

# Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 36 • Issue 7

July/August 2008



## JAZZFEST 2008



### Having a Heatwave!

*The temperatures sizzled* and so did the music at Jazzfest 2008 over the June 7–8 weekend. Luckily, jazz fans could stay cool under the shade of Drew University's stately oak trees and the main stage tent, and chill in the air-conditioned Concert Hall and Black Box Theater in the Dorothy Young Center for the Arts while they enjoyed 12 hours of nearly non-stop music from 14 outstanding acts.

**Photos by  
Tony Mottola**

*continued on page 26*



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**Attention advertisers:**  
Our next issue will be September. Please note that the deadline for ads is July 26.



## Prez Sez

By Andrea Tyson President, NJJS

Once again, I am in awe of the talent at this year's Jazzfest.

The music was spectacular and the high schoolers really kept us swingin' from Friday night through Sunday closing (thank you Frank Mulvaney). Thanks to every board member who worked hard to make this event as successful as it was and, with such audience appreciation, we'll keep doing it. I had a ball. It's hard work. We always have room for more in the audience, on the lawn and on the dance floor — and the weather could have been a tad cooler — but, hey, it's jazz! We improvise and keep on swingin'. Talk about swinging: those Jazz Lobsters got me goin' — I couldn't sit still, and got up on that dance floor! And you know I can't sing too well, but I'm singing "When in Rome I Do As the Romans Do" — a song Eric Comstock and his wife, Barbara Fasano, sang. Their repartee was terrific. I could go on about every one of the musicians and singers from this past weekend, but space will not allow. A special thank you to all our sponsors and Don Smith for his tireless efforts. And the Mayors of Madison, past and present. And Drew U personnel get an A+.

Your assignment for next year: tell your friends and better yet — bring them. What a terrific Father's Day gift: tickets to Jazzfest. Bring the whole group in for a wonderful family picnic. This year, the little ones got Frisbees, compliments of

Raritan Valley Community College, which has a wonderful arts program.

But I have to get this column in to the editors or they'll print up this issue without it.

■ Before Jazzfest, as always, I was out and about... offering something new and different to our members and trying to come up with new ideas, like the **Carnegie Hall tour**. It was STUPENDOUS. Our editors attended along with some other members, guests and friends. Our personal VIP guide, Gino Francesconi, was not only a talented and knowledgeable Carnegie Hall historian and archivist extraordinaire, but he wove a story that should be made into a documentary — he was funny and candid, and stayed with us much longer than anticipated by anybody. He was a wellspring of information and anecdotes. We closed the museum after almost all the lights were turned off! So, if you find yourself around Carnegie Hall with a little extra time, walk in and browse.

■ Our **May Member Meeting** was educational and entertaining with Andrea Brachfeld (flute) and Mayra Casales (percussion/vocals) enlightening the audience about their lives as female jazz musicians. We thank the ladies for their time and talent shared with us. See story on page 46.

That's it for the summer. We're in planning sessions for next year — all ideas greatly appreciated. Give me a call at 732-356-3626, or

## Wish List

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

## 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.

generations  
of jazz

# Tell them you saw it in Jersey Jazz!

E-mail [pres@njjs.org](mailto:pres@njjs.org) and give us some feedback on marketing, music, sponsorship ideas, venues, whatever. Now's the time.

■ After the summer come to Princeton for **JazzFeast on Saturday, September 20**. Jack Stine has a line-up to just knock your socks off. Rain or shine — it's a crowd pleaser all day long.

■ Pencil us in for our **September Member Meeting at Trumpets/Montclair** (open to all, not just members). We'll feature Daryl Sherman to give us her intimate portrait and sing and tickle the ivories, I'm sure. So please mark your calendars for the afternoon of September 28, 2-5 PM. Trumpets will offer brunch that day from 11:30 AM–2:30 PM for \$15 plus tax and gratuity. Plan your day to include a delicious brunch and presentation for what will be a lovely Sunday afternoon. Please note that Trumpets will charge a \$5 food and/or beverage minimum to help cover the cost of opening up for us and paying the staff. It seems only fair and very reasonable. Don't forget that Member Meetings are free for NJJS members, but they're also open to the public for a mere \$10, which can be used toward membership should an attendee decide to join up that day. The first hour (from 2 – 3) is strictly social, followed by the program and Q&A as time permits.

■ Further down the road, hold the date for **Our Sunday, October 26 Member Meeting at Trumpets**, to feature "Vocal Jazz: Styles & Stylists," an interactive panel discussion and demonstration with jazz vocalists, and their individual approaches to the same song. Laura Hull will lead the discussion about the various stylistic choices and myriad characteristics that vocalists employ when delivering a song. This is bound to be a most interesting session.

■ **Raritan Valley Community College** is another happening place. We recently went there to hear the Basie Band. Talk about excellence — this band rocks! We thank RVCC for their partnership in inviting NJJS to have a presence in their lobby, allowing us to expand our efforts to reach a wider jazz audience in New Jersey. Look for details regarding the first week in April 2009 for a very special event. We've found an exciting partner and we hope our relationship continues long into the future. Alan Liddell, their artistic director, is excited about bringing jazz to the area, now that the Bridgewater series has ended.

**O**ur Garden State has some very special jazz offerings this summer:

■ Don't miss events that the **New Jersey Meadowlands Environment Center** will present, like a July 31 Swing Dance and lessons with the Somers Dream Orchestra. [www.njmeadowlands.gov/ec](http://www.njmeadowlands.gov/ec) or 201-777-2431 for reservations. We thank Jane Stein for this information.

■ The Newark Museum has their outdoor summer lunchtime concerts as well and NJJS will be there, too. See ad page 31.

**E**lliott and I will be up at the **Great Connecticut Jazz Festival** in Moodus (come on down to our riverside cocktail party late Saturday afternoon on the porch). Also, for the first time, we're going to the **Costa Mesa, CA Jazz Festival**. We're looking forward to relaxing and getting some Pacific breezes off the coast and in our tall glasses.

Now that those lazy, hazy days of summer are upon us — enjoy...get out to hear some jazz...go to some festivals...go on a cruise...just make each day count. Hope to see you soon.

## NJJS Calendar

**Saturday, September 20 2008**

**JAZZFEAST**

Princeton

see [www.njjs.org](http://www.njjs.org) for details  
as date nears

**Sunday, September 28 2008**

**MEMBER MEETING**

at Trumpets/Montclair

Featuring Daryl Sherman

2–5 PM

Brunch available

11:30 AM– 2:30 PM \$15 + tax

and gratuity

see p 2

**Sunday, October 26 2008**

**MEMBER MEETING**

at Trumpets/Montclair

"Vocal Jazz: Styles & Stylists"

2–5 PM

see p 2

Watch for info on upcoming

Member Meetings, Film Series, and more.

## NJJS Bulletin Board

**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 31 or at [newarkmuseum.org](http://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](mailto:NewJerseyJazz@aol.com).

**FREE Member Meetings** have been scheduled for September and October. These are a fun way to meet fellow members and friends while enjoying programs that entertain and inform. Find details in Pres Sez on these pages. Free for members, but also open to the public, so invite somebody!



## The Mail Bag

**IN A RECENT** Dan Morgenstern column [JJ February] he made reference to “St. Paddy’s Day.” True Irish patriots never refer to St. Paddy’s Day since during the “trouble” English troops referred to all Irish as “Paddy.” Paddy became a derogatory term which still ruffles feathers in the Old Sod. I’m sure Dan will accept this note in the spirit with which it is sent. He’s too fine a writer to reject this simple matter of political correctness.

*Len Amada, Whiting, NJ*

**I CERTAINLY ENJOYED** your piece on Tal Farlow. He was a dear friend of my husband and myself for many years. In fact, for a couple of years he taught guitar at our music studio in Long Branch. One of the most amazing things about Tal that very few people know is that he couldn’t read a note of music, a sign of true genius. We used to love to go hear him play and were constantly amazed that he could move those gargantuan hands so swiftly and accurately. What a lovely man. Thanks for bringing him to the public’s attention.

*Sandy Sasso, Oakhurst, NJ*

**I RECEIVED THE JUNE ISSUE** of *Jersey Jazz* today, and those Herman Leonard photos (“Herman Leonard’s Stolen moments”) are fabulous. But I think there is one error. I have

had a post card of the cover photo (along with some others) on a kitchen cabinet for many years. The cover caption is correct — Ella singing to Duke Ellington and Benny Goodman. That much is certain.

However, on page 12 (in “The Stories Behind The Photos”), it says Ella is singing to Duke, Benny and Richard Rogers. That last name should be spelled with a “d,” but I’m almost certain it isn’t the fellow who gave us South Pacific and Oklahoma. There is a slight resemblance, but not enough. If I had to guess, I would say the guy on the right is Sidney Bechet (and I think the young blond fellow on the left is Mel Powell, then playing piano with Benny).

*John Becker, Morristown, NJ*

*The person on the right in the page 1 photo is actually music publisher Jack Robbins. Herman Leonard has misidentified him in the past as Richard Rodgers, and writer Jim Gerard evidently picked up the reference in a book of Mr. Herman’s photos that he reviewed while researching the piece. Mr. Robbins does indeed also resemble Bechet. As for the handsome blonde fellow, we figure Mel Powell is a good guess. Maybe another reader can confirm.*  
— Editor

**ATTACHED ARE...[JAZZFEST] PHOTOS** of Joe Lang, my nominee for most down-to-earth MC, onstage, and of Herb Wolke and Jack Sinkway staffing your CD table, where I bought \$212 worth of merchandise Saturday afternoon....A very well-run event in great venues on the Drew U campus. Music first-rate by every combo. My compliments to you all.  
*John Herr, Syracuse, NY*

**(RECENTLY) MY WIFE AND I** were part of the audience at the regular Friday night jazz performances at the Smithsonian Jazz Café in Washington DC. However, last night was anything but “regular” as Warren Vaché, Jr. captured the attendees with some of the best jazz cornet ever played at our nation’s capital. I have heard and enjoyed Warren several times before, but last night, his combination of smooth and at times fiery and humorous playing enthralled me as well as the 100-plus folks in this intimate setting provided by the Smithsonian National Museum of Natural History.

Warren’s renowned all-star group included John Allred, trombone, Tardo Hammer, piano, Nicki Parrott, bass and Leroy Williams, drums. Listening to their interpretation of the Gershwin classic “You Can’t Take That Away From Me” (Warren called that tune “The Way We Wear Our Fat”) of what

makes the American popular songbook the lead sheet for jazz. Hearing Ms. Parrott sing “Is You Is Or Is You Ain’t My Baby” brought the late Peggy Lee’s memory touchingly to mind. John Allred has practically reinvented jazz trombone playing. He is the right playing partner for Vaché.

*Carl Radespiel, Annapolis, Maryland*

**ON MAY 26, THE JAZZ WORLD** said good-bye to Mona Hinton, a lady who was devoted to her husband of over 50 years, Milton (“the Judge”), her family and, of course, the world of jazz. She always was at Milt’s side, on cruises and at festivals, and supported him in every way. She loved jazz and always had a story to tell you or some news of other musicians to share. She never forgot your name or where you were from and always enjoyed talking to you whenever you called. No matter how she felt, she was always “hangin’ in there.”

She was active in her church and arranged many jazz events as fundraisers for them. She will be missed by her family, her many friends, and of course, the jazz world. She was unique, one of a kind who can never be replaced, who will always be remembered with love.

*Celeste Lambour, Haledon, NJ*

## Jazz Trivia

### By O. Howie Ponder II Questions

1. “Oh, my heart gets a chill, I feel such a thrill, My feet won’t keep still, when they \_\_\_\_”  
— When they do what?
2. This young lady from the Bronx achieved fame in the Middle East by playing her concertina. Who was she?

## Novelty Songs

One of the delights of summer evenings is the outdoor town concert featuring traditional jazz bands playing fun music. They are likely to play one or more novelty tunes and you’ll be better equipped if you know some of them.

3. “Hot ginger and dynamite, there’s nothing but that all night...” — Where?
4. The whole band — and those hip enough in the audience — shouts these four words at the end of the set-piece, three-chorus cornet solo in “Dippermouth Blues.”
5. “S.O.S.I, S.O.S.I, Captain, we are lost, Our ship is wallowing in the sea, By wind and waves, we’re tossed, Lifeboats here, lifeboats there, Hear the shrieks and groans, The captain calls all hands on deck and says in trembling tones:...”  
—What’s he say?

*Serious students — or those wishing to make complete fools of themselves this summer — may apply to O. Howie (jazztrivia@njjs.org) for the more complete lyrics to the songs referred to here.*

*Howie also welcomes suggestions for future questions — or any comments from readers. Contact him at the above e-mail address.*

*answers on page 49*





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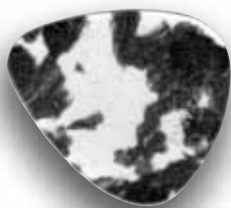
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« Trumpets is closed on Monday evenings except for special events. »

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

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



## The Editor's Pick

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


### Summer Fun

**B**efore locking up here at *Jersey Jazz* headquarters and heading for the beach, we pass along a couple of interesting summer jazz events that recently crossed our desk.

**JAZZ IN JULY AT THE 92ND STREET Y, NYC:** Six themed nights in July featuring (on the six evenings) the songs of Leonard Bernstein, an all-star piano jam, the Vanguard Jazz Orchestra, jazz samba night, a George Shearing tribute and the music of Billy Strayhorn. The Artistic Director is Bill Charlap and players include Billy Taylor, Freddie Cole, Frank Wess, Carol Sloane and others, July 22 – 31. Information: [www.92Y.org/jazz](http://www.92Y.org/jazz) or 212-415-5500

**CHARLIE PARKER JAZZ FESTIVAL:** Saturday, August 23 in Marcus Garvey Park and Sunday, August 24 in Tompkins Square Park, NYC. Brought to the public free of charge by the City Parks Foundation, this festival will be presenting pianists Hank Jones, Randy Weston, and Robert Glasper, vocalists Vanessa Rubin and Gretchen Parlato, drummer Rashied Ali, trumpeter Jerry Gonzalez & Fort Apache, and a special performance by pianist Eric Lewis performing a commissioned original piece paying tribute to Charlie Parker.

### Cool Off With a Smoothie

Those who applauded the obituary for smooth jazz written widely after the demise of the format at New York's CD101.9 FM and at other radio stations around the country, take note. The Weather Channel just released its second smooth jazz compilation CD: *Smooth Jazz II*. The first CD of music taken from the network's local forecasts, *The Weather Channel Presents Smooth Jazz*, climbed to the top of the Billboard Contemporary Jazz chart after its release last fall. "The strong enthusiasm expressed by consumers about music they hear during "Local on the 8s" on The Weather Channel is the impetus behind the network's venture into the music business," says the press release. Tonight's forecast: "Cool, Man." 

**WRITERS WANTED:** We are seeking more coverage of local jazz events.

If you go to a jazz show anywhere in Jersey, send us a paragraph or two about your experience: where you went, when you were there, musicians you heard, jazzy people you met. Doesn't have to be academic, shouldn't be long, no need to include every song. If you can E-mail a snapshot to flesh it out, great! Please send to [editor@njjs.org](mailto:editor@njjs.org). We may publish at our discretion as space permits. And you'll be a reporter!



### Comments?

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

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

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

**Advertising Rates** Quarter page: \$50; Half page \$75; Full page \$100. **NEW! Biz card size: \$25!** 10% discount on repeat ads. To place an ad, please send a check **made payable to NJJS** to New Jersey Jazz Society, 274 Jackson Pines Rd, Jackson, NJ 08527; please indicate size and issue. Contact [art@njjs.org](mailto:art@njjs.org) or 201-306-2769 for technical information and to submit ads.

**NJJS Deadlines** The deadline for submission of material for upcoming issues is as follows:  
**September issue: July 26, 2008 • October issue: August 26, 2008**

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

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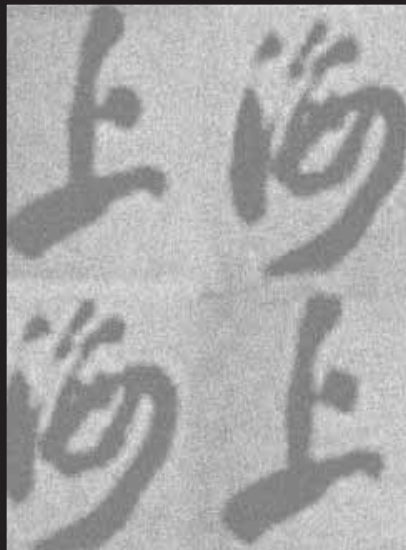
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## LIVE JAZZ SIX NIGHTS a WEEK & NO COVER (except special events)

Highlights, end of June/July, August 2008:

- thur 6/19:** *private function*
- fri 6/20:** TONY DESARE
- sat 6/21:** RICH EISENSTEIN
- sun 6/22:** DAVE FIELDS
- tue 6/24:** JOHN ZWEIG
- wed 6/25:** KEITH INGHAM
- thur 6/26:** VINCE GIORDANO
- fri & sat 6/27 & 28:** STEVE TURRE
- fri & sat 7/4 & 5:** BRAZILIAN JAZZ with NILSON MATTA
- 7/6-9:** closed
- thur 7/10:** MORRIS NANTON
- fri 7/11:** MACHAN TAYLOR
- wed 7/16:** RUSSELL MALONE
- sat 7/19:** CHRISTIAN SANDS
- wed 7/23:** BUCKY PIZZARELLI
- fri & sat 7/25 & 26:** FREDDY COLE (*by reservation only*)
- thur 7/31:** ANAT COHEN
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Kate and Terry pose beneath their pet project — a 53-foot sailboat.

*There are two folks I've had the pleasure of getting to know (when we're standing still long enough!) at numerous NJJS and other events. They responded to the dance field trips idea last year, but they really didn't need me to hold their hands, as they are adventurous types, full of fun and willing to try new things. It was in the buffet line at Lyndhurst's Whiskey Café last month — (Kate and Terry and I are regulars at the once-a-month dance with Jim Dean's band) — that I finally had a longer conversation with Terry and realized there is much more to this couple than dancing feet!*

Both Allworthys were born in London, England, and have lived in the British Isles, in Germany and in New Jersey, currently in Flemington. Terry emigrated to the US in October 1961 and the family followed two months later.

Terry says he was hooked by jazz at the age of 15 when he heard Benny Goodman play on a BBC radio program called "Jazz Half Hour." He was also inspired by an ex-RAF band, The Squadronaires, when he was still a teenager. He studied tenor sax with Professor O'Keefe at Kneller Hall, the Royal Military College of Music. Studied harp with a well-known British harpist, Edith Mason, at the Royal College of Music. For 10 years he played with the Black Watch Regimental Band and Orchestra, which toured Europe, South Africa, Rhodesia, Australia, New Zealand. He found mentors in trombonist Danny Burchett and trumpeter John McLevy. After leaving them in 1956, he joined a number of dance bands in England and Scotland and played in theatre orchestras for several of England's top entertainers. Since coming to the US, he's played with a variety of groups, including the Nelson Riddle Orchestra and the Jimmy Dorsey ghost band. He got his MA in conducting from Trenton State College. From 1973-78 he was an educator and

*This occasional column gives us an opportunity to get to know some of our members in-depth. If you know a member who's got an interesting story, please put us in touch — editor@njjs.org.*

## NJJS Member Spotlight

### Terry and Kate Allworthy

By Linda Lobdell  
Associate Editor, *Jersey Jazz*

performer at the Stan Kenton Jazz Clinics at Towson University in Maryland. And he's played in one of the ship's orchestras on the Queen Elizabeth I cruise ship.

In 2005 he started his new band, Terry "A" and the Big Band Sound for an organization that wanted swing music people could dance to. It's populated with first-rate musicians and educators from New Jersey and Pennsylvania.

Terry and Kate met in the summer of 1956, when they were both working in Felixstowe, a popular seaside resort known as "the Sunspot of the East Coast" in the UK. Like every good vacation spot, it had its ballroom dance band and its theatrical productions. Terry was playing with the Ken Turner Dance Band and Kate (Catherine) was singing, dancing and acting in a revue, "Out of the Blue." Kate's background includes years of study at London's Performing Arts School, voice lessons, and teenaged stints on Radio Luxembourg's children's show, "The Ovaltineys." Although she gave up her theatre work upon coming to the States, Kate stretched herself further by acquiring an advanced teaching degree with the Royal Academy of Dancing's annual seminars, and

she began teaching dance while Terry taught music at the Bloomfield Conservatory of Music in Bloomfield, NJ. Upon moving to Flemington, they established a School of Music and Dancing which kept them busy for 35 years. They've pushed on — Kate now does costumes for Somerset County Vo-Tech Performing Arts High School,

and Terry continues 20 years of putting on his 53-foot sailboat along with his musical outings. Kate and Terry have been together now for over 50 years.

Terry is a former member of London's Arrangers, Composers and Copyist Society, and he lists arranging as one of his many interests. They've been members of the NJJS for at least 10 years. And they also enjoy sailing and soccer, as well as theatre and the arts in general. Their art-full lives are genetic — daughter Vida is an accomplished dancer, singer, choreographer and dance educator. They also have a son, Ashley, a soccer-loving tool-and-die-maker who earned certificates in dance himself. He's a volunteer fireman in Franklin Township, and he is often put to work on that boat! **JJ**

On July 3, catch Terry "A" and the Big Band Sound in a free park concert (bring lawn chairs) from 7-9 PM at Deerpath Park, W. Woodschurch Road, Flemington NJ 06622. Come early, bring a flashlight and a picnic dinner (no alcohol). In case of rain, there's a rain venue — nice! Hunterdon Central High School auditorium. Change of venue is posted at 4:30 PM on the concert date at 908-782-7275 or <http://www.co.hunterdon.nj.us/>

Later in the month, in collaboration with the 18-piece Big Apple Pops Orchestra, Terry will be giving a big band concert on Sunday, July 27 at Lorenzo's at the Hilton Garden Inn, 100 South Avenue at Lois Lane, Staten Island, NY 10314. Dinner Available. For reservations and more information, call 718-477-2400 ext. 3413 or visit [www.LorenzosDining.com](http://www.LorenzosDining.com)





## Classic Stine

By Jack Stine

NJJS President Emeritus

# Where's the Melody?

It's a question my old friend Milt Gabler always had ready for anyone who wanted to talk about the need for progress or experiment in the business of playing jazz. In his thinking, progress implied some kind of movement toward a specific goal that had little to do with what he understood jazz to be. Experiment was simply a lubricant toward that end and deserved little if any consideration when the talk turned to musical value. Milt's response to any or all questions that might come up was a question of his own: Where's the melody?

I've been thinking about Milt's position ever since reading the review Gary Giddins wrote about a recent Town Hall concert played by Ornette Coleman. If I read that article correctly, Coleman's success that evening was his ability to play solos made of notes that existed between those of the diatonic scale that Pythagoras invented some time around 600 BC. In other words, Coleman found a dozen or so new notes to play, notes no one had ever heard before, at Town Hall that afternoon. Those in the audience may or may not have known just what was going on or what it was that they were hearing, but there was probably general agreement that it was both progressive and experimental. I imagine Milt Gabler might have suggested that Ornette retune his saxophone and try again. And possibly asked his stock question.

Milt was a jazz lover from the day he first learned how to replace a phonograph needle. His first job was in the family owned radio sales and repair store on 42nd Street in Manhattan, just across the street from the Commodore Hotel. It was a small shop, but there was enough space there for him to indulge in his great love for jazz by setting up a few bins of highly select jazz recordings for sale. There was no other store like it, dealing exclusively in jazz records, and it eventually became a haven for jazz fans and musicians. Before long the radio business itself gave way to the business of serving jazz fans all over the metropolitan area.

Hindsight will tell you it wouldn't be long before Milt was in the record producing business himself, and indeed the step in that direction was not a difficult one. On January 17, 1938, the day after Benny Goodman's stunning concert in Carnegie Hall, Milt corralled a few of his favorite musicians to go into a studio and cut the first recording to appear under the Commodore Label, and any jazz fan worthy of the name knows what followed. One splendid recording following another became a virtual flood of hallmark jazz. Overnight Milt became the leader in the field of independent record producers. Almost a half century later Mosaic Records released a three-box collection of every recording made by Milt Gabler for his

Commodore label plus a handful of other records Milt had acquired from other producers. By my count there are more than 40 LPs in this Mosaic project and every cut bears the Gabler imprimatur. You could always hear the song; no need to ask where the melody was.

I think that most if not all of the first members of the New Jersey Jazz Society were among those who contributed to the early success of Milt Gabler and the Commodore enterprise. To us, the name Gabler had the same panache as that of Goodman, Ellington, Lunceford, Dorsey, or Basie and looking back now I guess it was probably presumptuous of us to approach him with the offer of the non-musician award for outstanding service to jazz at our second Pee Wee Russell Stomp. But Pee Wee was one of Milt's premier recording artists and it may have been this connection that prompted him to join us at that Stomp to accept the award. More than that, he also agreed to join our board of advisors, a post he filled faithfully until his death in 2001.

I can't say I recall Milt's acceptance speech at the Russell Stomp that day, but I'd be willing to bet he mentioned the importance of melody in jazz. It was a subject dear to his heart, and I for one think he had it right. JJ



## From the Crow's Nest | Remembering Wayne Wright

By Bill Crow

Wayne was a funny guy, and a fine musician. I remember catching him once at the Cookery, playing for Big Joe Turner. Between sets, I asked him if he was enjoying the gig, and he said, "Yeah, but we haven't gotten out of the key of C all week!" The group I remember him best for was the quartet put together by Ruby Braff and George Barnes, with Michael Moore on bass. It was a wonderful group that made a couple of fine

record albums, but it was doomed because neither Ruby or George could stand being second banana to the other, and they never worked out an amicable co-leadership. I subbed with them once for a week in Buffalo when Michael had to take off. He gave me the records, and I memorized all the arrangements so I wouldn't have to be reading parts on the gig. At the end of the week, I mentioned to Wayne that I was a little surprised that neither Ruby or George had made any comment on the fact that I had played all the bass parts perfectly, with no

rehearsal. Wayne said, "They were too busy hating each other to notice." After becoming an invalid and giving up his playing career, Wayne continued to make a long list of friends happy with daily email messages, passing on funny or amazing things he had run across on the internet. I sure miss him. JJ

*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.*



## Dan's Den

### Dizzying Heights

By Dan Morgenstern

I've been hanging out at Dizzy's Club Coca-Cola again. Let me hasten to say that there are many other fine spots for jazz in Manhattan. Smalls is snug and funky. Jazz Standard offers struttin' with some barbecue. Birdland's the cage, among other delights, for Wednesday late afternoon Gully Low Jazz Band sessions. Ear, about as far west as you can go in Gotham, is the Sunday home of Jon-Erik Kellso & Friends. But this one's about Dizzy's, the Jazz at Lincoln Center venue with a dizzying view, good food and tasty drinks.

Joe Lovano has long been among my favorite contemporary jazzmen. At home in a variety of contexts, he never disappoints. I last encountered the saxophonist in a memorable encounter with Hank Jones that yielded music of the highest caliber, some of it captured on the highly recommended Blue Note CD *Kids*. That was intimate jazz.

This time around, Joe was at the helm of his nonet—so billed, but counting the leader, a tentet—in a program headlined *Streams of Expression*, the title of another Lovano Blue Note album, in collaboration with Gunther Schuller. They revisit, among other joys, the famous Miles Davis Nonet sessions. At Dizzy's, Joe had Tim Hagans and Barry Ries on trumpets; Larry Farrell, trombone; Steve Slagle, alto; Ralph Lalama, tenor; Gary Smulian, baritone; James Weidman, piano; Cameron Brown, bass; and Lewis Nash, on drums. Since all three reeds doubled, and the brass made good use of mutes, the ensemble's expressive stream offered a lot of colors. We caught them on their last night, and they were executing the demanding charts flawlessly—to paraphrase Louis, it was tight like that. But this ensemble was also a launching pad for its copious solo talents, and Joe passed the solos around, not, like some leaders, hogging the scene.

Lovano's longest outing, and a brilliant, passionate one it was, came on the opener,

Tadd Dameron's "On a Misty Night," as arranged by Willie Smith—not, of course, the late Lunceford alto man, though Dameron wrote for that great band, but a Cleveland (hometown) friend of Joe's. The tune set a high standard, and what followed was in keeping. Fine solos all around, with Hagans' bright sound and ideas, Farrell's plunger stuff, and Smulyan's fleet, full-toned work among the standouts. All that was firmly anchored in the splendid rhythm section. Brown has great time and makes the bass sound as it should, not like an overgrown guitar, and Nash is a marvel, both subtle and driving, but never too loud. Truth be told, I liked this set even better than the record.

**A FEW WEEKS LATER**, my good friend Loren Schoenberg invited me to join him and a distinguished cast to hear Bill Charlap's trio at Dizzy's. When I arrived, Loren and Lee Konitz were already in place at a front table. Later on, Dick Katz, Daryl Sherman, Stanley Crouch, the young trumpeter Dominick Farinacci and film producer Jonathan Scheuer rounded out the party. Though we intended to eat before the music started, that, as is almost always the case, did not work out, and I discovered that attempting to eat a catfish po'boy in time to the ferocious tempo set by the trio's opener, Gerry Mulligan's "Rocker," was not a good idea. Bill and his long-time companions, the unrelated except musically Washingtons—Peter on bass, Kenny on drums—slowed down for "Star Dust," and there was more fine trio fare until Dizzy's genial host or, to give him his proper due, artistic manager, mounted the bandstand to announce that Lee, whose presence he'd earlier acknowledged, would join the trio as a special guest.

This was a surprise to most of our party, if not to Loren, who instigated it. Lee left to get his horn backstage, and emerged to confer briefly with Bill, whereupon they launched music that soon more than hinted

at "How Deep is the Ocean." Lee played beautifully, with that unique, soulful sound and flowing imagination, Bill responding with his most moving playing of the set. There was a special subtext to this meeting, known to those among us who had first encountered a very young Kenny Washington as a member of Lee's nonet at Stryker's Pub, a long-gone basement club on West 86th, right across the street from Lee's then abode. All of 19, Kenny made his recording debut with the nonet back in 1977. (I wrote a piece about it entitled, "Yes, Yes, Nonet," please forgive me.) Much happy reminiscing, of course, and a most copacetic evening. Thank you, Loren!

## Who would dare introduce Bob Wilber to readers of *Jersey Jazz*?

Also in May, I attended the final event in Jazz at Lincoln Center's 13th annual "Essentially Ellington," a competition for high school jazz bands. The finale featured the three top-placing bands, from a field of 15 finalists, each in two numbers, for one of which they were joined by Wynton Marsalis who, along with David Berger, Reggie Thomas and Bob Wilber, made up this year's quartet of judges. Berger is the composer-arranger and leader of The Sultans of Swing who was involved with JALC from the start and is an Ellington expert; Thomas is a pianist and professor of music at Southern Illinois University, with a long and distinguished record as a player and educator, and who would dare introduce Bob Wilber to readers of *Jersey Jazz*?

This was followed by a mini-concert by the Jazz at Lincoln Center Orchestra, performing selections from the 2008-2009 contest repertoire which, in 2009, for the first time, will include non-Ellingtonian works by none other than Benny Carter, who was commissioned by, and performed with, the JALC Orchestra.

Two of the top three bands were from Seattle: The Garfield High School Jazz Ensemble, directed by Clarence Acox, and the Roosevelt Jazz Band, from the eponymous high school, directed by Scott

Brown. Also from way out West was Sun Prairie High School Jazz Ensemble I, of Sun Prairie, Wisconsin, directed by Steven J. Sveum. All did fine work, with Roosevelt's reed section especially pleasing to these ears. It was notable that all the young soloists had a firm grip on the changes, usually a weak spot in student bands, be they high school or college, and no doubt a beneficial result of Wynton's insistence on this as a key criterion.

As for the JALCO, the high point of its performance was Joe Temperley's gorgeous bass clarinet interpretation of Duke's "Single Petal of a Rose," abetted by pianist Dan Nimmer, who here refrained from the grandstanding touches he seems prone to (audiences love 'em).

**WHAT A SOUND** Joe gets from that instrument! It was also fine to hear Bob Wilber, on soprano, and Ted Nash engage in friendly jousting on "Jeep's Blues," and to hear the band do justice to Carter's "Again and Again." But they still play Benny's "Symphony in Riffs" too fast, and Ali Jackson, while an excellent drummer, should lay off his ride cymbal during that splendid reed soli passage.

In the audience were all the kids from the 15 finalist bands, and for them the best was yet to come: the presentation of individual and section awards, presided over by Wynton Marsalis, whose mantra is that no band should leave town without at least one award. It takes time for all this to unwind, but for the personally involved, that's not a problem, and the level of enthusiasm in the hall was high. What's truly remarkable is that for each person called to the podium, Wynton had a personal comment as well as a hug. It would in most instances be about something musical—a sound, a solo, a rhythmic contribution, a lead passage—but could also be about appearance, such as a hairdo or attire, complimentary or humorous. In addition to these individual messages, he delivered a general one addressed as much to the band directors—who had all been assembled on stage and individually recognized—as to the students, focusing on what to Wynton is essential about jazz education.

Having been, especially in my *Down Beat* days, a judge at many competitions, I can safely say that Essentially Ellington is different—as different as Ellington was from the rest of the field. A welcome change of a more general nature is the growing number of female musicians in these bands. And not just as section players, but as soloists and section leaders, bassists and drummers. Among the latter, though I don't think she got an award, was drummer Alexandria Evenson of Garfield High, who gets my vote for keeping great time.

Finally, dear readers, you are guaranteed one real good fine time if you come to next year's Essentially Ellington events. Circle May 9 and 10, 2009. (Full disclosure: your roving correspondent judges next year's Essentially Ellington Essay Contest.) **□**

**At Press Time: I've just learned, via a National Endowment for the Arts E-mail, that Lee Konitz has been named 2009 NEA Jazz Master—the nation's highest honor in jazz. — DM**

*Dan Morgenstern, a columnist for Jersey Jazz, is director of the Institute of Jazz Studies at Rutgers University, Newark, and author of Jazz People (Pantheon Books).*

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## Big Band in the Sky

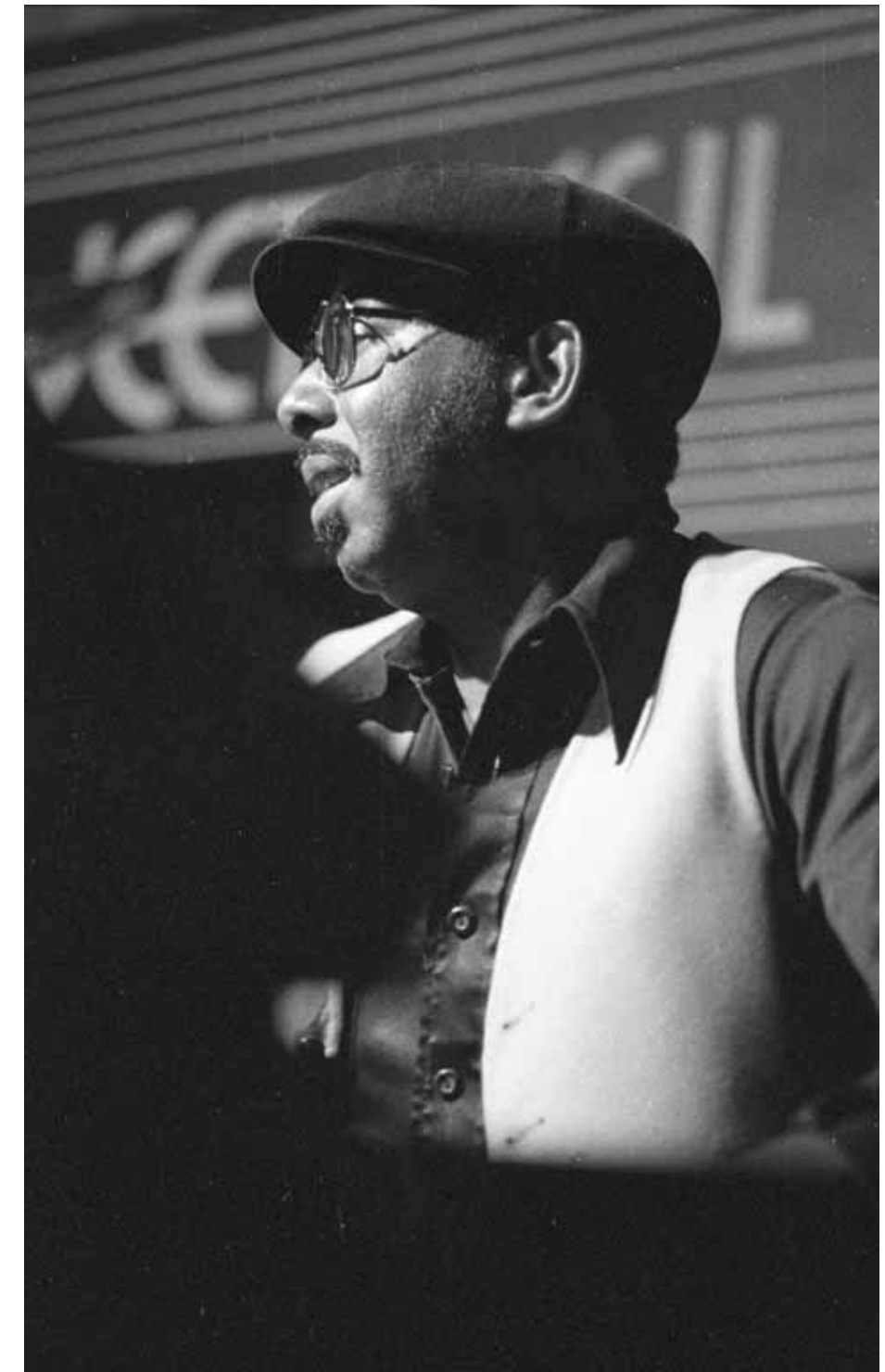
By Tony Mottola *Jersey Jazz* Editor

■ **Jimmy McGriff, 72, organist, April 3, 1936, Philadelphia, PA – May 24, 2008, Marlton, NJ.** Jimmy McGriff could play jazz, Gospel, R&B and funk, but it was the blues where he reigned supreme as the self-described “World’s Greatest Blues Organist.” The Philadelphia native lived for many years in Voorhees, NJ and also for a time in Newark, where he owned a club called the Golden Slipper in the 1970s. McGriff made his first big splash with an instrumental cover of Ray Charles’s “I Got a Woman” that reached #20 on the Billboard Pop Charts in 1962. A popular artist with strong crossover appeal, he recorded more than 60 albums, including such hits as “Jimmy McGriff at the Organ,” “The Worm” and “Blue to the Bone.” McGriff toured extensively in the United States and Europe as a leader and also as a member of the Buddy Rich Band in the late 1960s and early 1970s.

■ **Wayne Wright, guitarist, 1932, Detroit, MI – May 9, 2008, Long Island, NY.** The Web site Classic Jazz Guitar calls Wayne Wright, “a master of playing strict time...a lefty (who) could swing with the best.” His friends often called him Wayne “Wrong,” a comment perhaps on his infectious sense of humor as much as on his playing the guitar “backwards.”

Wright arrived in NYC in the 1950s and got his start there in part by frequenting Jim and Andy’s, a popular musician’s watering hole on 48th Street. “Jim and Andy’s, a fabulous place. All the musicians came in there. That’s where I met Gerry Mulligan,” Wright told CJG. “They had a place upstairs from Jim and Andy’s, A&R Studios. Phil Ramone had a studio up there. They had a loudspeaker hooked up from Ramone’s studio on the 4th floor to the bar downstairs. At any time, you could hear the speaker say something like, ‘Hey, any horn players down there? Any guitar players?’ That kind of thing.”

Though he could play single string and chorded lead guitar, Wright thrived on playing rhythm and became a mainstay in the city’s then bustling recording studios,



Jimmy McGriff at Sweet Basil, New York City. May 31, 1983. Photo by Mitchell Seidel.

including A&R, playing on countless sessions for artists like Benny Goodman, George Barnes, Ruby Braff, Les Paul, Peggy Lee, Tony Bennett, Judy Garland, Buddy Rich, Quincy Jones, and many others.

It was at the 48th Street bar where Wayne met guitarist Barnes and he is probably best remembered for being part of the Ruby Braff/George Barnes Quartet that recorded four albums in 1974–75. Wayne is also

*continued on page 14*

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Wayne Wright, left, Les Paul and Gary Mazaroppi, right, at Fat Tuesdays, New York City. April 15, 1985. Photo by Mitchell Seidel.

## BIG BAND IN THE SKY

*continued from page 12*

responsible for convincing Les Paul to come out of retirement and begin a weekly Monday gig at Fat Tuesday's. Les declined at first, due to arthritis, but was ultimately persuaded by Wayne: "Because you need the therapy and I need the gig."

■ **Bill Finegan, 91, April 3, 1917, Newark, NJ – June 4, 2008, Bridgeport, CT.** Bill Finegan is perhaps best remembered for the Sauter-Finegan Orchestra, the eclectic and adventurous post-Big Band era conglomeration formed with fellow arranger Eddie Sauter. At one point it included 21 musicians playing 77 instruments. *Time* magazine called it "the most original band heard in the U.S. for years," but the musical times

and band economics conspired against the effort and Sauter-Finegan was disbanded in 1958. "Everything went wrong but the music," Finegan once said.

Finegan was born in Newark and played trumpet at Rumson High School. While still in high school, he formed a small band and began writing arrangements. The group won a competition on the Major Bowes Amateur Hour and was hired to go on a tour of the US and Canada. Finegan went on to become one of the architects of the swing era sound as an arranger for Glenn Miller and Tommy Dorsey, crafting numerous hit charts including "Little Brown Jug" and "Lonesome Road." JJ



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## William Paterson Honors Dr. Billy Taylor

Legendary jazz performer Billy Taylor received an honorary degree during William Paterson University's 185th commencement ceremonies in Wayne, NJ on May 20 where Bachelor's degrees were conferred upon 1,750 undergraduates.

Taylor, a legendary jazz performer, composer, educator, and author, received an honorary doctor of arts degree and performed "I Wish I Knew How It Feels to be Free," Taylor's own gospel-tinged composition, with Winard Harper on drums and Steve LaSpina on bass.

The legendary Billy Taylor Trio will perform on July 25 during William Paterson University's fifteenth annual Summer Jazz Week from July 21 to 26 in Shea Center for Performing Arts on the campus in Wayne. See ad page 37. JJ

**Dr. Billy Taylor performs at William Paterson University's 185th commencement where he received an honorary doctor of arts degree.**

## Billy Taylor's New Frontier: Web Video

As a musician, composer and educator, Dr. Billy Taylor, who turns 87 on July 24, has utilized technology to inform a larger audience. In the '50s, he became one of the first jazz musicians to have his own daily radio program. In 1958, Billy was the Musical Director of the first weekly television Jazz series, *The Subject Is Jazz*. For more than 20 years, he was the principal voice of jazz on *CBS Sunday Morning*. Concurrently, he hosted NPR's *Jazz Alive* and many other special program and series.

"I've tried to build on what my elders created," Dr. Taylor explains. "I paid considerable attention to what I was taught, and the mentors who taught me. And I have always done as much as I could to share the treasures they left with me."

The arrival of the Internet in the mid-'90s found Billy as the artistic advisor to the first major jazz website, Jazz Central Station. Billy launched his own site in 2001, [www.billytaylorjazz.net](http://www.billytaylorjazz.net).

Now, Billy has turned to web video, and its global audience, in his never ending quest to share a lifetime of musical treasures.

With the help of Bret Primack, aka Jazz Video Guy, a growing number of Billy's performance and interview videos are now available on YouTube, Jazz Visions, My Jazz Network, Daily Motion, and on his own site.

In addition to his website and strong web video presence, Dr. Billy Taylor's legacy is being further preserved by the Smithsonian, the Library of Congress, and the Schomburg Center in New York. Dr. Taylor's archives are split among these three institutions so that students, researchers and listeners will eventually have access to everything he has produced during his remarkable life in jazz.

### **New video documentary, *Billy Taylor: American Hero* Now On The Web**

A new documentary film, *Billy Taylor: American Hero*, which was shown at the 2007 IAJE Conference in New York, is now available for downloading/viewing on Billy's website: [www.billytaylorjazz.com](http://www.billytaylorjazz.com).

Produced and directed by Bret Primack, the film includes interviews with Billy, Jon Faddis, Kim Taylor Thompson and Alan Bergman, as well as rare performance footage of Billy with Duke Ellington and Willie "the Lion" Smith on the David Frost Show, and Billy's acting debut on the CBS Television Program, *See It Now*, in 1952, when he portrayed Jelly Roll Morton.

"Billy Taylor is unique," Primack believes, "not just for his accomplishments in jazz, as a musician, composer, educator, broadcaster and spokesperson, but for his humanity. That's what this documentary is really

about, an incredibly caring, creative man who has touched the lives of many people through his music, and by meeting them. Billy is the Dalai Lama of jazz."

After writing a *Jazz Times* tribute to Taylor that appeared at the time of his 75th birthday, Primack begun collaborating with him on several projects, including Jazz Central Station, GMN Jazz Plus, and most recently, on Taylor's website.

Primack is excited about using the Internet as a way to distribute the documentary and believes that "In the next few years, the web will replace television, offering literally millions of video options. The success of the Video iPod is proving to be the catalyst for a revolution in the way video is produced, marketed and distributed, just like MP3 files have done for music."

Instead of waiting to get the documentary on cable tv, or in film festivals and theatres, Primack has bypassed the usual distribution channels and jumped immediately to the web, where "anyone, anyplace can download and view the video, any time of day and night." JJ

Watch *Billy Taylor: American Hero* at [www.billytaylorjazz.com](http://www.billytaylorjazz.com)

For more info: Bret Primack  
[www.billytaylorjazz.com](http://www.billytaylorjazz.com)  
[bret@planetbret.com](http://bret@planetbret.com)

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## Talking Jazz

### A Jersey Jazz Interview with Trummy Young

By Schaen Fox

**W**hen I was a graduate student in Hawaii during the early 1970s, I was able to arrange to do some interviews with the great Trummy Young. Trummy, (his nickname came from his instrument) was one of those musicians who seemed to be with many of the major figures of his time: Louis, Jimmy Lunceford, Lady Day and Bird to name a few. By the time I met him, he had lived in Hawaii for many years, which meant his absence from the active jazz scene had caused some to forget him. Now, he has been gone for many years, but he was an important musician in his time. Billy VerPlanck said Trummy was one of those who made him want to play the trombone; and Steve Turre wrote the following:

I met him at the Nice Festival in France in the early '80s and later hung out with him in Hawaii. He was one of the warmest and kindest people I have ever met. Besides being a fantastic trombonist, he was also a wonderful singer! He was the voice and trombone soloist on the hit record "Margie" for the Jimmy Lunceford Orchestra. On his trombone solo, he hit a double high "A flat," which in those days, was unheard of and today is rare. He was a master trombonist, probably most well known for his work with Louis Armstrong, but he also worked and recorded with Lester Young, Dizzy, and many other greats. His command of the horn was so great, he could fit anywhere. Even the great J.J. Johnson told me that Trummy was one of the greatest ever.

*Happily I saved the tapes we made and drew the following from them. Naturally, the old reel-to-reel tape is brittle and sometimes hard to understand, so please excuse any mistakes I made due to that.*

**JJ:** When did you get interested in music?

**TY:** Oh, that is a long story. When I was a kid in Savannah Georgia, my hometown, there was a marching band from Charleston, South Carolina that played all over the country. It was the Jenkins Orphan School Band from Charleston, South Carolina. It was a marching jazz band. And all us kids were interested in that band whenever it came to Savannah because they had some very good jazz players. The noted one was Jabo Smith the trumpet player. He challenged Louie a lot around Chicago years later. Of course he would always lose, but he must have been pretty good to challenge Louie back then.

**JJ:** Was anyone else a musician in your family?

**TY:** No, I was the only one. My mother sang a lot, church hymns and such, but to see music as a profession, I was the only one.

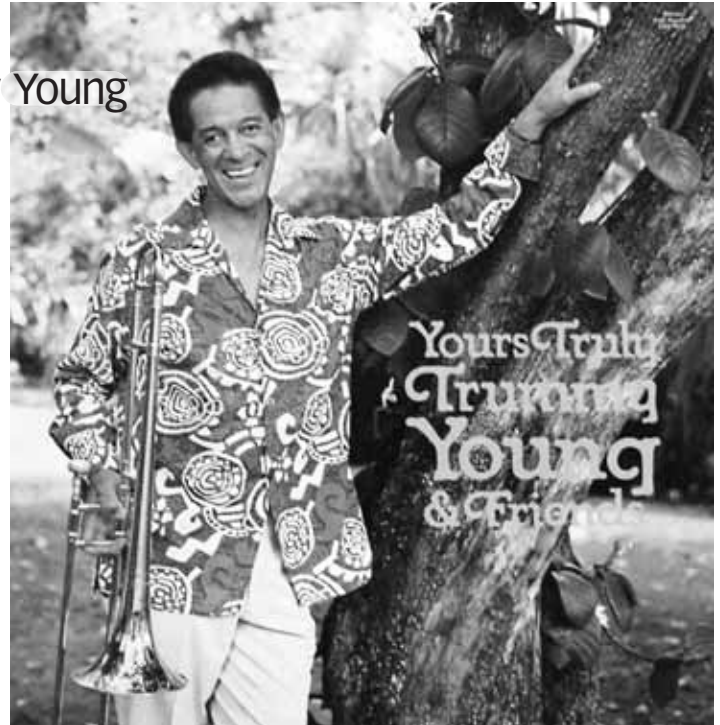
**JJ:** You moved to Washington, DC from Savannah. Is that where you started playing the trombone?

**TY:** No, it was before I got to Washington. I went to a trade school in Virginia and they had a band — it was semi-military too as they had ROTC. I didn't want any part of that but I loved music and hung around the band.

**JJ:** Did you play trombone from the start?

**TY:** No, I started with the trumpet and then the drums. You see they didn't need trombone players, they had quite a few, but they were short of trumpet players. I did anything to get into the band. I just wanted to be in music. I wasn't very good at the trumpet or the drums either (laughs) because my heart was in the trombone.

above: An LP on the Flair Records label with liner notes by Leonard Feather. The band included Dick Hyman, Bobby Rosengarden, Barney Bigard, Paul Madison, Milt Hinton and Pee Wee Erwin. Liner notes state that the state-side musicians were visiting Hawaii as part of a George Wein festival and Trummy served as host..



**JJ:** Is that when you got your first trombone?

**TY:** Oh, I didn't have my own trombone at school. I used a school horn. It was an old horn, a J. W. Pepper. I got my first trombone when I went to Washington, I guess about 1928. I got my first from a pawnshop and I paid about 18 dollars, which was to me a fortune in those days. I saved to get it. I worked in a record store and I walked a lady's dog, things like that.

**JJ:** Do you remember your first professional job?

**TY:** No, but I remember who I used to job around with. There was an undertaker there named Earl Betters, he played drums. Usually he would have a piano man, the drums and myself, but some nights when these guys didn't show up, we played with whatever we had. It was good experience for me. I really didn't know what I was doing, but it helped me to build an embouchure and things like that.

During this particular time I was a porter in an apartment hotel near the White House. Anyway, we cleaned rooms, waxed floors, the whole bit. I lost that job because of the music. I'd come in so tired; I'd go to sleep in one of the vacant apartments. They found out, so they fired me (laughs).

**JJ:** Do you remember what you were paid?

**TY:** Yeah, about 50 cents a night. I didn't care if I got anything. I was happy to be playing.

**JJ:** This was still about 1928?

**TY:** Around that time, in the '30s I played a lot with the big bands. I was first with some bands in Washington. The first of any size was called "The Hot Chocolates." The leader was a pianist named Booker Coleman. We didn't have anything — we didn't work. Sometimes we would work Saturdays, sometimes two days a week, if we worked three days a week it was a good week.

*continued on page 20*



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## TRUMMY YOUNG

*continued from page 18*

**JJ:** Still at 50 cents?

**TY:** Yeah, not much more. Some nights we didn't get anything, but we loved it and we rehearsed everyday. In fact we used to be so hungry his mother used to feed us. That is the truth. We used to go to his house to practice there. His mother would make a big salad, or collard greens or something and feed us.

The next band was Tommy Miles. He had many guys who made big names later on. He had Jimmy Mundy and another fine arranger who never got any notice, Arthur Hill. (Hill went on later to arrange for Gene Krupa's big band.) Also in that band was Billy Eckstine and Tyree Glenn. It was a kick playing in that band. The piano man was fantastic. His name was Garnet Clark. He played with Charlie Barnett back in the early days, but he went to Paris and had quite a reputation there.

**JJ:** How did you join the Earl Hines Band?

**TY:** We played a dance for Earl Hines, you know, to start the evening. Earl liked the band. He liked the arrangements so much he eventually hired Jimmy Mundy and later Jimmy recommended myself, Eckstine and Warren Jefferson. Chick Webb also wanted me, but I knew if I went with Earl I would get lots to play because I was one of Mundy's favorite jazz players.

**JJ:** What was it like to work at the Grand Terrace in Chicago?

**TY:** The Grand Terrace was on the south side and many top musicians started there, like Teddy Wilson and Jimmie Noone. [Louis Armstrong played around the corner at the Sunset Cafe.] Fletcher Henderson had a band there with Roy Eldridge and Chu Berry. In fact we used to alternate with Fletcher a lot of the times. When Count Basie left Kansas City that was the first place he went before he went to New York.

One thing about the Grand Terrace was they had an air [radio] line and we broadcast all over the country every night. That's how we got to be known by other musicians around the country. We would get calls from guys in other big bands usually to say they liked your solo on this or that. Cab's band used to call us all the time and this was one of the reasons he wanted to have me in his band, but I didn't go.

We had a big show, we had about 16 girls, comedians, tap dancers, and about 40 people altogether and it would run for about two hours.

So we were in there all night. We would go in at 9:00 and leave at 5 because we'd put on two complete two-hour shows a night. All the music was arranged and it was fast. Then we played a lot of jazz and dance music in between. A lot of good songs came out of there because they had a good writer — Andy Razaf. He wrote a lot of tunes with Fats Waller later on.

We didn't make much. I'll tell you my top salary was 40 dollars a week and we were working from nine to five, six nights a week. I'll tell you we worked. We had big shows so we had to do a lot of rehearsing. The show would run three to four months, then back into rehearsal for the next one.

Martha Raye used to come out every night and dance; she was working downtown in the Loop with a Latin band and she hated every minute of it. She'd come out and show everybody how to truck. Perry Como was with Ted Weems and he and Elmo Tanner use to come out all the time. Joe Louis, Frankie Masters, all the movie stars and many other celebrities came there because this was the top jazz spot in town.

**JJ:** Would you tell us a little about the people who ran the Grand Terrace?

**TY:** (Laughing) Yeah, they were famous, I should say. Al Capone and his brother Ralph, they had this club going. I remember quite a few who hung around there: Machine Gun Kelly, Frank Nitty, and all this bunch. They were in there practically every night and we didn't know what to expect. Sometimes we would see them take a guy out back to work him over if he didn't want to pay his bill or something like that. Sometimes the gangsters even among themselves would get into little deals; violence was a part of the thing. It seemed like everybody had a gun in the room, nobody cared. We found out later that Dillinger used to hang out in the club all the time they were looking for him. This girl he went with wrote about how they would enjoy the shows at the Grand Terrace.

Al was a good guy as far as we were concerned. Of course I'm not saying that he was a nice person because a lot of bad things happened, but they didn't bother people like us unless you got in their way. They were ruthless if you got in their way. They weren't the most intelligent people. They ran the mayor, Big Bill Thompson. The whole town was in their pocket, the police force, everything. That is why the federal people had to move in because that place was so corrupt.

We never came into social contact with these people. They didn't pal around with the musicians. They might say "Hi," but we weren't on a conver-

sational basis with them, unless one would take a liking to you, then he would say a little more. McGurn used to talk to me because he liked the way I played and he would tell me to tell Earl to play this number and Earl played it too. (Laughs) Did you read any of Earl's things about that?

**JJ:** Yeah, about the time he was in the back of the club and a mobster ran past, then another ran up and used Earl's shoulder as a gun rest to blast the first one.

**TY:** Yeah, several fellows got wasted there, but we didn't see nothing or say nothing.

**JJ:** Would you tell the story about losing your trombone to a gangster?

**TY:** Well, he was a lieutenant or something like that, not a big gangster. Anyway he got drunk and the trombones used to sit down in front and he just grabbed my trombone out of my hands, threw it on the floor and jumped up and down on it. It was squashed when he got through. Of course, Ralph Capone grabbed him, slapped him around and made him cough up about \$400. That helped me get the best horn I ever had. And we were well protected because Capone had a big interest in the Grand Terrace. They had to sell his beer and liquor or nothing.

**JJ:** How was it?

**TY:** Well, it was horrible. We could credit it. The cashier was in the back, you couldn't see him from the front. All of this was behind the bandstand where the kitchen and everything was. You would go to the cashier and he would have all this red looking liquor with no labels on the bottles. He would give us a pint and put it on our tab, I guess three dollars a pint or something like that, and at the end of the week it would come out of your salary.

**JJ:** That came out of your salary? I thought Al was so generous.

**TY:** Well not with that booze.

**JJ:** By the way, what happened to that new trombone?

**TY:** I don't remember. This was 40-some years ago. I have been through quite a few horns since then. You know it is a funny thing when you are coming up and playing with people like that, later on you find out you were rubbing elbows with history and you don't realize it at the time. It doesn't dawn on you that you've come up with a lot of legends. They are not legends to you. Thirty years later you find out well he is a legend, maybe they consider me a legend, but I never think of

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## TRUMMY YOUNG

*continued from page 20*

things like that. Maybe there is history to this horn and I should keep it, but you don't think like that. All you are interested in is playing all you can all the time.

**JJ:** Did you enjoy your stay with the band?

**TY:** Yeah, I enjoyed working with the guys because they dug music and liked to work at it and they were loose. Earl was not a disciplinarian. If you were looking to see things run on time, you didn't see that. The show was supposed to go on at nine. It might go on at 9:30 or 9:45, but nobody cared in those days. They figured the longer people stayed the more they drank.

The radio hookup was the one thing that ran on time. I remember Earl got very popular when they had the kidnapping of the Lindbergh baby. People would be waiting for reports and we would come on the air, so he had the biggest audience he ever had around that time.

**JJ:** The mobsters could be very rough on entertainers who wanted to leave their clubs. Did you have any trouble?

**TY:** Well, when I left all this had calmed down. I left in 1937 and Capone had gone to jail so there was no problem.

**JJ:** You left for the Lunceford band, which I guess was a great change.

**TY:** Yeah, it was an altogether different thing. I learned quite a bit about discipline in the Lunceford band because he was very precise. We even practiced bowing together. It was a beautiful band to watch. All the bands watched that band, Glenn Miller, Tommy Dorsey, every band. We spent all our money on uniforms. We had about 10 different uniforms and they were class uniforms. To me it was the best precision band ever.

**JJ:** The band was known for things like tossing the trumpets in unison.

**TY:** They did everything in unison. How that came about was Tommy Stevenson started that and the



Trummy Young, Louis Armstrong, Edmond Hall, "Just Jazz" concert, Pasadena Civic Auditorium, Pasadena, California 1956

©Ray Avery/CTS IMAGES

guys just started doing what he did. Tommy was the first high note trumpet player that Lunceford had. I knew Tommy from around Washington, I was in Tommy Miles's band and he was in a band out of Baltimore called The Ambassadors and we used to play battles of jazz together all the time. I knew him for years and he had been doing those things then but no one else was doing them with him. When he got with Lunceford, all the guys started doing it with him.

**JJ:** You were also credited with starting using the derbies on the trombones that Miller then used.

**TY:** Yeah, the Miller band picked up things from Lunceford's band: the bends by the sections, how the trombones would blend with the reeds, several things. He hung around the band; it probably was his favorite band.

**JJ:** Did Willie Smith get you the job with Lunceford?

**TY:** He did. As I told you, the musicians hung out at the Grand Terrace because we worked until 5:00

in the morning. Nobody else worked this late, so when they got through working they all congregated at the Grand Terrace. Willie use to come in a lot whenever Lunceford came through Chicago. Lunceford was a very quiet type, when he got through work, he went home, but Willie got around a lot and one night he asked if I'd be interested in playing with Lunceford. I told him I didn't know. He said he'd speak to Lunceford. He liked my playing and Lunceford didn't have a jazz trombone player.

I wasn't going to go, but Ray Nance talked me into it. Ray was playing trumpet with Earl then. In fact Ray went down to the station with me and we sat there and it was cold and we had some of that bad liquor from the Grand Terrace and we drank that until I got on the train.

I didn't want to leave the Hines band, but I figured it was a step up as Lunceford was very popular then. It sure wasn't money because I didn't make any with Lunceford. I'm pretty sure I made about nine or 10 dollars a night.

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## TRUMMY YOUNG

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**JJ:** There is a famous quote about your going with Lunceford: "I could have gone to Cab Calloway and made twice as much, but I couldn't stand all that hollering."

**TY:** Maybe I shouldn't have said that, but I was young. I don't think Cab ever forgave me for that. It was how I felt when I said it. At the time I wasn't thinking commercially, I was just thinking about playing the way I liked to play.

**JJ:** Another quote: "When Lunceford engaged me he warned me I was coming into a nice band. They were all educated, well-behaved fellows he said. Some even went to church and Sunday school regularly. I told him I had news for him, I wasn't well educated, sometimes a little wild, I didn't go to church and wasn't figuring to start it. And he hired me to play in that Sunday school band."

**TY:** Yeah I did tell him that. It kind of shocked him a little bit, but he wanted me to play with the band and that was the main thing. I told him I wasn't going to abuse the job, but I had things I did that he probably wouldn't approve of. I wouldn't do them around him and he left it alone. I respected him as a leader, but my private life was my own business.

I don't think Lunceford ever took a drink. I never saw him take one and I never heard him say a bad word. He was a very conservative man.

**JJ:** Did you pal around with anybody in the band?

**TY:** Not particularly. It wasn't a band that everybody hung out together after work. Guys went their own way. I probably was closer to Dan Grissom than anybody else. I liked him as a person. Dan was a wino all the way. I remember we played a theater in Baltimore and Dan went up to the top floor for his dressing room. He didn't want to be bothered with the rest of us. I happened to go up there the last day and counted 39 empty wine bottles.

Back then I had written some hit tunes and I used to have a lot of money in my pocket. At that time I was married to this chick and she would spend money as fast as I could get hold of it. So, I couldn't bring my money home, so I would leave it with Dan at night. There might be 1,000 or 1,200 dollars, so he said, "Can I spend some?" and I said OK. I went back the next day and he said, "I only spent 50 dollars." I didn't care; he didn't have any money.

**JJ:** I've read about the benefit held in New York's Manhattan Center on November 18, 1940. A great number of bands were each scheduled to do a 15-minute set in an event that went from 8:00 PM to 4:00 AM; but the Lunceford band broke it open. The audience would not let you off the stage. Would you tell us about that?

**TY:** Well, the band felt that they hadn't received the recognition that they should have and they had fire in their eyes. We just felt that we were better and we should prove it. When we went up, that bandstand caught fire and nobody else could get on. We knew we were good, the public recognized us and some musicians did, but many didn't know how good we were so we wanted to prove it — and we did.

We were used to playing hard against hard competition 'cause that was what we did, so it was just another night for us. The other bands didn't feel too good about that. It made the other bands and leaders have much, much more respect for us. Even Basie said "Wow!" Basie used to pattern his band after Lunceford's. He got Marshall Royal on alto and Marshall tried to sound like Willie Smith. He finally hired Snookie Young (laughs).

**JJ:** I read that the Lunceford band traveled 40,000 miles in 1942. Would you tell us what that was like?

**TY:** I imagine we did a lot more than that because that was all we did — get on the bus and do one nighters. Once and a while we would do three or even seven nights somewhere but almost the whole thing was one nighters.

**JJ:** Was it a special bus equipped for sleeping?

**TY:** No, they chartered these buses from a company in Newark, the worst buses you ever saw. And the roads were bad.

**JJ:** How did you sleep?

**TY:** You learned to sleep sitting in your seat.

**JJ:** I guess you sometimes lost track of where you were.

**TY:** This happened to everybody many times. Understand, you are doing the same thing over and over you are bound to get confused sometimes. It happened to me with Louie, we would change countries so often in Europe that I'd forget what country we were in sometimes.

**JJ:** Did the guys cut up a lot on the bus?

**TY:** Yeah, we would kid a lot, shoot dice in the alley, play blackjack in the back, drinking and everything else. There was always some foolishness going on. You had to do something because it was a hard thing.

**JJ:** Was *Blues in the Night* your first time in a movie?

**TY:** Yeah. We were playing at the Cotton Club in Culver City, California. That was one of the few club dates that we played. We usually played that for two weeks out of the year. Ray Heinsdorf from Warner Brothers loved the band and used to come out and hang out with us. He and Art Tatum would be out every night. So, he wanted us in the movie. Then when he did *Casablanca* he wanted me to sing "As Time Goes By" but I said I don't play piano. He said you don't have to, just sit there we will get a piano player for you, but I didn't feel that I would have been good in that part. He got Dooley Wilson to do it, but I was offered the part first.

**JJ:** What led to the decline of the Lunceford band?

**TY:** The basic reason was economics. Lunceford didn't pay well and when they were younger the guys didn't care. They just were carefree, but later on they had responsibilities and they saw other guys making money and they figured what's wrong here? They knew the band was making money. Lunceford wanted to treat the guys like school kids all the way through and that scene had gone.

**JJ:** What was Lunceford's relationship with Harold Oxley? I read that Oxley really owned the band.

**TY:** Well, they were partners. Harold Oxley was a booking agent in Buffalo, New York and he helped Lunceford keep the band together when there was hardly any work. I wasn't with the band then, but Jonah Jones was and he said they weren't eating half the time around Buffalo. Actually, Oxley was more of a detriment than he was good from my point of view. Many of the big booking agents wanted Lunceford's band but they couldn't get him because of Oxley and Oxley couldn't do for Lunceford what they could have done.

**JJ:** You left Lunceford to join Charlie Barnett. What was it like to be in that band?

**TY:** Fun. It was fun. It wasn't as great a band as Lunceford's had been, but Lunceford's band was falling apart anyway. Sy Oliver, Willie Smith and Jimmy Crawford had left. There was a really great trumpet player with Lunceford that never got known except among musicians: Freddy Webster. All the musicians had the greatest respect for him,



Dizzy and everybody else. Freddy owed a big drug bill and the heroin guys gave him a bad batch. He shot it up and died.

I had fun in Barnett's band and there were some good players there. We had Buddy De Franco, Ralph Burns, Chubby Jackson, Clark Terry and others. It was a real, real good band and Barnett was something. He'd stop the band bus some days, buy fishing tackle and go fishing. We'd be late to the job but he didn't care. As soon as the band got really popular, he'd break it up. It was taking up too much of his time and he didn't want that. He just wanted to have fun with the band.

**JJ:** Well, he didn't have to worry about money since he is so rich.

**TY:** Yeah he is. In the early days he was on an allowance, but from what I gathered it was \$5,000 a month; and he made a lot of money with the band on top of that.

**JJ:** Why did you leave that band?

**TY:** Barnett broke up that band and I headed off to 52nd Street. I was playing on 52nd Street off and on all the time I was with him and in those days there was nothing like 52nd Street. And I was doing something else too, I was playing for Mildred Bailey and I had a lot of fun on that band. Jack Jenney, myself, Red Norvo, Stuff Smith, Mary Lou Williams, Charlie Shavers; we had a heck of a band. Raymond Scott, we were on Raymond Scott's band on CBS. He was an electronics man and was way ahead in that field. We thought he was crazy, but now that I look back on it, I have more respect for him.

**JJ:** I read that you and Charlie Shavers had lots of card games at CBS.

**TY:** Oh yeah! (Laughs) I lost a lot of money. We had time on our hands and between that and Charlie's bar across the street from the studio that was the whole scene with us.

**JJ:** But you were also spending time at Minton's.



Trummy Young, Louis Armstrong, "Dixieland Jubilee" concert, Hollywood Bowl, Los Angeles, 1959. ©Ray Avery/CTS IMAGES

**TY:** Yeah, I got to Minton's real early because I was with Lester Young and Charlie Christian.

**JJ:** Please tell us about that place.

**TY:** Minton's was in a little funky hotel up in Harlem. There was a room there like a cabaret room that wasn't doing any good. And Teddy Hill, the bandleader, he had a real fine band with Roy Eldridge, Dicky Wells, Chu Berry, and all of them. He broke up the band, I guess he got tired of being a bandleader. So, he went to Minton's and said why don't you let me do something with that room? He started putting in shows. All he had was a piano player in the early days then he put in a rhythm section. Finally he got Kenny Clark, which was a smart move because all the musicians dug Kenny.

At first they had a lot of swing things. Ben Webster and lots of guys would come in. Charlie Christian and Benny Goodman started hanging there and playing. So what happened is a lot of musicians used to come in who weren't good. So, they started changing the chords on the tunes and calling them something else and this is how the new movement started. It didn't start as a "movement;" they just wanted to get rid of these bad players. Then the guys caught on that you could invert the chords and use them in different ways and it got to be fun for them. They got so tired of playing the same old changes.

Bird and Monk started hanging around. I remember the first time Ben Webster heard Charlie Parker. He was drunk and didn't believe what he heard, so he

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# JAZZFEST 2008

continued from page 1

Photos by  
Tony Mottola

Many more photos  
can be seen at  
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page 1, top: Rossano Sportiello, Bucky Pizzarelli and Nicki Parrott; bottom left: Catherine Russell and bassist Lee Hudson with the Earl May Tribute Band; bottom right: a youthful player with the Ramsey High School Jazz band.



top right: Larry Ham, with the Earl May Tribute Band; Ed Metz led the Bob Crosby Bob Cats; above: Cynthia Sayer and Sparks Fly; left: Tony DeSare; right: Frank Noviello sings, with Jerry Vezza, Rick Crane and Glenn Davis.



above and inset: The James L. Dean Big Band welcomed guest trumpet Mike Vax; right: the sax line from Ramsey High School; far right: Buddy Terry with Swingadelic.







Audiences enjoyed indoor and outdoor venues, whether listening or dancing.



*Jazzfest 2008 featured a* first-time appearance by West Coast trumpet sensation Mike Vax, the usual bring-the-house-down performance by longtime festival favorite Bucky Pizzarelli, a moving tribute performance dedicated to the late bassist Earl May, and highlights, surprises and memorable moments from the more than 120 performing musicians far too numerous to recount here.



above left: Tony Signa, Steve Freeman, Carrie Jackson and Gordon Lane; above right: Eric Comstock appeared with his Trio and Barbara Fasano; left: James Chirillo, Greg Cohen, Joe Temperley and Leroy Williams, part of the Quintet.

The music ranged from Cynthia Sayer's trad banjo to Swingadelic's neo-swing and made all the stops in between, with big band, hard bop, cabaret and cool school all in the mix. There was something for everyone with plenty of opportunities for everyone to hear something new, and — last but not least — some pretty tasty Southern barbecue served up at the food tent. JJ



right: Benny Powell with the Earl May Tribute Band was presented with a plaque inducting him into the American Jazz Hall of Fame; right and far right, the outstanding players of the John P. Stevens High School Band; below: The Jazz Lobsters Big Band.



## TRUMMY YOUNG

*continued from page 25*

went upstairs took a shower, came back and said: "Yeah he is doing that."

**JJ:** Did Ben like it?

**TY:** Oh yeah. You had to like it. Bird was a different breed altogether. He was a master at what he played. He left a lot to be desired personally. He was intelligent, but what made Bird like he was, was his addiction. He used people a lot because he needed the money for what he was doing. He was the greatest con artist who ever lived. He had a lot of funny lines. He burned up the management everywhere he played. He never made a lot of money.

**JJ:** How about Dizzy?

**TY:** Oh Dizzy is highly intelligent and he is always taking care of business. Dizzy was never strung out on that heavy stuff. He might have smoked a little, but no, Dizzy was smarter than that.

**JJ:** It is funny that they could be so close and yet so different.

**TY:** They weren't close. They were friends, but they were so different. Lorraine wouldn't let Bird in her house a lot of times. You see time meant nothing to Bird and he would come by at 5:00 in the morning or 5:00 in the afternoon. He couldn't write so every time he figured out a tune he'd come by for Dizzy to write it down. So he used to come by 4:30 in the morning, 5:00 or 6:00 and Lorraine wouldn't let him in, so he had to play it in the hallway while Dizzy would write it down inside. But Dizzy wouldn't trust Bird with money or something like that. They were close on the bandstand, but they didn't run around together. Bird had an altogether different crowd of friends than Dizzy. In fact Bird's friends used to put down Dizzy and his friends. They were always trying to have a conflict between Bird and Dizzy, but Bird liked Dizzy and Dizzy liked Bird.

**JJ:** Around this time you had the Trummy Young All Stars. Would you tell us about that band?

**TY:** Clyde Hart was on piano. He was a fantastic piano player, but he died of TB. Mike Bryan was on guitar. He married a lady Clark Gable used to be married to, Lady Ashley, and her family had a big investment in Goodyear Rubber. Mike ran amok when he married her. He'd hire us and take us to Paris to play for Goodyear.

**JJ:** You also had Al Haig, Specs Powell, Dizzy, Bird and Don Byas. That is quite a lineup.

**TY:** Yeah it was. (Laughs) We just played a few jobs and recordings. That is all we did. You see whoever got the job got the band. If Dizzy got the job it was under Dizzy. If I got it, it was under me. That is how it worked.

**JJ:** Would you tell us about Lady Day?

**TY:** We were very good friends. She mentions me in her book. And a lot of her gang were my gang, guys like Sweets Edison, Lester Young and Buck Clayton. She was no phony. She let you know how she felt about things in no uncertain terms. And, she was a great artist, there's no two ways about that. The harm she did, she did to herself.

**JJ:** What drove her to do it?

**TY:** I don't know. A lot of things made Blacks do things in those days. Being a big star and not making any money, I wonder why more didn't do it. I know that economics was a big part of it.

**JJ:** Ralph Gleason said it was racism.

**TY:** A lot of those things destroyed a lot of people. It destroyed Lester. It got to Charlie completely because he was really aware of things. Lester — we used to talk to him and say don't let it bother you, but it got to him. You figure he was hardly making it and everyone who copied his style was making a fortune.

**JJ:** What did you think of the movie *Lady Sings The Blues*?

**TY:** It was all wrong. I was very close to her and knowing her life I didn't appreciate the movie. It's just a farce of her life.

**JJ:** How did you get from 52nd Street to Hawaii?

**TY:** I left Jazz at the Philharmonic in LA and joined Dexter Gordon and Red Chandler in a little group booked here for six weeks.

**JJ:** And you decided to stay?

**TY:** Yeah.

**JJ:** Then you got the call from Louie?

**TY:** First from Woody Herman, but I didn't go. Louie came over here and did a job. I was playing elsewhere and Louis would come over and play with me as I played later. Then Louie asked me to join him and I enjoyed working with Louie. Of course, he was human and had his moments like everybody else, but Louie was happy when he was playing and I dug that. I was with him for 11 years.

**JJ:** You led the musicians at Kid Ory's funeral here. Were you close to him?

**TY:** I liked Ory. I tried to get him to put his life on tape, but his wife said: "What are you trying to do?"

You're trying to tape Ory's story so you can have it." I said forget it and never bothered anymore. I was going to do it for him because I figured I could help him make some money. He really started the ragtime trombone. He was the father of it really. I remember back in 1921-22, I just thought that nothing was like Ory and Joe Oliver.

**JJ:** Did you pattern any of your style after his?

**TY:** No he was involved with the tailgate and that never was my style. My style was more of a trumpet style.

**JJ:** Then who was your great influence?

**TY:** My first was Louie. Years later I used to run around with Lester Young and I picked up things from Pres before he went with Basie.

**JJ:** Was that in Kansas City?

**TY:** No this was in Minneapolis. Lester played all through the Middle West. Kansas City wasn't his home; he just went there because all the great tenor players used to go to Kansas City. Budd Johnson, Buddy Tate, Ben Webster, all of these guys congregated around Kansas City. It was the only place that offered jobs and opportunity. This is how the tenor tradition came about around Kansas City, because Kansas City again was a city run by the racketeers in the Pendergast Era.

**JJ:** Another example of how mobsters influenced our culture.

**TY:** I guess they did without realizing it. They played a part. Sure, it went hand in hand.

**JJ:** So both you and Earl Hines copied Louie.

**TY:** Earl said he didn't. He said they used to interchange things. I had a serious conversation with Earl about this in the early '30s. Earl said that he took some things from Louie and Louie took some things from him, which I could well believe. I guess they complemented each other.

In those early days Louie was very creative. It always happens with a guy, once he gets well off he loses that creative power. It happens to everybody, even your greatest artists. There is a period in life that they are creative, after that they draw upon those things. Most all of the great people I've known in any field had a period of years of great productivity and then they become more refined in what they are doing, but it seems that raw creative period is the period for them. There could be exceptions, but for the majority it seems to be the case.

**JJ:** Well, what about Pres? When was he at his most creative?

*continued on page 30*





Allegheny Jazz Society presents 11th Annual  
**JAZZ at CHAUTAUQUA**  
 September 18-21, 2008



The "Grande Dame" Athenaeum Hotel - serving guests in style since 1881.

*World-renowned Chautauqua Institution overlooking picturesque Chautauqua Lake*

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 FLUGELHORN**

Duke Heitger - New Orleans, LA  
 Jon-Erik Kellso - New York, NY  
 Randy Reinhart - Montreal, Quebec  
 Joe Wilder - New York, NY

**REEDS**

Dan Block - New York, NY  
 Bobby Gordon - San Diego, CA  
 Scott Hamilton - London, England  
 Bob Reitmeier - Fullerton, CA  
 Scott Robinson - Teaneck, NJ  
 Bob Wilber - Gloucester, England  
 Chuck Wilson - New York, NY

**PHOTOGRAPHIC EXHIBIT**

Duncan P. Schiedt - Pittsboro, IN

**TROMBONE**

Dan Barrett - Costa Mesa, CA  
 Bob Havens - San Antonio, TX

**GUITAR**

Howard Alden - New York, NY  
 Marty Grosz - Philadelphia, PA

**PIANO**

Jim Dapogny - Ann Arbor, MI  
 Keith Ingham - New York, NY  
 John Sheridan - San Antonio, TX  
 Rossano Sportiello - New York, NY

**BASS**

Vince Giordano - Brooklyn, NY  
 Nicki Parrott - Brooklyn, NY  
 Frank Tate - Croton - On - Hudson, NY

**DRUMS**

Arnie Kinsella - New York, NY  
 Pete Siers - Ann Arbor, MI  
 John Von Ohlen - Sunman, IN

**VOCALS**

Marty Grosz - Philadelphia, PA  
 Rebecca Kilgore - Portland, OR

**BANDS**

Alden-Barrett Quintet  
 faux Frenchmen - Cincinnati, OH  
 Don Aren, acoustic bass  
 George Cunningham, acoustic guitar  
 Brian Lovely, acoustic guitar  
 Paul Patterson, violin  
 Vince Giordano's Nighthawks  
 Alumni Orchestra

**EVENTS**

Thur., Sept. 18, 2008 7:00 - 11:00 PM Get Acquainted Day. Meet Old and New Friends, Musicians and Wives. View Duncan Schiedt Jazz Photography Exhibit. Record and sheet music tables open. Informal music.  
 Fri., Sept. 19, 2008 Tour Chautauqua Grounds. Antique & Amish shops and winery tours. Golf at Donald Ross Designed Chautauqua Institution Golf Club.

**WEEKEND MUSICAL PROGRAM EVENT SCHEDULE**

*(Dining Room Doors open at 4:30 p.m. & 8:00 a.m.)*

Fri., Sept. 19, 2008	Solo Piano & Guitar In Lobby	2:30 p.m. - 4:30 p.m.	Sat., Sept. 20, 2008	Brunch Program	9:00 a.m. - 2:00 p.m.
Fri., Sept. 19, 2008	Evening Program	5:30 p.m. - 1:00 a.m.	Sat., Sept. 20, 2008	Evening Program	5:30 p.m. - 1:00 a.m.
			Sun., Sept. 21, 2008	Brunch Program	9:00 a.m. - 2:00 p.m.

**PROCEDURE FOR MUSIC TICKETS**

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

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

**Entire Weekend \$300.00 per person includes choice seating for all music (only)  
 For Those Not Staying At Hotel & Single Event Guests**

Brunch.....\$30.00 per person  
 Dinner Buffet with full bar service..... \$57.00 per person  
*(Food Tickets can be purchased at Athenaeum Hotel Reservation Desk.)*

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

\$110.00 per person

**PROCEDURE FOR ATHENAEUM HOTEL RESERVATIONS**

**HOTEL RESERVATIONS:** Complete reservation form with deposit check payable to Athenaeum Hotel and send to: Apryl Austin-Seivert-Reservations, Athenaeum Hotel, Chautauqua Institution, P.O. Box 66, Chautauqua, NY 14722-0066 (800) 821-1881

Mail or Fax (716) 357-4175 Hotel Reservation Form E-mail: athenaeum1881@hotmail.com http://jazz.ciweb.org  
 Written confirmation of lodging arrangements and receipt of deposit check will be sent by Athenaeum Hotel.

**Thursday to Sunday, Sept. 18-21, 2008**

**DOUBLE OCCUPANCY** - includes 3 nights accommodations with 6 continental breakfasts, 2 Friday buffet lunches, 6 dinner buffets, 4 brunch buffets, nightly full bar service, evening snacks and one hour tour of Chautauqua's historic grounds, service charges and taxes .....\$910.00 per couple  
**SINGLE OCCUPANCY** - includes above for one person.....\$690.00 per person

**Standard Friday to Sunday Weekend Package, Sept. 19-21, 2008**

**DOUBLE OCCUPANCY** - includes 2 nights accommodations with 4 continental breakfasts, 4 brunch buffets, 4 dinner buffets, nightly full bar service, evening snacks, service charges and taxes ..... \$710.00 per couple  
**SINGLE OCCUPANCY** - includes above for one person..... \$550.00 per person

## TRUMMY YOUNG

*continued from page 28*

**TY:** Oh, I think Pres was at his most creative before he went with Basie, when all those jamming and cutting contests were going on. Guys like Budd Johnson and Coleman Hawkins would come through Kansas City and they would lie for him to give him a hard time. All day he was working at something to catch that guy that night, or next week or months later and he was working on things all the time but after he got those things on his fingers, he didn't bother.

**JJ:** What about Charlie Christian?

**TY:** Well, Christian died so young he was creative all his life. He didn't get old enough to stagnate. I hung around a lot with Charlie in Harlem and I knew him in Oklahoma City and I know some of the things we were doing then, no one could live long if they kept doing them. (Laughs) Smoking a lot of pot and doing a lot of things, you couldn't keep that going — there is no way possible.

All we lived for was music. We didn't try to eat or sleep or nothing. We didn't know anything about time. After you left your job time was lost, you did whatever you wanted. You always seemed to gather yourself together to get back on the job the next night, but after that anything goes. This is how we lived. I'm amazed I made it through because a lot of my friends didn't.

**JJ:** I've read two different stories about Charlie's death. One was that he just played himself out another says he was starting to recover when...

**TY:** Well Charlie had TB and the reason he got it was from the way he lived. Everybody knows that. He never was strong. On the other hand, you take Jimmy Blanton, he never dissipated and he died with TB. His only dissipation was he stayed up all night jamming. He didn't drink. He did very little smoking, but he was weak. He was a modest farm boy, frail all his life. Very creative and he spent all of his time on music. He didn't hardly eat either, but he didn't do all the bad things that we were doing, yet he died at 24.

What a great bass player. I went to see him just before he died and he had so much pride he didn't want us to see his wrists, so he had his wrists covered.

He had a guitar by his bed that he used to fool around with a lot, but he was always frail and he died very early. Well you couldn't say that dissipation killed him, but you could say that he

died for the sake of his art, because he would practice all day and stay up all night and he didn't eat decently. These are things that I have seen happen in my life. How I am around I don't know. I guess somebody up there likes me.

**JJ:** What about the story that Charlie was recovering until someone smuggled some pot to him?

**TY:** He was and we know who that someone was and none of us will say. I never thought much of this guy, but I won't go into that.

**JJ:** Well then, let's go back a bit. You mentioned knowing Glenn Miller. What was he like?

**TY:** Miller was all right. I knew him when he was a sideman playing with Ben Pollack's band. Glenn Miller, Benny Goodman, and Tommy Dorsey they were all in Ben's band and I knew them way back then. Glenn was never a jazz musician by any means. He was a fine arranger and a very good lead trombone player. Neither was Dorsey. Dorsey was the finest melodic trombone player who ever lived. When playing melody, I don't think anyone could touch him. I told him that because I used to help him with the jazz things a lot.

**JJ:** There are a fair number of stories about Tommy drinking a good amount.

**TY:** Yeah, he drank. So did Jimmy. He had a real Irishman's temper too.

**JJ:** I heard stories that his drinking had to do with his death.

**TY:** No, he wasn't drinking much when he died. Actually how he died was he had a heavy meal, veal parmigiana or something like that, and then had taken a sleeping pill as he had something important to do the next morning. Then when he had to regurgitate, he couldn't wake up to get at the piece of meat stuck in his throat and he died. In fact Tommy had almost quit drinking. He'd have a little wine with a meal. So that is very wrong.

Tommy was not only a fantastic musician; he was also a great teacher. He helped a lot of youngsters learn a lot about music. Look how he helped Sinatra. He

helped a lot of kids on their breathing. He had perfect breath control. He could hold a note longer than any musician on any wind instrument — not just the trombone. That is why he played such beautiful melodies and his phrasing was so beautiful he didn't have to worry about jazz. He used to tell me "Trummy, if you want to make a lot of money quit playing so much jazz and play a pretty melody." But I was jazz oriented and this was all I thought about. I found out later that the guys who played the melody were the guys who made it. Look at Johnny Hodges, who was a great jazz player but the better things Johnny did were the beautiful melodies. He had so much soul and so much feeling in them.

**JJ:** Do you do any teaching since you are the most famous jazz musician in this state?

**TY:** No, I don't have the time really. I'm trying to do several things. I'm trying to write a book and I'm a Jehovah's Witness and I do a lot of work in that. I do try to help kids who ask me about music. I give them time because when I came along people weren't that gracious. I'd ask and they rejected me. They were too busy to even answer me. So it hurt as some of them I idolized and I figured that I wouldn't do that to a kid today.

I don't see myself as a celebrity. A lot of people tell me I should, but I don't. I figure that I am just a guy who has been fortunate enough to make a living out of something he loves and that is a blessing. I went all through my life hardly doing anything but what I love to do. How many people can say that? I'm rich there if I never make a lot of money. That is a richness I don't think money can buy. I have really enjoyed my life. No millionaire could have a happier life than I have had.

**JJ:** Any future plans?

**TY:** I just want to keep playing, that's all. 

## Hot Jazz/Cool Garden at the Louis Armstrong House Museum

### Free outdoor concert series highlights rising musical stars

**FLUSHING, NY, JUNE 2, 2008** — Outstanding young traditional jazz bands will play old-time standards in Hot Jazz/Cool Garden, a free concert series launched this summer by the Louis Armstrong House Museum. Made for the shade, the programs will take place in the museum's Japanese garden on Sunday, June 22, July 20 and August 24, from 1 pm to 3 pm. During their performances, Louis Armstrong House will remain open for tours at the discount price of \$5 a person.

**For more information on the concerts and the Louis Armstrong House Museum, including directions, visit [www.louisarmstronghouse.org](http://www.louisarmstronghouse.org).**

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# Jazz in the Garden

## 2008 Summer Concert Series

Thursdays, June 19 - August 7 rain or shine

12:15 - 1:45 PM

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For more than 40 years, The Newark Museum has presented all-star lineups of jazz greats during its Jazz in the Garden Summer Concert Series.

Attracting thousands of listeners annually to the Alice Ransom Dreyfuss Memorial Garden, these concerts are held rain or shine — an opportunity to enjoy music in a magnificent museum setting.

**June 19 David Murray Black Saint** Tenor Saxophonist

**June 26 Joe Locke "Force of Four"** Vibraphonist

**July 3 Houston Person** Tenor Saxophonist

**July 10 Cindy Blackman** Drummer

**July 17 Bobby Sanabria** Drummer & Percussionist

**July 24 Sean Smith and his Group** Bassist

**July 31 Catherine Russell** Vocalist

**August 7 Sean Jones** Trumpeter

Master Classes for young and aspiring musicians ages 13 and older will be hosted by saxophonist David Murray on June 19, and percussionist and drummer Bobby Sanabria on July 17.



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## Yours For A Song

By Laura Hull

NJJS Music Committee Member

### Stylists and Styles

As a producer, I am often called upon to create interesting events at venues. Our esteemed president, Andi Tyson, is always seeking unique ways to attract new members, whether by referral from existing members, or as a result of the public events we produce. Our Members Meeting were established as a benefit of membership and the vision was to offer interesting session content, often a candid look into all things jazz — musicians, bands, books, films, and more. We do this in panel discussion, interactive, and musical formats. Our venue partners at Trumpets Jazz were seeking ways to use their venue space during off-peak times and to attract more patrons. We are fortunate to be building on this first year of programming by offering more intimate portraits and other programs to keep our members engaged. It takes some very creative thinking to present new program content on a frequent basis, and we are working on developing some interesting topics for the fall and winter season. At the heart of all of this creative thinking, however, is the music we love to love, jazz!

In the vocal jazz genre, there is much ado about style and the stylists who present it. Ever wonder what it would be like to see a few singers sing the same song on the same program? I had this discussion with a good friend, Trudi Mann, who operates the longest-running open mic for singers in New York City. I suggested she host for a song-off, a day in which all her open mic singers sing their version of the same song, just to contrast and compare. However, her crowd is too large so it wouldn't work in that setting.

On a lazy Memorial Day afternoon at a party hosted by our esteemed board member, Frank Mulvaney and his lovely wife, Kathy, I got to talking with a table full of singers when Pam Purvis, vocalist extraordinaire, spoke to how she thought it would be fun to sing the same song on a show with other singers. This led me to relate my discussion with Trudi, and thus the idea was born. On Sunday, October 26, 2008 at 2PM, the NJJS Member Meeting will present "Vocal Jazz: Styles & Stylists," featuring Pam Purvis, Carrie Jackson, and me.

This unique session will feature pre-selected songs and each vocalist will discuss the various stylistic characteristics presented in her performance. We'll talk about the unique approach, choice of tempo and style, and other specific elements included in each of the songs. Then audience members will be invited to comment on specific elements, and a Q&A session will take place at the conclusion of the session. Not only will you get the benefit of socializing with your member-colleagues, but you get to hear a few very accomplished singers talk about how and why they sing what they sing. What an afternoon this promises to be!

At the heart of this presentation is the contrast of each stylist. For example, I might choose a song written as, and normally heard as, a ballad, and do it as an up-tempo tune. Another singer might take a mid-swing tune and perform it as a bossa nova. The storytelling of the song might resonate with one person when performed as a ballad,

and resonate differently when performed as an up-tune. There are myriad ways to present and interpret a tune, and this type of session will illustrate how it's done, why the stylist chooses to do it that way, and in what circumstances they perform it in different ways.

Here's an example: Take the song, "Love Me or Leave Me," written by Gus Kahn and Walter Donaldson for the show *Whoopie*. This song is featured as a ballad in a recording by, and in a film by, Doris Day, but I've heard this song played as an up-tune by a terrific instrumental sextet. I've also heard vocalists do it as a mid-tempo swing tune. The point is that a piece of music when placed in the hands of an improvisational musician can generate a host of ideas. When we are fortunate enough to have a landscape of great musicians and vocalists, like we do here in New Jersey, and have good venues in which to hear them, we get the best music to enjoy. Indeed, the Society exists for this reason — to promote the performance and preservation of jazz, this great music we all love and share.

So, hold two dates. Mark your calendar for the September Member Meeting, which will feature an "Intimate Portrait: Daryl Sherman," and hold October 26 featuring "Vocal Jazz: Styles & Stylists," for an afternoon of song at Trumpets Jazz. Visit [www.njjs.org](http://www.njjs.org) for further information.

The next time you go out to hear a vocalist, don't forget to applaud!

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

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## 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](mailto:editor@njjs.org).

**Fradley Garner**  
International Editor *Jersey Jazz*

**YOU LOVE JAZZ** but you don't play an instrument or read music? Even if you do, check out a new marvel that lets lovers of many musical genres compose and hear their works performed by orchestras as they're created. **Beamz™** connects to your PC and loudspeakers. Moving your hands like a conductor between the openings of a W-shaped frame breaks up to six (harmless) red laser beams, activating pulses, streams, "riffs" or "loops" of musical notes from your choice of instruments, including woodwinds, brass, strings and percussion. Google Beamz + Popular Mechanics for a YouTube video review, though related sites offer better musical examples. Price is six big ones and reader ratings average ★★ to ★★★★★. Thanks for the tip to JJ reader Joanne McGinnis of Los Angeles.



**MUDFEST** is what Maurice Blisson calls New Orleans Jazz & Heritage Festival 2008. But "a morass of mud and a deluge of rain" didn't dent the final tally of well over 400,000 visits. That beat pre-Katrina gates, reports the BBC News correspondent. When the annual bash ended May 4, a much-needed \$300 million had been pumped into local coffers, he reported. Some 350 groups each performed average one-hour sets on 10 stages across the Crescent City's fairgrounds. "The heavens opened with a vengeance for top-of-the-bill Stevie Wonder, last seen at the festival in 1973. But huge crowds danced and sang along in the rain, completely saturated despite their supposedly rainproof umbrellas and ponchos."

**NOT DWELLING** on what she's accomplished in her first 90 years, pianist and composer **Marian McPartland** (JJ cover, March) is eager to talk about coming attractions—especially her nearly 30-year-old Public

Radio weekly Piano Jazz series. "I am trying to get young guys to show everyone jazz is on the upswing," Marian told *Down-Beat* magazine (June). "We are trying to find a date for (saxophonist) Sonny Rollins, and I want Stevie Wonder. We have not succeeded in getting him but I am determined. I usually get the person I am looking for." Both artists risk having to play piano with McPartland —could that help explain any reluctance?

**HONORING** the 200th anniversary of the Abyssinian Baptist Church in Harlem, Wynton Marsalis played trumpet in the premiere of his *Abyssinian 200: A Celebration* for gospel choir and orchestra, with a sermon at its core. The grand-scale religious mass was premiered this spring at Jazz at Lincoln Center Orchestra's home in Rose Theater, Manhattan, and performed again at the Harlem church. "With the influence of Ellington showing through as it often does in his work, Marsalis mixed blues and spirituals with aspects of bebop, the avant-garde, swing and Caribbean styles in a lengthy, detailed score," writes Monica Hope on her jazz prof's Web blog: [howardmandel.com](http://howardmandel.com).

**LACK OF STRUCTURE** can unhinge listeners. Like the lady who stalked out of the Gilmore International Keyboard Festival's 90-minute

uninterrupted performance by pianist Chick Corea, drummer Jack DeJohnette and vocalist Bobby McFerrin. She split, the lady said, because "life is too short to sit through" something she didn't like. Another woman told *Kalamazoo Gazette* that the audience should have been clued from the start. The group was embarking on a musical journey not knowing where it would lead, McFerrin explained after the music had ended. Noted the *Gazette*: "People generally crave structure. Parts of the journey were rough. Some of the moments were precious. Like life, the key was to open one's soul, take the bad with the good, learn what one can and enjoy the journey."

**VISITING DENMARK** this summer? The 30th annual Copenhagen Jazz Festival runs for 10 days, July 4–13, and you can't miss it wherever you turn: in parks, cafés, on squares, by the waterfront (and on the canals), as well as in hallowed venues like Tivoli Gardens, the Royal Opera, Royal Theatre, Royal Danish Playhouse—and the newly renovated Danish jazz institution JazzHouse, on Niels Hemmingsens Gade. Most outdoor concerts are free. Major drawing cards this year



are Ornette Coleman; Wayne Shorter Quartet and Imani Winds; Cassandra Wilson (above); Saxophone Summit with Joe Lovano, Ravi Coltrane and Dave Liebman; Marilyn Mazur, Brad Mehldau. More details at: [www.jazzfestival.dk](http://www.jazzfestival.dk) **JJ**

above: Cassandra Wilson. Photo by Patrick McBride. Ornette Coleman. Photo by Katz.

# JAZZ U



## Jazz Goes to School | The College Jazz Scene

By Frank Mulvaney

*As the spring semester wound down, I was able to get to two very nice concerts. I hope I've sparked some interest in a few of you to get out in the fall to see the young people at our colleges perform the music they love as much as you do.*

### New Jersey City University

**APRIL 28**—The Sozio Rehearsal Hall and the Ingalls Recital Hall were the venues for the Spring Jazz Bash for some of the vocal and small group spring recitals. These intimate settings were just a step or two from having the musicians perform in your living room. It always gives me a thrill to be so close to musical art.

First up was vocalist Andrew Darling. Andrew is a natural jazz singer. It was such a pleasure to hear him do “Honeysuckle Rose” and “Bye Bye Blackbird.” He has great range plus phrasing and sense of time that are quite advanced for someone so young. He did not hesitate to improvise because he knew these tunes like he wrote them. Andrew was a tough act to follow in the packed room but Jared Visco did a commendable job with “Summertime” and “My Funny Valentine.” These great familiar tunes are a challenge for a young singer because, if you get off track, everyone will know it. Jared was definitely up to the test. The Lab Band (octet), led by its instructor and fine trombonist Pete McGuinness, took the stage next. This is probably my favorite small group configuration, featuring five horns with Danille Randall on tenor, Michael Gennari on bari and Tony Dianora on trumpet. They treated us to four great standards and a lesser known tune from Pamela Watson, “One Forgotten.” The opening number was a terrific Bill Holman arrangement of “Them There Eyes” (on which we experienced some beautiful layering of the brass voices. Next we heard the great Irving Berlin ballad, “How Deep is the Ocean”

arranged by McGuinness (who was nominated this year for a Grammy for one of his big band arrangements). The tempo was upped a bit with the Watson tune which was new for me and left me wanting a reprise in the near future. This was followed by “Manhattan.” The John Williams arrangement provided a most interesting interpretation of this timeless Rodgers and Hart gem. Driven by the excellent rhythm section of Juan Rodriguez, piano, Matt Quinones, bass and Jon De Fiore, drums, the group closed out the set with a hot version of “There’ll Be Some Changes Made,” which provoked a rousing round of applause. The last group to perform in the first half was a tight quintet led by instructor/bassist Andy Eulau. The personnel for this group was drawn from the Lab Band plus Ramsey Norman on drums. We heard a trio of tunes by this group — “If I were a Bell,” “Dear Old Stockholm” and “Straight, No Chaser.” The members had ample opportunity to demonstrate their solo improvising to the warm appreciation of the audience. The talent just kept coming and it was again time to hear some vocalists. Agnes Kim was brave enough to tackle “Red Top” and did a fine job with it, including an excellent scatting chorus. Changing the mood, she presented “Misty” with a very sensitive interpretation. The last to perform in the first half was Vanessa Perea. It’s been very enjoyable to watch this young lady’s confidence grow so much in just six months. Anyone who would venture to sing Charlie Parker’s “Anthropology” has to be hooked on jazz, and how fortunate for us listeners. It was fun rooting her on. Her pleasant tone and strong output throughout her full range was evident in her excellent delivery of “That’s All.” I look forward to Vanessa’s continued development.

If you enjoy vocal jazz groups like The Manhattan Transfer and The New York Voices you would have especially enjoyed the second half of the program. The NJCU

Jazz Vocal Quintet did an amazing job with the familiar “Four Brothers.” Rich vocal harmony has a pleasant effect on my inner being. I hope some of you have this same problem. Each of the members: Vanessa Perea, Rachel Guthman, Michael Gennari Brittany Sanders and Miyuki Hegarty had essential solos which they rendered flawlessly. Adding eight more voices gave us a jazz choir and they treated us to a trio of tunes. Lennon and McCartney’s “Got to Get You Into My Life” was well done with fine solos from all the quintet personnel plus Zoila Pinto. “My Romance” was done with no musical accompaniment and it was beautiful. Wrapping up this segment, we heard “Cottontail” with a wonderful long solo by Miyuki Hegarty. To conclude this great night of young people doing jazz, Ed Joffe’s star pupils came on stage. They were billed as the Jimmy Heath Combo for obvious reason. The quintet was quite impressive with Jason Teborek on piano, Mike Preen on bass, Noel Sagerman on drums, Alex Canales on tenor and Robert Edwards on trombone. These young guys could easily be playing some of the finest jazz clubs in the world. For their selections they chose three from Mr. Heath’s huge library: “Project C,” “Without A Song” and “Sassy Samba.” I believe you would say that the music qualified as hard bop which has more emphasis on melody and emotion in contrast to the hyperactivity of bebop. The set beautifully showcased Alex’s soaring tenor, Robert’s penetrating trombone, Mike’s dynamic bass, Noel’s explosive drums and Jason’s dazzling piano playing. I know that Alex and Robert are graduating this year and I’m sure they will enjoy much success in the music world.

### Princeton University

**MAY 10** — If you have been reading my columns, you know I have a special affection for the Princeton Jazz Program. A lot of that

*continued on page 36*

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**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.*

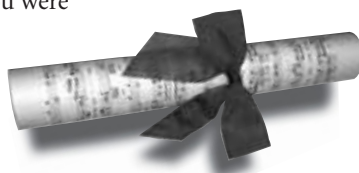
has to do with the incredibly talented young people, who are excellent musicians, and are not music majors, as well as what Jazz Director Anthony Branker accomplishes with minimal support resources. While the PU programs are always joyful, this one was a little sad in a way because three of the stars of the program for the last four years were graduating: pianist Julia Brav (Music), tenorist Ben Wasserman (Microbiology), and altoist Robbie Spackey (Politics). We will miss them but know they will be very successful in life.

Unlike the usual Princeton programs, the one this evening had no particular theme. The first part of the session was handled by the Jazz Composers Collective, a sextet. The leadoff tune was composed by pianist Julia Brav, entitled "Heliocentric." I would say this is a slow funk with a somewhat ethereal quality on which tenorist Ben Wasserman and altoist Robbie Spackey made vital improvising contributions. Bassist Allison Wood authored the next tune, "Solitary Dance," a ballad with a jungle beat that tended to become rather hypnotic. This was followed by Professor Branker's composition "To be Touched," a slow swing with a joyful, spiritual feel. It was a great opportunity for Julia Brav to demonstrate her keyboard mastery. The last tune before intermission was from Ben Wasserman, which he called "The Ballad of Mercer Gross." This was a moderate funk on which Robbie Spackey delivered a wonderful long solo on his alto sax. This delightful combo depended on solid support from drummer Will Kain and guitarist Anand Krishnamurthy throughout the set.

The second set belonged to the 17-piece Concert Jazz Ensemble, which performed five compositions by five different well-known composer/musicians. Renee Rosnes's "Ancestors," arranged by Michael Mosman, is an interesting piece which opened with an excellent drum solo by Tyler Pines and gradually morphed into a full brassy swing with an Asian influence, as we heard a marvelous solo from trumpeter Joe Codega. My favorite of the evening was the Bobby Watson tune "Wheel Within a Wheel." It's a moderate swing with great harmonics dominated by the trombone section and with a terrific contribution from guitarist Zack Wieder. Next we heard the familiar "The Touch of Your Lips" arranged by Michael Abene. The use of two soprano saxes on this one provided very pleasing tone for the harmonic effects. Horace Silver's "Adjustment" (arr. Matt Harris) was a traditional up-tempo big band scorcher providing great solo opportunities for altoist Nicholas Antoine, tenorist Robert Enoch and trumpeter Will Livengood. Closing out the evening's program was a Latin change of pace called "Elvin's Mambo" with a wonderful festive appeal featuring a hot trombone solo from Matt Rich, frequent trumpet shouts and a marvelous alto solo from James Kreddel-Clark.

And so ended another great semester of New Jersey College Jazz. I hope you were at some of the many wonderful performances or that you'll want to get out to some programs in the fall.

JJ



**William Paterson University  
Summer Jazz Week**

WPU is presenting their 15th Annual Summer Jazz Week during the fourth week of July. The venue is the magnificent Shea Theatre on the Wayne campus. Showtime is 7:30 PM. Convenient parking is free and admission is just \$3 each night or \$10 for the whole week. What a bargain!

Here is the lineup:

**Monday, July 21** — Trumpeter Cecil Bridgewater and Friends, with the Summer Jazz Workshop Faculty, including David Demsey and Rich DeRosa.

**Tuesday, July 22** — The American Jazz Repertory, big band classics, a New York all-star big band led by Clem DeRosa.

**Wednesday, July 23** — Pianist/singer Freddy Cole with the WP Summer Jazz Ensemble led by Steve Marcone.

**Thursday, July 24** — Bassist Sean Smith and his quartet

**Friday, July 25** — Jazz legend Dr. Billy Taylor and his trio

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7/22 — American Jazz Repertory Orchestra,  
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7/23 — Freddy Cole and the WP Summer Jazz  
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7/24 — Sean Smith Trio

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*Summer Jazz Week 2008 is funded, in part, by generous grants from the New Jersey State Council on the Arts/Department of State, the Geraldine R. Dodge Foundation, and Meet the Composer.*

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Billy Taylor



## Compact Views

By Joe Lang  
NJJS Music  
Committee Chair

I have two new additions to NJJS inventory to report on this month.

■ Vocalist **BOBBI ROGERS** has spent most of her time as a singer plying her avocational musical trade in the state of Connecticut, while teaching and practicing nursing as a steady gig. There was an interlude in the 1980s when she attracted wider attention with two critically acclaimed albums that resulted in her receiving lots significant air play, and engagements at prestigious clubs like Michael's Pub in Manhattan. Suddenly, after an extended absence from the recording studio, **Some Little Something (Victoria – 4368)**, a marvelous album with Rogers being accompanied by the Kennedy Brothers, Ray on piano and Tom on bass, has arrived on the scene, and a welcome arrival it is indeed. Rogers has a gently swinging sense of phrasing, and reads a lyric like a dream. Ray Kennedy, who spent a long time as a member of the John Pizzarelli Trio, is a sensitive and imaginative accompanist, while brother Tom is perfectly supportive. The program is comprised of 13 standards, "Alone Together," "By Myself," "Don't Be That Way," "I Got It Bad and That Ain't Good," "I See Your Face Before Me," "What Are You Doing New Year's Eve," "Oh, Look at Me Now," "Something to Remember You By," "Guess I'll Hang My Tears Out to Dry," "The More I see You," "It's a Wonderful World," and "You'll Never Know," and is wonderfully paced. The inclusion of four songs by Arthur Schwartz and Howard Dietz shines a light on a writing team that deserves wider recognition, and a place in the pantheon of great writers of popular song. This is the kind of album that renews one's faith in the strength of great material performed by superlative artists. *Some Little Something* is really a large contribution of wonderful sounds to what has become a mostly barren musical landscape.

■ **Just Me, Just You (Arbors-19367)**, the new solo album from pianist **LARRY HAM**, is the latest entry in the Arbors Piano Series. Ham is one of those cats just overflowing with ideas, and this CD is a fine illustration of his imagination. The 15-song program is an eclectic mix that includes standards, jazz tunes and originals. From the opening strains of "My Romance" to the last notes of "The Star-Crossed Lovers," Ham had my ear glued to the sounds flowing from his piano. He brings freshness to even the most familiar songs, and only plays

good tunes. His own "Ridin' the Blues," and the calypso number "Don't Mess Wit Nobody But Me" are infectious tracks that just will not let go of you. Two jazz ballads, "I'll Keep Lovin' You" and "You Know I Care" by jazz pianists Bud Powell and Duke Jordan respectively, are lovely tunes that would serve as great material for a lyric writer with taste. The rarely heard "The Star-Crossed Lovers" closes the album in a contemplative mood that eases you down from a glorious tour of solo jazz piano by one of the best players currently on the scene.

*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 CDs in the NJJS inventory. The list of titles can be viewed on the "NJJS Store" page of our website ([www.njjs.org](http://www.njjs.org)). There is also an order form that can be downloaded from the site.* JJ

## Other Views

By Joe Lang NJJS Music Committee Chair

There is much comment being bandied about concerning the future of compact discs, but right now there is still a steady flow of new discs being released. Here are some recent releases that are nicely listenable, but are not part of NJJS inventory.

■ Over the years since the introduction of the Brazilian jazz style called bossa nova, there have been many female vocalists, Brazilian and many from other nations, who have found this genre to be the style that most suits their talent. Among the best of these vocalists is **ROSA PASSOS**. Her latest release, **Romance (Telarc – 83677)**, is a fine example of her subtle artistry. She is adept at wringing a lot of emotion out of a relatively understated approach to vocalizing. The program is comprised of 12 selections written by Brazilian composers, and sung in her native Portuguese. Her warm voice bridges the language gap to communicate the essence of these songs of romance. It is a sound that rests easily on the ears of a listener, and creates an ambience that is immediately winning. This is perfect music for a gathering of friends on a quiet evening or for intimate moments with the



special person in your life. It is also simply wonderful music to listen on its own merits, lush and softly engaging. ([www.telarc.com](http://www.telarc.com))

■ In the April issue of Jersey Jazz, I reviewed the debut album of vocalist **ED REED**. He had made that disc at the mature age of 78. Now we have an impressive follow-up effort, **The Song Is You (Blue Shorts – 002)**. Once again, Reed is supported by the arrangements and playing of multi-instrumentalist Peck Allmond. The other members of the band are Jamie Fox on guitar, Russell George on violin, Gary Fisher on piano, Doug Weiss on bass and Willard Dyson on drums. Reed not only knows how to sing, but is equally adept at selecting tunes. Check out the likes of "The Song Is You,"

"It Shouldn't Happen to a Dream," "Where or When," "I'm Through with Love," "All Too Soon," "I Get Along Without You Very Well," "I Didn't Know About You," "Don't You Know I Care," "Lucky to Be Me," "Don't Like Goodbyes," "It Never Entered My Mind," "Here's to Life" and "Black Is." Reed opens with a surprisingly sprightly take on "The Song Is You," but then settles down into mostly a ballad groove, but ballads that have an easy swing footing. The two selections with the sole backing of Fox's guitar, "I'm Through with Love" and "Here's to Life," are simply lovely. Reed's slightly sandy voice has an occasional problem with pitch, but that does not detract from the overall effectiveness of his vocal communication. He reads a lyric well, and has a fine sense of phrasing. Ed Reed has produced another winner! He will be appearing at the Jazz Standard in New York City ([www.jazzstandard.net](http://www.jazzstandard.net)) for one evening on July 22 to celebrate the release of this album. Catch him if you can! ([www.edreedsings.com](http://www.edreedsings.com))

■ **Longitude (Cam Jazz – 5029)**, the latest from pianist **MARTIAL SOLAL**, could well have been titled *Kaleidoscope* for it is an album of shifting moods and tempos, many of which reflect the writing Solal has done over the years for film scores. Solal, at the age of 80, has lost none of his unique ability to make his sudden changing of rhythmic and harmonic paths seem logical, and, while sometimes a bit jarring, readily listenable. The brothers Moulin, Francois on bass and Louis on




## Tell them you saw it in Jersey Jazz!

drums, have been with Solal for an extended period, and this familiarity has bred an empathy that feels organic. When Solal plays standards — here he explores “Here’s That Rainy Day,” “Tea for Two” and “The Last Time I saw Paris” — he reimagines them in ways that honor the original melody, but proceed on tangents that are surprising. His original material is original indeed. It is full of starts, stops, and angular shifts, moving from moments of great tension to interludes of contemplative restfulness. This is an album that demands the attention of the listener, and attention you will give it if you desire to fully appreciate Solal’s unique musical imagination. (www.CamJazz.com)

■ In 1950, **CHARLIE PARKER** took a tour of Sweden. On the evening of November 22, he was on a bill where he played with trumpeter Rolf Ericson and a rhythm section of Gösta Theselius on piano, Thore Jederby on bass and Jack Norén on drums. Also on the concert was alto saxophonist **ARNE DOMNERUS** who played with Ericson and the same rhythm section. Part of that concert is captured on *In Sweden (Oktav – 1164)*. Domnerus was considered the closest player to Parker on the Swedish scene. This disc gives a listener an opportunity to enjoy and compare the artistry of these cats. While Parker stands apart as a player, the innovator supreme, Domnerus does a superb job of holding his own on a program that featured the player who served as an inspiration for almost all of the alto players who followed in his wake. The Parker tracks contain two of his originals, “Anthropology” and “Cool Blues,” Howard McGhee’s “Cheers,” and “Lover Man,” a favorite of the bebop-pers. Domnerus sticks to standards, featuring “Fine and Dandy,” “Out of Nowhere” and “All the Things You Are.” Domnerus was not as wildly uninhibited an improviser as was Parker, but he was a magnificent player who had his own style, one that was sophisticated and full of imagination. The sound on the recording is far from studio quality,

but the performances make it worthwhile despite its sonic shortcomings. (www.naxos.com)

■ Finally, it is time to get to a wonderful DVD featuring **LOUIS ARMSTRONG. Live in Australia 1964 (EuroArts – 2056838)** is taken from an Australian television show. His All-Stars at that point consisted of Joe Darensbourg on clarinet, Trummy Young on Trombone and vocals, Billy Kyle on piano, Arvell Shaw on bass and Danny Barcelona on drums, with Jewel Brown also providing a few vocals. Of course, the music centers around the singular artistry and personality of Armstrong, who still played the most beautiful sounds in history (a bit of hyperbole for which I offer no apology), and sang as only he could. The songs are familiar, “When It’s Sleepy Time Down South,” “Basin Street Blues” and “When the Saints Go Marching In,” to name a few. There is a two-song interlude of songs from the film *High Society*, “Now You Has Jazz,” with Young taking the Bing Crosby role, and the title tune. Shaw plays “How High the Moon” as a bass solo, a showcase for his underrated talent as a jazz bassist. Jewel Brown takes a turn in the spotlight on “Did You Hear About Jerry” and “I left My Heart in San Francisco.” She is not the vocalist that one quickly associates with Armstrong, that honor residing with Velma Middleton, but she was a fine singer in her own right. Armstrong’s groups were always comprised of superior musicians who followed their leader in exuding joy at performing. Any new documentation of Armstrong in action is welcome, especially when you can watch as well as listen. (www.naxos.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

## Django Reinhardt and Charlie Christian: Celebration of the Jazz Guitar

Frederick P. Rose Hall, Jazz at Lincoln Center  
May 2-3, 2008

By Joe Lang  
NJJS Music Committee Chair

If asked to name the greatest or most influential jazz guitarists, it is unlikely that anyone who responds would leave either Django Reinhardt or Charlie Christian off the lists that would be forthcoming. With drummer Lewis Nash acting as Musical Director, Jazz at Lincoln Center presented a celebration of these two jazz giants featuring guitarists Russell Malone, Frank Vignola and Bobby Broom, pianist Mulgrew Miller and bassist Peter Washington. Hosting the evening was Avery Brooks, an actor who has a voice and delivery that kept the audience riveted as he spun forth the essentials about both of the tributees.

Things kicked off with the entire crew blowing on "Wholly Cats," a tune that Christian played during his tenure with Benny Goodman. Malone then took the solo spotlight, playing "Memories of You" with the rhythm section, and then taking "Soft Winds" up a few notches. Vignola returned to join Malone for a finger-breaking ride on "Sweet Georgia Brown." To close the opening set, Vignola and the rhythm section explored "Nuages" and "Swing 49," with Miller given lots of exposure time on the latter.

Vignola and Malone returned with the rhythm section to offer up "Rhythm Future," and Vignola and Miller then combined for a superb "Star Dust." Next it was time for Malone and Broom to combine with the rhythm cats for another Goodman favorite, "A Smooth



Left to right: Russell Malone, Frank Vignola and Bobby Broom.  
Photo by Frank Stewart for Jazz at Lincoln Center.

One." Broom opened "These Foolish Things" with an extended intro before the trio joined in. This selection really demonstrated Broom's heavy blues influence. Rhythm was the focus of "I Found a New Baby" as assayed by Broom and the trio. All players were back together for a rousing "Seven Comes Eleven," that left the audience pleading for more. Their desires were answered with an encore of "After You've Gone."

What made this concert particularly satisfying is that the players were carefully chosen to show off the influence of Reinhardt and Christian without there being, at any juncture, attempts at slavish imitation.

Rather it gave a group of mature jazz artists the opportunity to exhibit their individual talents with references to the great musicians who had laid the groundwork for their individual development.

The result was an evening of music that was fun to hear, and evoked a renewed appreciation for the importance of trailblazers in the evolution of the sophisticated sounds that filed Rose Hall.

Prior to the concert, there was a discussion of the music of Django Reinhardt and Charlie Christian moderated by Loren Schoenberg, with Lewis Nash, Russell Malone and Frank Vignola serving as panel members. It provided those attending with helpful insights about the subject musicians and their artistry that added to the enjoyment of the ensuing concert. J



## Jim Eigo

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# Samba Meets Jazz at Lincoln Center

By Jim Gerard

To this listener's heart, jazz has the widest range of emotional expression of any musical idiom: it can evoke ebullience to despair, elation to grief, celebration to eulogy. But when it comes to that melancholy, bitter-sweet feeling of lost love, of precious, ineffable life sifting through our fingers before we can fully grasp it, of the transience of this world and our own destinies, well, samba — especially the contemplative form created by Antonio Carlos Jobim known as bossa nova — nails it. Its synthesis of sinuously lilting melody, romantic conception and the soft sibilance of the Portuguese language play your heartstrings like Casals.

Jobim is unmistakably one of the 20th century's greatest composers. He wrote dozens of classic tunes, with deceptively complex melodies, imagistic poetry and impressionistic harmony, and like Ellington, at times crammed a lot of composition into a three-minute cut.

Last month, a quintet of world-class musicians paid him homage during a series of shows presented at Jazz at Lincoln Center's Dizzy's Club Coca-Cola. The shows' rubric — "Samba Meets Jazz" — was something of a misnomer, since Jobim (along with the other leading bossa novans) always claimed that their music, while drawing on its local antecedents, drank from jazz's wide stream and was not a discrete genre to be butted up against it. (Again, like Ellington, Jobim also claimed Ravel and Debussy as musical forefathers.)

A trio of drummer Duduka Da Fonseca, pianist Helio Alves and bassist nonpareil Eddie Gomez began the Lincoln Center set with "Bebe," a vigorous, time-and-tempo-switching number. They then were joined onstage by trumpeter/flugelhornist Claudio Roditi, young guitar phenom Chico Pinheiro and vocalist Maucha Adnet (who sang with Jobim for 10 years). In Jobim's "Sabia," Adnet and Roditi (on flugelhorn) traded solos in the swing-song tradition, and Pinheiro added a fluidly rapid-fire chorus.

The band followed this with a lovely waltz

"Chovendo Na Roseira" ("Rain in the Rose Bush"), and Jobim's "Surfboard," one of those tunes that sound almost child-like upon first listen, only to subsequently reveal structural depths. It was highlighted by a series of harmony duets between Adnet and Roditi.

"This Song," a more recent, non-Jobim number, was highlighted by a Pinheiro solo of great dexterity and lyrical refrains from Roditi.

Adnet, accompanied only by Alves, sang Jobim's lilting "Waters of March" — considered by some critics to be the greatest Brazilian song of all — and summoned the spirit of the immortal Elis Regina. (Check out the classic 1974 session, "Elis and Tom" on CD. You can also watch these two masters perform "Waters" on a clip on YouTube.)


Da Fonseca began the last number (whose name I didn't catch due to the incessant chatter emanating from the table in front of me, but which he attributed to the musical influence of Brazil's Bahia region) with a long, virtuosic solo on the berimbau, an Afro-Brazilian folk instrument consisting of a single steel-stringed bow attached to a gourd. Da Fonseca left no part of the berimbau untouched, jamming on its bow, string and branch, playing it like both a cello and a drum.

This pre-modern instrument evokes a primitivism so powerful it even quieted the nattering yahoos. Roditi and Adnet harmonized, Pinheiro played a long, sinuous guitar solo, Gomez turned his chorus into a slow blues and Da Fonseca rounded the circle back on his drum kit.

Jobim would've been pleased, and so were the rest of us.



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## Patti Austin and Wynton Marsalis Celebrate "Spring Swing!"

By Robert L. Daniels

For the annual Spring Gala, Jazz at Lincoln Center celebrated with an evening of Gershwin songs, being the infectious music of George, and the cunning lyrics of brother Ira, performed by veteran pop thrush, Patti Austin, with an assist from artistic director, Wynton Marsalis. Austin, who has been touring for six months with her Gershwin program, is a stylist blessed with a strong clear and bright sound who phrases with keen lyrical lines and reveals a studied respect for the words.

Austin offered whimsical appreciation to Elvis Costello for Austin's winning a Grammy (after eight previous nominations) for her CD *Avant Gershwin*. She noted that Costello was responsible for impregnating his wife, jazz stylist Diana Krall, who subsequently gave birth to twins, thereby eliminating her from Grammy competition. "It kept her out of the way for a while," Austin quipped.

The singer opened with a bracing medley that included a foot-tapping "I Got Rhythm," "Fascinating Rhythm," "Slap That Bass," and "Clap Yo' Hands." Those physically punctuated statements prefaced a marching militant "Strike Up the Band." With a nod to Fred Astaire, Austin purred the melodically friendly "Funny Face." While the lean dancer introduced the song with his sister Adele in 1927, the song resurfaced nearly 30 years later with winsome results as an appreciation to the gamin-like Audrey Hepburn in the film of the same name.

Austin offered a plaintive reading of "Love Walked In," often credited as the composer's



Patti Austin. Photo by Frank Stewart for Jazz at Lincoln Center.

Introducing "Swanee," Gershwin's first hit song, penned in 1919 with lyrics by Irving Caesar, Austin noted that "Al Jolson sang it in black face, Judy Garland sang it in white face and I'm going to sing it in brown face!" For the clarion call of the old south, Austin recruited the services of "soul brother" Marsalis, who contributed flavorful trumpet support against her sailing scat chorus.

While not as scat friendly as Lady Ella, Austin again took flight again with a wordless refrain for "Lady Be Good," while Marsalis followed with a biting call and response accompaniment. His supportive clean open sound boasted a spirited frame for the singer. The union served as a romping finale.

last composition. The song was included in a group of tunes featured in the 1938 film "Goldwyn Follies." George Gershwin passed on July 11, 1937 at the age of 38.

The diva offered a sprawling medley from *Porgy and Bess*, Gershwin's monumental folk opera. From the plaintive "A Woman is a Sometime Thing" to the soulful lullaby "Summertime," Austin captured the rich flavorful textures of the musical narrative. With "There's a Boat Dat's Leavin' Soon for New York" and "It Ain't Necessarily So," she found its joy and the inherently bold jazz roots of the score.

Vet pianist-arranger Michael Abene is responsible for the freshly styled Gershwin charts and musical director Mike Ricchuti led a tight 20-piece orchestra, peppered with some keenly supportive soloists from the reed and brass sections. **JJ**

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



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# New Orleans Upbeat for 39th Jazz Fest

By Sandy Ingham

It's been nearly three years since the worst natural disaster in US history, and New Orleans is well along on the bumpy road to recovery.

And the Big Easy's 39th annual Jazz & Heritage Festival — the annual rite of spring that refused to be washed out a scant eight months after Katrina — was as good, and popular, as ever over its 10-day run April 25 to May 4.

I was there for all 10 days — 12, actually — and kept hearing from locals about progress being made as people returned and rehabbed homes in the many neighborhoods outside the unscarred French Quarter, business district and Uptown. After the Fest, I hopped on a Gray Line bus for a "Katrina Tour," narrated by a New Orleanian whose own home had badly flooded.

Progress was evident everywhere — in Gentilly, Mid-City, Lakeview, West End — even in the ruins of the Lower Ninth Ward. Blue tarps have been replaced by new roofs. Gutting of homes continues apace. FEMA trailers are mostly gone. Work on the levees, flood walls and massive pumping stations continues. Volunteers are still flocking to the region to help with rebuilding.

All in all, it was a heartening grace note to an exhilarating week-and-a-half of music.

And what music it was. Those of us who spent most of our time in the WWOZ Jazz Tent were treated to sets by the Basie Band with Patti Austin, Bobby McFerrin with Chick Corea, Dianne Reeves, the Bad Plus and a whole galaxy of New Orleans's own jazz stars.

Those who ventured to the giant outdoor stages at the Fair Grounds racetrack vied with tens of thousands of others for a patch of ground within earshot of celebs like Sheryl Crowe, Robert Plant with Alison Krauss, Billy Joel, Dr. John, Tim McGraw, Al Green, Widespread Panic, Stevie Wonder, John Prine, Jimmy Buffett, Santana and the Neville Brothers, back after a three-year absence.

In the Economy Hall tent, traditionalists tapped toes to Pete Fountain, Preservation Hall, the Dukes of Dixieland and many others. Blues lovers opted for Big Jay McNeely, James Cotton, Bettye LaVette, John Hammond, Keb Mo and Kenny Shepherd.

Other stages were devoted to gospel, Cajun/zydeco and New Orleans brass bands and Mardi Gras Indian tribes.

They call it Jazz Fest, but it's really a celebration of all kinds of American music.

In the Jazz Tent, the most riveting performance — both musically and emotionally — came when trumpeter Terence Blanchard's quintet teamed with the Louisiana Philharmonic Orchestra in expanded arrangements of his Grammy-winning record *A Tale of God's Will – Requiem for Katrina* and excerpts of the score he composed for the Spike Lee documentary, *When the Levees Broke*.

The haunting music evoked unforgettable images of people suffering after the storm, but also struck hopeful notes about human resiliency, the will to live and rebuild lives in a battered, beloved city.

A close second: the New Orleans Jazz Orchestra, led by another local trumpeter, Irvin Mayfield Jr., which also played post-Katrina compositions, notably the chant-filled "Hold the Water" and a memorial for 900-plus lives lost, "May They Rest in Peace."

NOJO also played more upbeat works by Mayfield, whose writing and arranging skills can pull listeners right out of their seats, and who, like Ellington, knows his players' strengths and composes to show these to best advantage. The brilliant cast of soloists includes Evan Christopher on clarinet; Maurice Brown, trumpet; "Red" Atkins, piano and Ed Petersen, tenor sax.

I skipped the marvelous Diana Krall outdoor set in favor of NOJO, and have no regrets.



Krall wasn't the only great jazz singer I missed at Jazz Fest, where cornucopias of attractions provide constant scheduling challenges for fans. I bypassed Cassandra Wilson's appearance to catch Elvis Costello with a personal favorite, pianist-singer-tunewriter Allen Toussaint. Their CD, *The River in Reverse*, is a gem. Live, they're even better.

Krall and Wilson notwithstanding, I cheered a virtual parade of jazz divas in the Jazz Tent:

■ Lizz Wright, whose earthy voice has matured magnificently, bringing Irma Thomas-like sound to original tunes, blues and pop classics like Neil Young's "Old Man," building each number to a glorious crescendo.

■ The elegant Germaine Bazzle, First Lady of Song in New Orleans, spread joy with upbeat treatments of Great American Songbook standards and opened up her bag of vocal tricks, imitating muted trumpet and trombone and click-clopping the sounds of a horse on "Surrey with the Fringe on Top."

■ Patti Austin, whose tribute to Ella Fitzgerald was cut short by a torrential thunderstorm, one of three deluges that fell over the two weekends. Her re-creation of a Charlie Parker solo on "How High the Moon" brought down the house. The big band preceded her with an hour of blues-based pure gold mined from the Basie vault.

■ Stephanie Jordan's lustrous voice, regal bearing and nuanced interpretations of ballads bring to mind a young Nancy Wilson. She sang "Here's to Life," a staple of hers since Katrina, in memory of her uncle, educator and clarinetist Alvin Batiste, who died during Jazz Fest 2007.





■ Dianne Reeves, whose love of singing is so genuine, continues to turn stories about her life and family into heartwarming song.

**Other indelible memories:**

■ Patriarch Ellis Marsalis playing the lovely “Wheatland” in tribute to its composer, the recently deceased piano giant Oscar Peterson. Marsalis followed up with the elegiac “Django,” which he built to a feverish, double-time pitch, then gently applied the brakes, returning to a stately pace.

■ Irrepressible drummer Bunchy Johnson kicking it up a notch or two in a tribute to brothers Willie and Earl Turbinton, jazzmen who both died over the past year.

■ Astral Project, the fusion quartet, celebrated its 30th year together with cuts from a new CD, *Blue Streak*.

■ Voices from the Wetlands, an all-star Louisiana band led by Tab Benoit and featuring Dr. John and Cyril Neville, among others, playing early days R&B dedicated to preserving the rapidly eroding Louisiana coastline. Ironically, the group’s gig was interrupted by one of those sudden deluges.

■ Piano Night. It happens on Jazz Fest Monday every year, recently at the House of Blues. It’s a marathon benefit for WWOZ with dozens of greats of the 80s stopping by to tip their hats to the legacies of Professor Longhair, James Booker et al.

■ Mayfield (again) and trombonist Vincent Gardner matching one another note for lightning-fast note bopping a duet on “Back Home in Indiana” at the Louisiana Music Factory, the city’s premier record shop, where on off-days, free concerts by small bands draw hundreds of listeners.

■ Marcia Ball at Lafayette Square, an annual free concert at which the indefatigable, hard-rocker singer-keyboardist reminded us that “New Orleans Is a Party Town,” but also that “Where Do I Go When I Can’t Go Home” reflects a sad truth: Many whose homes were washed away in the storm are still displaced.

■ John Ellis and Double Wide, a quartet led by the saxophonist and featuring ubiquitous sousaphone player Matt Perrine, an organist and drummer. The unusual instrumentation achieves lots of texture on quirky tunes like “Three-Legged Dance in Jackson Square.”

■ Randy Newman, who earns his living scoring films in Hollywood, has a vast collection of idiosyncratic songs, and reprised a couple dozen of them, accompanying himself on piano. His satirical lyrics are delivered in a deceptively deadpan Louisiana-born drawl, and his wit is razor-sharp. His portrayal of a hapless American tourist trying to defend his country’s current leaders to a European audience appalled by recent blunders is priceless.

■ Tuba Woodshed: Kirk Joseph and Perrine adapting the big horns to modern jazz.

■ John Boutte, a primarily soul and R&B singer, has a captivating voice and delivery and was again one of the Jazz Tent’s biggest draws.

■ A tribute to Max Roach, a collaboration by three of the city’s premier percussionists — Herlin Riley, Shannon Powell and Jason Marsalis — illustrated the bebop pioneer’s innovations as both drummer and composer. Riley grinned like a Cheshire cat throughout the set; me too.

■ Jonathan Batiste, pianist, singer and Juilliard student, made a triumphant return to his hometown

and played everything from R&B to Rachmaninoff to ragtime. Plus a fair approximation of Louis Armstrong’s growl on “What a Wonderful World.”

■ Vernel Bagneris’s limber-limbed portrayal of Jelly Roll Morton as a song-and-dance man, self-described “inventor” of jazz; card sharp and clothes horse.

The jazz tent officially closed with a jam session for a dozen horns, three percussionists, three drummers and three singers, among others, all creating a heavenly din, a fitting end to another incomparable Jazz Fest.



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

previous page: Grammy winner Terence Blanchard plays music from his *A Tale of God’s Will – Requiem for Katrina* with members of the Louisiana Philharmonic Orchestra. Blanchard attended Rutgers in the early 1980s before transferring to the University of Art Blakey.

Vernel Bagneris, who wrote the musical “One Mo’ Time,” drew on Jelly Roll Morton’s memoirs to create an hourlong song-and-dance portrait of the colorful jazz pioneer.

Herlin Riley teamed with Shannon Powell and Jason Marsalis for an all-star drummers’ salute to the late Max Roach. Riley is a longtime percussionist with the Lincoln Center Jazz Orchestra.

Irvin Mayfield III looks skyward as his dad plays “May He Rest in Peace” as leader of the New Orleans Jazz Orchestra. Irvin Mayfield Sr. was one of more than 900 people in the city to die in the Katrina disaster.

## NJJS May Member Meeting The Cuban Connection

By Tony Mottola *Jersey Jazz Editor*

Charanga, Danzón and all things musica de Cubano were in the art at the May 18 NJJS Member Meeting at Trumpets Jazz Club in Montclair when a lively panel on Latin jazz was presented by percussionist Mayra Casales and flutist Andrea Brachfeld.

Both ladies began their musical journeys when women players were rare in jazz (rarer still in the macho world of Latin music) and have gone on to be regarded as among the very best on their instruments. They shared their unique stories and played recordings of their irresistible music in a delightful and personable three-hour presentation.

The Havana-born Casales grew up in Miami surrounded by Afro-Cuban musical culture, both in her home and in her community, but there were no women conga players in those days and Mayra “led a secret life” sneaking her practice time on her brother Jorge’s drums when she was home alone.

“It took a year to get that certain *slap*,” she said. “Then they let me into their circle.”

Mayra went on to study with the legendary conga master Carlos “Potato” Valdez and was soon playing behind some of the biggest names in Latin and Cuban music, including Celia Cruz, Machito, Joe Cuba and Miguelito Valdez. In 1978 she moved to New York City and played and recorded with vocalists Phyllis Hyman, Carmen Lundy and Jon Lucien as well as jazz greats Dizzy Gillespie and Ray Barretto. Her musical resume also includes a nine-year stint touring worldwide with Regina Carter.

“Music takes you through quite a journey in life,” said Myra, who believes that music has blessed her life. “Being on stage is sacred. I have a God-given talent.”

Mayra recently released her debut CD as a leader, *Mujer Ardiente* (Woman On Fire), which features guest artists Carmen Lundy, Regina Carter, Jon Lucien and David Budway.

Andrea Brachfeld began her musical journey with “mandatory” piano lessons beginning at age six. This went on for four years until

she discovered she could get out of class in school if she studied the flute. She continued her flute studies at New York’s famed High School of Music and Art where she met and played with Noel Pointer, Nat Adderly Jr., Dave Valentin and Buddy Williams. She also studied with Jimmy Heath through the Jazzmobile Program and Yusef Lateef at the Jazz Interactions Workshop. Andrea went on to study classical flute at the Manhattan School of Music.

While at Manhattan, Andrea began playing Cuban Charanga music sitting in at the Tin Palace on the Bowery. Her virtuoso playing got noticed and she was soon playing in a number of New York Charanga groups — including the popular Latin band Charanga ’76 — and sitting in with Tito Puente, Ray Barretto, Machito, and others, distinguishing herself as the first woman flutist to play this Latin music in the United States.

At Trumpets Andrea spoke at length about improvisation, noting that her earliest efforts were made as a young girl in the echoing solitude of the concrete stairwell of her apartment building where she went “to create my own world.”

“Study, study and then improvise. You have to have technical prowess to do it,” she said. “There is a leap of faith — you need to have a risk-oriented



Mayra Casales and Andrea Brachfeld posing at Trumpets.  
Photo by Tony Mottola.

personality. The inner knowing has to be there.”

A woman of multiple accomplishments, Andrea also holds a Masters in Education from Rutgers University and is a Bi-Lingual and ESL teacher in Princeton. She has recorded four CDs, the latest of which is *Changing Standards*, a collaboration with master percussionist Chembo Corniel that features trombonist Steve Turre and the late pianist Hilton Ruiz. **JJ**

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This summer, the Wyeth Jazz Showcase will have five events; one new band, the others having been enthusiastically received by audiences here before. Fortunately, all have extensive repertoires, so you won't be hearing the "same old stuff" at these concerts.

The 7-piece **Summit Stompers** return on Monday, July 7, following up on their successful Turk Murphy tribute last year. They've had requests since then for more of that West Coast material, and have been expanding their "book" to include additional tunes by Turk, Lu Watters, Bob Scobey and others who created and perpetuated the ensemble-heavy Frisco sound. Those who enjoyed hearing Bria Skönberg's rendition of "Big Bear Stomp" (typical of the style) in April will want to hear more of that sort of thing with the Summit Stompers, who play a lot of the more familiar material as well.

Many NJJS members will recognize **Don Robertson** (past *Jersey Jazz* Editor and NJJS President) behind the drum set, and pianist **Fred Fischer** is quite well known from his work with several fine area bands. Trumpeter **Bart Bartholomew** is heard with Dr. Dubious, and leader **Kent Blair** shows an obvious affection for Turk Murphy in his trombone work and musical selections. Less well known but still enjoyable players with solid jazz credentials are talented clarinetist **Sy Helderman**, banjo master **Jon Martin** and **Mike MacBurney**, a multi-instrumentalist who plays tuba with the Stompers. Discover them on this return visit.

The **Silver Starlite Orchestra** holds the record as the largest aggregation to have played for this series. When they return on Monday, July 21, they will raise the bar a bit by fielding fully 24 performers, building upon their solid swing band instrumental base by adding some impressive vocal highlights. You've experienced their soloists and vocal duets, but this time you'll also hear their Starlites, a vocal quartet reminiscent of the popular groups that sparked the Swing Era.

They manage to visually and aurally turn back the clock to the period spanning the mid-1930s through the 1940s, playing spirited tunes from an era when melodies were vigorous, and lyrics (sometimes patriotic) really meant something. They've built a solid following with regular gigs where dancing is appropriate and encouraged. Their appearances at the Bickford Theatre are infrequent, but appreciated for the superior acoustics, clear sightlines and freedom from distractions.

Jazz fans attending the giant BixFest in Davenport (by the thousands!) are especially thrilled when Australia's **New Wolverines Orchestra** is on the program. This world class band extracts a Nighthawks-like sound out of just seven musicians, playing not just the Bix numbers but an array of familiar tunes and obscurities from that period and beyond, touching on material as "modern" as that of Benny Goodman, Bunny Berigan, Bob Crosby and Artie Shaw. But you're more likely to hear echoes of the Chicago of Red Nichols and others. Cornetist **Geoff Power** even plays a few difficult Louis Armstrong pieces.

The band has been together for years, only occasionally touring the US, but hitting some prestigious festivals when it does. This year they're headlining at the Bix and California's



top left: some of the Summit Stompers; top right: the Wolverines; left: Silver Starlite vocalists Julie Rogers and Jimmy Mastrull.

All in Morristown this summer!

Orange County Classic, with only a couple of stops in the East, of which their Bickford appearance on Monday, August 4 is one. They have made a slew of recordings in both Australia and the US, so there will be an opportunity to take home some of this exceptional music. Ask those who caught the band at Bridgewater a few years back. This is truly a rare opportunity.

When **Paris Washboard** first appeared at the Orange County Classic in Costa Mesa, they were virtually unknown. True, they had become the mainstay of the Great Connecticut Festival, but their reputation had not reached the West Coast. Reviews of that festival listed the French quartet as one of the three top bands, and pianist **Louis Mazetier** was individually cited for his ballroom-filling duets with **Jeff Barnhart**.

The slumping US dollar and skyrocketing travel costs made a US visit impossible last year, and future tours are very uncertain. But the popular foursome will play the Bickford on TUESDAY, August 5, hard on the heels of the Wolverines. Out-of-staters will grab many of the tickets, based on their Great Connecticut memories. Order early or risk disappointment, since they've sold out the room on past visits. Who knows when — or if — they'll be back!

Leader **Daniel Barda** (trombone), clarinetist **Alain Marquet** and lively percussionist **Gérard Bagot** are primed to appear here. Louis Mazetier must fly directly to California, so Jeff Barnhart will be the guest pianist, a position he has executed commendably with this group on cruises and at festivals where Louis was not available.

The summer season closes with the return of the exciting **Palomar Quartet**, playing a wealth of new material in the manner of Benny Goodman's hot small groups. **Dan Levinson** leads on clarinet, with **Mark Shane** at the piano, **Kevin Dorn** at the drums and wunderkind **Matt Hoffmann** playing vibes, with gusto! As a special bonus, **Molly Ryan** will be featured on the vocals. They've become an annual treat, being booked the Monday nearest the anniversary of Goodman's triumphant appearance at the Palomar Ballroom in LA, credited with launching the Swing Era. This year they visit on August 18 with a fresh selection of tunes, demonstrating how swing captivated young people for decades.



Paris Washboard's clarinetist Alain Marquet and percussionist Gérard Bagot.



The Palomar Quartet closes out the season at the Bickford.

## Jazz For Shore NOTE temporary venue change!

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

Drummer **Kevin Dorn** is familiar to MidWeek Jazz followers, having appeared in the young series with several bands. But Ocean County fans were unfamiliar with his **Traditional Jazz Collective** when they first appeared there. The audience took a chance, enjoyed the passion with which these guys play and demanded several encores at the end!

Kevin's TJC will be back on Wednesday, July 30, this time at the Ocean County Library site (while renovations continue at the usual OCC campus home). He's drafted some able helpers too: fans may recognize pianist **Jesse Gelber** and multi reed player **Mike Hashim**, often featured prominently with other bands. Trombonist **J. Walter Hawkes** and bassist **Doug Largent** may be new discoveries for some, in which case they will provide pleasant surprises. Possible guests, too.

Following on Wednesday evening, August 20, trumpeter **Dan Tobias** will bring a small but fluid group to the intimate Mancini Hall. You've heard Dan play for MidWeek Jazz with the Midiri Brothers. He's also led his own groups at the Cornerstone and the Bickford, played for NJJS, and the Tri-State and Pennsylvania Jazz Societies as well. His style is subtle, not overbearing, which makes it ideal for this space.

Backing him is a true all star rhythm section that really swings: guitarist **Vinnie Corrao** (often heard with Warren Vaché), bassist **Frank Tate** (a favorite with many leaders) and another familiar face from the Midiri band **Jim Lawlor** at the drums. You'll recognize them all, and enjoy the tasteful sounds they create.

The music starts at 8 PM, with tickets (from the OCC Box Office, not the Library) still only \$13 in advance, \$15 at the door. The new fall season starts September 24 with pianist **Ken Lipkowitz** soloing. **JJ**

Photos by **Bruce Gast**.

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

## JAZZ TRIVIA ANSWERS

questions on page 4

1. "Swing That Music"
2. She was Lena, who became the Queen of "Palesteena" "just because she plays the concertina."
3. "Back in Nagasaki where the fellers chew tobaccy and the women wicky-wacky, Woo."
4. "Oh, play that thing!"
5. "Oh, how I wish I was in Peoria, Peoria, tonight."



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

**Institute of Jazz Studies, Rutgers, The State University of NJ**  
 John Cotton Dana Library, 185 University Avenue,  
 Newark, NJ 07102

Web site: [newarkwww.rutgers.edu/IJS](http://newarkwww.rutgers.edu/IJS) 973-353-5595

### calendar:

#### JAZZ RESEARCH ROUND TABLE

A series of lectures and discussions. 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). [www.wbgo.org](http://www.wbgo.org).

■ **July 6** — Newly Discovered Vintage Satchmo: Host Dan Morgenstern uncovers great broadcast recordings from 1937 with Louis Armstrong's big band, including tunes he never did elsewhere — and some Louis home stash surprises.

■ **July 13** — 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.

■ **July 20** — The Feeling is Mutual/A Shade of Difference: Host Bill Kirchner investigates two unique late-1960s albums by singer Helen Merrill and pianist/arranger Dick Katz.

■ **July 27** — A Salute to Wayne Wright: Host Vincent Pelote pays tribute to this overlooked but excellent left-handed guitarist who died in May 2008.

■ **August 3** — Bari Them Not: Hosts Annie Kuebler and Ryan Maloney (himself a player of the big horn) showcase some interesting baritone saxophone solos.

■ **August 10** — Jazzing To the End: The 50th Anniversary of Harlem's Savoy Ballroom's closure is chronicled by hosts John Clement and dance expert Terry Monaghan.

■ **August 17** — Remembering Humph: Dan Morgenstern's tribute to the great British trumpeter-band leader-author-broadcaster Humphrey Lyttelton, who died at 86 in April.

■ **August 24** — Forgotten Treasures: Bill Kirchner unearths two important albums: one by tenor saxophonist Joe Daley's trio, and one by trumpeter Steve Harrow's quintet.

■ **August 131** — The Lost Drummer: Nick Fatool, Part 1: Host Loren Schoenberg salutes this unjustly neglected drummer who drove the big bands of Benny Goodman, Harry James, Claude Thornhill and Artie Shaw, and recorded small group classic sessions with Charlie Christian, Dodo Marmorosa, Billie Holiday, Louis Armstrong, Sarah Vaughan and many others.

# Somewhere There's Music

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

We continually update entries. Please contact [tmottola@aol.com](mailto:tmottola@aol.com) if you know of other venues that ought to be here.

## 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](http://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](http://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](http://www.tristatejazz.org)  
Some Sundays 2:00 pm

## Clark

**LANA'S FINE DINING**  
1300 Raritan Rd.  
732-669-9024  
[www.lanasfinedining.com](http://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](http://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](http://www.harvestbistro.com)  
Every Tuesday: Ron Affifi/  
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](http://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](http://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](http://www.xxroads.com)  
Jam Session Tuesday 8:30 PM

## Glen Rock

**GLEN ROCK INN**  
222 Rock Road  
201-445-2362  
[www.glenrockinn.com](http://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](http://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](http://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](http://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](http://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](http://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](http://www.whiskeycafe.com)  
One Sunday/month James Dean Orchestras  
swing dance + lesson

## Madison

**SHANGHAI JAZZ**  
24 Main St.  
973-822-2899  
[www.shanghaijazz.com](http://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](http://www.ramapo.edu/berriecenter)

## Maplewood

**BURGDORF CULTURAL CENTER**  
10 Durand St.  
973-378-2133  
[www.artsmaplewood.org](http://www.artsmaplewood.org)

## Manville

**RHYTHMS OF THE NIGHT**  
729 S. Main Street  
908-707-8757  
[rhythmsofthenight.net](http://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](http://www.bistro34.com)

## Mendham

**KC'S CHIFFAFA HOUSE**  
5 Hilltop Road  
973-543-4726  
[www.chiffafa.com](http://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](http://sesamerestaurant.com)  
Jazz Evening once every month, usually  
2nd or 3rd Wednesday

## TRUMPETS

6 Depot Square  
973-744-2600  
[www.trumpetsjazz.com](http://www.trumpetsjazz.com)  
Friday/Thursday/Sunday 7:30 PM  
Friday/Saturday 8:30 PM

## Morris Plains

**AMBROSIA RESTAURANT & BAR**  
650 Speedwell Ave.  
973-898-1111  
[www.ambrosianj.com](http://www.ambrosianj.com)

## Morristown

**THE BICKFORD THEATRE  
AT THE MORRIS MUSEUM**  
5 Normandy Heights Road  
973-971-3706  
[www.morrimuseum.org](http://www.morrimuseum.org)  
Some Mondays 8:00 PM

## THE COMMUNITY THEATRE

100 South St.  
973-539-8008  
[www.mayoarts.org](http://www.mayoarts.org)

## THE SIDEBAR AT THE FAMISHED FROG

18 Washington St.  
973-540-9601  
[www.famishedfrog.com/thesidebar](http://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](http://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](http://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!

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.

**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.bularestaurant.com  
Fridays 8:00 PM

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

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

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

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

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

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

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

**Princeton**  
**MCCARTER THEATRE**  
91 University Place  
609-258-2787

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

**SALT CREEK GRILLE**  
1 Rockingham Row,  
Forrestal Village  
609-419-4200  
www.saltcreekgrille.com

**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@sbtrnj.net  
first Friday every month  
\$5 admission includes light refreshments

**South Orange**  
**DANCING GOAT CAFÉ**  
21 South Orange St  
973-275-9000  
www.thedancinggoat.com  
8 PM

**SOUTH ORANGE PERFORMING ARTS CENTER**  
One SOPAC Way  
973-235-1114

**Summit**  
**SUMMIT UNITARIAN CHURCH**  
4 Waldron Ave.  
Sunday

**Teaneck**  
**LOUNGE ZEN**  
254 DeGraw Ave.  
201-692-8585  
www.lounge-zen.com  
No cover

**PUFFIN CULTURAL FORUM**  
20 East Oakdene Ave.  
201-836-8923

**Tom's River**  
**OCEAN COUNTY COLLEGE FINE ARTS CENTER**  
College Drive  
732-255-0550  
www.ocean.edu/campus/  
fine\_arts\_center  
Some Wednesdays

**Totowa**  
**46 LOUNGE**  
300 Route 46 East  
973-890-9699  
www.46lounge.com  
Wednesday Jazz 7:30 PM

**SUSHI LOUNGE**  
235 Route 46 West  
www.sushilounge.com  
973-890-0007  
Sunday Jazz 6 PM

**Trenton**  
**JOE'S MILL HILL SALOON**  
Market & Broad Streets  
609-394-7222  
Occasionally

**Union**  
**VAN GOGH'S EAR CAFÉ**  
1017 Stuyvesant Ave.  
908-810-1844  
www.vangoghsearcafe.com  
Sundays 8:00 PM  
\$3 cover

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

**Wayne**  
**WILLIAM PATERSON UNIVERSITY**  
300 Pompton Road  
973-720-2371  
www.wpunj.edu  
Sunday 4:00 PM

**West Caldwell**  
**T'S TRATTORIA MARTINI BAR**  
1090 Bloomfield Ave.  
973-882-3110  
Wednesdays/Thursdays/Fridays music

**West Orange**  
**CECIL'S**  
364 Valley Road  
973-736-4800  
cecilsjazzclub.com

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

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

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

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

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

## The Name Dropper

Recommendations may be sent to [nd@njjs.org](mailto:nd@njjs.org).

**JAMES L. DEAN** big band swings the Whiskey Café in Lyndhurst on July 20 and August 17 — \$15 includes dinner, dance lesson.

**JAZZ IN JULY** at the 92nd Street Y in Manhattan runs July 22, 23, 24, 28, 29, 30, 31 featuring luminaries **BILL CHARLAP, KURT ELLING, WARREN VACHÉ,**

**CLAUDIO RODITI, HARRY ALLEN, DR. BILLY TAYLOR, FREDDY COLE** and others. For complete info visit [www.92y.org](http://www.92y.org) or call 212-415-5500.

Drummer **CHIP WHITE** is featured at Cecil's in West Orange on July 25 and 26.

**SANDY SASSO** appears at Clinton Historical Museum with her big band, July 19; South Amboy Marine Park, July 23; Warren Park, Woodbridge with big band August 17. And every second Saturday, The 55 Bar, NYC.

At the Priory, it's the **TOM BUTTS QUARTET** July 25; **CARRIE JACKSON** celebrates her birthday August 29; and **TONEMASTERS** appear August 15.



# **laurahull** vocalist



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

**"...captivating."**

— *JazzPolice.com*

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

— Jim Stone, *WLNZ Radio*

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

— John Bohannon,  
*WRHU Radio*

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

— Rio Clemente,  
*Bishop of Jazz*

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

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



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## JerseyJazz

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