dean places in front of them, and a concert by Dean and his cohorts is always full of delicious musical surprises.

Swingadelic is an 11-piece little big band that plays swing, jump blues and adds a touch of rhythm 'n' blues to the mix. They are led by bassist Dave Post, and are based in Hoboken, where they have become a steady draw at the popular nightclub Maxwell's. Swingadelic has developed a following through their many gigs at local festivals and clubs. This fan base has been enhanced by the popularity of their four CDs, the latest of which, *Another Monday Night*, was reviewed in these pages in the January 2008 issue. The Swingadelic book is primarily arranged by current or past members of the band, and includes standards, jazz tunes, swing classics and engaging originals. This is a party band with real jazz roots, and they bring vibrant life to any venue where they perform. This is their first appearance at Jazzfest, and they are guaranteed to keep all within earshot moving to their exciting sounds.

Those of you who hang at all on the Jersey Shore have probably been exposed to the swinging sounds of the **Jazz Lobsters Big Band**. Leader and pianist James "King Salmon" Lafferty has a top-flight crew of

players who keep the swing tradition alive. While they have the kind of eclectic book that keeps them busy at a variety of Shore functions, for Jazzfest they will concentrate on their swing and jazz charts. You will hear a lot of familiar tunes, some with the original charts, and some arranged by Lafferty and others in the band. Like the groups described above, the Jazz Lobsters Big Band is sure to get the dancers onto their feet and moving around the dance floor. There is nothing like the sound of a swinging big band, and that is just what you can expect while this crew is on stage in the Tent.

I look forward to seeing most of you at Jazzfest. There is no other jazz event in the New York City area that gives you so much great music at such a nominal price. A lot of committed volunteers make this event possible, and it takes the full support of our members, and interested jazz fans from a wide area to make it all worth the effort. Make sure that you juggle your schedules however you need to in order to enjoy the joys of Jazzfest!



Jazzfest Schedule

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 Tribute Band
 2:40 - 3:40 PM The Joe Temperley Quartet
 4:00 - 5:00 PM The Earl May Tribute 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. We'll eventually see *everyone's* name here as they renew at their particular renewal months.

Renewed Members

Mr. & Mrs. Terry Allworthy, Flemington NJ
 Mr. Mitchell Andrus, Stirling NJ
 Ms. Mary J. Araneo, Elizabeth NJ
 Ms. Beverly Behan, Inverness FL
 Mr. Edward Berger, Princeton NJ
 Mr. & Mrs. William C. Birdsall, North Syracuse NY
 Mr. Joe Boughton, Meadville PA
 Mr. Joseph Catto, Morris Plains NJ
 Mr. David A. Cayer, Plainfield NJ
 Mr. Mike Christianson, Fair Lawn NJ
 Mrs. Hope Colt, Princeton NJ
 Mr. & Mrs. Dwight N. Crawford, Penllyn PA
 Dr. & Mrs. Robert Curran, Wantagh NY
 Ms. Patricia C. Curry, Vauxhall NJ
 Mr. Gary Darling, Green Pond NJ
 Mr. & Mrs. Ken Drake, Denville NJ
 Mr. & Mrs. Marty Eigen, Bridgewater NJ
 Mr. & Mrs. George H. Elwood, Hancock NY
 Mr. & Mrs. David Engberg, Riverview MI
 Mr. & Mrs. Donald Engesser, Chatham NJ
 Mrs. Joel Feldstein, West Orange NJ
 Mr. Frederick Fischer, Scotch Plains NJ
 Mr. & Mrs. Fred D. Fisher, Jr., Boyertown PA
 Mr. Roger Flartey, Mine Hill NJ
 Mr. Chuck Folds, New York NY
 Dr. & Mrs. Francis Forte, Tenafly NJ
 Mr. Schaen Fox, Lawrenceville NJ
 Mr. & Mrs. Vito Gallo, Summit NJ
 Dr. & Mrs. Richard Greene, West End NJ
 Mr. & Mrs. Robert Heintz, Maryville TN
 Dr. Michael Helliwell, Rutherford NJ
 Mr. & Mrs. Joseph B. Howell, Basking Ridge NJ
 Mr. & Mrs. John Janssens, Madison NJ
 Rabbi Louis Kaplan, Wallingford PA
 Ms. Elaine Koss, Plainsboro NJ
 Mr. & Mrs. Howard Kucher, Stirling NJ
 Ms. Jacqueline Day La Croix, West Orange NJ
 Mr. Nick Lardieri, Princeton NJ
 Mr. & Mrs. Arthur E. Lee, Far Hills NJ
 Mr. & Mrs. Elliott Levine, N. Caldwell NJ

Mr. & Mrs. Stanley Lewis, North Plainfield NJ
 Ms. Eleanor M. Malone, West Paterson NJ
 Mr. & Mrs. Bruce Mantell, Watchung NJ
 Mr. & Mrs. Farley Moran, Madison NJ
 Mr. & Mrs. George H. Morgan, West Paterson NJ
 Mr. Robert A. Nelson, Yorktown Heights NY
 Mr. Mahlon H. Ortman, North Plainfield NJ
 Dr. Nicholas F. Palmieri, Linden NJ
 Mr. Bucky Pizzarelli, Saddle River NJ
 Mr. & Mrs. Scott Porter, Madison NJ
 Ms. Joan K. Preston, Union NJ
 Mr. Samuel S. Rabkin, Florham Park NJ
 Mr. Carl Radespiel, Annapolis MD
 Mr. & Mrs. Ted Radzewicz, Oxford NJ
 Mr. Leon C. Richtmyre, Smithville NJ
 Mr. & Mrs. Robert A. Schnell, Jamison PA
 Mr. Bennett Skupp, Livingston NJ
 Mrs. Ann J. Vella, Morristown NJ
 Alan & Virginia Waters, Leonardo NJ
 Mr. & Mrs. Leonard Whitmore, Intervale NH
 Mr. & Mrs. Raymond Zarrow, Fair Lawn NJ
 Mr. & Mrs. Vic Ziegel, New Rochelle NY

New Members

Ms. Mary Foster Conklin, New York NY
 Mr. Robert Davies, Chatham NJ
 Ms. Joan Eisen, Morris Township NJ
 Ms. Joan Farber, East Hanover NJ
 Mr. Gregory Phillips, South Orange NJ
 Ms. Virginia A. Glick, Springfield NJ
 Mr. Ronald Hines & Wenonah Brooks-Hines, Ewing NJ
 Mr. Charles Jensen, Englewood NJ
 Mr. Mack Johnson, Plainfield NJ
 Mr. & Mrs. Robert Knapp, Toms River NJ
 Mr. Badi Muhammad, Newark NJ
 Mr. Odis E. Murray, Plainfield NJ
 Mr. Carlo Nisi, Dover NJ
 Mr. & Mrs. Scott Olsen, Dunellen NJ
 Orion Development Corporation, North Caldwell NJ
 Mr. & Mrs. Ronald Schneiderman, Bridgewater NJ
 Mr. Jeffrey Weinman, Caldwell NJ

About NJJS

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

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

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

Member Benefits

What do you get for your \$40 dues?

- **Jersey Jazz Journal** — a monthly journal considered one of the best jazz society publications in the country, packed with feature articles, photos, jazz calendars, upcoming events and news about the NJ Jazz Society.
- **NEW! FREE Monthly Member Meetings** — See www.njjs.org and *Jersey Jazz* for updates.
- **Musical Events** — NJJS sponsors and co-produces a number of jazz events each year, ranging from intimate concerts to large dance parties and picnics. Members receive discounts on ticket prices for the Pee Wee Russell Memorial Stomp and Jazzfest. Plus there's a free concert at the Annual Meeting in December and occasionally other free concerts. Ticket discounts (where possible) apply to 2 adults, plus children under 18 years of age. Singles may purchase two tickets at member prices.
- **The Record Bin** — a collection of CDs, not generally found in music stores, available at reduced prices at most NJJS concerts and events and through mail order. Contact pres@njjs.org for a catalog.

Join NJJS

MEMBERSHIP LEVELS Member benefits are subject to update.

- **Family \$40:** See above for details.
 - **Youth \$20:** For people under 25 years of age. Be sure to give the year of your birth on the application where noted.
 - **Give-a-Gift \$40 + \$20:** The Give-a-Gift membership costs the regular \$40 for you, plus \$20 for a gift membership. (Includes your 1-year membership and your friend's first year membership. Not available for renewals of gift memberships.)
 - **Supporter (\$75 – \$99/family)**
 - **Patron (\$100 – \$249/family)**
 - **Benefactor (\$250 – \$499/family)**
 - **Angel \$500+/family)**
- } Members at Patron Level and above receive special benefits. These change periodically, so please contact Membership for details.

To receive a membership application, for more information or to join:

Contact Membership Chair Caryl Anne McBride at **973-366-8818** or membership@njjs.org
 OR visit www.njjs.org

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

'Round
Jersey

Morris Jazz

The Bickford Theater at the Morris Museum
Morristown, NJ 07960

Tickets/Information: 973-971-3706

Dan Levinson is well known to audiences here, having put together programs involving music from the earliest jazz through the Swing Era. He led the full re-creation of Benny Goodman's Carnegie Hall concert that sold out the Bridgewater site a few years back, and has put together some clever concerts since then, including a Prime Reeds segment that paired him with Joe Midiri on every sort of clarinet and saxophone imaginable.

His appearance for the Wyeth Jazz Showcase on Monday, June 9 will resemble Prime Reeds, but on an international level. He's invited alto sax luminary **Alex Mendham** to come in from England for the date, and also drafted Arbors/Stomp Off recording star **Nik Payton**, Bob Wilber's protégé, now residing in Brazil, who will play clarinet and tenor sax. They'll be backed by an exceptional rhythm section: versatile pianist **Mark Shane**, tasteful drummer **Kevin Dorn** and stellar bassist **Brian Nalepka**.

This concert carries the usual \$13 advance/\$15 door ticket pricing, even as it is being promoted by the NJJS as an "afterglow" adjunct to Jazzfest, immediately preceding it. Starting at 8 PM, it runs as a single 90-minute set, so the next day's activities are not impaired. Just one show, so don't miss it. Keep jazzing after Jazzfest!

In jazz as in other fields, who is considered "the best" is subject to debate. Dick Hyman and Tex Wyndham, who probably agree on little else, have both identified **Bob Seeley** as the best boogie-woogie pianist on the planet, and many others agree. He rarely travels, but when he does, his destination is likely to be Europe, where hot piano styles such as boogie-woogie are still popular with young people, and gatherings require very large halls. At European festivals, Seeley is considered the guy to watch, study and learn from.

"Boogie Bob" will make a return visit to the Bickford on Monday evening, June 30, with a program of boogie, stride and other forms of "industrial strength" piano. The late Dick Wellstood, himself among the all-time stride greats, called Seeley (in admiration) "that steel-fingered monster from Detroit." If you haven't experienced one of Bob's concerts, don't let this one pass without you.

The intensity here doesn't let up over the summer. The 7-piece **Summit Stompers** return on July 7. Their Turk Murphy tribute last time delighted the audience, so they've made some of those exciting West Coast ensemble pieces part of their regular repertoire. That's followed on July 21 by the largest band ever to take part in this series, the 24-piece (yes, really) **Silver Starlite Orchestra**, with great vocals and instrumentals, as with past visits. Unfortunately, there's really no place to dance at the Bickford!

Then Australia's world class **Wolverines**, considered by many to be the best Bix band anywhere, arrives on August 4. They achieve a sound somewhat like the Nighthawks, while their repertoire has grown and diversified well beyond the Bix favorites. The very next day (yes, a Tuesday) the popular **Paris Washboard** returns (after skipping a year). Previously the mainstay of the Great Connecticut festival, they're enroute (with the Wolverines) to the acclaimed Orange County (CA) Classic Jazz Festival, making this their only East Coast appearance. **Jeff Barnhart** will be guest pianist here, while Louis Mazetier plays at the OCCJF. Summer closes with the **Palomar Quartet** returning on August 18 to play more goodies from the Benny Goodman legacy.

right: Brian Nalepka on bass and Kevin Dorn on drums with Dan Levinson.

below: "Boogie Bob" Seeley!



Jazz For Shore

NOTE temporary venue change!

Mancini Hall, Ocean
County Library,
Toms River, NJ 08753
Tickets/Information:
732-255-0500

When "Boogie Bob" Seeley first appeared for MidWeek Jazz, it seemed a risky venture.

Boogie-woogie piano is, after all, an acquired taste, far from the mainstream of jazz. The audience was surprisingly large, and Bob really charmed them. They reciprocated by not letting him stop after the advertised 90 minutes, and it was nearly 11 PM before the staff could get him off the stage.

MidWeek Jazz is now in a smaller space at the Toms River Library while its home on the Ocean County College campus is being renovated. Taking advantage of the intimacy of that space, organizers will have Bob Seeley playing in-the-round when he returns on Wednesday, June 25. No seat will be more than four rows from the action, and most people will have a view of his hand motions...if they can follow them!

"Every year, our Piano Showdown concerts have been among the first to sell out. Crowds clamor for the boogie-woogie wizardry of icon Bob Seeley," says Rob Gibson of the Savannah Music Festival, typical of presenters who are thrilled with his infrequent ventures outside of the Detroit area. Seeley's skills are also praised at length in *A Left Hand Like God*, an entire book about hot piano practitioners. Clearly a unique talent, not to be missed. Buy early!

Tickets continue to be \$13 in advance and \$15 at the door for this series, located within a mile of Garden State Parkway exit 81. Plenty of free parking is available along adjacent streets and in the garage/deck behind the library building.

MidWeek Jazz continues on July 30 as drummer **Kevin Dorn** returns, backed by his **Traditional Jazz Collective**, the energetic band that, on their first visit to the series, had to play multiple encores to satisfy the audience. Cornet favorite **Dan Tobias** takes the stage on August 20, fronting an all-star quartet featuring clever guitarist **Vinnie Corrao**, versatile bassist **Frank Tate** and **Jim Lawlor**, familiar as drummer with the Midiri Brothers groups. More concerts to follow in the fall.

Photos by Bruce Gast.

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

'Round
Jersey

PREZ SEZ *continued from page 2*

performance at the Community Theatre/Mayo Center for the Performing Arts in Morristown. We are very pleased with our long-standing partnership with the theatre and thank Ed Kirchendorfer and his staff for their hospitality and graciousness.

■ If you receive this before May 23rd, you may still be able to get tickets to **The Count Basie Orchestra at Raritan Valley Community College** that night (www.rvccArts.org). This should prove to be a very classy evening, one of which the Count would have approved, I'm sure!

■ We'll be going to the **Great Connecticut Jazz Festival July 25–27** (www.sunriseresort.com), and maybe even the **Orange County Classic Jazz Festival** in sunny Costa Mesa, California August 7–10 (www.oc-classicjazz.org), a new venture for us. Let me know if you're going up to CT and we'll save a place for you at our cocktail party!

■ Some sad news to report — Phil Brody has died. He was a long-time member of NJJS (and a Board Director for a short time) and had stories and jokes that could fill a book. He was always full of laughter and loved attending jazz concerts with his wife, Anne. We offer our heartfelt condolences to Anne and the family. JJ

Got Inspiration for education?

We are looking for a person to act as a liaison to work within our Education Committee. The Society has an educational outreach program, GENERATIONS OF JAZZ (GOJ). It is a one-hour live performance (Pam Purvis is the Musical Director) that gets booked mostly into schools, but sometimes libraries, hospitals, etc. to foster knowledge and interest in jazz, the only truly American musical art form. For an hour or so, six musicians bring the audience through a series of jazz 'generations' from field shouts to bebop and each discusses the unique relationship of the instruments to each other specifically in a jazz band. Usually, Board Member Stan Myers, jazz historian, is the emcee of each performance.

The position comes along with detailed training — from President Andrea Tyson, present committee member, Elliott Tyson, and Pam. It entails contacting schools, getting bookings, sending out confirmation letters, etc. There is more involved, but I don't want to take up too much space. If you want to hear more about joining our education committee, check out our website and click on Generations of Jazz.

JAZZ TRIVIA ANSWERS

questions on page 4

- | | |
|-----------------|--|
| 1. Keith Ingham | 4. Avery Parrish recorded "After Hours" in 1940. |
| 2. Art Tatum | |
| 3. Earl Hines | 5. a-5, b-3, c-4, d-1, e-2 |



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

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

calendar:

JAZZ RESEARCH ROUND TABLE

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

■ May's program was the last of this academic year. Watch for details on the next series.

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.

■ **May 25** — Springville: Bill Kirchner examines the music of trumpeter/composer/arranger Johnny Carisi, composer of "Israel" and "Springville" who has arranged for Glenn Miller, Ray McKinley, Charlie Barnet and Claude Thornhill.

■ **June 1** — Forgotten pioneer: Arranger-composer-guitarist Gene Gifford, born May 31, 1908, set the style for the Casa Loma Orchestra, a huge influence on the Swing Era to come. Dan Morgenstern hosts this centennial show.

■ **June 8** — Vision Festival Live - Past and Present: Annie Kuebler plays unissued live recordings covering thirteen years of the festival's existence.

■ **June 15** — Tribute To Wes: Vincent Pelote presents a show on guitarist Wes Montgomery on the 40th anniversary of his death.

■ **June 22** — Abene For Your Thoughts: Bill Kirchner showcases pianist/composer/arranger Michael Abene who has worked with artists as diverse as Patti Austin, B.B. King, Grady Tate, Joe Williams and others.

■ **June 29** — Hi, Ho, Steverino!: Tad Hershorn delves into the jazz side of comedian/pianist/composer Steve Allen, first host of the "Tonight Show" and frequent champion of jazz on TV.

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

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 Affiff/
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.morriuseum.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

27 MIX
27 Halsey Street
973-648-9643
www.27mix.com

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!

BETHANY BAPTIST CHURCH

275 Market Street
973-623-8161
www.bethany-newark.org

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.bularerestaurant.com
Fridays 8:00 PM

North Arlington

UVA
602 Ridge Road
Friday 7:00 PM
Adam Brenner

North Branch

NEW ORLEANS FAMILY RESTAURANT

1285 State Highway 28
908-725-0011
7:00 PM

Nutley

HERB'S PLACE AT THE PARK PUB

785 Bloomfield Avenue
973-235-0696
8:30–11:30 PM

Oakland

HANSIL'S BAR AND GRILL

7 Ramapo Valley Rd.
201-337-5649

RUGA'S

4 Barbara Lane
201-337-0813
Tuesday thru Saturday 7:00 PM

Pine Brook

MILAN

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

Plainfield

CAFÉ VIVACE

1370 South Avenue
908-753-4500
www.cafevivace.com
Saturdays 7:30 PM

Princeton

MCCARTER THEATRE

91 University Place
609-258-2787

MEDITERRA

29 Hulfish St.
609-252-9680
www.terramomo.com

SALT CREEK GRILLE

1 Rockingham Row,
Forrestal Village
609-419-4200
www.saltcreekgrille.com

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.vangoghsearchcafe.com
Sundays 8:00 PM
\$3 cover

Watchung

WATCHUNG ARTS CENTER

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

Wayne

WILLIAM PATERSON UNIVERSITY

300 Pompton Road
973-720-2371
www.wpunj.edu
Sunday 4:00 PM

West Caldwell

T'S TRATTORIA MARTINI BAR

1090 Bloomfield Ave.
973-882-3110
Wednesdays/Thursdays/Fridays music

West Orange

CECIL'S

364 Valley Road
973-736-4800
cecilsjazzclub.com

FRANKLIN TAVERN

97-99 Franklin Ave.
973-325-9899
No cover

Westfield

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 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

At the Priory in Newark on May 30: **THE SPIRIT OF LIFE ENSEMBLE** featuring Daoud David Williams, leader.

"Count Basie's New York" discussion and music: **LOREN SCHONBERG** and author **ROXANNE ORGILL** (*Dream Luck*), Museum of the City of New York, 1220 Fifth Ave., NYC; May 31, 2 PM.

JAMES L. DEAN big band swings the Whiskey Café in Lyndhurst on June 22 with vocalist **VAN MARTIN'S** tribute to Frank Sinatra — \$15 includes dinner, dance lesson.



laurahull vocalist



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

"...captivating."

— *JazzPolice.com*

"...a fabulous singer."

— Jim Stone, *WLNZ Radio*

"...a feast for your ears."

— John Bohannon,
WRHU Radio

"...smooth and creative."

— Rio Clemente,
Bishop of Jazz

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

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



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

JerseyJazz

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

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