

Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 36 • Issue 8

September 2008



NEW YORK STATE OF JAZZ

Jersey Jazz's Mitchell Seidel travels to Rochester and Saratoga to report on the vibrant state of festival jazz in the Empire State.

Story and photos begin on page 26.

Trumpeter Chris Botti shows a modern version of walking the bar as he strolls through the audience, performing at the 31st Annual Freihofer's Jazz Festival at the Saratoga Performing Arts Center in Saratoga Springs, NY June 28, 2008. Photo by Mitchell Seidel.

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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.



Prez Sez

By Andrea Tyson President, NJJS

I hope you enjoyed the summer in a leisurely way with friends and family and, of course, jazz. Elliot and I were very busy with many days and nights spent listening to jazz from coast to coast. We went to Connecticut for the **Great Connecticut Jazz Festival** and to California for the **Costa Mesa Jazz Festival** in August (after this column went to the editors). In Connecticut we hosted our annual wine and cheese party and had a very good time with our guest musicians and NJJS members alike. Check out the GCJF Website for details of this wonderful weekend at www.ctjazz.org.

Closer to home, I went to **Skipper's in Newark** (www.skippersplanestreetpub.com) to hear Pam Purvis and the Blue Skies Band — with some audience participation from the likes of Madame Pat Tandy to get us all cookin'. What a fun hangout, with good food, reasonable prices and great music. Please check out their Website and, if you visit, please tell owners Greg and Norm that I sent you. I parked right in front, but there's a parking facility nearby and the restaurant stamps your receipt for a deep discount. The club is just across from Essex County College on University Avenue.

Also, visited **Westfield** during July for their free jazz festival, a unique and ambitious idea of four outdoor venues every Tuesday evening in the summer. They've been doing it for several years and it was crowded every evening when I was there. Downtown Westfield Corporation's Executive

Director Sherry Cronin is to be commended for a job well done! And thanks to our volunteers who walked around talking with people and introducing them to NJJS, led by Westfield resident and NJJS member Dan Guttman.

■ As part of our organization's future planning, we've put together a small **survey regarding Jazzfest** at www.njjs.org. I hope you'll look for the survey and give us some feedback as we undertake long-range planning for the organization. For those who might prefer to mail us a completed survey we also offer a printed version on page 3 of this issue.

And now that summer is just about over, don't Afret — the jazz is still sizzlin' around our fair state. Here are just a few of the offerings:

■ **JazzFeast in Princeton on Saturday, September 20** is a terrific way to spend an afternoon with friends — while listening to groups led by Alan Dale, Daryl Sherman, Harry Allen and Ed Polcer. Arrive early to get a good seat! The Princeton University Jazztet will also perform under the able leadership of Professor Anthony Branker. Visit www.palmersquare.com on the Web for directions. If you would like some personal service, our Record Bin Manager, Jack Sinkway, could bring you CDs from our extensive collection. If interested, please contact him at jongsinkway@verizon.net. Peruse the list of Record Bin CDs on our Website. Could save you time looking through all the boxes. Also, we'll have

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!

Please clip or photocopy and send back to us by mail or fax (see page 6). Available also on-line. All responses are confidential. Attach more sheets if needed.

Jack Stine's book for sale and he'll be there to sign it. It's a compilation of all his *Jersey Jazz* Stine Songs columns — forever. Get this collector's item while there are still some left.

■ The **State Theatre/New Brunswick** is once again presenting their **Backstage Jazz & Blues Festival**. See their ad in this issue and check out their Website for this exciting event www.statetheatrenj.org.

■ We've put together some interesting programs for our fall **Member Meetings at Trumpets in Montclair**. Reservations may be in order if you want to have brunch prior to the 2 PM programs.

Sunday, September 28: We're so happy to present An Intimate Portrait of Daryl Sherman.

Sunday, October 26: Vocal Jazz: Styles & Stylists, moderated by music committee member and vocalist Laura Hull, with special guest vocalists Pam Purvis and Carrie Jackson.

Sunday, November 23: We're honored and thrilled to welcome Janice Friedman to our meeting for her Intimate Portrait featuring her piano playing and vocals.

We're always looking for more board members and committee volunteers. If you want more information, please contact me at pres@njjs.org and let me know your thoughts. I'm very open to suggestions and assure you we can use your help. JJ

NJJS Bulletin Board

See Win this CD page 46

Got E-mail? Some special offers for NJJS members are late-breaking — so please send your E-mail address to 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!

Survey: NJJS Jazzfest 2008

The New Jersey Jazz Society has produced Jazzfest for over 30 years. We ask your help to evaluate the June 6-8, 2008 Jazzfest on the Drew University campus, and encourage your ideas for future Jazzfest programs. Please complete the following questions.

- Did you attend Jazzfest 2008? If not, please skip to questions 3 and 7.
 Yes No
- If you attended Jazzfest 2008, which days did you attend?
 Friday night Saturday Sunday
- Are you an NJJS member?
 Yes No
- Your overall impression of Jazzfest 2008.
 Exceptional Very Good Average Fair
- Please check your favorite Jazzfest 2008 performers. Please try to limit the choices to 3.
 Jerry Vezza Trio with Frank Noviello Carrie Jackson and Her Jazzin' All-Stars
 Parrott, Sportiello/Pizzarelli Trio Eric Comstock Trio
 Cynthia Sayer and Sparks Fly Joe Temperley Quintet
 Tony DeSare Earl May Tribute Band
 The Bob Crosby Bob Cats Swingadelic
 James L. Dean Big Band Jazz Lobsters Big Band
- We would appreciate any comments you have regarding your experience at Jazzfest 2008.

- Non-Attendees: Please list your reason(s) for not attending and tell us how we could attract your presence at Jazzfest 2009 (Program/cost/location/food/facilities).

NJJS Calendar

Saturday, September 20 2008

JAZZFEAST
Princeton
see pp 2 & 8 and www.njjs.org for details

Wednesday, September 24 2008

FREE Fall Jazz Film Series
Against the Tide, 7 PM
Library of the Chathams,
214 Main Street, Chatham
see p 8

Sunday, September 28 2008

MEMBER MEETING, 2-5 PM
at Trumpets/Montclair Featuring Daryl Sherman
Brunch available
11:30 AM- 2:30 PM \$15 + tax and gratuity
see pp 3 & 8

Wednesday October 22 2008

FREE Fall Jazz Film Series
film TBA, 7 PM
Library of the Chathams,
214 Main Street, Chatham
see p 8

Sunday, October 26 2008

MEMBER MEETING
at Trumpets/Montclair
"Vocal Jazz: Styles & Stylists"
2-5 PM
see pp 3 & 8

Tuesday November 11 2008

FREE Fall Jazz Film Series
film TBA, 7 PM
Library of the Chathams,
214 Main Street, Chatham
see p 8

The Mail Bag

READING JOE LANG'S REVIEW of the film, *Anita O'Day: The Life of a Jazz Singer*, June 2008, I am reminded of the night in the late '40s when I heard Anita at Tooties Club in Kansas City, Missouri. She was appearing with a combo, including saxophonists Charlie Ventura and Vido Musso. Besides Vido's great rendition of "Return to Sorrento," my most vivid memory of the night is that I actually danced with Ms. O'Day, my very favorite girl singer. I asked her to sign her autograph writing "That's What You Think," a song she sang with Kenton that never became a hit. But I loved it. Several months before she died, Paul Smith, one of her favorite accompanists, and who was on my favorite O'Day recording with Buddy Bregman, told me that his wife was giving Anita voice lessons, teaching her how to breathe more efficiently, just so that she could continue to leave her nursing home once a month to perform at a Los Angeles jazz club. Anita O'Day was a gutsy gal to the very end.

Bill Smith
Highlands Ranch, CO
(formerly Palm Desert, CA)

GREETINGS FROM MERIDIAN! I thought to share some recent press coverage we received [for the photo exhibition *Jam Session: America's Jazz Ambassadors*

Embrace the World]: *New York Times* and *International Herald Tribune*. (<http://www.iht.com/articles/2008/06/28/arts/jazz.php>. There is also a slide show on NYtimes.com: <http://www.nytimes.com/2008/06/29/arts/music/29kapl.html>)

We also had a piece in the June edition of *JazzIz* magazine. The exhibit was covered in Italy's *Corriere della Sera* and we are expecting a piece in *El Siglo de Europa* (Madrid), as well as *Chamber Music* in August. This has been a fascinating experience and we are heartened by the positive response the exhibition has received.

We will always remember that you were the first to write about our exhibit (*Jersey Jazz*, April 2008).

Best wishes!

Mariano Oreamuno
Exhibitions Coordinator &
Education Specialist
Meridian International Center
Washington, DC

CONGRATULATIONS ON

PRINTING Schaeen Fox's comprehensive interview with Trummy Young in your July/August issue.

This is the most complete and interesting account that I've read of Trummy's life and is quite fascinating in its detail. The trombonist became eloquent in his later years,

but mostly concerning his feelings as a Jehovah's Witness, so Schaeen's account gives us a welcome three-dimensional picture of his jazz life.

Trummy was underrated as a trombonist by the general audiences who saw him merely as a crowd-pleasing extrovert, whilst the jazz musicians valued him correctly as one of the prime movers of the jazz trombone style. Schaeen's piece also sheds proper light on Young's involvement with the fundamental days of Bebop.

I first met Trummy in 1956 when he was on tour in England with the Louis Armstrong All Stars and was persevering although very ill. He told me that he had a stomach ulcer and needed to get off the road, but couldn't leave the band.

The reason? Trummy had first gone to settle in Hawaii because he owed a massive amount of tax to the IRS and wanted to get out of the US. Then, when Hawaii was scheduled to become one of the United States, he was worried that the IRS would catch up with him. Louis's manager, Joe Glaser, heard about this, and offered to settle Trummy's tax debts if he joined the All Stars. Trummy couldn't leave the band until he'd paid back all the money.

Steve Voce
Liverpool, England

THANK YOU FOR THE opportunity for me and my Jazzin' All Stars to perform at this year's sanofi-aventis Jazzfest at Drew University.

We had a wonderful time, and we were treated like royalty. I truly appreciate all of your many kindnesses and thanks for the tremendous show of love and support throughout the year. Thank you for allowing us to be a part of such a great organization that keeps the legacy of jazz alive and takes it to even higher vistas.

Best regards,

Carrie Jackson &
The Jazzin' All Stars Lou Rainone,
Steve Freeman, Gordon Lane, and
Dave Robinson

THANK YOU FOR THE ARTICLE in the NJJS's July magazine.

...we've had nice comments from other NJJS members.

Our County Parks Department was very pleased with the July 3 concert and the one in Staten Island was a great success. People were dancing and a great time was had by all.

Looking forward to the Whiskey Café...

With sincere thanks,

Terry and Kate Allworthy
Flemington, NJ

Jazz Trivia

By O. Howie Ponder II Questions

1. This guitarist taught Sean Penn enough guitar moves to make his role in *Sweet & Lowdown* look authentic — and he recorded the soundtrack.
2. Joe Marsala called this clarinetist his "most gifted protégé."

LIVE MUSICIANS

Many of the great musicians we ask about are dead. This month, all of our stars are alive and actively playing (as we went to press, anyway).

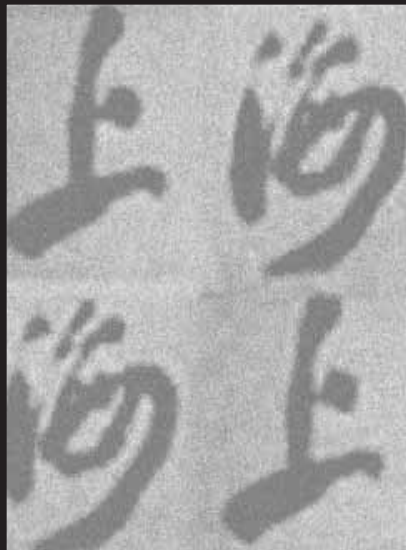
3. This trombonist, also known as "Mr. Smooth Lips," played lead 'bone in Benny Goodman's last band — and also fronted a quintet with the guitarist in question #1.
4. An alumnus of Woody Herman and Stan Kenton's bands, this drummer accompanied Rosemary Clooney on her final gig in 2002.

5. The following musicians have one band experience in common, besides the Nighthawks, that is: Vince Giordano, Dan Block, Arnie Kinsella, Duke Heitger, Butch Thompson.



answers on page 49

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



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Highlights, end of August, September 2008:

wed 8/20: MORRIS NANTON

thu 8/21: TOMOKO OHNO

fri & sat 8/22 & 23: WINARD HARPER

tue 8/26: MATT KING

thu 8/28: ROB PAPAROZZI

fri & sat 8/29 & 30: CLAUDIO RODITI

wed 9/3: WARREN VACHE
AND TED ROSENTHAL (to be confirmed)

fri 9/5: TONY DESARE

sat 9/6: JAVON JACKSON

wed 9/10: HARRY ALLEN

thu 9/11: MORRIS NANTON

fri 9/12: BERNARD PURDIE

wed 9/17: JAY LEONHART

thu 9/18: BUCKY PIZZARELLI

fri 9/19: GROVER KEMBLE

Tuesday: 6:30 PM – 8:30 PM

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

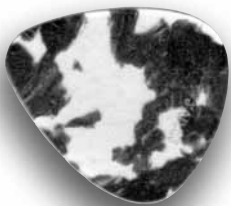
Friday and Saturday two seatings: 6:30 PM & 8:45 PM

Sunday: 6:00 PM – 9:00 PM

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The Editor's Pick

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

The Case of the Confused Caption

Last issue, in a letter to the editor, reader John Becker noted that a detailed caption for the historic 1940s Herman Leonard cover photograph of Ella Fitzgerald performing in a New York City club (p. 12, *June Jersey Jazz*) misidentified one of the ringside table listeners as Richard Rodgers. He went on to speculate that the individual might be Sidney Bechet. Mr. Becker was astutely right in the first instance and close-but-no-cigar wrong in the second. Although the urbane looking gentleman on the far right bears a fair resemblance to Bechet he was, we learned after consulting Mr. Leonard's representative Geraldine Baum, music publisher Jack Robbins. Ms. Baum went on to explain that he had been mistakenly identified as Rodgers in the past, letting our writer Jim Gerard off the hook on that one.

Mr. Becker went on to opine that another patron at the table seated to Duke Ellington's right (and unidentified in the caption) might be pianist Mel Powell. Another good guess as far as we could tell. The plot then thickened with an E-mail from reader Cynthia Sesso (a respected photo archivist and Mr. Leonard's licensing administrator) who informed us that the handsome young man in question was actually Swedish clarinetist Stan Hasselgard.

So far, so good. But on reflection we wondered how it was that Mr. Hasselgard was in a New York nightclub in 1949 (as the photo was dated) when he had been tragically killed in a car accident in Decatur, Illinois in 1948. Ms. Sesso kindly responded to our inquiry by checking with Mr. Leonard and replied: "1948 is the correct year! Herman is aware that some of his original photo files done years ago carry the incorrect date. We are in the process of updating everything. Sorry it was overlooked when the files were sent to you."

Mystery solved. Case closed.

So, if you're holding on to your June issue as a collector's item (we certainly think it is), we invite you to cut out the now thoroughly vetted and authenticated caption appearing below as supplied by Ms. Sesso and paste it underneath that fabulous photograph.

Ella Fitzgerald at the Down Beat club in NYC 1948, left to right: Ella Fitzgerald, Stan Hasselgard, Duke Ellington, Benny Goodman and Jack Robbins.



WRITERS WANTED: We are seeking more coverage of local jazz events, in all regions of the state. 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. 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 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. Also keep us informed of changes. We want to be sure you get the message when we have something special to offer.

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

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

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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Notes from the Music Committee

By Joe Lang NJJS Music Committee Chair

With Jazzfest only a memory, and events for next year just approaching the planning stages, I will turn my attention to a few other opportunities to enjoy jazz.

■ The annual **Princeton JazzFeast**, sponsored by Palmer Square, will take place on Saturday, September 20, commencing at noon, and lasting until 6:00 PM. As usual, Jack Stine, our NJJS President Emeritus, has lined up a sensational array of musicians to provide the sounds to accompany the many tasty offerings available from the food vendors surrounding the concert venue in Palmer Square. NJJS will have a Membership and CD sales table right near the stage. This is the schedule:

JazzFeast Line-Up

Noon – 1:00 PM: Alan Dale & the New Legacy Jazz Band

1:15 – 2:15 PM: Daryl Sherman Quintet

2:30 – 3:30 PM: Harry Allen Quintet

3:45 – 4:45 PM: Ed Polcer

5:00 – 6:00 PM: Princeton University Jazztet

Drummer Alan Dale and his group have been the opening band for JazzFeast from the beginning, and always get things off to a swinging start.

Singer/pianist Daryl, always a favorite with NJJS members, will be lending her engaging vocals and creative jazz piano stylings to terrific selections from the Great American Songbook. Assisting her for this appearance will be Jerry Dodgion on sax, Joe Cohn on guitar, Boots Maleson on bass and Alan Dale on drums.

Harry Allen, who went to college just up the river at Rutgers, is acknowledged as one of the premier tenor saxophonists in jazz. His working quartet with Joe Cohn on guitar, Joel Forbes on bass and Chuck Riggs on drums garners acclaim at every performance, and will be supplemented at JazzFeast by the legendary sax master Frank Wess.

Veteran cornetist Ed Polcer always brings along a stellar group of musicians to accompany him for some great small group swing. This time out, his cohorts will include Dan Levinson on a variety of reeds, Tom Artin on trombone, John Cocuzzi on piano and vibes, Jonathan Russell on violin, Nicki Parrott on bass, Joe Ascione on drums and Judy Kurtz on vocals.

There is no full time Jazz Studies Program included in the curriculum at Princeton University, but, through the dedication and hard work of Anthony D.J. Branker, Senior Lecturer in Music and Conductor of University Jazz Ensembles at Princeton University, there are outstanding student musicians participating in a variety of jazz ensembles. At JazzFeast, the featured group will be the Princeton University Jazztet.

Those who come to Princeton to attend JazzFeast will be treated to an eclectic and exciting afternoon of great jazz. All this, and admission is free!

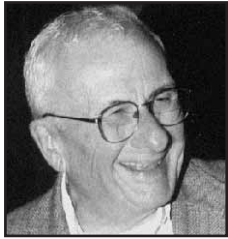
■ On **Wednesday, September 24**, we will be presenting the initial offering in our **Fall Jazz Film Series**. On this evening, we will be screening *Against the Tide*, a documentary about the great alto saxophonist Bud Shank. Back in January, I reviewed this film in my Other Views column, and here is what I wrote:

BUD SHANK has had a long and impressive career in jazz. He started out as a tenor sax player, but eventually established himself on alto sax, and then on flute, before setting the flute down to concentrate on his alto playing. Early in his career he played with Charlie Barnett and Stan Kenton. Eventually he settled in Los Angeles where he became a member of the legendary Lighthouse All Stars, made numerous jazz recordings, and became a fixture on the Los Angeles studio scene. He composed the scores for several films, and was a featured soloist on many soundtracks. Since leaving the studio scene in the 1970s, he has kept steadily busy as a jazz musician. At the age of 80, he is still a formidable player. His story is documented in *Against the Tide* (Jazzed Media – 9003), a film that combines performance footage, personal recol-

lections by Shank, and commentary by others to present an in depth portrait of the man and his music. Shank is articulate, opinionated and frank about his musical philosophy, the events of his life, and many of the players that were his peers. Listening to him I was struck by his openness and his sincerity. He is the kind of individual that you would welcome an opportunity to spend some time with just conversing. I did, in fact, have an opportunity to speak with him and Bill Mays a few years ago at Shanghai Jazz in Madison, and he was exactly as he appears in the film, bright and friendly. You will be fascinated to learn of his part in bringing the sounds of Brazil to our shores several years before the Bossa Nova craze of the early 1960s. You will learn why he stopped playing the flute, and what he feels about the appropriateness of that instrument in a jazz context. Shank's stories and insights keep the film flowing nicely. Interspersed throughout *Against the Tide* is footage of a recent recording session with Shank on alto sax, Mike Wofford on piano, Bob Magnusson on bass and Joe LaBarbera on drums performing five tunes. These selections are included in their entirety on the CD that is part of this package. There are four other tracks on the CD. One is a live performance of "The Gift," a piece written specifically for Shank by Bill Holman, and performed with the Bill Holman Band in 2005. Another track finds Shank guesting with the Duke Ellington Orchestra in 1965, and being featured on a selection titled "The Big Heist." The other two tracks are 1956 performances with the Lighthouse All Stars of "Lover Man" and "The Nearness of You." Bud Shank has been a significant part of the world of jazz for about 60 years, and this is a fitting tribute to his artistry. It is a must see for those who dig this great music. (www.JazzedMedia.com)

Subsequent films will be presented on **Wednesday October 22**, and **Tuesday November 11**. The films are presented at the Library of the Chathams, 214 Main Street in Chatham Boro, starting at 7 PM. There is no admission charge, and the programs are open to the general public. Time permitting, we will have a discussion following the showing of each film. Our initial film series that took place earlier this year was a popular addition to our lineup of events,

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Classic Stine

By Jack Stine

NJJS President Emeritus

From Edison to Apple — The Beat Goes On

I can't remember a time when I didn't have a record collection.

I got here too late for Edison's cylinders, but via transfers and re-issues I've heard some of the stuff that Mr. Edison inscribed in wax. To one whose first love for music is jazz, I can tell you that his selections were pretty much a drag and easily attest to the fact that Menlo Park's Wizard was very hard of hearing. We shouldn't judge them too harshly, however. They did set the table for what was to become the industry that gave America's music its public life. Not a bad legacy at all, I'd say.

But I did make it through the era of the 78s. I saw those cumbersome, perishable, lovable and totally irreplaceable recordings last till the end of WWII before surrendering to the age of plastic and the 33 1/3 LPs. Most 78s subsequently went into storage, but we could live with that because now we had an unbreakable, lighter weight medium that allowed us to have two albums of music, one on each side, of one disc. The advantage of saved storage space alone made LPs a sure thing.

Hold on, now. Soon there appeared reel-to-reel tapes with microphone jacks that gave us the added benefit of enabling us to make our own recordings. They were fine for studio productions because they permitted easy editing and multiple tracking for commercial release, but for us amateurs they were really lousy. The tapes inevitably got tangled around capstans and recording heads and they often unwound messily. Cassettes rescued us from

reel-to-reel misfortunes and then those nifty little pocket-sized record/play units led us to think the ultimate in saving our own live recorded experiences had at last been reached. Those neglected old LPs soon joined the lonesome 78s in attics and cellars around the country. Housewives everywhere blessed the newfound space in the nation's living rooms. Potted plants and grandchildren's photos moved back in, big time.

However, the music industry's insatiable quest for the marketable new soon brought forth another innovative medium, one that we all thought was the nirvana to end all niranvas: the CD. This little disc had everything the public had wanted all along. It was small and virtually unbreakable. The sound was magnificent. Computers made copying CDs a simple matter of pushing a button. One could think of no possible improvement to this remarkable little disc. Only time would tell, and time, they say, ruins everything for everyone after awhile.

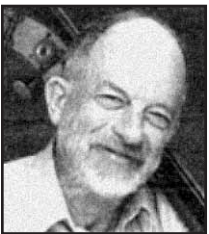
Indeed, CDs seemed to be in for a long stay at the top, but not so fast. A new kid called the MP3 moved onto the block in the late 1990s, and once more the game plan for recorded music changed. Kids rapidly took to this new thing: a neat little device not much bigger than a domino that could hold thousands of recorded songs and hours of playing without repetition. No moving parts to jam or break. Absolute fidelity, even though I understand that laboratory printouts discern a slight roll off in highs and lows that human ears can not hear.

Okay for kids, you say, but not for us grownups?

Listen, I have two of these little babies. One for classical music, one for jazz, though quite honestly one MP3 would suffice for both. On one I have stored all the symphonies of Beethoven. Sibelius, Brahms, Dvorak, and plenty of Bach, Chopin, and oodles of chamber music. On my jazz piece, I have all the Armstrongs through 1940, the Basie and Lunceford Deccas, several hundred Ellingtons, the Hampton Victors, early Bop, and just about all the jazz pianists you've ever heard of. And much, much more — and everything can fit into your shirt pocket with no wifely complaint about taking over the living room.

In late July, *The New York Times* ran a story entitled "Say So Long to an Old Companion: Cassette Tapes," pretty much along the lines I've just laid on you. In some detail the *Times* tells how tapes gave vinyl such a bad time before they were eventually eclipsed by the compact disc. In parentheses, it wrote "The CD, too, is in rapid decline, thanks to Internet music, but that is a different story." Different indeed, but unstoppable nonetheless.

There have been so many changes in recording devices and techniques it would be foolish indeed to suggest that we've come to the end of the technology road with this MP3 pod, but I'll be darned if I can imagine what any new development might be. No doubt the industry would pay me plenty if I could. **J**



From the Crow's Nest

By Bill Crow

Jack Block told me about his early days in New York, hanging around the Village jazz clubs to listen to Al Cohn and Zoot Sims. He said, "Zoot's playing gave me more joy and pleasure than anyone I'd ever heard, and I'd go to hear him as often as I could afford." Jack began asking Zoot for lessons, but Zoot explained that he didn't feel he could teach. Though Jack persisted, Zoot remained friendly, but uninterested in teaching. One night when Jack made his usual pitch, Zoot said, "Look, you already play the saxophone, right?" "Yeah," said Jack. "Then," said Zoot, "why don't you go home and play the saxophone?"

Bill Crow is a freelance musician and writer. His articles and reviews have appeared in Down Beat, The Jazz Review, and Gene Lee's Jazzletter. His books include Jazz Anecdotes, From Birdland to Broadway and Jazz Anecdotes: Second Time Around. The preceding story is excerpted, with permission, from Bill's column, The Band Room in Allegro, the monthly newsletter of A.F. of M. Local 802.



Dan's Den

Jazz in Israel

By Dan Morgenstern

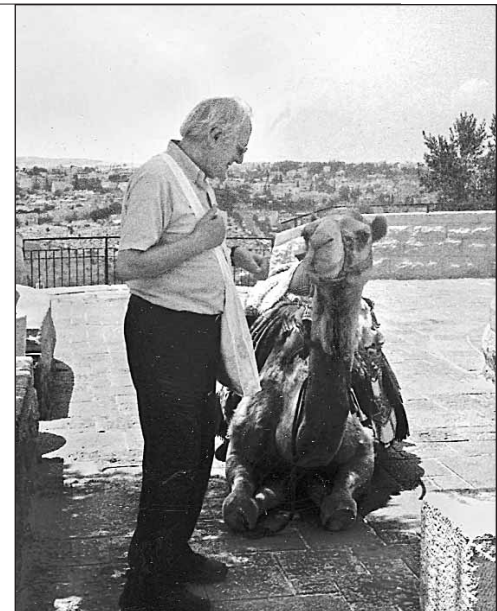
Many Americans would not think “jazz festival” and “Israel” in the same thought, but they can think thrice. Welcome to the Israel Jazz Festival in Jerusalem, the Red Sea Jazz Festival in Eilat, and the Caesarea Jazz Festival midway between Tel Aviv and Haifa. I had a wonderful time this summer in Caesarea. Three evenings of outdoor concerts in a biblical setting: Roman ruins as backdrop to bandstand, soft murmur of the Mediterranean, rows of neatly arranged white chairs on a spreading lawn, a cloudless, moonlit sky, and plenty warm for nightly audiences of some 2,000 lightly-clad and avid listeners.

Ken Peplowski, leader of the first night's ensemble, told me the audience reminded him of Japan: non-demonstrative but appreciative, applauding in the right places, and demanding encores. There were more young and younger folk than at jazzfests back home, and when I mentioned this to one of the ladies involved, she told me that many, like herself, originally came from Russia. (Willis Conover would have been pleased.)

Caesarea is a charming seaside resort with a fascinating history—founded by King Herod, a natural harbor and bustling trade center, sacked and ruled over the centuries by Romans, Crusaders and Bosnian Muslims, among others. There is a stretch of beach, a scenic waterfront promenade, a museum-art gallery, and some first-class restaurants. Like one a bit inland at the Dan Hotel, where the performers were quartered. The name helped me feel at home; in Israel as in Denmark, nobody thinks Dan is short for Daniel.

This was the second of four Caesarea festivals at which the Statesmen of Jazz, shepherded by Mat and Rachel Domber of Arbors Records, have played an advisory role. Bucky Pizzarelli was among last year's stars, but another New Jersey favorite, Warren Vaché, was the only returnee and clearly pleased to be back; I've rarely seen him in such a mellow mood.

Ken Peplowski fronted the opening group with frequent guitarist partner Howard Alden, pianist Cyrus Chestnut, bassist and vocalist Nicki Parrott and drummer Joe Ascione. A most compatible fivesome, enhanced by Ken's doubling skills—he is as accomplished on tenor sax as on the clarinet, which is saying something—and Howard's ability to function both as horn-like voice (they did some fine unison and harmony lines) and in the rhythm section. Chestnut fit in admirably, sounding right at home, and Nicki and Joe are as good as they come.



this page, clockwise from top right: Dan and dromedary in Jerusalem; Warren Vaché and Nicki Parrott in Caesarea; Nicki Parrott and Anat Cohen at sound check.

The well-chosen and paced program included the bossa nova “A Fool Such As I,” with Kenny's clarinet and Cyrus to the fore; the fine and too seldom heard “No Regrets” of early Billie Holiday fame, with some standout tenor, and more of the same, appropriately, on “The Red Door.” The leader featured himself a cappella on Ellington's “Single Petal of a Rose,” and you could have heard one of those petals drop. Howard shone on “Spring Is Here,” and Cyrus offered a swinging “Between the Devil and the Deep Blue Sea,” with a hint of Garner in there. He is a man who clearly enjoys making music, and the audience responded. (Cyrus is also an enthusiastic lensman who seemed to part with his camera only at the keyboard.) They logged out with a caloric “Just One of Those Things.”

The next night offered trumpeter Duke Heitger's nine-piece band, a lineup reminiscent of The World's Greatest Jazz Band, with Warren's cornet, John Allred's trombone, and a reed section of Kenny Peps and Anat Cohen, both doubling clarinet and tenor. Howard was back, this time also on banjo, as were Nicki and Joe, with John Sheridan at the piano. Duke's not a New Orleans native but he has a Crescent City soul and spends much time there. He also loves Louis Armstrong.



left: Antti Sarpilla and Duke Heitgen with bust of Elvis Presley at the Elvis Inn in Jerusalem;

below: Dan at Elvis Inn.

bottom of page: Ruins and stage set-up at festival.



The opener was a surprise: “Do You Ever Think of Me,” one of those good old good ones from the New Orleans trad repertory, and it got things off to a swinging start. By the time they tackled “Wolverine Blues,” they sounded surprisingly like a working band, with nice rapport between Duke and Warren and friendly interplay from Anat and Ken. Duke also likes to sing, and for his feature he dug up a Satchmo special from 1937, “Yours and Mine,” trumpet and voice in the proper groove. He and Warren teamed up on another Armstrong classic, Louis’s own “If We Never Meet Again.” They reminded me of Bobby Hackett and Billy Butterfield, brimming over with love for Pops.

There was a festive “Tiger Rag,” and not surprisingly, the set closer was “Sleepy Time Down South.” A peak moment was Anat and Howard’s duet on Jelly Roll Morton’s “Shreveport Stomp.” They’d done this before—this isn’t just something you’d toss off—and it got a huge hand. Anat was the only Israeli musician in the festival’s main lineup, and she certainly held her own, contributing some booting tenor work as well as that scintillating clarinet. Joe and Allred got their outings on the Tiger and Sheridan; charming Nicki and Howard, a banjo master, had their spots as well. Some warm, engaging music!

We missed the final night, featuring an international group led by pianist Jeff Barnhart that included Finnish clarinetist Antti Sarpilla and Dutch reedman Pieter Meijers. But we did catch something special—

one of the three pre-concert performances on the harbor promenade by the Three Cohens: Anat and her brothers, trumpeter Avishai and soprano saxophonist Yuval. As many readers know, Anat and Avishai spend most of their time in the States, but Yuval is a not infrequent visitor; they’ve performed together in New York and have a CD, *Braid*, on the Anzic label.

Here, with two very young locals on guitar and drums, they offered a program centered on the jazz tradition, with the focus on Armstrong. Yuval’s soprano hinted of Louis and Johnny Hodges on “Sunny Side of the Street,” and the three horns warmed up the riffs on “Used to be Duke,” a blues, on which Avishai got into a Sweets Edison groove. The tempo was way up, but held, on “Them There Eyes,” Anat riding off into the setting sun on clarinet. The three alone offered one of their specials, a tightly voiced “All the Things You Are,” with some effective counterpoint (these siblings have a unique togetherness in everything they offer). There was a true rarity from the Louis canon, “Yes, Yes, My, My,” getting a Louis Jordan flavor, and they also revived “If We Never Meet Again,” the only time in my experience that this song was heard twice on the same day. And they finished up in style with “Swing That Music.”

All told, Caesarea was one of the pleasantest festivals—not least in the way the musicians were treated—I’ve attended in more than a half century. For 2009, the producers plan a tribute to Benny Goodman. You can keep track on their Web site, www.caesarea.org.

Antti, Duke and I managed to get in a long day’s wondrous visit to Jerusalem, but that’s another story. On the way back to Caesarea we stopped off for a cold beer at a roadhouse selected by our guide, another Dan, as a special surprise: Would you believe The Elvis Inn of Jerusalem, complete with statue outside and several life-size replicas of the man inside, among the many souvenirs? Of course we knew that the great old city has been home to many religions, but this one we didn’t expect!

JJ

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).





LITTLE BIG MAN — Johnny Griffin performs at the 52nd Street Jazz Fair, part of the Newport Jazz Festival—New York. July 1, 1979. Photo by Mitchell Seidel.

Big Band in the Sky

By Tony Mottola *Jersey Jazz* Editor

■ **Johnny Griffin, 80, tenor saxophonist, April 24, 1928, Chicago – July 25, 2008 Availles-Limouzine, France.** Diminutive in physical stature, but not in talent, Johnny Griffin was known as the “Little Giant,” owing to the big, rich sound that spilled fast and furious from his tenor saxophone — faster than pretty much anyone else around. “Everybody called me a racehorse, but feeling good is my thing,” Griffin said in a 1995 *Los Angeles Times* article. “Art Blakey used to say to me, ‘You fire that (sax) like it’s a machine gun.’ I’d say, ‘Yeah, man, but those are pellets of love.’”

Griffin was a prodigy from the South Side of Chicago who was playing music professionally by 14, falsifying his age to get into the musicians union. He was trained in music at DuSable High School by bandmaster Capt.

Walter Dyett, a stern and legendary figure who also taught Nat Cole, Dinah Washington, Gene Ammons, Clifford Jordan and many other jazz musicians who emerged from Chicago in that era. The teenage Griffin played oboe, Hawaiian guitar and piano, as well as alto sax. Three days after his high school graduation in 1945 he was hired by Lionel Hampton and was promptly switched to tenor sax.

He remained with Hampton for two years and during that time became friendly with a trio of legendary pianists — Elmo Hope, Bud Powell and Thelonious Monk — who frequently practiced together with Griffin, sessions that the saxophonist considered his “postgraduate education” in music. He toured for a time in the late 1940s with trumpeter Joe Morris, making his first

recordings for Atlantic Records, and served in the U.S. Army from 1951–53, playing in an Army band in Hawaii. Following his discharge he returned to Chicago, playing there until he joined Art Blakey’s Jazz Messengers in 1957. His stint with the Messengers was brief (eight months) but was highlighted by a recording with Thelonious Monk on piano that gave the saxophonist his first wide public exposure. During this time Griffin also recorded the celebrated bop classic *A Blowin’ Session* with fellow tenor masters Hank Mobley and John Coltrane and Blakey on drums. After leaving the Jazz Messengers, Griffin joined the Thelonious Monk Quartet and later coled a popular quintet with Eddie “Lockjaw” Davis, another hard-playing tenor man.

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BIG BAND IN THE SKY

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Dedicated to bebop, Griffin was uncomfortable with the avant-garde, free jazz styles that emerged in the early 1960s. Touring Europe in 1963, he seemed to find the jazz grass greener on the continent and relocated to Paris. He moved to Holland in 1973, but ultimately finding the Dutch weather too dreary moved back to France in 1980. The South Side native did return to Chicago annually for many years around the time of his birthday to visit family and friends and perform, and would usually appear at New York's Village Vanguard during these trips home to the U.S.

The Little Giant continued to perform and record throughout the years (despite a stroke several years ago) and was scheduled to perform the evening of the day he died.

■ **Bobby Durham, 71, drummer, Feb. 3, 1937, Philadelphia – July 6, 2008, Genoa, Italy.** Known for his understated good taste, sure-footed swing and impeccable technique, drummer Bobby Durham was a sideman much favored by the elite of jazz artists, among them Duke Ellington, Ella Fitzgerald and Oscar Peterson. He was also a favorite of festival producer Norman Granz who used Durham for many of his presentations, first in the U.S. and later in Europe.

His father was a professional tap dancer and Bobby learned to tap as well as play bass, trombone and vibes before concentrating on drums. By age 16 Durham was working professionally on the busy Philadelphia music scene, including backing a rhythm and blues vocal group called the Orioles who scored a #1 R&B Billboard chart hit with a cover of the country song "Crying in the Chapel" in 1953. After service in a Marine Corps band from 1956–59 Durham came to New York where he first worked with Soul and R&B artists like Marvin Gaye and James Brown but was soon playing many jazz dates as well. An Atlantic City gig with organist Bill Davis and Johnny Hodges led to Durham being hired (and later fired) by Duke Ellington. No sooner had Duke let him go then Oscar Peterson grabbed him up, leading to a celebrated five-year run in one of Mr. Peterson's best remembered trios. Durham went on to work with



Bobby Durham, circa 1982. The Jazz Forum, NYC. Photo by Mitchell Seidel

many jazz greats, notably Ella Fitzgerald and Count Basie, and also led his own group, where he pleased audiences with his considerable skills as a vocalist.

Bobby Durham's drum sticks (and brushes) took him around the world. "I played everywhere but Russia, Alaska and Arabia," he said in a profile in the *Biographical Encyclopedia of Jazz*.

■ **Ronnie Matthews, 72, pianist, Dec. 2, 1935, Brooklyn, NY – June 29, 2008, Brooklyn, NY.** Though most often a sideman outside the star's spotlight, Ronnie Matthews left his pianist's imprint on many jazz recordings from the 1960s through the 1980s, for example Dexter Gordon's 1976 live recording *Homecoming* and Freddie Hubbard's mid-'60s *Breaking Point*. The references on his musical résumé include Max Roach, Art Blakey, Roy Haynes, Dizzy Gillespie and Woody Shaw, and Matthews had long stays with Johnny Griffin and drummer T.S. Monk. Matthews had been battling pancreatic cancer and a benefit performance to help with medical bills was held at Greenwich Village's Sweet Rhythm jazz club just five days before he died with an all-star list of performers that included fellow pianists Cedar Walton and Randy Weston.

■ **Joe Cocuzzo, 70, drummer, Sept. 13, 1937, Brighton, MA – July 31, 2008, Washington Township, NJ.** A tasteful drummer with a sensitive ear and a musical touch, Joe Cocuzzo was the personal choice of top singers, as evidenced by his long associations with Tony Bennett and with Rosemary Clooney, with whom he worked from the mid-1980s until just before the singer's death in 2002. Cocuzzo also worked with Frank Sinatra, Peggy Lee, Vic

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BIG BAND IN THE SKY

continued from page 14

Damone, Debbie Boone and Dianne Carroll. Most recently he appeared regularly with Michael Feinstein and had just completed work on the new CD *Keely Smith Live at Feinstein's*, scheduled for release later this year.

When Joe Cocuzzo wasn't touring or recording with world-class vocalists he could often be found in New Jersey clubs in the company of Paterson guitarist Lenny Argese and East Hanover accordionist Eddie Montiero. They called themselves The Trio and also had a long-standing Friday night gig at the Hilton at Short Hills. "We're three guys conversing," is how Mr. Cocuzzo once described the group.

"It should be noted that he had a magic way with words," said NJJS member John Viola, a longtime friend of Cocuzzo's. "He wrote some beautiful remembrances throughout his life that were pure poetry. He also wrote the lyrics to 'The Singer,' a tribute to Frank Sinatra composed by his former conductor and pianist Vinnie Falcone.

Another NJJS member, vocalist Marlene VerPlanck, recorded "The Singer" and spoke fondly of the drummer. "Joe was 'our' drummer for many years and added his signature on several of our CDs. He was the ultimate professional, always on time, read like a dream and never missed a beat. I recorded two of Joe's songs, 'The Singer' and one he wrote with Billy (VerPlanck) that was also a CD title, 'It's How You Play The Game.' I told Joe how successful 'The Singer' would be in the UK, and it was. Sinatra is king there. Joe's lyrics were wonderfully constructed and the consonants were in the perfect

spot for a singer. What else would you expect from a master musician? Joe is already missed by many."

Among many other career distinctions, Joe Cocuzzo played at the wedding of Caroline Kennedy and at the White House for Presidents Gerald Ford, Ronald Reagan, and Bill Clinton. Rosie Clooney called him simply, "the best in the business."

■ **Joe Beck, 62, guitarist, composer, arranger, July 29, 1945, Philadelphia – July 22, 2008, Woodbury, CT.** Joe Beck was a top-flight jazz guitarist who also composed scores for TV and film projects, produced records for such artists as Frank Sinatra and Esther Phillips and was, for a time in the early 1970s, also a dairy farmer. Born in Philadelphia, he grew up in New Jersey and then San Francisco. His first professional job was in Paul Winters's group in 1964. He was


a member of the Gil Evans Orchestra from 1967–71. During that time he became the first guitarist in a Miles Davis group (1967). He recorded numerous albums as a leader and as a sideman for other artists including Duke Ellington, Gil Evans, Stan Getz, Paul Desmond and Antonio Carlos Jobim. When he wasn't playing jazz, Beck was a busy studio musician, recording with pop music stars like Paul Simon, Richie Havens, Laura Nyro and James Brown.

Joe Beck's most recent recording was an album of duets with fellow guitarist John Abercrombie called *Coincidence* (Whaling City). He toured Europe with Abercrombie in December.

■ **Gerald Wiggins, 86, pianist, May 12, 1922, New York, NY – July 13, 2008. Los Angeles, CA.** A reluctant classical piano student from age four, Gerald Wiggins had his head turned to jazz on hearing recordings by Art Tatum. He was playing well enough by his high school years to work professionally in Harlem clubs, including accompanying actor Stepin Fetchit. The young player went on to stints with Louis Armstrong and Benny Carter until he was drafted into the U.S. Army in 1944, serving two years in an Army band in Seattle. After the service he relocated to Los Angeles where he embarked on a long career of TV and film work as well as playing for many top singers including Lena Horne, Kay Starr, Nat King Cole, Lou Rawls, Jimmy Witherspoon, Eartha Kitt, Dinah Washington, Lou Rawls and Pearl Bailey. He also often appeared in his own trio with bassist Andy Simpkins and drummer Paul Humphrey. JJ

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Talking Jazz

A Jersey Jazz Interview with Howard Alden

By Schaen Fox

One lucky day in 1968 a young Howard Alden looked in a closet and made a musical discovery that set the course of his life. Years later, an extended stay in Atlantic City with a musical icon proved to be the test that convinced him that the course was true. Today a master guitarist, he has worked and recorded with an impressive number of musical legends such as Bucky Pizzarelli, George Van Eps, Mel Powell, Johnny Smith, John Lewis and one major actor. He spent six months teaching Sean Penn the guitar for the film Sweet and Lowdown. On January 16th I spent the evening at Shanghai Jazz listening to Howard in the Anat Cohen Trio. Afterward, he agreed to do a phone interview, which we did a few days later.

JJ: I was impressed with your Website and I was wondering how important that is for you?

HA: I've only had it for a couple of years, but I think it is essential these days. It's really amazing how easy it is for people to get in touch with you. It surprises me that things happen so quickly. Last year I was on tour in Germany with a friend — a Dutch tenor player and one night I updated my site to list the dates I was doing there. The next day I got email from a guy who saw I was going to be near his town and wanted to know if I could do a clinic for his guitar school. A few years ago I would have had to plan something like that months and months in advance.

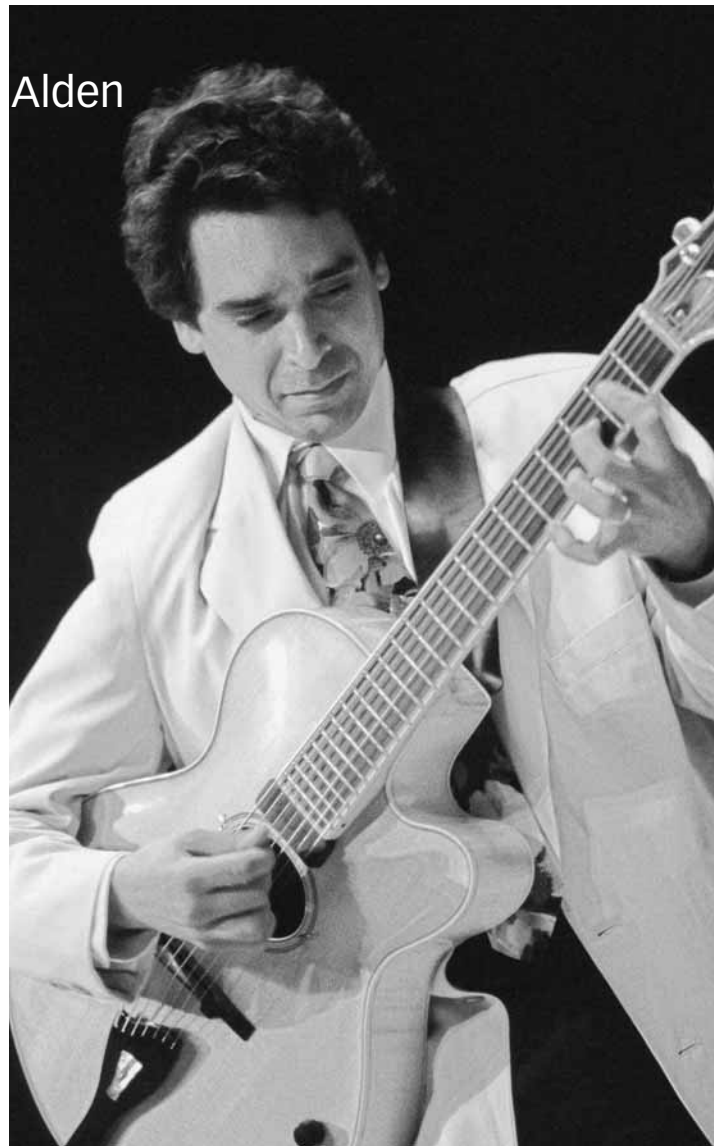
I need to do some serious updating because there is a lot more that I'd like to have there, but I'm a chronic procrastinator.

JJ: I am interested in the story that you started playing at age 10 after you found a four-string tenor guitar and banjo in a closet. Would you tell us some more about that?

HA: Apparently they had been passed down by my uncle, who thought I might be interested in playing someday and left them there. So I dug [the guitar] out and took a liking to it right away. Even before that I'd been attracted to jazz. I'd heard 45s of Benny Goodman and Count Basie when I was five or six years old. So, I was interested in that style of music.

I started to play on my own, and then my parents took me to get lessons. It was kind of odd to say I've got this tenor guitar here, but there was this old gentleman named Charles Shortino who said: "Yeah, I'll take him on." He had me tune it immediately like a banjo (A, D, G, C) rather than the top four strings of a guitar (E, B, G, D) and started teaching me to read music and play some tunes. After a few weeks I mentioned the banjo and this guy was really a retired banjo player from Kansas City. So before I knew it, I was playing the banjo but playing all the old standard tunes of the '20s and '30s and a lot of old virtuoso tenor banjo pieces by Harry Reser and Ralph Collichio, things that I wouldn't have learned otherwise. It enabled me to start playing in public sooner too, because it was easier to go play in a pizza parlor or a shopping mall than to go into a nightclub with a guitar at that time.

A couple of years later at one of the banjo societies I met a guy who worked in the District Attorney's office and was also a jazz guitarist. He exposed me to



© R. Andrew Lepley Photography

some of the classic jazz guitar records of Barney Kessel and Charlie Christian, as well as my first exposure to Django Reinhardt, Tal Farlow, George Van Eps, Kenny Burrell, Joe Pass and Herb Ellis. That made me want to get a six-string guitar and start playing.

JJ: How do you feel about the banjo and its status in jazz now?

HA: I still play it. Every Wednesday when I'm in town I play at Birdland with David Ostwald. I enjoy playing there because it's a chance to play the banjo in a serious jazz situation. Also, it's fun because being tuned differently than a guitar it sometimes leads to different ideas; and the guys who play there are so great at that style. Naturally I enjoy playing the guitar most of the time, but I enjoy playing the banjo [chuckles] part of the time.

Any instrument can be played sincerely or not. It just depends on the players and what they do with it. For a long time [the banjo] was associated with just good time pizza parlor music. But there have always been serious players too, but they don't get as much exposure. Of course, Bela Fleck on the five-string

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HOWARD ALDEN

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banjo has been a great success and has brought the banjo back into the serious jazz world playing with people like Stanley Clark and Chick Corea. Twenty years ago you never would have imagined Chick Corea playing with a banjo player.

JJ: I was impressed that you started studying with Howard Roberts.

HA: Actually my first teacher was Jimmy Wyble who was a great guitar player. I'd been kind of self-taught on the guitar. First just transferring the knowledge I had of the banjo to the guitar and listening to records and figuring out what I could. My favorite guitarist was Barney Kessel. I just loved his sound and the way he put things together. A friend saw an ad in the Los Angeles musicians union paper — "Study Guitar With Barney Kessel." So, he tried to arrange lessons for me. Barney was starting to do more traveling, so he said: "I can't take on any students right now, but I suggest you go to my friend Jimmy Wyble." I had no idea who Jimmy Wyble was, but it turned out to be a great move because the type of things that Jimmy taught me I realized how valuable they were 30 years later. He opened my ears and gave me habits and ideas that were really exceptionally good. [Jimmy is still alive. He is about 85 years old now and living in Los Angeles.]

After studying with Jimmy for a couple of years, I saw an ad for a Howard Roberts guitar seminar. I knew a little bit about him, I'd heard his name and found some of his records. So I asked Jimmy if I should go and he said: "Definitely." Howard turned out to be an exceptionally great teacher as well as a great player. He was just the type of guy that would make things seem so simple and give you really useful, practical ideas that would stick with you the rest of your life. So, that is a long way of saying: "Yes I did study with Howard Roberts." And I grew to appreciate his reputation even more after I got to know him.

JJ: And you soon became an instructor at his Guitar Institute of Technology.

HA: Yeah, after my first year, they asked me to stay on teaching various classes.

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top: Tal Farlow and Howard in London 1995 (Dave Green on bass).

bottom: The Newport All-Stars in Bern, Switzerland in May 2008 — George Wein, Esperanza Spaulding on bass, Jimmy Cobb on drums, Anat Cohen on tenor and clarinet, and Howard on guitar (even though he's sitting at the drums). The same group played at the Newport Jazz Festival this year.

Photos courtesy of Howard Alden.

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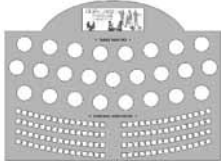
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HOWARD ALDEN

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Many times before that actually, the first year the school opened, Howard would recruit me and another student to stay with him to organize the curriculum for the next week [chuckles] or sometimes the next day. It was an interesting learning experience observing his ideas first hand and helping him organize them. I taught there for about three years and then I finally had enough of being around so many guitar players all the time. So, I took an open-ended leave of absence, which continues to this day.

JJ: And soon after that, in 1979, you were with Red Norvo in Atlantic City. Was that your first time here?

HA: It was my first trip to the east coast and my first impression of New Jersey. [Laughs] That was quite a cultural shock for someone from Southern California. At that point there was one casino, Resorts International, and they were frantically trying to build the rest up and down the boardwalk. So on one side of [Pacific] Avenue were all these construction sites and the other side was still pretty much a slum, an interesting dichotomy.

But it was four months of playing five nights a week with Red Norvo and I met some wonderful local musicians there. There was The Jockey Club that had been there since the '20s and all these great jazz musicians would just wander in. A wonderful piano player from Atlantic City named George Mesterhazy was the house piano player. So I would play with Red in the early evening and then George played at the Jockey Club from midnight to five in the morning. I would go there and hang out all night and get some sleep in the morning then play with Red again; so, a lot of music and a lot of inspiration. Before that, I'd been playing around L.A., a little bit of recording and a lot of commercial gigs, but playing with Red in Atlantic City made me realize first of all the reason I started was to play quality music that I enjoyed. I went back to L.A. feeling much more confident and intending to play the music I enjoyed. I'd say by then I pretty much knew I'd be a professional musician.



Howard with George Van Eps in 1991, when they did their first recordings together for Concord, before Howard had started playing 7-string. Photo courtesy of Howard Alden.

JJ: Has New Jersey played any other part in your career development?

HA: When I moved to New York, I immediately played one of the Pee Wee Stomps. Then I got to know a lot of the musicians who would play at the Jersey Jazz Society Picnic at Waterloo Village, and I used to play at the Cornerstone with Warren Vaché and Kenny Davern. And, speaking of New Jersey, one guy that I've spent a lot of time with is Bucky Pizzarelli, a great friend and musical colleague. He is one of the guys who encouraged me to play the seven-string guitar and was nice enough to let me borrow one of his to practice on while mine was being made. And, a couple of my great influences, George Van Eps and Bill Evans, are originally from New Jersey, so it is the source of a lot of important people to me and great music.

JJ: You also have a link at your Website for the Institute of Jazz Studies at Rutgers. Do you have a connection with them?

HA: I don't really other than knowing Dan Morgenstern and a few people there. It is one of the great jazz archives in the world, so it is good for people to know about it.

JJ: Would you tell us a bit about your first experiences in New York?

HA: I had gotten to know cornetist/author Richard Sudhalter when I was in a musical about Bix Beiderbecke and Hoagy Carmichael at the Mark Taper Forum in L.A. (which also had pianist/singer/songwriter Dave Frishberg on stage), and knowing how much I wanted to come to New York, he brought me out to do a week-long gig with him in the spring of 1982. Through him, I met Max Morath, a wonderful pianist, entertainer and scholar specializing in Ragtime and early American popular music, who hired me for a show he did at Michael's Pub for the summer. He needed someone who could play guitar and tenor banjo, which was right up my alley. I went out and heard as much music as I could when I wasn't working, and met a lot of musicians who have been friends ever since, particularly at Eddie Condon's on 54th Street, which Ed Polcer had made into a real musician-friendly meeting place. Also Hanratty's on the upper east side was Dick Wellstood's home base and I would go listen to him whenever I had the chance. When Wellstood wasn't there, many of the other finest stride pianists in the world would play. I heard Ralph Sutton, Dave McKenna and Art Hodes for the first time there, and Dick Hyman played every Monday night for a few years there. What an opportunity!

I was only home for a week or so when I got a call from pianist Joe Bushkin. Joe had a three-week

engagement at the Café Carlyle in October of 1982, and his old friend, guitarist Johnny Smith, would only leave Colorado for one week, so Jake Hanna told him to call me to do the other two weeks. I met and played with Joe in L.A., then came to New York a week early so I could meet and listen to Johnny. Joe had a sophisticated and diverse following — I would see everybody from Walter Cronkite to Diana Ross in there, as well as Buck Clayton, Ruby Braff and other jazz legends.

It was a really wonderful introduction to New York. When Joe was asked to come back for two months I decided to make the move and find an apartment. I met a lot of great people and was playing with Milt Hinton, Butch Miles and a legendary pianist every night for, I think, January and February of '83. Then, right after the gig, I was sitting in with Dick Sudhalter at Eddie Condon's club. George Duvivier was playing bass. I had no major bookings and was looking forward to a period of unemployment or a few Dixieland gigs on the banjo. After the set, George Duvivier said: "Hey someone at the bar wants to meet you." I said "Really?" and I walked into the bar and there is Joe Williams and he said: "Young man, my name is Joe Williams." "Yes I know!" Anyhow, he said: "What are you doing tomorrow and for the next three weeks? I'm playing at Marty's and I'd like you to come play with me." At that point he only had a trio — piano, bass and drums. He'd noticed that I knew a lot of tunes and liked my playing enough to ask me to join. I

remember I said: "Well what time should I show up? Is there a rehearsal?" He said: "Nah, we start at eight. Show up before then." So I show up at 3:00 in the afternoon, just in case. Sure enough they came in about 7:30.

He had music to some of his tunes, but then he had such a very easy-going way with his band on the bandstand. He made everybody feel comfortable and play well. I remember one point, I think on the second night, he turned to me and said: "Do you know 'Little Girl Blue?'" I said: "Yeah." He said: "OK, just you and me on the verse." I said: "OK, what key?" He said: "It doesn't matter, I sing in all 12 of them." I said: "Oh, OK." I just played a chord and he was right there with the right notes — no problem.

JJ: Wow! He had a pair of pipes like no one else.

HA: Yeah and the wisdom of how to use them to adjust the song and melody to fit whatever setting he was in. So from that point, whenever he would work in New York he would always call me to play with him. Which was a real break and a real treat.

JJ: Soon after that you worked with Woody Herman.

HA: My friend Jake Hanna, who had helped me hook up with Joe Buskin, also put in a word to get me the job with Woody. For the 50th anniversary of the Rainbow Room, they had a lot of the old

bandleaders do a month at a time. So Woody was there, I think, February of 1984 [with an] eight-piece group; Scott Hamilton, Warren Vaché, George Rabbie, John Bunch, George Duvivier, Jake Hanna, myself, and singer Polly Podewell. It was really a nice chance to work with a legendary big band leader I'd heard about all my life. Just to see him work in a small group setting like that was a nice opportunity. It wouldn't have happened otherwise, Woody normally didn't have a guitar in his big band. He was a great bandleader. He knew how to make things work and how to give just enough direction at the right time to make things happen, just a very relaxed, very musical guy and a great guy to hang out with too.

JJ: You also spent time with Ruby Braff, an artist well remembered here. Do you have any stories about him?

HA: Tons! The main thing about Ruby was he had a reputation for being unpleasant or even cantankerous at times. He certainly wouldn't suffer fools gladly, but that never happened on the bandstand. When he was on stage and playing, he was a total professional. He made everybody on the bandstand feel as comfortable as possible. Kind of what I was talking about with Joe Williams. He was the type of guy that I think everybody played better with, just because he created such a musical environment. When he stepped off the bandstand, sometimes his temper would get the better of him and he'd say some of the less tactful things he was known for. He never embarrassed or put anybody on the spot on the bandstand. That was one of the wonderful things about working with him and he was also a great mentor. Once he recognized that someone was interested in learning, he was all too glad to give suggestions and guidance, and loved to pass along little pearls of wisdom that had been passed on to him.

I do remember a record date with Scott Hamilton, Dave McKenna and Frank Tate on the bass. (Frank had been playing with us for a couple of years in a trio.) We were about three quarters through a tune and Frank stopped playing and said: "Hold it Ruby. We better stop. I'm sorry I screwed up this part. We can't let that get by." And Ruby said: "I don't care what you sound like. This is my record. What do I care how you sound? Don't ever stop a tape in the middle of a take like that again." That was kind of memorable.

JJ: Since you've mentioned recording, you have an impressive discography. Why do you record?

HA: For one thing, to document your playing at a particular time. The other thing is having a product



Howard and Anat Cohen in performance. Photo by Vicki Fox.

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HOWARD ALDEN

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out there keeps your name in circulation so you can get some gigs. Basically I look to record with people I enjoy playing with. I'd love to do some more recording with Anat Cohen in the near future because she's a great musician, a real musical soul.

JJ: I know you have been asked a lot about *Sweet and Lowdown*, but I have a few more questions, if you don't mind. That took six months of your time. Were you able to get out and play at night or did Woody Allen keep everything secret and hold you on constant call?

HA: When we were filming around New York, I could do some gigs because most of the shooting was in the morning and afternoon. He wasn't that secretive. I was teaching Sean Penn how to play and we had a certain number of tunes we recorded, but we would never know what tunes we were going to film on a particular day until we got there. So a lot of times we would do a crash course that morning. I would be off-camera and Sean would be looking over trying to emulate what I was doing. That was too bad, because some of the things that Sean was really able to nail on the guitar never made it to the screen.

JJ: Do you know if Sean Penn has stayed with the guitar?

HA: Well, I haven't spoken to him in a few years. About four or five years ago I called his office. He wasn't in but his secretary said, "Oh, we were just talking about you yesterday. Sean was sitting here playing his guitar." So I think he's still got a little interest. It's funny, he's got two brothers who are guitarists/songwriters and he was very proud of the fact he was playing guitar and could show them a copy of a *Vintage Guitar* magazine with his picture from the movie on it. Sibling rivalry.

JJ: You have worked with such an impressive number of great musicians. Would you tell us which you regard as mentors?

HA: We can start with Howard Roberts who gave me a lot of practical advice. Red Norvo was a major, major mentor getting to know him while spending four months in Atlantic City. Then I stayed in touch with him and we'd hang out at his house in Santa Monica and we did a few other gigs after that, including a couple of weeks in New York and the last gig I did with him, two weeks in Miami Christmas/New Years 1984. Ruby Braff again, I worked with him for many years. He gave me a lot of aesthetic guidance that I couldn't have gotten

from anybody else. Flip Phillips was just a great guy to play with, so enthusiastic and gave me a lot of good advice as well. Kenny Davern had such a passion for his playing. Those are my main mentors and friends in the music business. All were the type that made you play better when you played with them. They had such high standards for their own playing that they made everybody rise to their level.

Oh, I must mention Barney Kessel who I really only got to know after he had his stroke in 1991. I met him a couple of times before that and just started becoming friends with him at a jazz festival in Florida. But then he had the stroke, which prevented him from playing. Whenever I was in San Diego I would visit him and stay in touch. He made improvement, but considering that he had to give up playing and only got his speech back a couple of years later, his attitude was amazingly positive. He was always glad to see people and talk about things. For someone to deal with that kind of disability and still maintain a positive attitude was a real inspiration.

JJ: Did you get one bit of advice that stands out?

HA: There are bits and pieces from all those people, from Ruby, paying attention to the melody and sincerity in your playing. They all seem to have a kind of timeless aesthetic sense that defied trends or styles. What attracted me to all these guys was they seem to have gotten the most important things without the baggage.

JJ: You have a photo with Red Norvo on your site that looks like it is from a festival in the last part of his life when he was unable to play. What was he like then?

HA: That's from The March of Jazz, in Clearwater Beach, Florida; producer Mat Domber had brought him down as a honoree that year. His attitude was pretty good. He wasn't playing, just hanging out and listening. He still had a critical ear, saying astute things about the different people who were playing. He seemed happy to be there and happy to see everybody, including his old friend and colleague Tal Farlow. It was a really memorable gathering.

JJ: I'm impressed by the list of artists you have worked with. For instance, I didn't expect to see Mel Powell in that number. Is there any one you missed working with?

HA: Oh boy! I would have loved to have a chance to play with Zoot Sims, I [did get] to meet him and hear him play. And Jimmy Rowles as well, I got to hear him play with Al and Zoot once and exchanged phone messages with him. But, I never got to play with him. That would have been a real treat.

Some of those things, I'm so amazed they actually happened. To me most of these people were just

legendary names on records. I never thought I would meet them or see them play, yet alone get to know and record with them. It is still remarkable that I got to know and play with George Van Eps. The Mel Powell thing came about strictly because of Ruby Braff getting him to start playing again and come out on the jazz cruise. He came out about '86 I think. He got the Pulitzer Prize around '87 or '88 for his double piano concerto.

JJ: How did you link up with Tal Farlow?

HA: When I was in Atlantic City with Red Norvo, we made a trip up to see him on our day off, at Amos Kaune's club Gulliver's in Paterson. It was the first time Red had seen him for about 10 years, so it was a special reunion. I got to know him a couple of years later when he started playing more actively, Zinno's in New York City, the Jersey Jazzfests and stuff like that. We played in London a couple of times at the Pizza Express and even then he seemed like a shy easy-going country boy. He would go for a long time between gigs and the first couple of nights he would sound great, but still not quite together. Then after just a couple nights his technique would come back and he would play some of the most amazing things you ever heard!

JJ: How do you deal with a noisy room?

HA: Well I don't mind. If it's a restaurant or a bar, sometimes not having everybody listen to every golden note gives you a chance to experiment. I remember when I used to play with Kenny Davern at the old Cornerstone. He enjoyed playing there for that reason. We could just relax and try out things without having to worry about everybody concentrating on every note.

Now it's a different matter if people are obviously rude or someone is noisy in a place where they are to be quiet. I remember I was at the Cornerstone one of the first times with Warren Vaché. We were playing a quiet ballad and I'm focusing on what I'm doing and this guy, standing right in front of me, says: "Hey, what key you in?" So I stopped playing and put my hands [in position] and said: "We are in E flat. The second chord is a D flat 9th and the third is a C7th." And he kind of looked at me and said: "Well I just wanted to know what key you were in." [Laughs]

JJ: Are there any places that are especially pleasant for you to play?

HA: I enjoy playing in most places; I'm pretty easy going. I like playing at the Glen Rock Inn because it's kind of a relaxed informal place and it's got a nice feel. I really like playing at Birdland in New York City. It's one of the jazz clubs that has a nice space about it and everybody is friendly and warm there.



A recent shot of Howard and the other members of the trio: Dave Stone, bass, and Jackie Williams, drums, in Monterey, CA in March 2008.

JJ: How about foreign travel?

HA: I've made lots of trips over to England. I always have a good time. I have a lot of friends there and also love the beer too. There is a little basement club in Vienna that I play once a year called Jazzland. It's just a great place to play. Japan has always been very nice. One year in particular, there was a gentleman who owned a big fashion house and was a jazz fan. He used to come over every year to the Jazz in July at the 92nd Street Y. He was a big fan of Dick Hyman. One year he found out that Dick had never been to Japan, so he put together a group for about a 10-day tour. We only had two or three concerts; the rest of the time was sightseeing and socializing. Dick brought Derek Smith, Flip Phillips, Ken Peplowski, myself, Michael Moore, Butch Miles and everybody's wives too. [Chuckles] It was pretty unbelievable. We got treated pretty close to royalty. They wanted to take us on sightseeing trips and let us try a nice variety of different restaurants.

JJ: Did you have Kobe beef?

HA: No Kobe beef that time. One night, Ken Peplowski, myself, Butch Miles and our wives went to a very traditional place where we saw a lot of

things we wouldn't want to put in our mouths under normal circumstances; very strange looking sushi. Actually the last trip over, Harry Allen and I were guests of a wonderful piano player named Mitsuaki Kishi. They took us to their favorite restaurant and said the specialty here is raw horsemeat. I said I think I'll pass on that. Harry had some and he is still alive but looking a little paler.

JJ: Do you have many prized souvenirs from your career?

HA: Well actually I'm looking at one right now. Flip Phillips years ago would make personalized clocks for various friends; personalized with people's pictures or something significant. He made one with a picture of me at one of the jazz parties and saying: "This is the Right Time" because I'm playing rhythm guitar. So it's very special.

JJ: Do you have any special hobbies away from music?

HA: I don't have any serious hobbies other than music related ones. I've got a pretty healthy collection of LPs and maybe 1,500 CDs. I'm just a music addict. I like to read. I like to hike. "I like New York in June...I like a Gershwin tune." I do enjoy walking and seeing new places. One of my favorite

things to do is, when I get to a new city, instead of hitting the hotel room and going to bed, I like to walk around and explore. I haven't gotten horribly lost too many times.

JJ: Do you have any special projects coming up that you would like to tell us about?

HA: I'd love to do some recording with Jack Wilkins; he's one of the great all-time jazz guitarists and we have a ball playing together. Later this year, I'm hoping to record an acoustic CD reminiscent of what I did for *Sweet and Lowdown*. And Scott Hamilton and I have talked about doing something together. That would be very special to me.

JJ: Thank you for giving us your time. I really enjoyed your humor and the conversation.

HA: My pleasure. You are quite welcome. **JJ**

(To learn more about Howard Alden, visit his Website at www.howardalden.com and click on the press tab. There you will find about a dozen interviews including several with more information about *Sweet and Lowdown* and his struggle with Sarcoidosis.)

NEW YORK STATE OF JAZZ

Rochester Jazz Festival

By Mitchell Seidel

“This looks like one big party town,”

said Amina Figarova at the end of her sextet’s set at Max of Eastman Place. The observation of one Azerbaijani pianist notwithstanding, you might think that yourself if you hit the Rochester International Jazz Festival’s 7th season in June. The group, performing her cerebral and occasionally brooding compositions, was one of the jazzier efforts of the festival’s first day, a typical sampling for the eight that would follow.

Just outside the small atrium restaurant where she was playing, the Blue Vipers of Brooklyn presented a casual take on swing era jump band music, suitable for Lindy-hopping and foot-tapping, on an outdoor stage that would host free daily events for the duration of the festival.

Decisions, decisions: two of the evening’s straight-ahead jazz performances were drummers. At the Eastman School of Music’s stately wood-paneled Kilbourn Hall, Al Foster’s quartet welcomed pianist Marc Copeland to its ranks while three blocks away Ben Riley’s Monk Legacy Septet performed trumpeter Don Sickler’s pianoless arrangements of Thelonious Monk’s works.

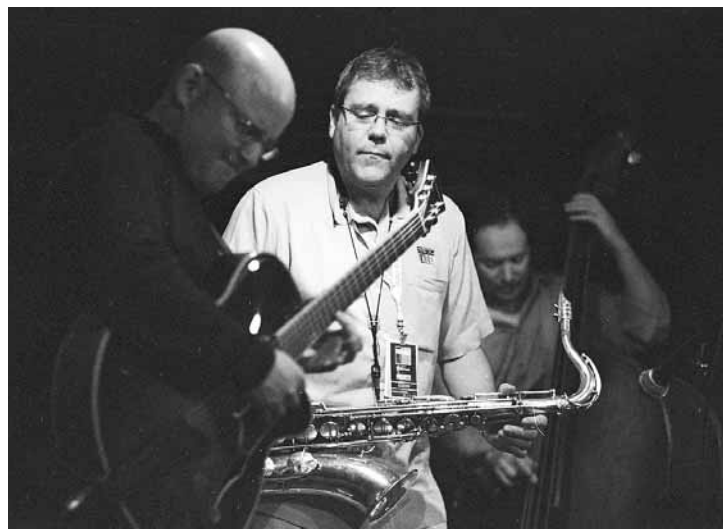
Meanwhile, in the large Robert Mondavi Club Pass Tent, a group called the Spam All-Stars

certainly weren’t playing jazz, but their horn riffs and turntable-driven scratching got groups of young people up and dancing in front of their stage.

If much of the world hasn’t heard of Rochester’s jazz festival yet, give them another couple of years and they most certainly will. It’s a multi-course buffet that seems to draw stylistically from both the Montreal Jazz Festival and the New Orleans Jazz and Heritage Festival. Like Montreal, the festival stretches for more than a week in venues that include clubs, outdoor stages, concert halls and churches, with performers rarely staying more than one night. Like New Orleans, the term “jazz” is just a stepping off point for a far more varied selection of performers.

The festival’s structure allows people to purchase \$125 passes that permit admission to nearly every venue throughout the nine-day event. A handful of concerts in the Eastman School of Music’s Eastman Theatre require separate admissions averaging \$30–60 per performance. Those events this year featured Frank Sinatra Jr., Dee Dee Bridgewater, a Dizzy Gillespie tribute presentation of “Gillespiana,” “Rochester Jazz @ The Philharmonic,” blues/rock singer/guitarist Boz Scaggs and soul singer Al Green.

All of the indoor venues for the festival were within short walking distance of each other, with the number of outdoor



top: Rochester Jazz Festival co-producer/artistic director John Nugent participates in the jam session with guitarist Bob Sneider and bassist Phil Flanigan at the 2008 Rochester festival.

bottom: Frank Sinatra Jr. sings and conducts the orchestra backing him during his performance at the Eastman Theater during the 2008 Rochester International Jazz Festival.

stages expanding to three on weekends. Add to that a street-long collection of vendors and food stalls and you have an added street fair atmosphere. And if all that jazz wasn’t quite enough, a nightly jam session in the festival’s headquarters hotel attracted a variety of performers from the evening performances.

Sinatra’s opening night performance was a tribute to his father, complete with full orchestra. The younger Sinatra may not have his father’s sense of physical movement, but he certainly absorbed most of his lessons of big band singing. And there were moments, when the lights dimmed just right, that Frank Jr. did look a lot like his father.



Photos by Mitchell Seidel

above: Mimmi Pettersson Hammar, left, and her sister Karin Hammar, from Sweden, perform with their group, The Sliding Hammers, at Christ Church, Rochester, New York.

below: The Smugtown Stompers Dixieland band perform a free concert aboard the riverboat Mary Jemison as it cruises the Genesee River during the 2008 Rochester International Jazz Festival.

Another performance that benefitted from the city's rich resource of section players was the Jeff Tyzik-conducted presentation of Lalo Schifrin's extended work, "Gillespiana," featuring Dizzy's daughter, singer Jeanie Bryson, trumpeter Byron Stripling and saxophonist Gerry Niewood as guest soloists.

An ambitiously titled program, "Rochester Jazz @ The Philharmonic," was far from the mark in trying to recreate classic JATP interplay because the music being played was predominately post-bop. Instead of the jam session spirit of Norman Granz's original efforts, musical director Bob Belden introduced a series of mix and match groups featuring such talents as pianist Cedar Walton, drummer Louis Hayes, trumpeter Jeremy Pelt and tenor saxophonist Eric Alexander that, while quite capable, never really jelled in a sense of musical camaraderie.

Still, in serving up a tapas-like array of musical savories, festival co-producer and artistic director John Nugent, himself a saxophonist, presents more than enough musical highlights in the maller venues. Saxophonist Lou Donaldson and



*continued on
page 28*

ROCHESTER JAZZ FESTIVAL

continued from page 27



trombonist Slide Hampton and their groups waved the flag for bebop, while the Soul Rebels Brass Band from New Orleans demonstrated how a traditional form of music can be modernized to appeal to younger audiences.

Lost in the eclectic collection of music was the festival's only nod to traditional jazz. The Smugtown Stompers gave four rousing Dixieland shows aboard the riverboat Mary Jemison as it cruised the Genesee River. The rides were free, ensuring that every trip was a sellout.

Trombone-playing Swedish sisters Mimmi and Karin Hammar and their group The Sliding Hammers were part of a selection of Scandinavian musicians imported for the festival. With their swinging style, pleasant singing and generally mainstream approach to their instruments, they were some of the more accessible imports from the icy north. Next year's featured foreigners will be the British, and if the sample presented at this year's festival was any indication, they should be welcome visitors indeed. The duo of Singer-pianist Ian Shaw and trumpeter Guy Barker presented

"Barker and Shaw Go to the Movies," a thoroughly delightful collection of their favorite film music both familiar and not. Shaw, a veteran of both British recording studios and the West End, had a wonderfully theatrical style that meshed perfectly with Barker's melodic playing.

Of course, every year at the festival there are a few surprises. Last year, for example, it was singer Catherine Russell, whose overflow crowds in a small club earned her a return engagement in larger Kilbourn Hall that was videotaped for later broadcast on the local public television station. One of this year's big surprises was a young Hawaiian named Jake Shimabikuro, who captivated in two different jazz clubs on successive nights armed only with an amplified ukulele. Performing all manner of tunes solo, Shimabikuro produces a sound that ranges from high register guitar to pizzicato harp. Given that he sold out four shows and packed a local music store for an early evening clinic, he's a lock to be invited back next year to play a larger venue.

The Rochester festival's organizers plan to keep the event growing at a slow but steady rate for the foreseeable future. While this year's attendance of 125,000 spread among 250 performances narrowly topped last year's nine-day total of 121,000, that was only because persistent rain during the week cut down on walk-up traffic. No matter what the weather next year, you can be assured that the festival will be back, bigger and better than ever. **J**

Freihofer's Jazz Festival

By Mitchell Seidel

Freihofer's Jazz Festival in Saratoga Springs, NY is like a favorite restaurant you keep coming back to

from year to year. The specials may change from visit to visit, the staff may change, but it's still your place.

To the crowds that come annually to the Saratoga Performing Arts Center the last weekend in June, that seems to be the case. Now in its 31st year, the festival started as an upstate outpost for George Wein's Newport-New York Jazz Festival and featured many of the big names he featured in Manhattan. Many of those people are now gone, but the festival continues, a jazz tradition unto itself.

No surprises came out of this festival, which offered the musical equivalent of comfort food: filling and satisfying, albeit in a variety of flavors.

The highlight of the weekend had to be the only US festival stop of the reunited Return to Forever. Pianist Chick Corea, bassist Stanley Clarke, drummer Lenny White and guitarist Al Dimeola picked up where they left off some 20-odd years ago. All four have gone on to build on their reputations, and the reunited band seemed like four old friends getting together for some fun. The empathy among the four was instantly evident, with their playing demonstrating a jam



Photos by Mitchell Seidel

opposite page:
Terence Blanchard performs
with his group at the 31st Annual
Freihofer's Jazz Festival at the Saratoga
Performing Arts Center
June 29, 2008.

this page, left:
Violinist Jenny Scheinman.

below: Joe Lovano plays bass clarinet as
part of the performance of "Saxophone
Summit" with fellow reedmen
Dave Leibman and Ravi Coltrane
June 28, 2008.

session-like interplay rather than rote performance. Although Return to Forever is primarily an electronic group, the four unplugged themselves for a portion of their set to go acoustic, demonstrating their virtuosity as a more conventional quartet.

Saxophone Summit's front line of Joe Lovano, Dave Liebman and Ravi Coltrane invoked the spirit of former bandmate Michael Brecker as well as Coltrane's father John. Featured individually and together, their playing demonstrated that while maintaining solo careers of their own, when these star-quality players get together, they have no problem sharing the spotlight.

Smooth Jazz trumpeter Chris Botti was just what the summer afternoon called for, particularly when he left the stage and strolled into the audience. It's something he usually does, and always proves to be a crowd-pleaser.

While in the festival's early days the divas were Ella and Sassy, this year's event featured Dee Dee Bridgewater and Dianne Reeves. Bridgewater performed her "Red Earth — A Malian Journey" program that combined conventional jazz instrumentation with Malian voices and instruments while Reeves trod more familiar ground.

Simply put, it was a weekend of familiar pleasures. New Orleans trumpeter Terence Blanchard paid tribute to his hometown with selections from his recent release. Saxophonist Charles Lloyd demonstrated that modern post-bop can also swing while also demonstrating ageless stamina. Smooth jazz staple Boney James parried his saxophone with singer Jonathan Butler's guitar. The Brubeck Brothers Band reminded listeners that their father isn't the only one in the family with a dynamic mainstream group. 



Michael Arenella and His Dreamland Orchestra Presents a Jazz-Age Lawn Party and Festival on Governors Island

Saturday and Sunday, September 13 and 14, 11:30 AM to 7 PM

Governors Island, New York's historic hidden gem off the southern tip of Manhattan, is being rediscovered through a terrific array of free programming. One of the annual highlights, a Jazz-Age Lawn Party in June, was so successful and talked-about (appearing also in *The New York Times* and *The New Yorker*) that the event returns in September!

Imagine escaping not only FROM the crush of New York City, but escaping TO the sizzling 1920s. Michael Arenella and His Dreamland Orchestra will present a weekend-long Jazz-Age lawn picnic and dance on September 13 and 14, casting a magical spell of hot jazz and open-air merriment that will delight the whole family.

Widely anticipated by flappers and dapper gents, this delightful rendezvous features live music and dance, instruction in period dances, such as Charleston and Peabody, 1920s automobiles, picnicking, traditional games, a best pie-recipe contest, a parade of hats, other vintage clothing events, literary readings, and more. A true Gatsby affair, it all occurs under a shady grove of century-old trees, wafted by fresh sea air, in an expansive green surrounded by historic Officers' Quarters. (At press time we learned that the Boilmakers out of Pittsburgh will perform two sets on Sunday, at noon and 1:15 PM.)

Governors Island, with its 18th-century military fortresses, sprawling meadows, and breathtaking panoramas of New York Harbor, is only open to the public during certain weeks. During this and other weekends, tours of the island are also offered. For further information on this special event and on the season of offerings, visit www.govisland.com



Scenes from an earlier picnic this past June 7. *The New York Times* ran photos of all the snappy dressers in their July 6 Sunday Styles section. See video footage of the music and dancing on www.dreamlandorchestra.com.

top: Visitors to Governors Island, including these jazz babies, enjoy seeing the old Officers' Quarters that surround the shady picnicking lawn featured at the event.

bottom: Roddy Caravella and Paul Grecki, both of Sandra Cameron Studios, and aptners offer a wonderful dance demonstration to live music by Michael Arenella and his Dreamland Orchestra in the background.

Photos: Holly van Voast, except as noted.

Ferry to the island is free, and it's fun!

Governors Island Ferry, 10 South Street, in lower Manhattan, just northeast of the Staten Island Ferry. (R train to Whitehall Street.) www.govisland.com

Ferries depart on the hour from downtown Manhattan to Governors Island: 9, 10, 11 AM, 12 NOON, 1, 2, 3, 4, 5 PM. Ferries return to downtown on the half hour from Governors Island to Manhattan: 10:30, 11:30 AM, 12:30, 1:30, 2:30, 3:30, 4:30, 5:30, and 6:30 PM (final boat leaves at 7 PM). Check ferry schedule on www.govisland.com as well; additional service may be added, as it was in June.

Just added: the Boilmakers on Sunday!

FEATURED:

- Michael Arenella's 11-piece Dreamland Orchestra plays both days
- Charleston and Peabody Dance lessons with legends Roddy Caravella and Paul Grecki of Sandra Cameron Dance Center
- 1920s Motorcars
- Horseshoe Toss

- Tug O' War
- Readings and Info provided by the Dorothy Parker Society and F. Scott Fitzgerald Society
- Vintage 78 records spun on a gorgeous 1920s Victor Credenza phonograph machine by Matthew Hinson (wait 'til you see the horn on this thing!)

- Vintage clothing dealers and boutique milliners will be peddling wares, so be sure to tuck some cash into your garter.
- Croquet games hosted by The New York Croquet Club
- Parade of Hats Saturday
- Pie Recipe Contest Saturday

For further information on the program, also consult www.dreamlandorchestra.com



this page, top: A pair of dancers (Heidi Rosenau and husband Joe McGlynn) wishing they owned this wonderful vintage car. Photo: D. Kindig

bottom: Organizer and Bandleader Michael Arenella plays his horn. In the foreground is a 1920s phonograph credenza used by DJ Matthew Hinsen for DJing with 78s between band sets.

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Noteworthy

Newspots and nuggets from all corners of the jazz world, gathered and edited by Fradley Garner and the JJ staff. Readers are welcome to e-mail items of interest that will still be timely a month and a half later, to: editor@njjs.org.

Fradley Garner International Editor *Jersey Jazz*

COLORADO JAZZ SINGER

Rene Marie's unaccompanied version of the national anthem at a Denver state-of-the-city address in early July called to mind guitarist Jimi Hendrix's blues rock rendition of "The Star Spangled Banner" at the 1969 Woodstock Festival. Though city officials and assembled citizens applauded, the stirring lines of "Lift Ev'ry Voice and Sing" sent waves of mixed emotion across the country. Mayor John Hickenlooper told *The Denver Post* that Marie's rendition posed "a distraction from the great work... of our city employees over the past year." It was the singer's first and last performance at a Denver civic event, he allowed. National sentiment was more con than pro. Even Sen. Barack Obama took a stand. "We only have one national anthem," the presidential aspirant told *The Rocky Mountain News*. "And so, if she was asked to sing the national anthem, she should have sung that." Official anthem since 1931, "The Star Spangled Banner" was a poem by Francis Scott Key written in 1814 and set to an English drinking song by composer John Stafford Smith. "Lift Ev'ry Voice and Sing" was penned by the African-American author James Weldon Johnson and set to music by his brother J. Rosamond Johnson in 1899. First performed in 1900, the song today is the unofficial "black national anthem."

A DAYTIME JAZZ CLUB folded this summer after two and a half years in Harlem, and the July 5 *New York Times* played up the story. EZ's Woodshed on Adam Clayton Powell Boulevard, offering live jazz in the afternoon, charging no cover and selling only soft drinks and coffee, take-in food, art and souvenirs, was a happy place but no moneymaker. The business failed to cover its nut. As owner Gordon Polatnick "sat among the detritus of his experiment — drum kits, stage lights, microphone stands, boxes of Sweet N Low and plastic forks and knives — he was philosophical. "It's not wrong," Polatnick told the *Times* reporter. "I just didn't make it happen."

Contacted by this column, Polatnick, 47, charged that



reporter Timothy Williams portrayed the owner's mood as "gloriously happy" while his club was struggling. Polatnick said he worried about it every day. "I could not have dreamed

that after directing all this time, energy, good will and money to bring some positiveness to a forgotten corner of Harlem, my efforts would be greeted with such a supercilious dismissal," he said in an e-mail. "So many people, from the hundreds of musicians who entertained to the scores of community advocates who offered their talents and passions free of charge, were dissed and ignored by this reporter who was so blinded by my financial missteps that he missed what was clear to almost everyone else: EZ's Woodshed was a beautifully built jazz oasis that brought the best out in people."

The entrepreneur said his business plan was sound enough to persuade the Upper Manhattan Empowerment Zone to approve a \$100,000 loan for the daytime project that drew visitors from as far as New Jersey and Connecticut. "I intend to pay everyone back by building up my ongoing Big Apple jazz tour business." According to the *Times*, Polatnick said his debt amounted to "about \$300,000."

Readers can learn more about Gordon Polatnick's customized Big Apple jazz tours at www.bigapplejazz.com. This JJ editor took a guided evening tour of four clubs several summers ago, and was more than satisfied.

DUKE ELLINGTON COMES across close-up and relaxed in combo settings with Duke on piano and a rhythm section plus key horn players. Early this summer their laid-back style was invoked in "An Intimate Evening with Duke Ellington," a two-night tribute to the master by the Yardbird Suite Allstars of Edmonton, Canada. Inspired by a Danish TV video of a Duke concert taped in 1967, Senator Tommy Banks, on piano, and seven other top local players plumbed the styles of Johnny Hodges, Paul Gonsalves and other great sidemen. The



top: Jazz singer Rene Marie delivers an unexpected black national anthem in Denver. Video still: Denver's Channel 8.

left: Club owner Gordon Polatnick with two Japanese women guests and bassist Hakim Jami at EZ's Woodshed, in Harlem. Photo courtesy of Gordon Polatnick.

Copenhagen telecast had the leader in solo and trio settings for one set and an octet in the next. The Canadians got hold of the original arrangements for most of the tunes and left out some others. Audiences approved of what the *Edmonton Journal* called "a cool mix."

NEW LIFE FOR OLD jazz videos was offered in September for DVD players worldwide, thanks to an initiative by Danish Radio. "In jazz circles, it is definitely not forgotten that many great jazz musicians performed in Denmark 30 to 40 years ago," said Charlotte Gry Madsen of DR International Sales. She named, among others, Bill Evans, videotaped at Louisiana Museum in Humlebæk in 1975; videos of Oscar Peterson from 1964 and of Sonny Rollins from Danish jazz festivals in 1965 and 1968. The DVDs are produced as part of their "Jazz Icons" series by a California firm, Reelin in The Years, which earlier had purchased videos of Dizzy Gillespie and Thelonious Monk from the DR archives. "These are rare recordings of high quality, and therefore we have people regularly asking about them," said Madsen. More information: jazzicons.com.

A PHOTO OF LES PAUL in the June JJ showed the musical pioneer and namesake of Gibson's most iconic guitar at his 83rd birthday bash in 1998, at the Iridium Jazz Club. But the next decade's celebration was apparently overlooked. The master's 93rd birthday was feted at the same New York venue on June 9, 2008. Les Paul was born June 9, 1915 in Waukesha, WI. His Monday night Iridium shows swing on, at 8:00 and 10:00 PM...

WEB HIT-OF-THE-MONTH We search the Web for good jazz. It's a musical goldmine! NJJS member Joán McGinnis of Mission Viejo, California offers a track from The Eddy Davis New Orleans Jazz Band in Europe, 2007-2008, featuring Woody Allen: http://jerryzigmont.com/Jerry_Zigmont_Music/Jerry_Zigmont_Music.html

Readers are welcome to e-mail Web hit suggestions and news items of broad interest that will still be timely a month and a half later, to: fradgar@get2net.dk





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 Bob Wilber - Gloucester, England
 Chuck Wilson - New York, NY

PHOTOGRAPHIC EXHIBIT

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 Bob Havens - San Antonio, TX

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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

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

DRUMS

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 Pete Siers - Ann Arbor, MI
 John Von Ohlen - Sunman, IN

VOCALS

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 Rebecca Kilgore - Portland, OR

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 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)
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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: April 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
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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

JAZZ U



Jazz Goes to School | The College Jazz Scene

By Frank Mulvaney

Just because students were off for the summer didn't mean you couldn't experience great jazz on New Jersey college campuses. I caught three excellent concerts by top professionals in a span of six days at Rutgers and William Paterson.

Rutgers University

JULY 16 —The Rutgers Jazz Faculty has done a free summer concert for the last few years. It was at one of these events that I first heard trombonist Conrad Herwig. The man has to be one of the finest in the world. He was out on tour this day but we had five heavy hitters who more than made up for his absence. Stanley Cowell, Chair of Jazz Studies, was on piano. Mr. Cowell is regarded as among the tops in his field and has played with many of the legends. Ralph Bowen, who leads the outstanding RU Jazz Ensemble, is a fabulous tenorist, whose style has been described as “casual perfectionism.” Ralph is a prolific composer/arranger whose discography includes over 50 titles. Vic Juris is well known to New Jersey jazz fans as one of the finest guitarists around. He’s traveled and recorded extensively, at the same time teaching at the New School and Lehigh University as well as Rutgers. Victor Lewis is regarded as one of the outstanding drummers of our time having played with a roster of greats including Dexter Gordon, Woody Shaw and Stan Getz. Mike Richmond has a resumé that other bassists would kill for. He has been featured on over 250 recordings with people like Miles, Dizzy, Joe Henderson and Quincy Jones and he also teaches at NYU, in addition to Rutgers.

The first tune this gorgeous evening in the plaza outside the Nicholas Music Center on the Douglass College campus was “Locomotion.” This is one of Coltrane’s gems that seems to sound even better when played by today’s top musicians. The selection was on target to get the large crowd in the right mood, introduce the players and hint at their virtuosity. This was followed by a Stanley Cowell composition entitled “Brilliant Circles,” based on the chord progression from a Monk tune. It’s a lyrical moderate swing that allowed the players to stretch out a bit on some long notes. Next, we heard a wonderful ballad from Vic Juris called “Rosario,” that had a beautiful classical style intro on, naturally, a classical guitar. It was now Ralph Bowen’s turn to present one of his compositions and it was a good one which he called “For You.” This one’s a lively yet lyrical bossa nova, which is well suited to Ralph’s superior tenor sax technique. Dizzy Gillespie’s “Con Alma” is always great listening and Ralph sat this one out to allow the others to carry the load. The classic tune seemed ingrained in their very souls and each solo was rewarded with waves of appreciation. The evening’s musical caboose was a marvelous up-tempo composition by Victor Lewis. All the players took their improv turns as usual and we were all able to go

home with the feeling that we were once again fortunate to hear great live jazz from master musicians. The setting could easily have been the Blue Note or Birdland for such high caliber musicians and it would have cost you some serious wampum.

William Paterson University

JULY 21 — This night’s concert was the first of five that were part of the 15th Annual Summer Jazz Week and in keeping with tradition, it brought together five of the most outstanding jazz musician/educators of academia on the WPU faculty. Cecil Bridgewater is a highly regarded composer/arranger and trumpeter who has played or recorded with a host of giants including Horace Silver, Duke, Count, Dizzy, Thad Jones, Wynton and Art Blakey. Dave Demsey is the coordinator of the world-class jazz studies program at WPU and is as fine a tenor saxophonist as you can find in jazz. Rich DeRosa is a

continued on page 36

CD Release Party



Come celebrate
the new CD
by Pam Purvis:
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featuring Pam on vocals;
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All event ticket price \$200 (No individual event tickets will be sold). Seating will be limited to 200 people at 20 tables of 10 and a 10% discount will be given for tables of 10 reserving together. Seating will be assigned in order of receipt of reservations.

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A limited number of hotel rooms are available at the special group rate for the "First Annual Arbors Records Invitational" of \$189 per night, single or double occupancy, plus tax. Please make your hotel reservations directly with the hotel and mention the "Arbors Records Invitational."

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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.

magnificent drummer who is considered one of the top arrangers in the business and also teaches that specialty. Bassist Marcus McLaurine worked with Clark Terry for many years and frequently played with McCoy Tyner, Kenny Burrell, Abby Lincoln, Cleo Laine, Lou Donaldson and Count Basie. Completing the quintet was Jim McNeely who, in addition to being a genuine monster pianist, is the leader/arranger for the renowned Vanguard Jazz Orchestra.

Leading off the set we heard an unidentified Thad Jones piece that had Cecil on flugelhorn steering this interesting medium swing with Dave on tenor allowing everyone to loosen up their chops. Thad's "H and T Blues" was an opportunity for Dave to show off his exceptional rich tone and Cecil, now on trumpet, to kick in some hot licks as Marcus went to town with a major bass solo. Next, we were treated to a wonderful original by Cecil called "I Love Your Smile." This is slow samba on which we heard marvelous flugel/tenor harmonies and Dave providing a beautiful, sensitive solo on soprano sax. It was fascinating watching the three rhythm players functioning as if they had one mind. This was followed by another delightful medium swing composition from Cecil entitled "As I Live and Breathe." "Ain't Nothin New in You, Newt" was pulled from the Thad Jones archives and the guys had a fun time with this up tempo tune as Rich contributed the kind of clever and sophisticated drum solo that he is known for. In the concert home stretch we heard Cecil deliver a masterful flugelhorn solo on the ever-popular "In a Sentimental Mood." Wrapping things up, we had yet another Thad Jones composition with the catchy title "Tow Away Zone." This is a rousing and playful funk tune that had all players making emphatic statements especially Jim Mc Neely who dazzled us once more with his incredible talent. I must not forget to tell you that the price of admission was only \$4!

JULY 22 — The second night of Jazz Week was a real treat for big band lovers as the American Jazz Repertory Orchestra under the direction of Clem DeRosa presented what might be called "Big Bands 101." Mr. DeRosa was a pioneering jazz educator and band-leader for nearly six decades, heading up the Glenn Miller, Jimmy Dorsey, Dorsey Brothers, Bert Kaempfert and Benny Goodman Tribute organizations as well as his own Copacabana Orchestra. He is an absolute delight with the enthusiasm of a teenager, even at his advanced age.

The program was divided into five segments featuring five different legendary big bands, starting with Stan Kenton. The band opened with a portion of the Kenton theme song "Artistry in Rhythm" and then moved into "Intermission Riff" (one of my favorites). In my opinion, Kenton was the most inventive and sophisticated of the bandleaders. This segment concluded with "Street of Dreams" with its symphonic textures and built up to that marvelous brass crescendo. "One O'Clock Jump" heralded the Count Basie segment. Here we heard the Billy Byers arrangement of "Come Fly With Me,"

which has a rather untypical Basie feel to it. "Moten's Swing," on the other hand, is unmistakable Basie and I love how the tune changes moods setting up the big hit. At this point the audience is really feeling the excitement and can't wait for the next number as the ensemble is really cooking with splendid though brief solos from just about everyone. The third band to be recalled was the Woody Herman band and its theme "Blue Flame" introduced the segment. "At the Woodchopper's Ball" is clearly one of the most recognizable big band favorites (although supplying the title might challenge many) and it had all the musicians on their feet wailing away. "Four Brothers" really swung and we are told that the three tenor/baritone sax sound became an ingredient in much of the later Herman band repertoire. I've heard Duke Ellington referred to as the "Mozart of the 20th century" and I was reminded of that when I heard Duke's theme "Mood Indigo" as we moved into the fourth segment of the evening. "Take the A Train" is probably the most well known tune in the enormous Ellington book and the band did an absolutely fabulous job with it, bringing out its deep harmonies and the many colors that Duke and Billy Strayhorn painted with. "Cotton Tail," while lesser known, is no less sophisticated and stimulates both the ear and the intellect. What would a big band program be without the music of the "King of Swing" himself, Benny Goodman? Everybody recognizes the Goodman band theme "Let's Dance," but I wonder how many connect it to Benny. Mr. Goodman had the good sense to hire Fletcher Henderson as arranger and the rest, they say, is history. "King Porter Stomp" is about the swingiest it gets and most of the audience must have felt the urge to get up and dance. No Goodman tribute would be complete without "Sing, Sing, Sing" with the famous Gene Krupa drum solo intro and the strong brass features. The audience gave forth with a well-deserved standing ovation and so ended another great WPU concert. I don't know how so many of you who live within 30 minutes of the Wayne campus can stand to miss these events. □

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Compact Views

By Joe Lang
NJJS Music
Committee Chair

Arbors Records continues to release quality products that are perfect for our NJJS inventory. This month there are five new Arbors releases that are worthy of your attention.

■ Some time back, Mat Domber, President of Arbors Records, approached NJJS about the possibility of gaining access to the archival material from NJJS concerts that is in the collection of the Institute of Jazz Studies at Rutgers with an eye toward commercially releasing some of the recordings. He assured us that he would secure the necessary permission from the artists involved in creating the music. With all of the arrangements agreed to by NJJS and Arbors, IJS Director Dan Morgenstern took on the task of reviewing the tapes, and selecting those that had both the artistic and sonic qualities necessary for commercial release. This project has now reached the point of initial fruition with the release of **The Soprano Summit in 1975 and More (Arbors – 19328)**, a two disc set that includes material from a concert by **SOPRANO SUMMIT** fronted by Bob Wilber and Kenny Davern, along with selections by **THE BLUE THREE**, comprised of Davern, pianist Dick Wellstood and drummer Bobby Rosengarden, and by a quintet led by Wilber and cornetist Ruby Braff. The engaging liner notes by Jack Stine, Marty Grosz and Dan Morgenstern set the music in historical perspective. Space does not permit me to get into any detailed description of the delights to be found in this package. Suffice to say that this is almost two and a half hours of consistently swinging straight ahead jazz, the kind that just reaches out and demands that you put a smile on your face, a tap in your foot, and ease in your heart. Added bonuses are that this two-disc set is priced like a single CD, and that NJJS will receive a donation from Arbors for each set sold in excess of those necessary to cover the initial costs of producing the set.

■ **BOB WILBER** is also a prominent presence on another new Arbors release, **Swinging the Changes (Arbors – 19358)**, a session he co-leads with **NIK PAYTON**. Wilber and Payton first met when Payton was 15, and wet behind the ears when it came to playing jazz. Their chance meeting led to Payton's becoming a student of Wilber in Payton's hometown of Chipping Campden in England. In a manner similar to that in which Wilber was mentored by the legendary Sidney Bechet, Wilber passed on much of the musical knowledge that he had accumulated to his new protégé. Well Payton has now arrived at the ripe old age of 35, and this recording is the first collaboration for

posterity between the master and his pupil. Wilber plays alto sax, soprano sax and clarinet on the session, while Payton doubles on tenor sax and clarinet. They are joined by a British rhythm section comprised of Richard Busiakiewicz on piano, Dave Green on bass and Steve Brown on drums. The program features several original tunes from both Wilber and Payton, as well as the standards "I Won't Dance," "I Believe in Miracles," "No More Blues," "You Are Too Beautiful" and "California Here I Come." One element of the Wilber musical personality that is immediately evident in Payton's playing is the ability to swing, and this album provides consistent evidence of this characteristic. The interaction between them is natural and exciting. The rhythm section is wonderfully supportive, with Busiakiewicz demonstrating formidable jazz chops when given solo opportunities. One word perfectly describes the contents of this disc — satisfying.

■ When it comes to the front line of creators of the Great American Songbook, one who deserves to be there, but is often forgotten, is Frank Loesser. Loesser initially made his mark as a lyricist, working with the likes of Jimmy McHugh, Hoagy Carmichael and Burton Lane, but eventually struck out on his own, writing both music and lyrics. For **Why Fight the Feeling? (Arbors – 19356)** vocalist **REBECCA KILGORE** and pianist **DAVE FRISHBERG** are reunited for a scintillating exploration of the Loesser catalog. Kilgore is a perfect choice to sing Loesser songs. He was as proficient at writing a moving love song as he was at creating songs that were endowed with elements of humor, and Kilgore is a vocalist who understands exactly where to place the emphasis to achieve the emotional or humorous moment intended by its creator. Enhancing Kilgore's wise reading of lyrics is the intelligent accompaniment of Frishberg. Himself a songwriter and singer of note, he is as hip to the nuances of a lyric as is Kilgore, and he chooses precisely the right musical elements to support Kilgore's interpretations of Loesser's songs. They have chosen a program that includes several familiar tunes like "The Lady's in Love with You," "Sand in My Shoes" and "I Wish I Didn't Love You So," some that enjoyed great pop success in their day such as "Thank Your Lucky Stars," "Say It (Over and Over Again)" and "Says My Heart," and others including "Then I Wrote the Minuet in G," "What a Rhumba Does to Romance" and "Why Fight the Feeling?" that are truly obscure. As I listened to "Why Fight the Feeling," I quickly realized that the only feeling there was to fight was the one that kept me wanting to hit the repeat button on my CD player.

■ While he is most often associated with playing older styles of jazz, trumpeter **RANDY SANDKE** is one of the most eclectic jazz musicians around. Give a listen to **Unconventional Wisdom (Arbors – 19365)** and you will hear the truth of this statement. On this album, Sandke is joined by guitarist Howard Alden, bassist Nicki Parrott and drummer John Riley for a 14-track musical

excursion that is full of interesting twists and turns, often taking off on unexpected detours. The set list is made up of relatively straightforward readings of standards, an occasional visit to the realm of Sandke's visionary approach to music that he has named "metatonal," as well as some oblique interpretations of tunes that bear Sandke's unique stamp. Of the 14 selections, there are four originals by Sandke, two tunes penned by pianist Marty Napoleon ("We're in Love") and Bill Evans ("Funkellaro"), seven familiar standards and jazz tunes, and Sandke's take on Ravel's "Reverie" that he calls "Django's Dream." This latter track also includes lyrics by Sandke that are nicely interpreted by Parrott. Sandke, who plays both trumpet and flugelhorn on this set, has a consistently robust and appealing tone, and is a man of limitless imagination. Alden demonstrates once again why he is in the top rank of jazz guitarists. Parrott is among the busiest bassists on the New York City scene, and listening to her here you quickly understand that there is a good reason for this to be the case. Her time is immaculate, and she has a strong, rich sound. In addition, she is a sensitive vocalist, as she is given opportunities to demonstrate on four selections. Riley lends a steady percussive hand, adding accents that nicely complement the moment. This is an album of thoughtful music that simultaneously entertains and challenges the listener.

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■ Drummer Sherrie Maricle has been the driving force behind the big band DIVA and **FIVE PLAY**, the small group comprised of players from DIVA. **What the World Needs Now (Arbors – 19381)** is a 10-tune romp from the latest edition of Five Play that includes leader Maricle on drums, Jami Dauber on trumpet, flugelhorn and cornet, Janelle Reichman on tenor sax and clarinet, Tomoko Ohno on piano and Noriko Ueda on bass. While Maricle, Dauber, Ohno and Ueda have had a share of the spotlight on previous Five Play albums, this is Reichman's first extensive exposure on a recording, and she takes full advantage of the opportunity. Her clarinet virtuosity on the Anat Cohen arrangement of "Slipped Disc" is one of the highlights of the disc. She shares the featured duties with Dauber on a memorable version of "Cry Me a River." "I Could Have Danced All Night" finds the rhythm section front and center with Ohno and Ueda both displaying flashing fingers while Maricle urges them on with percussive persuasion. Dauber's muted cornet performance on "Moon Song" is a pure delight. What the world really needs now is more music like that on this disc.

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). There is also an order form that can be downloaded from the site. 

Other Views

By Joe Lang NJJS Music Committee Chair

I shall dive right into the pile of recently released non-NJJS inventory albums that are worth your attention, and tell you a bit about each of them.

■ **I Had the Craziest Dream (Such Sweet Thunder – 2206)** is a superb collection of Harry Warren songs played by the **DAVID BERGER OCTET**, featuring Harry Allen and Joe Temperley. Berger, who has been making a lot of nice noise with his Sultans of Swing for several years, decided to write charts for a smaller group this time out. The octet format, when manned by an elite crew like the one here assembled by Berger, gives the arranger the ability to achieve some of the colorings present in a larger group, but with a freer feeling. The musicians assembled for this album are Harry Allen, Joe Temperley and Matt Hong on reeds, Brian "Fletch" Pareschi on trumpet, Marshall Gilkes on trombone, Isaac ben Ayala on piano, Yasushi Nakamura on bass and Jimmy Madison on drums. The 12 tracks illustrate the eclectic range of Warren's music. The selections are "Jeepers Creepers," "You'll Never Know," "September in the Rain," "On the Atchison, Topeka and the Santa Fe," "Summer Night," "I Had the Craziest Dream," "Boulevard of Broken Dreams," "I Found a Million Dollar Baby (in a Five and Ten Cent Store)," "Serenade in Blue," "I Only Have Eyes for You," "I'm an Old Cowhand (from the Rio Grande)" and "The Gold Diggers' Song." Berger's arrangements are clever, and afford each of the horn players solo opportunities. Allen and Temperley are listed as the featured players, and they sparkle whenever they hit the solo spotlight, but Hong, Pareschi and Gilkes also excite in their featured moments. The ensemble passages are tight, and the rhythm section is rock solid throughout. My favorite moments are the exchange between Allen and Temperley on "Jeepers Creepers," and Temperley's masterful reading of "Boulevard of Broken Dreams." This album is a dream, that was far from crazy, come true. (www.sultansofswing.com)

■ Any release of previously unavailable recordings from pianist **DAVE MCKENNA** is an event to be celebrated. With the blessings of the McKenna

family, **Private Recordings (Jump –12-30)** has been made available, with all of the proceeds going to McKenna who has been coping with an extended period of poor health. These solo recordings were made at the Hamilton City Club in Hamilton, Ohio on May 18, 1981. They are fine examples of the magic that McKenna, a true jazz master, created whenever he sat down at a keyboard. The music just poured from his fingers with endless imagination. One thing that you could be certain of when seeing McKenna in person was that you would hear themed medleys included in his programs, although on occasion it seemed that the entire evening was a series of medleys. In this instance there are five of them, one centering on songs with references to the weather, two are comprised of Gershwin tunes, a mating of "Where Have You Been" and "Sweet Lorraine," and the closing track, a medley of songs relating to friendship. The three tracks that open the album are "At Sundown," "Wonder Why" and "Fidgety Feet." Throughout the 70-minute program, you can close your eyes and imagine the imposing figure of McKenna at the keyboard playing those ceaselessly flowing lines that drew you into a musical world that was hypnotic. (www.alleghejazz.com)

■ **JUNIOR MANCE** has a new album out, **Live at Café Loup (Café Loup)**, recorded last year with Jackie Williams on drums and Hidé Tanaka on bass. Mance is now approaching his 80th birthday, and continues to be a dynamic presence on jazz piano. Following his early experience as a sideman for the likes of Lester Young, Dinah Washington, Cannonball Adderley and Dizzy Gillespie, Mance started leading his own groups, mostly trios, in the early 1960s,

continued on page 40

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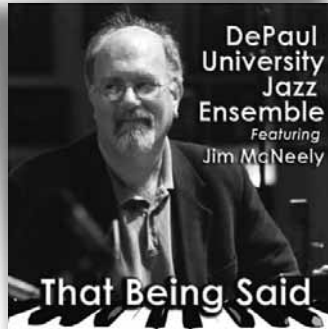
continued from page 39

and has an impressive catalog of recordings to illustrate why his popularity has continued for this extended period. His new album is joyful, thoughtful and full of the soulful spirit that infuses his music. He has a very individual approach to often-heard tunes that invests them with freshness and many surprises for his listeners. Listen to his singular approach to "Blue Monk" or "What Is This Thing Called Love" and you will quickly realize that he has reconceived these songs winningly in his unique way. For "Georgia on My Mind" and "Going to Chicago," Mance introduces an impressive young vocalist named José James. This is a hip set that is beautifully recorded during an appearance at the Café Loup in New York City. (www.juniormance.com)

■ Back in the September 2006 issue of *Jersey Jazz*, I enthusiastically reviewed an album by a group from the Boston area called Swing Legacy. **Two for Tea (Mephistopheles -JCHF-01)** by the **JOHN CLARK/HENRY FRANCIS DUO** is a wonderfully appealing album by the pianist, Francis, and reed player, Clark, from the larger group. They open with "Riverboat Shuffle," and continue through a program of songs from the 1920s and 1930s in a style that is of that period, but they never sound dated. Francis professes an affinity for stride piano, but, while there is plenty of stride present here, he does not limit himself to this school of playing. Clark covers a lot of reed territory, playing clarinet, as well as soprano, alto, tenor and baritone sax. Tracks that particularly stuck with me are a medley of songs by J. Fred Coots, "You Go To My Head/Louisiana Fairy Tale/Santa Claus Is Coming to Town," "Sophisticated Lady," "Nuages" and "I'm Coming Virginia." The 15 tracks last for a little over an hour, but you will swear that they had been playing for a much shorter time, for when you are having fun, as you will listening to *Two for Tea*, time seems to go by more quickly. (www.swinglegacy.com)

■ The name of **FRANK DERRICK** was not familiar to me until I received a copy of **The Best Goes On (Jazzed Media - 1035)**. Derrick is a drummer currently based in Florida who has also had extensive credits as a composer and conductor. Among his notable gigs are as drummer for Broadway shows (he is on the cast recording of "Bubbling Brown Sugar"), on the David Letterman Show and with Cab Calloway. This is his first recording as a leader in over 30 years, and it is well worth the wait. The 12 tracks are evenly divided between big band selections, and those by a quintet. In either context, Derrick combines the driving force of his drumming with a musical sensitivity to create appealingly swinging sounds. When he opens with the big band on "Away We Go," you immediately recognize that you are in for a pleasant musical journey. Among the most memorable stops are the quintet takes on "Cute," "Caravan" and "Blue Rondo a la Turk," and the big band visits to "My Fair Lady," a three-song suite of songs from that show inspired by the classic Buddy Rich "West Side Story Suite," and Derrick's impressive arrangement of "Slaughter on 10th Avenue." This disc should raise Derrick's profile, and, hopefully, find him out front for another recording date before too lengthy an interval. (www.JazzedMedia.com)

■ The college jazz scene is more active than ever, and there are plenty of fine young musicians coming out of these programs. Most of the recorded output from these programs showcases performances by big bands. **That Being Said (Jazzed Media - 1036)** is a fine example of the high quality of performance by one of the best of them, **THE DEPAUL UNIVERSITY JAZZ ENSEMBLE**. This recording features a guest appearance on piano by



Jim McNeely on the four tracks with his arrangements, three originals, and an interesting take on "Round Midnight." One of the best of contemporary big band arrangers was the late Frank Mantooth, and the DePaul cats do a great job with his chart for "Centerpiece," with Milton Suggs contributing a very hip vocal. The four

pieces composed and arranged by students in the band indicate that there will be plenty of fresh sounds coming along from them and many of their contemporaries. The ensemble playing by this band is tight, and the soloists are mostly more original in

their concepts than many players in college bands who usually possess a high degree of technique, but often take what seems to be a cookie cutter approach to improvising. These performances are a tribute to the creative leadership that Bob Lark has provided at DePaul. If you like modern big band sounds, this album will suit you just fine. (www.JazzedMedia.com)

■ Since early 1966, Monday nights have been big band night at the legendary Manhattan jazz club The Village Vanguard. The original band was the Thad Jones/Mel Lewis Jazz Orchestra. When Thad left in 1979, it evolved into the Mel Lewis and his Jazz Orchestra. Mel passed on to the large jam session up above in 1990, and the band has continued as a cooperative effort billed as The Vanguard Jazz Orchestra. Anyone who has been to the Vanguard on a Monday night finds that the excitement is palpable as soon as you get to the bottom of the stairs and enter one of the true altars of jazz.

Monday Night Live at The Village Vanguard (Planet Arts - 105084) is a two-disc set that captures the kind of outstanding musicianship always on display, and the feeling of excitement that the band generates. Over the years, the arrangements of Thad Jones have remained an integral part of the programming for the band, and this package includes seven Jones charts among the 11 tracks. Jerry Dodgion and Jim McNeely each arranged one of the remaining selections, with Bob Brookmeyer's classic slants on "St. Louis Blues" and "Willow Tree" rounding out the program. If you cannot make it to the Village Vanguard some Monday, grab this set, fix a libation, put the discs into your CD player, sit back, close your eyes, and let your imagination run wild. Even if you do make the Vanguard scene on occasion, you should have these discs to remind you just how special those evenings are. (www.PlanetArts.org)

■ Just when I thought that I had decided what to include in this column, what arrived in today's mail but **With a Song in My Heart (Telarc - 83676)**, a tasty collection of tunes written by Richard Rodgers sung by **JOHN PIZZARELLI**. On 10 of the 12 tracks, Pizzarelli and his guitar are joined by his regular rhythm section of Larry Fuller on piano, Martin Pizzarelli on bass and Tony Tedesco on drums. Six of the tracks find the regulars supple-

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mented by John Mosca on trombone and baritone horn, and Tony Kadleck on trumpet and flugelhorn, with Andy Fusco and Kenny Berger on a variety of reeds, playing arrangements by Don Sebesky. Bucky Pizzarelli supplies the guitar support on "It's Easy to Remember," while Cesar Camargo Mariano adds his piano to Pizzarelli's vocal and guitar on "Happy Talk." Pizzarelli's vocals are mellow and understated on ballads like "Nobody's Heart," "I Have Dreamed" and "She Was Too Good to Me." His hipness takes over when the tempo picks up, as it does on "This Can't Be Love," "Johnny One Note" or "Mountain Greenery." John Pizzarelli has another winner to add to his impressive catalog. (www.telarc.com)

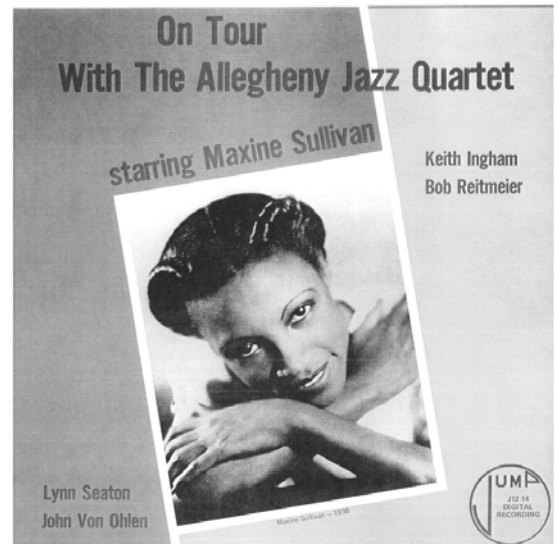
■ **Dreaming of a Song (Ghostlight – 3311)** finds vocalists **KLEA BLACKHURST** and **BILLY STRITCH** exploring the songs of Hoagy Carmichael, and they have found some rare gems to mix with a substantial sampling of Carmichael classics. Stritch also supplied the arrangements for this delightful collection, as well as playing piano in the accompanying trio that also includes Steve Doyle on bass and Mike Berkowitz on drums. Yes, "Star Dust," "Skylark," "Heart and Soul" and many other of Carmichael's better known songs do make the cut. Among the 20 selections, there are also tunes like "When Love Goes Wrong" and "Ain't There Anyone Here for Love," written with lyricist Harold Adamson for the film version of "Gentlemen Prefer Blonds," "Come Easy, Go Easy Love," a 1934 tune with lyrics by Sonny Clapp, and the closer titled "Walk It Off," with Carmichael's own lyrics, a 1946 song that had only been previously recorded by its creator. Stritch and Blackhurst are well suited to the Carmichael songs. Each has a unique sound. Blackhurst has performed an award-winning tribute to Ethel Merman, and there are definite traces of the Merman sound in her singing on this disc, but she has more range, and a less strident edge than Merman. Stritch does not have a classic pop voice, but he has a wonderful sense of phrasing that makes his contributions sound just right. I once had the privilege to sit next to Hoagy Carmichael during a concert of his songs, and I feel comfortable in my assessment that he would have greatly enjoyed this collection of his tunes. (www.chostlightrecords.com)

■ Judging by **A Lovely Way to Spend an Evening (MoCo – 23-002)**, **CALABRIA FOTI** is a new jazz vocalist to be watched. Foti has a rich voice that is appealing from the get-go, and she flat out knows how to sing. Her producer Bob McChesney, one of the top trombonists on the Los Angeles scene, has given her great guidance in finding tunes and musicians who show her talent off to great advantage. Her basic support comes from a trio of Matt Harris on piano, Trey Henry on bass and Dick Weller on drums. Also making occasional contributions are McChesney on trombone, Larry Koonse on guitar and Rob Lockart on tenor sax. Four of the 10 tracks have a string section arranged by McChesney. This is an album of romantic songs. The opener, "Love Me As Though There Were No Tomorrow," is a nicely passionate way to get the program under way. Among the other selections are "The Touch of Your Lips," "Do It Again," a medley of "When Lights Are Low" and "Linger in My Arms," "All of You," "Close Your Eyes," "A Lovely Way to Spend an Evening," "I Wanna Be Loved" and "For All We Know." The other track is an interesting teaming of "I Am Woman (You Are Man)" and "You Fascinate Me So." This is Foti's second album, and it portends a bright future for this talented young lady. (www.calabriefoti.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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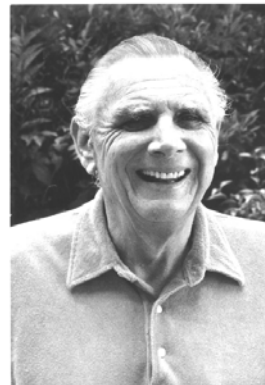


Rosetta
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Blues My Naughty Sweetie Gives To Me
I Thought About You
Just One Of Those Things

Jubilee
By Myself
The Lady Is A Tramp
Back In Your Own Backyard
We Just Couldn't Say Goodbye

JCD 12-30
DAVE McKENNA

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 MAY 18, 1981



1. **At Sundown**
2. **I Wonder Why**
3. **Fidgety Feet**
4. **Soon It's Gonna Rain/Here's That Rainy Day/Stormy Weather/Isn't This A Lovely Day To Be Caught In The Rain/ Singin' In The Rain/ Rain/On The Sunny Side Of The Street/Come Rain Or Come Shine**
5. **Somebody Loves Me/Our Love Is Here To Stay/But Not For Me/They Can't Take That Away From Me/I Got Rhythm**
6. **I've Got A Crush On You/Do Do Do/Embraceable You/ Fascinat' Rhythm**
7. **Where Have You Been /Sweet Lorraine**
8. **Just Friends/Can't We Be Friends/The End Of A Beautiful Friendship**

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It doesn't get better



GlassRoots, a Newark non-profit, provides area youth with opportunities to create glass art, and develop entrepreneurial and life skills. They had a table each week to showcase their wares.



above: David Murray Black Saint opened the series on June 19.



NJJS was fortunate to have a table at the series this year. Vocalist and NJJS member Pam Purvis worked along with associate editor Linda Lobdell, nestled alongside WBGO's volunteers. We had the opportunity to spread word about NJJS to hundreds of people, acquired new members on the spot, and had innumerable pleasant conversations with many musicians, neighbors and new friends.

more photos on page 44

Sounds of Summer

than Jazz in the Garden at the Newark Museum.

Photos by Tony Mottola



The sounds of jazz are as varied as the people who make it and enjoy it. Here's just a sampling of the scene over seven weeks of Thursday afternoons.

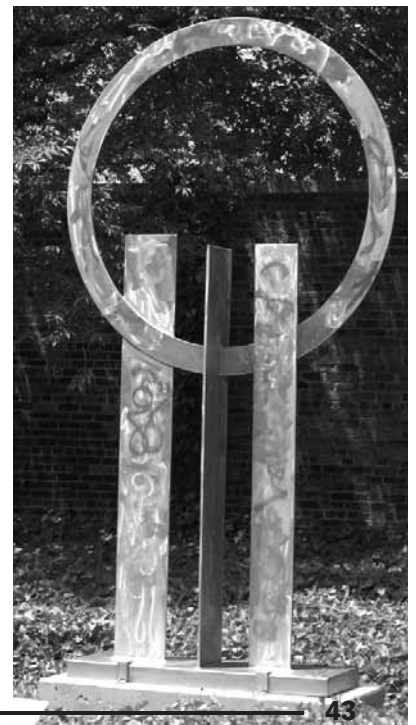
Sheila Anderson, Producer/Consultant for The Newark Museum and WBGO announcer was the emcee for each afternoon of the Newark Museum's series.



When rain brought the concert indoors, attendees had just as uplifting an experience. Here Sean Smith (bassist) and his group did what they do, surrounded by beautiful art and architecture.



Our pick for star of the series.



continued from page 43

Jazz IN THE GARDEN



above: Catherine Russell and bandmates on July 3...



...and with audience member guitarist Bob DeVos, above. At right, she chats with WBGO staffer Vince Bochis and jazz grande dame Dorthaan Kirk, all part of the relaxed hobnobbing and good vibe evident throughout the weeks.



Drummer, percussionist Bobby Sanabria heated things up on July 17.



Sean Jones and his group wrapped things up on August 7.



80 GALLERIES OF INSPIRATION & EXPLORATION
THE NEWARK MUSEUM
www.NewarkMuseum.org

Rio Clemente and Laura Hull Performance Highlights Inaugural Gettysburg Festival

By John Bell NJJS Member

An enthusiastic thumbs-up!

On Friday, June 27, NJJS members Laura Hull and Rio Clemente performed as featured jazz artists at the 2008 Gettysburg Festival, a new multi-venue, interdisciplinary and diverse arts festival. Preceding them over the festival's eight days of jazz performances were such notable acts as the U.S. Army's Jazz Ambassadors, the "Buzz" Jones Big Band, Bill Charlap Trio, Tim Warfield Quintet, the Mason-Dixon Jazz Camp Faculty Septet and The Brubeck Brothers.

John William "Buzz" Jones, director of the Gettysburg College's Sunderman School of Music, and the festival's artistic director for jazz, introduced the Rio Clemente Trio to the audience's welcoming applause and the musicians took to the stage in red, white and blue attire, reflecting the Festival's theme of "Celebrating America." Philadelphia bassist Ed Wise and Washington, D.C. drummer Brooks Tegler rounded out the trio.

The band opened with a rousing rendition of George Gershwin's "Strike Up The Band," swinging with high energy right out of the gate. "They Can't Take That Away From Me" came next, followed by Rio's beautiful solo arrangement of the Mancini/Mercer classic "Emily." Laura Hull, also resplendent in a patriotic red, white and blue ensemble, joined the trio and opened with a medley of "Getting to Know You" and "Day by Day." Laura's set included "I Could Write a Book" and a most entertaining version of "Where or When" that delighted the audience.

This was the first time that Rio and Laura had appeared with Ed and Brooks, but they instantly came together as a sophisticated and swinging coterie. Rio told the audience that the group had a mere three minutes of rehearsal time before the show!

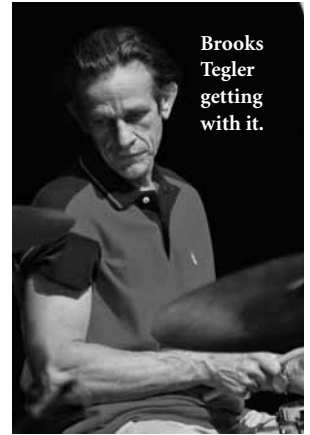
Carl Held, the Gettysburg Festival's founding president and general director gave the show an enthusiastic thumbs-up. "The Rio gang was a huge success." Likewise, "Buzz" Jones was pleased with the group's performance and the audience's reception. Indeed, the plan is for next year's festival to present Rio, Ed, and Brooks leading a nine-piece Dixieland all-star Eddie Condon-style jam session.



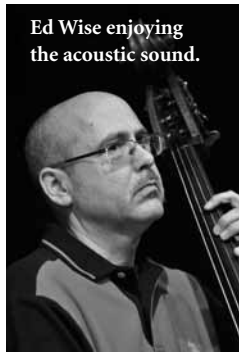
"Buzz" Jones introducing the group.



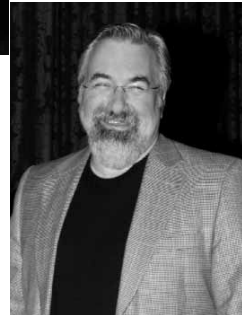
Rio making rhythmic figures.



Brooks Tegler getting with it.



Ed Wise enjoying the acoustic sound.



Carl Held, founding president of the Festival.

Photos: Bill Dowling



Laura capturing her audience.

the
Gettysburg
FESTIVAL
Celebrating America



The Gettysburg Festival Inc. is a non-profit cultural tourism initiative celebrating America through music, theater, film, art and dance. This new annual festival is designed to appeal to all ages by presenting world-class artists and performers, along with unique educational opportunities, against the historic backdrop of Gettysburg, Pennsylvania. For more information please visit www.gettysburgfestival.org.

Win this CD

Soprano Summit – 1975...And More!



Long before the infamous Tony and Carmella, the best-known Sopranos in New Jersey were Kenny and Bob, Davern and Wilber that is. Soprano Summit, the legendary soprano sax duo, born in an impromptu moment at a Colorado jazz party in 1972, came to full fruition back here in New Jersey under the aegis of the NJJS. Now, thanks to a collaboration among the

NJJS, Dan Morgenstern and Arbors Records, two performances from the Society's tape archive have been released on a new CD, *Soprano Summit – 1975...And More!*

The CD includes two performances by Davern and Wilber playing soprano duets along with clarinet/soprano sax numbers accompanied by Marty Grosz, guitar, George Duvivier, bass and Connie Kay, drums. Pianist Dick Hyman joins the group for the second performance.

Originally the project was to be one CD, but as Arbors president Mat Domber explains: "The Soprano Summit material had excellent potential. However, it was one tune too long for a single CD and rather than eliminate any of the selections I decided to add to it with other (NJJS) performances by Davern and Wilber to make two CDs."

The "other" material includes another celebrated Davern grouping — The Blue Three, featuring pianist Dick Wellstood and drummer Bob Rosengarden in a 1979 performance. The program is rounded out by five really sweet selections performed in a 1976 pairing of Wilber and Ruby Braff, with guitarist Wayne Wright, Duvivier again on bass and Fred Stoll on drums.

The recording is a remarkable collection of great jazz and — priced the same as a single CD — a real bargain. And an even bigger bargain for two lucky *Jersey Jazz* readers, as thanks to Arbors Records we have two copies to give away. To enter, simply e-mail your name and address to editor@njjs.org or mail your information to *Jersey Jazz*, c/o Tony Mottola, 27 Upper Mountain Ave., Montclair, NJ 07042.

You must be an NJJS member to be eligible. Entries must be received by 9/30/08. Winners will be randomly selected by Chickie the Jazz Dog.



What's New?

Members new and renewed

We welcome these friends of jazz who recently joined NJJS or renewed their memberships. We'll eventually see *everyone's* name here as they renew at their particular renewal months.

Renewed Members

- Mr. Chase Acito, Scotch Plains NJ
- Mr. Charles Albers, Sarasota FL
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- Mr. & Mrs. Robert Gold, Montclair NJ
- Mr. & Mrs. Tom Graham, Denville NJ
- Mr. Harry R. Grant, Sloatsburg NY
- Mr. Robert Gunhouse & Jean Crichton, Summit NJ
- Ms. Lorelei Harris, Morristown NJ

wow! continued on page 47

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About NJJS

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

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

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

Member Benefits

What do you get for your \$40 dues?

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

Join NJJS

MEMBERSHIP LEVELS Member benefits are subject to update.

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

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

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

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

'Round Jersey

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

Morris Jazz

The Bickford Theater at the Morris Museum

Morristown, NJ 07960

Tickets/Information: 973-971-3706

There will be a pricing change at the Bickford Theatre, but the effect will be negligible for most people. Instead, it ought to trim the long ticket lines at the concerts, while eliminating those unpopular transaction charges.

Effective with the fall events, Wyeth Jazz Showcase concerts will be priced at \$15 in advance, going to \$18 at the door — but with NO additional charges of any sort. Thus advance purchases net out to being about the same, while a clear incentive to buy early will shorten those lines...and eliminate the recent situation where at least 50 people were turned away from a total sellout!

No Bickford dates were available for jazz in September. The fall season opens with a bang on Monday, October 20 as the **Dreamland Orchestra** returns with another evening of hot dance music in the manner of that which Bix played while in Jean Goldkette's Orchestra. Sporting 11 pieces, configured in a manner similar to the Nighthawks, they are one of just a handful of bands across the country playing this style. Two similar California bands are playing their last engagements this year, so catch Dreamland (and the Nighthawks) whenever and wherever you can.

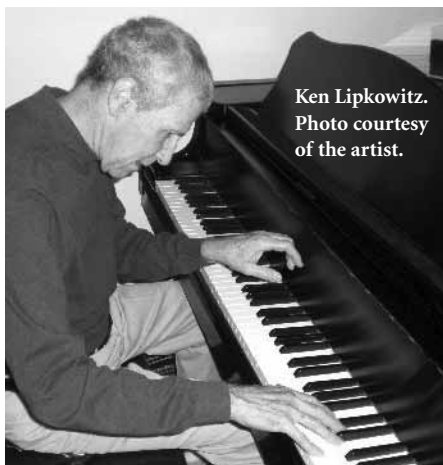
Another returning group is **David Ostwald's Louis Armstrong Centennial Band**, arriving at the Bickford on Monday, November 3. The tuba-playing leader has drafted **Charlie Caranicas** for the all-important trumpet slot, backed by Armstrong sideman **Joe Muranyi** playing clarinet, **Howard Alden** on banjo (yes!) and **Kevin Dorn** behind the drum set. A small, hot band filled with familiar names.

Pianist **Rio Clemente** follows on Monday, November 24 with a solo performance, meaning you'll get a full 90 minutes of pure Rio at the keyboard, devoid of distractions. Fans of the noted pianist will be pleased. Those unfamiliar with this versatile player should discover why he's so popular.

Vocalist **Nancy Nelson** returns on Monday, December 3, with an all Gershwin program. Pianist Keith Ingham will back her. "Wish I had his chops," commented another jazz pianist, which is why Nancy gives Keith some solo time during the concert. Each has a strong following in this region, having frequently played for NJJS.

The jazz year closes here with yet another much anticipated return: the **Midiri Barnhart Trio** is reuniting on Monday, December 15. Since **Joe Midiri** (reeds) lives in South Jersey, **Paul Midiri** (vibes, drums, trombone) comes from Delaware and **Jeff Barnhart** hails from Connecticut, this is the only place they play together as a group. As you'll be able to tell, they look forward to these reunions as much as fans do.

Anticipate more great jazz in 2009: the **James Chirillo Trio**, pianist **Fred Fischer**, and **Bria and Jim's Borderline Jazz Band** have already been signed, plus they'll be having another **Great**



Ken Lipkowitz. Photo courtesy of the artist.

GroundHog Day Jam and of course the **Big Bix Beiderbecke Birthday Bash**. And that's just the early months! Call for exact dates and PLEASE buy your tickets in advance.

Jazz For Shore

NOTE temporary venue change!

Mancini Hall, Ocean County Library Toms River, NJ 08753

Tickets/Information: 732-255-0500

Ken Lipkowitz has become well known for his piano mastery, at least in the southern end of the state. Showing his talent from age five (Bix, on the other hand, was known as the "seven year old piano wonder" before emerging as a cornetist), Ken studied

classical piano for six years, then pop and improvisation with Eddie Hatrack, best known to the public as the pianist in Ernie Kovacs' Nairobi Trio. By the time he was nine, he was appearing on the radio, subsequently graduating to the club circuit, most memorably playing for Sunday Brunch at the Old Mill in Spring Lake.

Fast forward to today, and we find "Doctor Ken," as his fans know him, playing a broad range of material that even touches on the Broadway and classical fields. He loves to play for an audience, and it shows in his performance. MidWeek Jazz will present him to fans on Wednesday, September 24. He's agreed to play "in the round," inspired by Bob Seeley's performance, which he attended. Everyone will be within four rows of the instrument, and most will be able to follow his hand motions.

MidWeek Jazz will continue at the Toms River Library longer than expected, since renovations at their OCC campus home have been expanded and extended. Ticket prices remain at \$13 advance, but \$15 at the door, with NO service charges, even if using credit cards on the phone. Each Wednesday concert starts at 8 PM and runs as one 90-minute set. The OCC Box Office can provide directions to the site, which is within a mile of Parkway exit 81, with easy free parking surrounding the building.

The series continues on October 29 as bassist **Ed Wise** brings his **New Orleans Jazz Band** here for the first time. He's drafted **Joe Midiri** to play reeds, **Pat Mercuri** for the guitar — both familiar names here — and will introduce **Stan Slotter** on cornet. Stan leads several of his own bands in the Philadelphia area.

Stride and ragtime piano ace **Tom Roberts** will play here for the first time on November 19, and that alone should fill the room. But he's added cornetist **Charlie Caranicas** to the team (you'll want to own their duet CD!), and will use the concert to introduce clarinetist **Susanne Ortner**, well known in Europe for her Klezmer work there. First time together.

Vocalist **Molly Ryan** has accepted December 17 for a concert, and is now recruiting the right band to back her.

Dan Levinson is likely to be featured. We'll know more next month. Booked in early 2009 are the **Midiri Brothers**, **Aaron Weinstein**, **Jim Fryer**, **Bria Skönberg** and a scaled-down version (befitting intimate Mancini Hall) of the **Great GroundHog Day Jam**. Order tickets early!

Goodman Tribute: Back in Bridgewater!

Jazz in Bridgewater will be briefly resurrected for a Benny Goodman tribute on Saturday evening, January 17, within a day of the anniversary of Benny's landmark 1938 Carnegie Hall concert. Clarinetist **Dan Levinson** will be leading the **James Langton Big Band** that evening, using authentic arrangements of Swing Era material that reaches beyond what was presented at Carnegie itself.

Dan sold out the room with a recreation of the entire Carnegie concert, and this edition of the annual BENNY series is expected to repeat that turnout. NJJS members will want to reserve the date and tell friends. Ticket sales will begin next month, and full information will be carried in this space. Two-tier pricing is expected to be the same as last year, under new sponsorship.

MUSIC COMMITTEE

continued from page 8

and we look forward to having even more of you take advantage of this exciting series.

■ **The Monthly Member Meetings** will resume on Sunday, September 28 at Trumpets in Montclair, with a program titled "An Intimate Portrait of Daryl Sherman." Daryl, the sparkling pianist and vocalist who's been a mainstay of the New York cabaret and jazz scene since the 1970s, will share insights from her life in music, as well as perform selections for the audience. The program will run from 3:00-5:00 PM, and will be preceded by a social hour from 2:00-3:00 PM. Trumpets will be having a brunch that day from 11:30 AM to 2:30 PM for \$15, plus tax and gratuity. Plan your day to include the delicious brunch and Daryl's program for what we are sure will be a lovely way to spend your Sunday afternoon. Please note that Trumpets is going to be charging a \$5 food and/or beverage minimum for those not partaking of the brunch. The meeting is still free to members of NJJS. There is a \$10 charge for guests attending the meeting, which can be applied to a NJJS membership if a non-member decides to join at the meeting. So, bring your friends and give Daryl a large and enthusiastic reception for her afternoon with NJJS

Planning ahead, join us on Sunday, October 26, 2008 when we present Vocal Jazz: Styles & Stylists, moderated by NJJS Board member and vocalist, Laura Hull, with special guest vocalists Pam Purvis and Carrie Jackson. This unique session will feature the performance by each vocalist of selected songs, with each performing them separately in their own styles. Following each grouping of performances, they will discuss the various stylistic characteristics presented in their performance. There are myriad ways to present and interpret a tune, and this session will illustrate how it's done, why each stylist chooses to do it her way, and in what circumstances they perform it in different ways. Audience members will be invited to comment on specific elements, and a Q&A session will take place at the conclusion of the session. Please invite your friends and aspiring singers along! At 6:00 PM Carrie, Laura & Pam will be the performers of the evening at Trumpets, offering up a variety of songs with their trio in what is sure to be a smashing evening of vocal jazz. So stick around for dinner and the show. Be sure to make your reservations at Trumpets by calling 973-744-2600. A music charge is applicable for the evening show. JJ

JAZZ TRIVIA ANSWERS questions on page 4

- | | |
|---|---|
| 1. Howard Alden | 4. John VonOhlen |
| 2. Bobby Gordon | 5. They all played, at one time or another, on Garrison Keillor's <i>Prairie Home Companion</i> radio show. |
| 3. Dan Barrett. Dan and Howard founded the Alden Barrett Quintet (ABQ) in 1985. | |



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

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

calendar:

JAZZ RESEARCH ROUNDTABLES

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

- **September 2:** *Ratzo B. Harris*: Current Research on Native American Music in Jazz
- **October 15:** *Randy Sandke* hosts pianist Marty Napoleon (discussion and performance)
- **November 12:** *April Grier*: Women in the Jazz Industry

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.

- **September 7** — The Lost Drummer: Nick Fatool, Part 2: 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 classic small group sessions with Charlie Christian, Dodo Marmorosa, Billie Holiday, Louis Armstrong, Sarah Vaughan and many others.
- **September 14** – Tiny in France, Pt. 1: Host John Clement continues his survey of guitarist Tiny Grimes, playing recordings he made in France.
- **September 21** – Adventures in Ellingtonia: Another installment in Dan Morgenstern's ongoing series; this time, some never before released late works.
- **September 28** – Winstone Wails!: Host Bill Kirchner plays recordings featuring the very talented veteran British vocalist Norma Winstone.
- **October 5** – Down With Love!: Hosts Annie Kuebler and Vincent Pelote play songs that don't think much of that thing called "love."

NEW solo piano series produced by IJS and featuring four leading artists of different generations! Dana Room; 2:30-4:00 PM

- **October 1:** Ray Bryant
- **November 5:** Eric Reed

Two performances featuring Prof. Lewis Porter. Dana Room

- **September 25, 4 PM:** Dharma — a unique ensemble blending middle eastern and American jazz traditions.
- **November 12, 2:30 PM:** Prof. Lewis Porter and special guests

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 trmottola@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

TIM MCGLOONE'S SUPPER CLUB
1200 Ocean Ave.
732-744-1400
timmclooneessupperclub.com

Bayonne

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

Bernardsville

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

Bloomfield

**WESTMINSTER ARTS CENTER/
BLOOMFIELD COLLEGE**
467 Franklin St.
973-748-9000 X343

Brooklawn

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

Cape May

VFW POST 386
419 Congress St.
609-884-7961
usual venue for Cape May Trad Jazz Society
Some Sundays 2 PM live Dixieland
www.capemaytraditionaljazzsociety.com

Clark

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

Cherry Hill

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

Clifton

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

Closter

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

Cresskill

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

Deal

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

Edgewater

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

Englewood

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

TOMASO'S RISTORANTE

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

Garwood

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

Glen Rock

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

Hackensack

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

STONY HILL INN

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

Hawthorne

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

Highland Park

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

Hillsborough

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

Hoboken

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

SUSHI LOUNGE

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

Hopewell

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

Lawrenceville

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

Little Falls

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

Lyndhurst

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

Madison

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

Mahwah

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

Maplewood

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

Manville

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

Matawan

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

Mendham

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

Metuchen

NOVITA
New & Pearl Streets
732-549-5306
Fridays 7:30 PM
No cover

Montclair

CHURCH STREET CAFÉ
12 Church St.

FIRST CONGREGATIONAL CHURCH

40 South Fullerton Ave.
973-744-6560

PALAZZO RESTAURANT

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

RICHIE CECERE'S

2 Erie Street
973-746-7811

SESAME RESTAURANT & JAZZ CLUB

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

TRUMPETS

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

Morris Plains

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

Morristown

**THE BICKFORD THEATRE
AT THE MORRIS MUSEUM**
5 Normandy Heights Road
973-971-3706
www.morriismuseum.org
Some Mondays 8:00 PM

THE COMMUNITY THEATRE

100 South St.
973-539-8008
www.mayoarts.org

THE SIDEBAR AT THE FAMISHED FROG

18 Washington St.
973-540-9601
www.famishedfrog.com/thesidebar

ST. PETER'S EPISCOPAL CHURCH

70 Maple Avenue
973-455-0708

SUSHI LOUNGE

12 Schuyler Place
973-539-1135
www.sushilounge.com
Sunday jazz 6 PM

Mountainside

ARIRANG
1230 Route 22W
908-518-9733
Wednesday 7:30 PM

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.

Newark

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

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

SKIPPER'S PLANE STREET PUB

304 University Ave.
973-733-9300
www.skippersplanestreetpub.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.statetheatre.nj.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.jimgroupprinceton.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.

JAMES L. DEAN big band swings the Whiskey Café in Lyndhurst on September 21 — \$15 includes dinner, dance lesson.

CLAUDIO RODITI QUINTET, Watchung Arts Center, September 20.

At Shanghai Jazz in Madison it's **MORRIS NANTON** on September 11 and **GROVER KEMBLE** on September 19.

And head to the Glen Rock Inn on September 25 for **HOWARD ALDEN** and **JACK WILKINS**.



laurahull vocalist



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

"...**captivating.**"

— *JazzPolice.com*

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

— Jim Stone, *WLNZ Radio*

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

— John Bohannon,
WRHU Radio

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

— Rio Clemente,
Bishop of Jazz

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

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



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Home: (973) 635-2761
Cell: (973) 978-2427

JerseyJazz

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

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