

JerseyJazz



Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 36 • Issue 9

October 2008

jazz has wheels

Jazzmobile comes to Newark

Ray Mantilla in Newark's North Ward.

Photo by James Mathieu Andres.

Story and photos on page 24

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NEW JERSEY JAZZ SOCIETY

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Prez Sez

By Andrea Tyson President, NJJS

As I mentioned last month, one of my summer jaunts was to go to the **Orange County Classic Jazz Festival** in Costa Mesa, California (www.oc-classicjazz.org). I thank the festival producers, John A. Dieball, Connie Baker and Larry Baker, for their hospitality regarding my attendance at this festival. This is a trad festival spanning four days featuring 18 bands. There were some stand-alone band slots, but on any given day, in any of six venues, a listener could catch various musicians with their usual bands or floating around with other bands or two bands together on one stage, or two (even three) pianists together!

Terrific musicians handle this very well. I must have been having fun because in the Hilton Lobby Saturday I just couldn't sit still — so I got up and was just dancing up a storm. Well, by the time the afternoon was over — I had a group of dancers with me — the bands loved it! As the weekend progressed, I got to know more people and felt very at home. This festival has attendees crossing paths to and from the various venues so there are lots of opportunities to see the same people and get friendly. Most fun for me? The jam sessions late at night over at the Holiday Inn across the street from the Hilton where all the musicians who were still awake hung out and played together, and some audience members too. The hotels, the town and many sponsors make this festival possible. The town is filled up with jazz and is completely behind the event. If you peruse their website, you'll see familiar names — some of our favorites: the

Midiri Brothers, Jeff and Anne Barnhart, Neville Dickie, Titan Hot 7, Paris Washboard and many others. At every venue, there were dancers, some in period clothes, all ages, too. There were vendors selling their fancy jazz and dancing outfits, shoes and jewelry — Jazz Chic. This was a fun time from beginning to end and I encourage you to set aside some time next year if you can. You won't be disappointed. We met up with the California Chapter of the CCNY alumni association. It was a good reunion. This is a very well organized and enjoyable festival and one not to be missed.

So, now it's time for those crisp days to set in and we've got some hot offerings to take the chill off right here in New Jersey:

■ Make sure to join us **Wednesday, October 22** for our **Jazz Film Series** in Chatham Library for Joe Lang's presentation, always interesting and this one will focus on trumpeter Jack Sheldon. Bring friends. It's free.

■ Then it's our **Member Meeting 2–5 PM** at Trumpets, **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.

■ And save the date: Sunday afternoon 2 – 5 PM, **November 23** as we're honored and thrilled to welcome Janice Friedman to our **Member Meeting** at Trumpets for her Intimate Portrait featuring her piano stylings and singing.

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

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.

PLEASE TAKE OUR SURVEY IF YOU HAVEN'T ALREADY.

Please join us. We have these programs for our members and the general public. We need your support to keep this type of event going. More details about these meetings on our website at www.njjs.org at the Events tab.

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 open to suggestions and you know we could use your help. And if you're in a philanthropic mood, donations are always appreciated to keep our educational and scholarship programs going.



NJJS Bulletin Board

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!

WIN FREE TICKETS — Some of our partners in jazz offer tickets that we in turn get to pass on to some lucky raffle winners at our Member Meetings. Watch for email blasts announcing these opportunities at our September 28 and October 26 meetings. Cape May? NJPAC? just some of what we've got in store for you! You've got to be there to win!

FREE Jazz Film Series — see details on these great films, pages 2 and 8. Share this bargain evening of entertainment with friends, family, the man on the street — make a great impression, have fun learning new things about your favorite musicians or ones you never heard of...there's no downside!

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.

<input type="checkbox"/> Jerry Vezza Trio with Frank Noviello	<input type="checkbox"/> Carrie Jackson and Her Jazzin' All-Stars
<input type="checkbox"/> Parrott, Sportiello/Pizzarelli Trio	<input type="checkbox"/> Eric Comstock Trio
<input type="checkbox"/> Cynthia Sayer and Sparks Fly	<input type="checkbox"/> Joe Temperley Quintet
<input type="checkbox"/> Tony DeSare	<input type="checkbox"/> Earl May Tribute Band
<input type="checkbox"/> The Bob Crosby Bob Cats	<input type="checkbox"/> Swingadelic
<input type="checkbox"/> James L. Dean Big Band	<input type="checkbox"/> 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).

**Wednesday
September 24 2008**
FREE Fall Jazz Film Series
Against the Tide
(Bud Shank)
7 PM
Library of the Chatham
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 p 8

**Wednesday
October 22 2008**
FREE Fall Jazz Film Series
*Trying to Get Good:
The Jazz Odyssey
of Jack Sheldon*
7 PM
Library of the Chatham
214 Main Street, Chatham
see pp 8, ad p 26,
& review p 35

**Sunday
October 26 2008**
MEMBER MEETING
at Trumpets/Montclair
"Vocal Jazz:
Styles & Stylists"
2-5 PM
see pp 2 & 8

**Tuesday
November 11 2008**
FREE Fall Jazz Film Series
Talmage Farlow
7 PM
Library of the Chatham
214 Main Street, Chatham
see p 8

NJJS Calendar

The Mail Bag

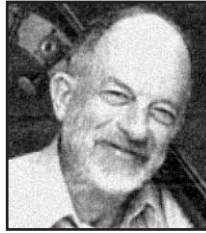
TALKING JAZZ, A JERSEY JAZZ

INTERVIEW WITH TRUMMY YOUNG

(July/August JJ), is a classic piece about the artist whom I've admired from the first time I heard his "Margie" with Jimmy Lunceford, until September 9, 1984, when I heard Trummy playing at a Gibson Paramount Theater concert in Denver. I chatted with him during intermission, and took a snapshot of him sitting down, smiling, holding his trombone. The next morning I read in the *Los Angeles Times* that he had died in California. I think that mine is the last photograph of this gentleman of jazz. I gave a print to Maddie Gibson who sent it to Trummy's widow. Beside all of the Gibson events that I heard Trummy at, I renewed my acquaintance one summer when he was playing at the Hilton in Oahu. We sat at the bar during intermissions, looking out the window toward Diamond Head, and talked about Jimmy Lunceford, Earl Hines, et al. He knew them all.

Bill Smith

Highlands Ranch, Colorado



From the Crow's Nest

By Bill Crow

A friend of Wayne Wright's named Euni was working as a substitute teacher at a school where the kids had just returned from spring break. They were having a class discussion about what the kids had done during their break, and one young man announced that his family had gone to Australia to attend a wedding. Euni asked if there were any differences in the way they have weddings in Australia, and the kid said there was a difference at the reception. "All the D.J.s had instruments." □

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.

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.

Jazz Trivia

By O. Howie Ponder II Questions

1. The essential Basie drummer, he set the looser style of the Basie "All American Rhythm Section" with his sensitive and swinging cymbal work.
2. From a musical Michigan family his older brothers were Thad and Hank. He came to prominence accompanying John Coltrane in the 1960s.
3. From Richmond, Indiana, he played with Count Basie for five years and, although a superb big band drummer, he is best known for accompanying singers Sarah Vaughan, Carmen McRae, Natalie Cole and Diana Krall.

Keeping Up with the Joneses

All of the following artists have the surname Jones and are/were drummers.

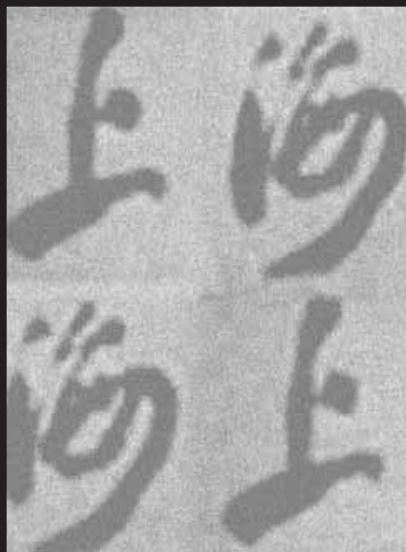
4. He was born in Philadelphia and incorporated that city into his nickname to avoid being confused with another drummer whose name was similar to his.
5. Mostly known as for his big band work, he played with Maynard Ferguson, Lionel Hampton, Count Basie and Duke Ellington.
6. He is the great-nephew of bandleader Isham Jones. Played with George Shearing, Lee Konitz, Mose Allison, Monty Alexander and Stephane Grappelli.

7. He was most remembered for his time with Fats Waller and Fletcher Henderson, he also played with Stuff Smith, Eddie South, Louis Jordan, Wilbur DeParis, Doc Cheatham and many other mainstream jazz artists
8. The youngest of these Jones boys, he came from Newark and his first instrument was trumpet. He switched to drums after seeing the Beatles on TV! He studied with Elvin Jones and played with Stan Getz, James Moody, Richie Cole, Stanley Turrentine and was active in jazz education.
9. Played with Thelonious Monk, Charlie Parker, Charlie Mingus.

answers on page 45

Howie also welcomes suggestions for future questions — or any comments from readers. Contact him at jazztrivia@njjs.org.





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Highlights, end of September, October 2008:

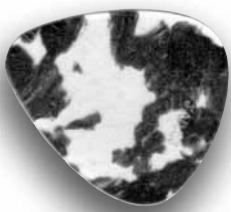
- wed 9/17: JAY LEONHART
- thu 9/18: BUCKY PIZZARELLI
- fri 9/19: GROVER KEMBLE
- sat 9/20: ERIC MINTEL
- sun 9/21: KAREN EGERT with HARRY ALLEN
- tues 9/23: JOHN ZWEIG
- wed 9/24: DEREK SMITH
- thu 9/25: TOMOKO OHNO
- fri 9/26: ROB PAPAROZZI
- sun 9/28: JAN FINDLAY
- tues 9/30: MITCH SCHECHTER
- wed 10/1: NICKI PARROTT
- fri 10/3: CATHERINE RUSSELL *by reservation only*
- sat 10/4: MARTIN WIND
- thu 10/9: MORRIS NANTON
- wed 10/15: BUCKY PIZZARELLI
- thu 10/16: MATT SAVAGE

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The Editor's Pick

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

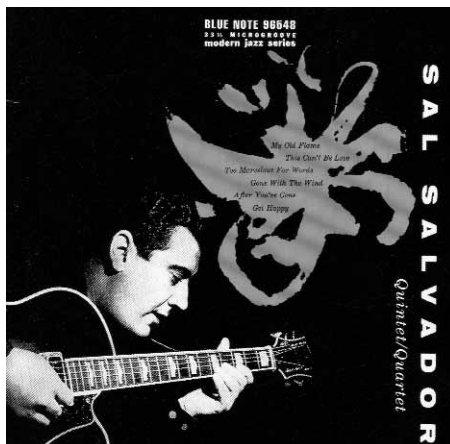
Take a Trip to Sal Salvador

Phil Woods' recollection in this month's Talking Jazz interview of his early days in a Springfield, Massachusetts bebop group playing practical jokes on drummer Joe Morello with fellow prankster Sal Salvador put me in mind of that great guitarist. A self-taught disciple of Charlie Christian, Sal was a single note master soloist who also possessed a singular sense of humor. He came to prominence in the Stan Kenton orchestra and went on to a long career, not only as a top player and leader, but also as an important music educator.

Through a small serendipity a copy of a 1998 Blue Note reissue of two early '50s EPs by Sal came into my hands soon after reading Schaeen Fox's interview. *Sal Salvador Quartet/Quintet* presents Sal in his post-Kenton prime and combines cuts from three sessions recorded on Christmas Eve in 1953 and on July 21 and October 9, 1954.

The first session, recorded (where else?) in Hackensack at the Rudy Van Gelder Studio, features six standards and is highlighted by the lesser known but very swinging Frank Sokolow on tenor. The second two sessions were produced in New York City by Stan Kenton; four of the cuts feature former fellow "Springfield Gang" member Morello displaying some masterful brushwork. For the eight additional cuts Jimmy Campbell is on drums in a combo rounded out by Jimmy Gannon on bass and the great Eddie Costa on piano and vibes. The real standouts in the Kenton sessions are three original compositions by Bill Holman and four by Manny Albam, including the disk's best cut — "See" — two minutes of nothing much more than a repeated "C" note that really swings out, and pre-dates Antonio Carlos Jobim's "One Note Samba" by several years.

I checked it out and tickets to Sal Salvador, and this sensational disk, are still available at places like Amazon.com and CDnow.com, just in case you want to travel to someplace warm where there's bebop in the breeze.



JJ

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.

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 payment from www.njjs.org using PayPal with code kate3@casano.com, or mail a check 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:
November issue: September 26, 2008 • December issue: October 26, 2008

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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Notes from the Music Committee

By Joe Lang

NJJS Music Committee Chair

We are having an extended Board Meeting on Saturday September 13, and will spend considerable time discussing ways to improve attendance at our events, with a particular emphasis on the Pee Wee Russell Memorial Stomp and Jazzfest, our two major undertakings. I expect that I shall have some more specific information about these events for the next issue.

■ On **Wednesday, September 24**, we will present 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. In last month's issue, I included the review that I had written for the January 2008 issue.

The next offering in the series will be *Trying to Get Good: The Jazz Odyssey of Jack Sheldon*, to be shown on **Wednesday October 22**. A review of the film appears in this issue.

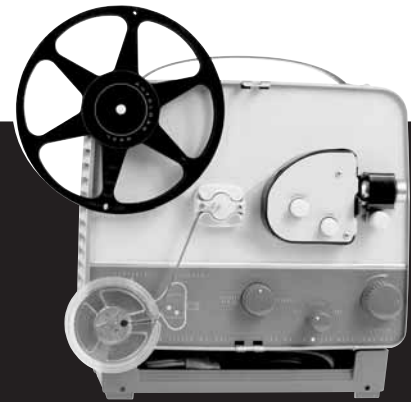
The film to be screened on **Tuesday November 18** is *Talmage Farlow*, a documentary about the great jazz guitarist who lived for many years in Sea Bright. Tony Mottola wrote a fine review of this film in the June 2008 issue.

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 earlier this year was a popular addition to our lineup of events, and we look forward to having even more of you take advantage of this exciting and interesting series.

■ Our **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 3–5 PM, and will be preceded by a social hour from 2–3 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 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 an 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 PM, Carrie, Laura and 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



NJJS presents FREE *Jazz Film* SERIES

Wednesday, October 22 at 7PM

TRYING TO GET GOOD: *The Jazz Odyssey of Jack Sheldon*

Followed by discussion.

And on November 18:
Talmage Farlow

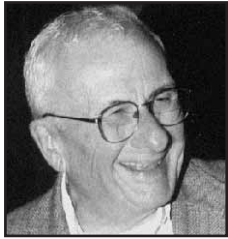
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214 Main Street, Chatham NJ

**FOR MORE INFO: www.njjs.org
FREE AND OPEN TO THE PUBLIC**

the show. Be sure to make your reservations at Trumpets by calling 973-744-2600. A music charge is applicable for the evening show.

Our **November 23 Member Meeting** will feature pianist/vocalist Janice Friedman who will offer another perspective on the life of a jazz performer. Janice has extensive credits, including many appearances with groups led by Warren Vaché. She is both talented and articulate, so it should be an engaging afternoon filled with good music and lots of lively anecdotes.

Both the Film Series and the Member Meetings are benefits of NJJS membership that have been added in recent years. They are wonderful opportunities to meet other NJJS members, and to enjoy jazz related programs that are entertaining, informative and free. We encourage all of our members to come out and enjoy these events. Why not also bring along other jazz enthusiasts, and familiarize them with NJJS!



Classic Stine

By Jack Stine

NJJS President Emeritus

Being Number 1?

I think it was John O'Hara who, in one of those predictable moments of writer's block that affects all writers, wrote of sitting at his typewriter, contemplating the fact that the lineal array of keys before him, if properly tapped, could produce a piece of writing far superior to anything the world had ever known before. Far above the King James version, the Shakespeare plays, or anything by such praised writers as Keats, Pope, or Milton. A half pack of Chesterfields later and with no opening lines forthcoming, O'Hara would close up shop for the day, head for some place where other writers similarly affected would usually gather, and talk about plans for less lofty effort for the next day, albeit that the morrow would likely produce the same old same old.

Realization that the alphabet's 26 letters held the key to immortal achievement is nothing that O'Hara invented. And I'm sure that such elusiveness isn't limited to authors alone. I've been thinking lately about the plight of jazzmen, and specifically of jazz pianists and the numeric odds that stand in the way of their immortality.

You do the math.

Take 10 fingers, a 12-tone scale, an 88-note keyboard, a 32-bar standard like, say, "Body and Soul," and you have the beginning of a mathematical wilderness that could test Heisenberg's Uncertainty Principle and the Banach-Tarski Paradox combined. Yet this is the kind of challenge every good solo jazz pianist you ever heard of is faced with every working night of his career. It's not an easy life and few attain the level of a Wilson, a Tatum, an Evans, a Paterson or a Hines. No others need apply; theirs are the contents of the tip jars at the end of the keyboard.

Speaking of Wilson and Tatum, my memory goes back to the days before the war when the readers of *Down Beat* or *Metronome* would vote them into top places in the piano

category of the annual polls. One year it would be Tatum first and Wilson second; next year it would be Wilson first and Tatum second. And that's how it went for several years. The point was that #1 was either one's spot to lose while other wonderful pianists like Mary Lou Williams, Jess Stacy, Bob Zurke, and even (mirabile dictum) Duke Ellington could only read the results in the morning papers. Room at the top could never hold more than one at a time.

In some ways Teddy Wilson and Art Tatum were very much alike. At the keyboard, both had the touch of angels. Rarely did they need the force of a heavy hand to make a musical point. They were also alike in their common respect for the melody and structure of the piece at hand. Similarities stopped there, however. At the end of their opening choruses. Wilson would embark on an improvisation of Chopin-like arabesques that rarely concealed the lines of the song itself. When he played, he made all of us jazz pianists. It was what we would have done if only we stuck with the piano instead of singing like Crosby or Sinatra in the shower.

On the other hand, Art Tatum was possessed of a digital dexterity and imagination that, to my mind, has never been matched by

"I often listen to a Tatum performance with the same kind of apprehension a canoeist, with no possibility of turning back, must feel as he approaches white water."

anyone else in jazz, before or since his lifetime. And he delighted in displaying this mastery whenever he played. There always seemed to be a kind of impatience in his opening statements, just champing at the bit, so to speak, to get to where he could unleash his genius and destroy competition, I often listen to a Tatum performance with the same kind of apprehension a canoeist, with no possibility of turning back, must feel as he approaches white water.

There was another difference between Teddy Wilson and Art Tatum and their musical address that might be summed up by saying that for Wilson music was an opportunity to charm and enlighten; for Tatum it was a challenge to overcome and persuade. Either way, they were both masters.

I like to return to the point that, though there were doubtlessly differences in their playing, both Wilson and Tatum were both in harness to what music was all about, the design of form and content that gave their playing meaning. Form and content are factors I miss in a lot of pianists these days, and I'm thinking of how deliciously T. S. Eliot put it when he wrote, "When there are no bones, anybody can carve a goose."

Think about it.

■

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Big Band in the Sky By Tony Mottola Jersey Jazz Editor

■ **Lee Young, 94, drummer, vocalist, bandleader, record producer, March 7, 1914, New Orleans – July 31, 2008, Los Angeles.** Lee Young's long and distinguished career in music spanned much of the past century and traversed the world of jazz from its New Orleans roots through to bebop and modernism. As a boy he learned the trumpet, trombone, piano and soprano saxophone before settling on the drums, playing in the same carnival circuit family band as his better-known older brother Lester. The often-traveling Young family finally settled in Los Angeles in the mid-1920s and Lee attended high school and embarked on his musical career there, first as a vocalist and later as a drummer.

He was only 23 when he made his first recordings with Fats Waller, working that same year for the first time with Nat King Cole, whom he later served as musical director. A few years later Young was leading the house band at L.A.'s Club Capri and was back with Cole. When

his brother Lester joined the band they began a twice-weekly radio broadcast moving to a new club called the Trouville. The Young brothers band accompanied Billie Holiday there and they also toured for the U.S.O.

Young is said to be the first, and for several years the only black studio staff musician in Los Angeles and he appears on thousands of recordings. In 1944 he was the drummer at Norman Granz's first Jazz at the Philharmonic concert. Indeed, it was Young who introduced the legendary impresario Granz to jazz music when they met as teenage tennis players in the late 1930s.

After working in the Nat King Cole Trio from 1953 to 1962, Young became a record producer and went on to work with the Vee-Jay, United Artists, ABC, Dunhill and Motown record labels. While an executive he discovered Steely Dan, the highly regarded (and heavily jazz infused) 1970s rock band.



above: Lee Young circa 1950, Courtesy CTSIMAGES

left: Jimmy Cleveland circa mid-late 1950s with Tony Scott and Doc Severinson, Courtesy CTSIMAGES



■ **Jimmy Cleveland, 82, trombonist, May 3, 1926, Wartrace, Tennessee – August 23, 2008, Lynwood, CA.** A well regarded but somewhat overlooked trombonist who emerged in the 1950s and played with many of that era's greats including Cannonball Adderly, Sonny Rollins, Dizzy Gillespie, Gerry Mulligan, Quincy Jones and many others, notably with Miles Davis, on the *Miles Ahead* and *Porgy and Bess* sessions. Described by the *All Music Guide* as "one of the most technically skilled of the bop-based trombonists," Cleveland went on to play in the house band for Merv Griffin's TV Show in Los Angeles. J



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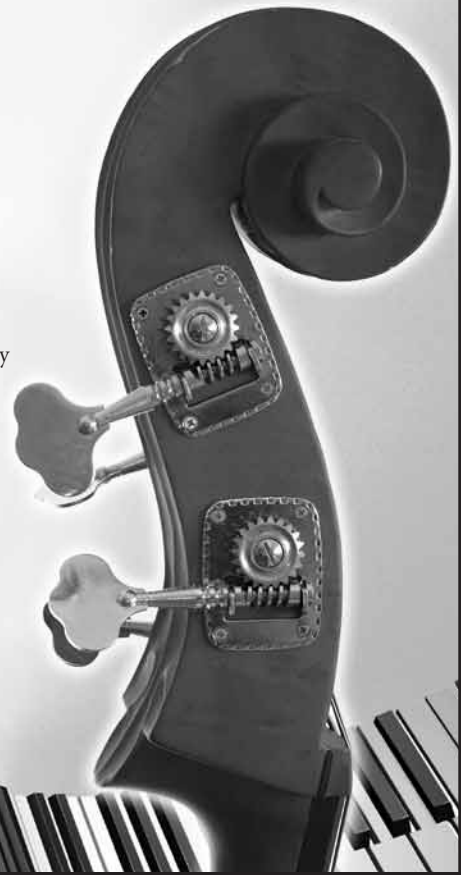
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Jazz and the Wild Blue Yonder

Music plays its part in the US Air Force Mission

By Carl Radespiel

“I don’t care if we have to fly in a helicopter, follow a Sherpa, or catch a ride on a dog sled to entertain them, the troops deserve it.”
— Staff Sgt. James Gilley

Since returning from the Air Force Musicians Association’s Reunion and Conference in Colorado Springs, Colorado this past August, I have been reflecting on the several days of fine jazz and other music I heard from the US Air Force Academy Band stationed there. Our Association membership consists of former Air Force musicians who enjoy both the nostalgia of our old musical war stories as well as the enjoyment of being together with musicians who want to promote the best in Air Force music. Our membership consists of over 600 former Air Force bandmen.

Air Force bands have in their ranks some of the finest young jazz players in America today. Ten regional bands are at eight locations in the continental United States and operate from four locations in Germany, Japan, Alaska and Hawaii. In addition there are 11 Air National Guard bands at various locations throughout the country. Their stated mission is to foster our national heritage by performing world-class musical services for official military, government, recruiting and community relations events.

In the two Air Force Primary Bands (the US Air Force Band in Washington, DC, with the Airmen of Note, and the US Air Force Academy Band in Colorado Springs, CO, with the Falconaires), there exist performers of big band jazz as good as they get. All the other bands have top professional musicians as well, playing jazz, classical, rock and military music.

These bands are now deploying small musical groups, usually composed of nine musicians from the various statewide bands, to Iraq, Afghanistan, Southwest Asia and the Horn of Africa. Following in the footsteps of past Air Force bandmen, these musicians entertain the troops and perform at community events, no matter where they are.



BALAD AIR BASE, Iraq — Three members of Hot Brass, U.S. Air Forces Central Band, play a tune for staff and patients in the intensive care unit at the Air Force Theater Hospital here, April 8. Working in the intensive care unit can sometimes be taxing on the morale of the staff, but when the musicians rolled in and played a few sets, the room was all smiles. Members of Hot Brass are deployed from Scott Air Force Base. Photo by Senior Airman Julianne Showalter.



top photo: BALAD AIR BASE, Iraq — Master Sgt. Richard Thorp, U.S. Air Forces Central Band Hot Brass, plays trombone during a performance for servicemembers here, April 8. The nine-member band came to Balad to bring smiles and relaxation for all personnel; they played a mixture of old and new songs to include Brown Eyed Girl by Van Morrison and Home by Daughtry. The band is deployed from Scott Air Force Base, Ill. (U.S. Air Force photo/Senior Airman Julianne Showalter)

left: Sax Player “Falcon” lands in Afghanistan. Master Sgt. Daniel Weber plays a solo during a show June 22 at Bagram Air Base, Afghanistan. The U.S. Air Forces Central Band “Falcon” band travels throughout the area of responsibility to positively promote troop morale and to reach out to host nation communities. Sergeant Weber is a U.S. Air Forces Band “Falcon” saxophonist. (U.S. Air Force photo/Master Sgt. Demetrius Lester)



this page, top left: Tech. Sgt. Tedd Baker, lead tenor of the United States Air Force Band Airmen of Note, performs for the Jazz Heritage Series at George Washington University in Washington, D.C., Nov. 3. (U.S. Air Force photo/Airman 1st Class Rusti Caraker)

top right: BALAD AIR BASE, Iraq — Staff Sgt. James Gilley, U.S. Air Forces Central Band Hot Brass, sings for service members here, April 8. Hot Brass came to Balad to bring smiles and relaxation for all personnel. The band is deployed from Scott Air Force Base, Ill. (U.S. Air Force photo/Senior Airman Julianne Showalter)

bottom: United States Central Command Air Forces Expeditionary Band based at Wright-Patterson Air Force Base in Ohio, performs during an outreach engagement at a primary school in Douda, Djibouti, Dec. 6. Members pictured, from left to right: Senior Master Sgt. Todd R. Nicholls, saxophone; Senior Airman Kaz Kruszewski, trombone; Senior Master Sgt. Eric A. Knorr, trumpet; Staff Sgt. Jason S. Plosch, trumpet; Tech. Sgt. John H. Rider, tuba. (U.S. Army photo/Army Sgt. Michelle Halpin)

This past spring the US Air Forces Central deployed band performed at Balad Air Base in Iraq and Bagram Air Base in Afghanistan. The band offered a wide variety of music from jazz to rock and everything in between. A performance at the Air Force Theater Hospital at the Base in Iraq drew accolades from both patients and military medical staff who said the performance allowed them to share a common love and appreciation of music. “We play for the best folks in the world” said Staff Sgt. James Gilley the group’s vocalist, “Whether they are Army, Air Force, Marines or Navy, we will find a way to get to them. I don’t care if we have to fly in a helicopter, follow a Sherpa, or catch a ride on a dog sled to entertain them, the troops deserve it.”

Other deployed bands, including Air National Guard bands, have been performing in villages, hospitals, and orphanages in such places as Kyrgyzstan Republic and other remote locations.

Back in the States, the Airmen of Note is one of today’s few touring big bands. Their reputation has led them to regular performances at such premier jazz festivals as the Detroit/Montreaux Jazz Festival, San Jose Jazz Festival, Jacksonville Jazz Festival, Elkhart Jazz Festival, the Pensacola Jazz Festival and many others. The Airmen have also performed at national music conventions, including the International Association of Jazz Educators.

With a legacy rooted in our American heritage, Air Force Bands are attuned to the music of jazz and are performing it throughout the world to enthusiastic audiences, both military and civilian. In doing so, they are keeping an important American tradition alive and well. **JJ**

Carl Radespiel is a longtime NJJS member and was a US Air Force bandsman in the mid to late 1950s serving on sax and clarinet.


John Faddis Tribute to Maynard Ferguson Will Highlight 30th Cape May Jazz

The Cape May Jazz Festival marks the close of its 15th season when it presents its 30th event November 7–9. Friday night’s opener kicks off with a Tribute to Maynard Ferguson featuring a 16-piece big band led by Ed Vezinho and Jim Ward. Jon Faddis, internationally acclaimed high-register trumpeter, will solo with the band saluting Ferguson’s music.

Pieces of a Dream returns to perform on Saturday night. To fill out the schedule, well-known jazz vocalist Jackie Ryan will perform in the Grand Hotel Ballroom Friday, and smooth jazz saxstress Pamela Williams will lend her talents on Saturday night. Ex-Ferguson sideman Denis DiBlasio will bring his band to Carney’s on Saturday night, featuring Jim McFalls on the trombone. Also included on this bill are Michael Pedicin, Frank Bey, Edgardo Cintron, Antoinette Montague, David Cole, Bob Ferguson, the Little Jazz Giants and many more, plus the always-popular high energy jam sessions and complimentary workshops.

The schedule in its entirety can be found on the web at www.capemayjazz.org, the best source for all the latest on the Cape May Jazz Festival, including music bytes from your favorite artists. For more information or to be put on the mailing list please call 609-884-7277.

For those who wish to discover all venues and performers, the new Preferred All-Event Weekend Pass gives guests an opportunity to attend 20 jazz performances, including RESERVED SEATING at any two concerts at the Theatre at Lower for a special \$190 (saving \$30 off regular ticket pricing). The general seating All-Event Weekend Pass is also available for \$150. Individual Friday or Saturday Night All-Event Wristbands are available for \$55 each. Saturday Afternoon Jam Wristbands are available for \$35 each, and Sunday Afternoon Jam Wristbands are \$25 each. Tickets go on sale September 15th by calling 877-7-CMJAZZ. Information including schedules, pictures, biographies, music clips and ticket order form can be found on www.CapeMayJazz.org or by calling 609.884.7277. Complementary Festival Transportation is available between venues Friday thru Sunday.

The 30th Cape May Jazz Festival is presented by Bank of America and sponsored by Cape Savings Bank, Delaware River and Bay Authority, Barefoot Wines, Yamaha Concert Division, *Jazz Times*, WRTI Temple University Public Radio, WBGO Jazz 88 FM, WCFA 101.5 LP, WTTT the Touch, *Cape May Star & Wave*, *Cape May Gazette*, and Verizon Wireless, with generous support from New Jersey State Council on the Arts, and supported in part by the New Jersey Department of State, Economic Growth & Tourism Commission. 



Jon Faddis

Tell them you saw it in *Jersey Jazz!*

Eleven Years of Jazz Giants at The Baird




Slide Hampton is 2008 Jazz Master Award Honoree

For the 11th consecutive year, South Orange’s Baird Community Center presents its one-night Giants of Jazz festival featuring an all-star list of performers. The event will be highlighted by the presentation of the Jazz Master award to the legendary trombonist, composer, arranger and bandleader Slide Hampton. The storied musician can put this Jazz Master award on the mantle next to his Jazz Master award from the National Endowment for the Arts, his two Grammys and also the NJJS/Rutgers American Jazz Hall of Fame award.

Featured this time around are the Dizzy Gillespie All-Star Big Band and 25 top musicians including Roy Hargrove, Jimmy Heath, Frank Wess, Steve Turre, and three — count ’em, three — pianists: Barry Harris, Cyrus Chestnut and Tomoko Ohno, and Roberta Gambarini, vocals.

This year’s Giants of Jazz will perform Saturday, October 11 at 7:30 PM at the South Orange Middle School. Tickets can be purchased online at www.thebaird.org, by phone at (973) 378-7754 x102. Ticket prices are \$35/advance; \$40 at the door; \$30 for students with ID and seniors. For Preferred Concert Seating and passes to the sound check, inquire about the Friends of the Arts package, level 3. For more information about the concert, go to www.thebaird.org or (973) 378-7754.

Giants of Jazz is a special program of by the South Orange Department of Recreation and Cultural Affairs and is co-produced by the bassist and composer John Lee who is a local resident. 

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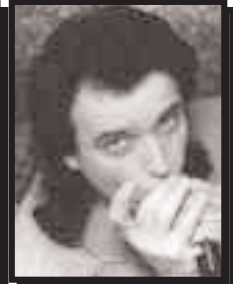
10/3: Mauricio De Souza and Bossa Brasil

10/10: The Stein Brothers

10/17: The Bob DeVos Organ Trio

10/24: The Gregory Rivkin Quartet

10/31: Rob Papparozi and the Hudson River Rats



Talking Jazz

A Jersey Jazz Interview with Phil Woods

By Schaen Fox

Phil Woods has been an important presence in jazz for many years, and is known both for his beautiful music and willingness to say what he feels. Long based in the scenic Delaware Water Gap, he is one of the founders of COTA [Celebration of the Arts] the organization responsible for the annual jazz festivals in the Water Gap. He keeps a very busy schedule of touring and teaching. In spite of that, we were able to connect for two phone interviews on January 30 and March 8.



PW: How are you?

JJ: Oh, a bit upset as we have a repairman due soon and I may have to cut this short.

PW: Oh, that's only a flyspeck on the windshield of existence.

JJ: Ok, let's start. In Bill Crow's *Jazz Anecdotes* you're quoted as having received an alto from a dead uncle when you were very young, but you were reluctant to take lessons. So you were told, "The man died. The least you can do is take lessons." Is that a true story?

PW: That's true.

JJ: What a way to motivate someone. And would you tell us a little about your early years with Joe Morello?

PW: Joe Morello use to drive everybody crazy because he always carried drumsticks and would practice while eating, while watching a movie, all the time. We used to put him on and say "Hey Joe, you know what, last night we saw a drummer, and you sound good, but this guy was playing three on the bass drum and five on the high hat." And he'd go home and practice and come to the next jam session and say, "Is this what you mean?" and he'd do it. And we'd say, "Well that's OK Joe but we heard this other guy who was doing press rolls on wet toilet paper" and he'd go home and practice and come back and say, "Give me some wet toilet paper" and he'd do the press roll on wet toilet paper. I exaggerate for comedic effect, but we couldn't stump him. But you always had to wait for Joe because he had to shave and couldn't see what he was doing, so it was the Ray Charles method of shaving. He'd be feeling for his stubble and keep shaving it. It would take him forever. But he was the cat that gave me my first steady job up in Springfield Massachusetts six nights a week in a club. I was a kid, so I'm eternally grateful to Mr. Morello for his kindness in giving me my first

real gig. I was still in high school and working six nights a week making more money than my dad, an incredible man, and we stay in touch.

JJ: So, obviously he should give you some credit for helping him develop his technique.

PW: Give me...[Laughs]...Yeah, yeah, well there was a bunch of us: Sal Salvador was on guitar, Chuck Andrews was on bass (he played with Woody Herman in the '60s band), and Al Sena was on piano. He later became music director for Julie Andrews and did a lot of scoring anonymously for Broadway composers. So we had a bebop band together. We all hung out together, so it wasn't just me that was putting Joe on. We all put each other on. We had a lot of fun, "The Springfield Gang."

JJ: Would you tell us a bit about Harvey La Rose?

PW: Yeah. Harvey La Rose is the best teacher I ever had in my entire life. I went to Juilliard and the Manhattan School of Music and studied with Tristano but Harvey was the first and best. He gave me a thorough grounding and I wouldn't be talking to you if it weren't for Mr. La Rose. He never let me know that he thought I was good. He kept me humble. That was one of the great things about his teaching. He never fawned over his students. You were never good enough and I always appreciated that. He died a few years ago. I stay in touch with his kids, twin daughters who both play alto sax.

You know that story about when *Down Beat* called and asked who my major influence was and I said Mr. La Rose. About a week later I get a call back from the editor saying, "You know nobody's ever heard of Harvey La Rose. Can you name somebody more important?" I flipped out. I wrote a letter to IAJE, I wrote to everybody I know, saying teachers are the most important ingredient in a young musicians life. Finally I got *Down Beat* to come around to my way of thinking, so that is when I heard from Harvey's daughters who called and said,

continued on page 18

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PHIL WOODS *continued from page 16*

“When you are playing a horn,
I mean there is no secret service.
It’s all right out on the street.”

“Thanks so much for remembering dad.” I said,
“I’m just telling it like it is.”

You know a lot of teachers communicated to me and said, “Thank you for that.” It’s so easy to say, “Oh yeah, Charlie Parker,” but I mean somebody’s got to prepare you for the masters and that’s the guy that first teaches you to put your fingers here and play “Do, Re, Mi, Fa, Sol, La, Ti, Do.” He can dissuade you from liking music or he can pique your interest and get you hooked. Harvey was the “Get Them Hooked” type, if you had the proper ingredients. I’m a teacher myself, I’ve always been. I think we have to pass on what we’ve garnered from the masters and our early professors. I don’t do any private teaching, but I spend a lot of time with kids. I work with kids’ bands and young musicians and we have the Al Cohn Memorial Library here. I’ll be going over there to a lecture and concert. I have to keep in touch with youth to have my batteries charged.

JJ: Back in the ’50s the press often called you “The New Bird.” Did you find that flattering?

PW: Of course not. It was silly. You know if you were around in the ’50s and you played alto, that’s what you got stuck with. It happened to Jackie McLean, John Jenkins, Gene Quill, and Hal Stein and, you know, that’s the way it is. I never paid much attention to it. It didn’t bother me. I found it very amusing. I mean, God, I couldn’t shine his shoes. Usually it wasn’t meant as a compliment. It was, “Here’s another guy trying to steal Charlie Parker’s licks.” It wasn’t usually a kind thing to say. Well, once I played with Dizzy Gillespie in 1956 all that went away. I was becoming my own man. If I was good enough to play with Dizzy Gillespie then it was pretty hard to be sticking that Charlie Parker mantle on me.

Gene Quill was working with the Gerry Mulligan band at Birdland I think, and just played a blazing solo. As he came off the bandstand some wise guy sitting at the table next to him said, “Hey man all you’re doing is imitating Charlie Parker.” Gene whipped around and handed him his horn and said,

“Here. You imitate Charlie Parker.” [Laughs] That is one of my favorite lines. I happened to be there that night. That’s why I know the story so well. Gene was very funny. He had that great sense of humor that came along with that whole period. Another of his great lines was when he was very sick. You know he was a great alto and clarinet player, but he kind of abused himself a little too much. At one point he was in intensive care at Roosevelt Hospital and a bunch of us, after having a few pops at Charlie’s Tavern, snuck up to the ward. He’s in an oxygen tent with IVs and I lean over and said, “Gene is there anything I can do?” And he opened his eyes and said, “Yeah. Take my place.” [Laughs] They don’t make them like that anymore.

JJ: I’d like to ask you about that famous tour with Benny Goodman in the Soviet Union.

PW: Any tour with Benny Goodman was like being in the Soviet Union. Johnny Frosk, the lead trumpet player called Jerry Dodgion and said, “I’ve got some good news and some bad news.” Jerry said, “Yeah? What’s the good news?” Johnny said, “Benny Goodman died last night.” Jerry said, “What’s the bad news?” John said, “He died in his sleep.” Yeah we loved him. Nah man, he was a great player, but a royal pain and it got worse as he got older.

The band was great but what can I tell you? We were 10 weeks in the Soviet Union. That was a rough tour. We had all the government officials giving us briefings, saying you’ve got to be careful with what you say; your rooms will be bugged. I looked at Zoot and said, “What are these people talking about? They won’t understand you and me no matter what we say. I don’t understand us.”

They thought there were spies in the band and all that. It was pretty ridiculous. We rose above all that intramural spygate, and we still do. We were playing our horns. When you are playing a horn, I mean there is no secret service. It’s all right out on the street. And that’s what we were there for. We were there to spread joy and fun. It was absolutely an apolitical act when you are playing a saxophone. To be a spy and be able to play well is an anomaly that we will never see.

JJ: Did you have any chance to mix with ordinary people?

PW: Well not really. We weren’t allowed to fraternize, but we did though. I used to hang out with Gennady Golstein the great alto player from Russia. (He had a boat called “Push/Pull” you push it, then you pull it.) We went to Leningrad University and had jam sessions but that was all off the books man. I tried to give him some clothes and he said, “The police are following me. As soon as I go back down to the lobby they will take whatever you give me away.” There was also a problem after every concert. A cordon of state police would come out of the wings and stand in front of the curtain and people were not allowed to talk to us, but we found a way around that.

JJ: Then was the album *The Liberty of Jazz* really from Russian musicians?

PW: Yeah, Radio Liberty? It was done for Radio Liberty, which we found out later was a CIA cover. So we weren’t too happy about that. We were being used.

JJ: But were the liner notes accurate about the numbers being written by Russian musicians and smuggled out of the country?

PW: Yeah, yeah.

JJ: Do you know how they were smuggled out?

PW: I don’t. I just showed up at the recording studio and there they were.

JJ: Would you tell us a bit of what the New York jazz scene and studio work was like in the ’50s and ’60s?

PW: That’s when giants walked the earth. Manny Albam, Bob Brookmeyer, Al Cohn, Ralph Burns, Garry McFarland, Oliver Nelson, Elliot Lawrence and Gene Roland — all these guys were in New York writing this wonderful music. Even on the commercial music you’d find a big band with at least four or five saxophones. Now it’s all done by a cretin with overdubbing.

continued on page 20



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PHIL WOODS

continued from page 18

Music used to mean something in those days. As a musician you had to look good, be on time, transpose and be somebody. That's what the studio scene represented in those days. You had the most cracker-jack jazz musicians, contrary to the popular propaganda that musicians are ignorant, most of them were studied, conservatory trained like Benny Carter. I don't know what happened, but the amateurs seem to have taken over. That's what Johnny Mercer said, "When the amateurs took over it was all downhill." The lyrics suck, the harmony sucks, and the rhythm sucks, otherwise it's wonderful. [Laughs] Nah, there's some good stuff happening I suppose. I'm 76. I'm just plodding along as best I can, but I don't feel relevant anymore that's for sure.

JJ: What? I'm shocked to hear you say that.

PW: What, that jazz is not relevant to American culture? What do you mean, "shocked?" It's a fossil. It's just about finished isn't it? Without Europe we wouldn't have any jazz at all. America's lost its greatest gift. Three guys who live offshore own the music business, the newspapers, the films, and the television. [Laughs] I find no relevance in a society like that.

JJ: Well, what about jazz in Japan?

PW: Not so much anymore. The Japanese are outsourcing just like we are. They closed the Grand Rapids Yamaha plant where they made the student model horns. Now their saxophones are made in China because it's cheaper. Nah, the world has changed man. Where have you been? [Chuckles] Europe is still happening, that's for sure, but the East, and the Middle East not so much. I mean for me. Maybe some people do better, but I go to Japan very rarely and when I go it's usually for Yamaha to demonstrate the saxophone, do clinics, master classes and work with kids. The gigs are in little coffee bars and toilets and I can't do that anymore. There used to be concert tours, but they don't pay any money any more because they are hurting too. I spend a lot of time in Europe.

JJ: Wow, I don't know what to say to that except that's also shocking.



Phil Woods with Clark Terry on the S.S. Norway 1989 © Ray Avery/CTSIMAGES.COM

PW: What? That Japan's market has closed up? That's just the reality of business my friend.

JJ: Well, speaking of Europe, why did you move to France in 1968?

PW: It was not a great year for America, but I was getting trapped in the studios and I wanted to play jazz. I had been in Europe with Quincy [Jones] in '59 with the "Free and Easy" Band. We stayed there for a year and I knew Paris pretty well. I was pretty well known in Europe. We had so many expatriates like Dexter, Hank Mobley, Johnny Griffin, Don Byas, Lucky Thompson and Ben Webster. It's amazing how many saxophone players were over there at that point. But yeah, I just wanted to play my horn and I've always been grateful to European audiences for giving me the conviction that I was

a jazzman. I mean six months after I moved to Europe I was invited to play the Newport Jazz Festival with my own band. When I lived in New York, I played the Newport Festival, but never as a headliner. Once I moved to Europe, you know, you can't be a prophet in your own land.

JJ: But why specifically did you pick France and not another country?

PW: Because I knew France. I always consider that my second home. My children are still fluent in French. Actually, I was heading for Amsterdam but somebody picked us up in Paris and drove Chan [Phil's first wife] and me around the Champs-Elysees and we said, "Well, so much for Amsterdam. [Chuckles] Too much rain, too cold, let's go to

continued on page 22

New Jersey Blues & Jazz Festival

at the backstage JAZZ club



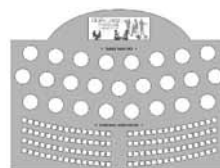
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PHIL WOODS

continued from page 20

Paris." It was so nice to be back. But, after five years it was time to come home.

When I did come back, I was thinking of going back to France because I wasn't too successful. I was staying at Jerry Dodgin's house and Michel Legrand called. Jerry couldn't do the gig and I got it. It was *Images with Michel* and that led to a Grammy and reinforced my ability to stay in America. I found it very ironic that I was prevented from going back to France by a Frenchman.

JJ: When you returned, you soon moved to the Delaware Water Gap. What attracted you to that region?

PW: I had lived in New Hope, Pennsylvania, just 60 miles down river, and I would play gigs at the Deer Head Inn and work in the resorts up here. So, I considered myself a Pennsylvanian. I was in New York for a while, but left in '56 when I married Chan and we lived in New Hope. Coming to the Delaware Water Gap was not such a stretch.

Jill Goodwin, my wife now, Urbie Green, Al Cohn and a whole lot of people were living in this part of the world. So it was a jazz center and continues to be to this day. Fred Astaire used to work up here. This was a posh resort area in the '20s and '30s so there was always a certain cultural awareness about the Water Gap. Fred Waring too, you can't leave him out. He had a music school here and he began the Shawnee Press here. He let us use his property when we began the jazz festival 30 years ago.

JJ: Oh good, I wanted to get you to talk about the Deer Head and its history.

PW: Aw, it's been over 60 years now. It's probably the world's oldest jazz club. Well, as I said, when I was living in New Hope I used to come up. They would hire soloists to play with their rhythm section and I would stay at the Inn and play gigs. Today it's beautiful. They've redone the rooms, [and] the music room. There is a new chef, great food, great jazz, straight lighting and air conditioning. We never had air conditioning before. It's wonderful, great, super.

JJ: Would you also tell us a bit about COTA?

PW: Well, I don't stay quite as active as I used to. I started it and after about 25 years, I stopped going to the meetings. I'm in the advisory [position], but it is doing fine. It's wonderful. Last year we started a

COTA camp jazz program, a weeklong school for young people. We had over 40 kids. This year we're going to have a big band and we're going to feature Al Cohn's music. We'll do some concerts in various schools, the Scranton Jazz Festival and our festival. So, look in the paper for that, it should be really good stuff.

JJ: I'd like to ask you about some of the other great musicians you've worked with. You were the principal soloist on Oliver Nelson's *The Kennedy Dream*.

PW: Yeah, I was. Oliver was supposed to be the soloist. He wrote it and was going to solo on it but he thought he may be too emotionally involved and he was, so I was the principal soloist all throughout. I was with Oliver the day Kennedy was shot. We were doing a date with Gunther Schuller. It was a session called *Risa Stevens Sings the Blues*. She sounded like Bert Lahr. She had a vibrato that you wouldn't believe. [Chuckles] You could drive a truck through it. Anyway, after the session was called we went over to Clark Terry's home and were watching TV. We were all very upset, but Oliver was more upset than anybody. He kept calling the station telling them to take the flag off the screen. It was no day to be showing the colors. He was an ex-Marine, so he knew what he was talking about. Oliver was very patriotic, very gung ho about this country. Later when he did *The Kennedy Dream* he got a nice letter from Rose Kennedy who loved the piece, as did the whole family. I remember how emotional we all were when he wrote that music. I think the only place you can find it now is on that Mosaic set, which I'm so happy about. Mosaic is great. Give them a plug. They do some wonderful stuff.

JJ: I loved Oliver Nelson's work and was shocked when he died so young. That was a great loss.

PW: Yeah, he would stay up for days at a time drinking coffee and writing music. The last time he was up for three days straight and his heart gave out.

JJ: Manny Albam was another great talent you knew. I was sorry when he seemed to disappear into what was then called Glassboro State College in South Jersey.

PW: Yeah. We miss him terribly. I wish they would reissue his stuff. He didn't disappear; he was still very active in New York. He was writing more classical music — his tuba sonata and his string quartet and the university gave him the wherewithal so he didn't have to come in and do jingles and stuff to make a living. So it worked out very well. In fact he told me one of the benefits of never

having graduated from college. He said if you have a reputation as a musician, you can name your price. But, if you have a degree there is a certain salary level that comes with it, masters, whatever. But, if you don't have any paperwork, you can just ask for money and they'll give it to you. You are not locked into the academic structure. The free enterprise system works really well on that level and he got a good deal out of it.

JJ: When I visited your web site I was very impressed by the amount of material you have listed. I remember Trummy Young talking about all the music and souvenirs that he had lost as he moved about over the years, but you seem to have everything.

PW: I had a fire back in the '80s. My house burned down, my wife was badly burned and I lost a whole lot of stuff. My horn made it and all of our receipts, which came in very handy. The music in a file cabinet didn't burn, but I lost my grand piano, my posters, record collection, memorabilia, scrapbooks, and a lot of stuff that is just irreplaceable. A lot of people have given me the records and stuff, so I have just about rebuilt my collection. What I really miss is my Birdland ashtray. [Chuckles] Things like that you can't possibly replace.

All the music I lost in the fire I managed to replace and instead of having scraps of paper and sketches on the back of matchbook covers, I've just installed everything that I've ever composed, including my thesis from the Juilliard School of Music in 1949 or '50. I wrote a piano sonata. I've even found that and so all of my music from the late '40s until the present is in my hard drive, which is pretty cool.

The technology is amazing. I remember when I did some arrangements and I had a deadline to send them to Spain and they got lost. I said, "Aw man I don't know what to do." My son said, "Why don't you do PDF?" I said, "PD what?" And he turned me on to the program so I can take the files and turn them into PDF and now I don't even have to go to the post office. I just E-mail the music to wherever the gig is. I don't care if the trumpet player loses his part. It is all in the computer. It can be replaced. I love being able to send the music without having to worry about it being lost in the mail. In fact my agent in New York and my agent in Europe have on file all of the stuff I use, most of my big band stuff. When I'm working with the BBC orchestra I just tell them what file to send. It's really a great convenience and a great time saver. That way at each gig, if the guys want to mark their parts it's OK. You know usually you pay so much to have parts copied you say, "Use a light pencil 'cause I've got to take it along to the next gig." Now I always donate the music to whatever gig I'm doing. I do collect

enough money to cover the cost of the paper and stuff, but it's a great boon to the art.

JJ: You've been a traveling musician for a long time. Do you have any tips for making that less stressful?

PW: No. I mean it's not the musicians anymore; it's the whole world having trouble getting through security. I mean you've got people who don't know what they are doing and they are supposed to be protecting America. Don't get me started on that. No, I have no tips. I prefer traveling by car, but unfortunately that doesn't always work. Flying is a big pain. It used to be fun, but now I dread it. I love getting to the bandstand, but everything in between is horrendous and because of my pulmonary problems it is really very difficult for me. There is nothing I can say that would ease the path of any travelers these days. It's easier to fly into Israel. I've been to Israel six times in the last five years and it's a piece of cake. No problem, but then you come back to Newark airport and it's a mess. There are no tips, except if you can drive, drive it — if you can afford the gas.

JJ: I remember reading that when he was in Europe, Duke Ellington took it for granted that if he and the band were late getting to the airport, the airline would hold the plane.

PW: Well yeah. That was Duke, man. I remember on Dizzy's State Department tour in 1956, we went to Iran, Pakistan, Beirut, Turkey and Syria. We went to all the trouble spots. They should have sent Dizzy a few more times; we might have avoided all this nonsense. Quincy put the band together for Dizzy. I remember we landed in Rome and stayed on the plane waiting for Dizzy. He had been on another tour and was coming to pick up his orchestra and then go on. It's late at night and we hear a trumpet playing "Sweet Lorraine," which was Dizzy's wife's name. She was on the plane and here comes Dizzy on the back of a baggage cart and they throw out a rope ladder and he climbs on while they're refueling.

JJ: How did local audiences react to in Dizzy's music in that part of the world back then?

PW: They loved it. They loved Dizzy because he was a great showman and they loved the rhythm.

JJ: Going back to Quincy Jones and the Free and Easy band, I've read that it was a critical success and a financial disaster. Did the financial problems affect morale in the band?

PW: We weren't privy to that. Quincy kept that away from the musicians. He didn't come to us crying about it.

JJ: Just one more general question, how do you deal with people who are inappropriately noisy while you are playing?

PW: I tell them to shut the f--- up. I got fired for it a couple of times, but not anymore. Now I usually get a round of applause, but in the old days I remember getting fired from a club. I told the owners to shut the f--- up and the boss fired me. [Laughs] He said, "We can't have that kind of talk here." I said, "Aw f--- you." [Laughs] Aw, I'm still a curmudgeon, what can I tell you.

JJ: I wish I could have been there to applaud. Well thank you so much for taking the time to do this interview. It was a real treat.

PW: My pleasure sir. You are welcome.

JJ


You can learn more about Phil Woods at www.philwoods.com. Be sure to check out the excellent discography. It is one of the very best I've found.

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



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jazz mobile!

By Linda Lobdell
Associate Editor
Jersey Jazz



Ray Mantilla, airborne.

Jazzmobile rolled into Newark this year for the first time ever, and *Jersey Jazz* caught up with it on the final night of 10 summer nights in Newark parks and neighborhoods. We couldn't miss it, since it was right around the corner from home.

Originally a New York City phenomenon, bringing Jazzmobile to Newark was the brainchild of the late bassist Earl May. His widow, Lee May, was present at the event and explained that Earl had proposed marriage to her right here in Newark's Branch Brook Park, the backdrop for this concert. Just beyond the bandstand were the Ballantine Gates, portal to the Olmsted-designed park nestled alongside Newark's Historic Forest Hill District. Ms. May, along with the Reverend Bill Howard of Bethany Church (another of Newark's jazz institutions) and Mayor Cory Booker extended the formal invitation to the Jazzmobile crew.

The audience was a mix of neighborhood folk, jazz lovers from other areas who travel around to find it, city workers, Jazzmobile staffers like Linda Walton, VP of Programming, and Cephas Bowles from WBGO. Seeking a dance partner, I convinced a city employee to put down his clipboard and do some salsa.



Ray Mantilla... is equally at home interpreting gems from the fields of bop and swing and recasting them into his element, while retaining the chemistry of the originals. — allmusic.com



Jocelyn Medina

Photos by James Mathieu Andres

www.JamesMathieuAndres.com



Lee May, center, talks with Newark Councilman Carlos Gonzalez, right.



For more information, visit www.jazzmobile.org

Jocelyn Medina and the Brazilian Jazz Project provided the first hour or so of music — generating gentle waves of samba and bossa nova.

Headlining was Bronx-born Ray Mantilla, latin percussionist and bandleader. He’s played all the major clubs, worked with many of the greats, and he was back in the US after touring and giving master classes in Italy. His set was a mix of standards with a Latin flair, and hot Latin jazz.



Dr. Billy Taylor founded Jazzmobile in 1964. It’s a non-profit arts and education institution whose mission is to “To Present, Propagate and Preserve Jazz.” The free mobile concerts bring the music directly to the people where they are. Free jazz workshops and free lecture/demonstrations for youth are important parts of its outreach. Through all its programs, it estimates it serves 250,000 people each year. Headliners on other dates in Newark included Houston Person, Barry Harris, the Earl May Legacy Band, Winard Harper and more.





Jazz Goes to School | The College Jazz Scene

By Frank Mulvaney

College Jazz Concert Schedule



The full college schedule, including William Paterson, Princeton and Rowan, will be published next month and will be accessible at www.njjs.org.

New Jersey City University

Oct. 13, 2008: Mike Longo (pianist), Master Class and Recital, 7:30 PM, Ingalls Recital Hall, Free Admission

Dec. 8, 2008: Marvin Stamm (trumpet), Concert with NJCU Jazz Ensemble, 7:30 PM, Margaret Williams Theatre, \$15 general admission; \$10 students/seniors

March 30, 2009: Phil Woods (saxophone), Master Class and Recital, 7:30 PM, Ingalls Recital Hall, Free Admission

May 4, 2009: Maria Schneider (composer), Concert with NJCU Jazz Ensemble, 7:30 PM, Margaret Williams Theatre, \$15 general admission; \$10 students/seniors

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.

Rutgers University All Rutgers concerts start at 8:00 PM

Oct. 14, 2008: Rutgers Jazz Ensemble, Nicholas Music Center, Free Admission (Graduate students and exceptional undergrads)

Oct. 20, 2008: Rutgers Jazz Ensemble II, Nicholas Music Center, Free Admission (Undergrad Jazz Studies students)

Oct. 24, 2008: Rutgers Jazz Ensemble II, Nicholas Music Center, Free Admission

Dec. 2, 2008: Rutgers Jazz Ensemble, Nicholas Music Center, Free Admission

Dec. 3, 2008: Pablo Ziegler Trio, Nicholas Music Center, Tickets: \$10/\$5 (Grammy Award winning pianist and composer)

Dec. 4, 2008: Rutgers Jazz Chamber Ensembles, Schare Recital Hall, Free Admission



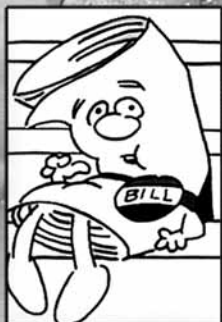
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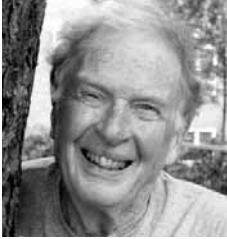
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Noteworthy

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*

CHINA OPENS DOOR TO JAZZ...2009 JAZZ MASTERS AWARDS...OLD SATCHMO GEMS ON CD... POLCER AND HURTZ 'RUNNIN' MILD' IN NYC MARATHON...ALLABOUTJAZZ.COM NAMED BEST WEBZINE

THE OLYMPIC GAMES overshadowed all events in recent Chinese history, but don't underplay what's happening on China's big-city jazz scene. Singer **Jessica Meider**, a 10-year veteran of the Beijing circuit with the ensemble Quattrology, speaks of "amazing growth" in recent years. Meider and several Chinese players are named in the government-controlled, English language *China Daily*. Western music, especially "decadent" jazz, was banned during the Cultural Revolution. Today there are clubs in the capital, where most performers are Chinese nationals. **Nathaniel Gao**, organizer of the Red Hand Jazz Band, says it's "important to grasp the traditions behind jazz, but our band has been having a great time focusing on original material." In Shanghai, venues include the recently reopened House of Blues, a "huge" space where nearly all performers are from the West, especially New York. African-American singer Carlton J. Smith's hard-charging R&B band took the stage for three months, after the club's license was finally renewed this summer. The band's keyboardist is from New York, reports shanghaijazzscene.com/blog, and "The bassist [unnamed] is from New Jersey." Also visit: cityweekend.com.cn.

JAZZ MASTERS AWARDS will be handed to five veteran musicians and a celebrated New Jersey recording engineer by the National Endowment for the Arts, in ceremonies October 17 at Jazz at Lincoln Center, NY. The nation's highest jazz honor carries a \$25,000 check. 2009 winners are: guitarist **George Benson**; drummer **Jimmy Cobb**; alto saxophonist **Lee Konitz**; harmonica player **Toots Thielemans**, and trumpeter **Eugene "Snooky" Young**. Recording engineer **Rudy Van Gelder** of Englewood Cliffs, NJ gets the A.B. Spellman-NEA Masters Award for Jazz Advocacy.

THE JAZZ HERITAGE SOCIETY has released, for the first time ever, **Louis Armstrong** 1937 radio broadcasts and excerpts from the

icon's home-recorded tapes in a two-CD set. Armstrong was the first African-American to host a national network show. Disc One offers the April-May 1937 Rudy Vallee's *Fleishmann's Yeast Hour*, with Armstrong as guest master of ceremonies. Some 18 fragile acetate discs were remastered by audio engineer **Doug Pomeroy**, who specializes in historic jazz recordings. Disc 2 shares some of Pops' private moments. One of his favorite hobbies was recording on his Tandberg tape deck—he would push the "record" button while visiting with fans and friends, at home or backstage, or practicing his trumpet. **Lucille Armstrong** carefully stored 650 reels of home-recorded tape in her husband's den. Excerpts on CD include Satchmo singing and playing "Life Is Just a Bowl of Cherries" and an unaccompanied "Blueberry Hill." He also reminisces about **Bix Beiderbecke** and **Big Sid Catlett**. Pops recounts in detail the early decades of his own career and plays trumpet along with a 78 RPM recording of "Tears," made in 1923 with King Oliver's Creole Jazz Band. For details: jazzheritage.org and jazzstore.com. (Look for a full review of the set in Joe Lang's column next month.)

CORNETIST ED POLCER and vocalist **Judy Kurtz** are "runnin' mild" in the 26.2-mile New York City Marathon on November 2. They have a special goal: raising money for the long-term health care of needy jazz musicians. The fund is administered by the Jazz Foundation of America. "Recently, several young musician friends, most of them known to *Jersey Jazz* readers, were slammed with disabling diseases," Polcer, 71, told this column. "The Foundation was the only place they could turn for help." To learn more,

visit jazzfoundation.org. You can donate online — let them know it's for "Polcer/Kurtz Marathon"— or by check (also tax-deductible) payable to the Jazz Foundation of America and mailed to Ed Polcer, 209 Lincoln Place, Apt. 6B, Brooklyn, NY 11217. E-mail: edpolcer@edpolcer.com.

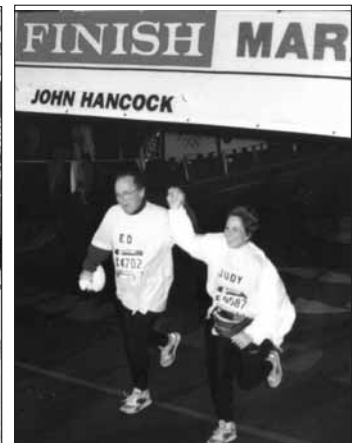
ALLABOUTJAZZ.COM won its seventh consecutive Jazz Journalists Award for Best Website Concentrating on Jazz—making AAJ the top-winning, single-category nominee in the history of these honors. With a claimed 1.5 million visits a month, AAJ provides daily global coverage of the music. Besides news and features, there's a free MP3 Download of the Day and upcoming CD/DVD release calendar. AAJ also offers free promotional services to professionals. "We're a musician-friendly site, with the most active jazz bulletin board on the Web," founder-publisher Michael Ricci told this column. **JJ**

WEB HIT-OF-THE-MONTH:

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Thanks to NJJS member Joán McGinnis of Mission Viejo, CA for her expert Web research assistance.





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Compact Views

By Joe Lang
NJJS Music
Committee Chair

It has become almost axiomatic that each month there will be some new titles coming out on Arbors, and that they will be added to NJJS inventory, as will the four titles mentioned below.

■ **Jubilation (Arbors – 19369)** by **THE WARREN VACHÉ-JOHN ALLRED QUINTET** is certainly cause for jubilation. Recorded live at Marians Jazzroom in Bern, Switzerland, this is an album of robust jazz played by Vaché on cornet, Allred on trombone, Tardo Hammer on piano, Nicki Parrott on bass, and Leroy Williams on drums. While Vaché and Allred have spent a lot of their careers performing in trad and swing contexts, this album shows off their versatility by drawing inspiration from the small groups of Horace Silver and Art Blakey, and they do so with a lot of bite and swing. Vaché is among the most creative musicians in jazz, at home no matter what the tempo. Allred has few peers as a jazz trombonist. Hammer and Parrott who have played in many of Vaché's groups over the last several years fit smoothly into this alignment, while Williams proves once again that he is among the most musical of drummers. They play 11 selections on this program, including "Song for My Father" and "Strollin'," both penned by Horace Silver, one of the inspirations for the album. Each of the leaders has a featured selection with Vaché caressing "My One and Only Love," and Allred lending a bossa nova feeling to "Change Partners," much as Frank Sinatra did on his first album with Antonio Carlos Jobim. Vaché and Parrott offer up a humorous vocal interlude on "Sweet Hunk O' Trash." To close out the set, they play "We'll Be Together Again," with Vaché handling the vocal chores. You will want to be together again with this CD time and again.

■ In 1994, on his second album for Arbors Records, pianist Johnny Varro led a group called **THE JOHNNY VARRO SWING 7. Ring Dem Bells (Arbors – 19362)** is the fourth time that Varro is fronting a group with that moniker, and it is another outing that lends credence to the name of the band, as the music on this album does indeed swing. The configuration of the band is Varro on piano, Randy Sandke on trumpet, Dan Barrett on trombone, Scott Robinson on tenor sax, Ken Peplowski on alto sax and clarinet, Frank Tate on bass and Joe Ascione on drums. All of these players have played on at least one of the previous Swing 7 albums, with Varro, Sandke, Barrett and Ascione having been on the

scene for all of them. This familiarity gives the band the sound of a regular working group, the arrangements sounding tight, and the interplay between group members natural and smooth. They play a 15-song program that covers a lot of chronological and stylistic territory from operetta, "Yours Is My Heart Alone," "Softly, As in a Morning Sunrise" and "Only a Rose" to early jazz, "Sweet Substitute," "Buddy Bolden's Blues" and "Shim-Me-Sha-Wabble" to the land of Ellingtonia, "Stomp Jones," "Ring Dem Bells" and "Come Sunday" to Tin Pan Alley, "Suddenly It's Spring," "You Stepped Out of a Dream" and "One, Two Button Your Shoe" to Chopin's "Minute Waltz." For openers, they visit the Basie book for "Corner Pocket," and as a closer they give a nod to Woody Herman's band with "Sonny Speaks." That is eclecticism gone pleasantly wild. Each of the cats in the Swing 7 is a first call type, and together they are as good as it gets.


■ Bunch and Berlin — that has a nice sound doesn't it? Well it sure does on the new **THE JOHN BUNCH TRIO** album, **Plays the Music of Irving Berlin (except one) (Arbors – 19376)**. Frank Vignola on guitar and John Webber on bass join pianist Bunch for this session, with Frank Wess added on flute for six of the 12 selections. Irving Berlin was among the best of melodists, and the 11 Berlin tunes on this disc are fine proof of that statement. They are "Soft Lights and Sweet Music," "How Deep Is the Ocean," "What'll I Do," "I've Got My Love to Keep Me Warm," "The Best Thing for You," "Isn't This a Lovely Day," "I'm Putting All My Eggs in One Basket," "They Say It's Wonderful," "All By Myself," "Better Luck Next Time" and "Change Partners." The "(except one)" in the album title is "Coquette" by Gus Kahn, Carmen Lombardo and Johnny Green. This package is one that grabs you from the opening notes, and never lets go. Bunch is a truly great jazz pianist, harmonically adventurous and elegant in his choice of notes. Vignola has some of the fastest fingers on the scene, and a mind to match. Webber is another wonderfully creative player, and perfectly fulfills his role as the primary timekeeper on the session. There are probably no words left to describe the artistry of Frank Wess that have not been written before. Together they make a fine team that does full justice to the melodies that they play so artfully.

■ Clarinetist **RON HOCKETT**, who is now 61 years of age, has been playing jazz clarinet since junior



high school. Following his graduation from Princeton in 1969, he spent 29 years in the U.S. Marine band stationed in Washington, D.C. During this period, he had many opportunities to play with top civilian jazz musicians, and, when he retired from the military in 1999, he became a member of the Jim Cullum Band in San Antonio, a seat that he

still holds. With all of this experience, **Finally Ron (Arbors – 19360)** is his first ever recording as a leader. When offered the opportunity to record for Arbors, he called upon longtime friend and musical colleague pianist John Sheridan to help him work on the program and personnel for the recording. In addition to Hockett, who doubles on clarinet and soprano sax, and Sheridan, the players chosen to fill out the quintet are James Chirillo on guitar, Phil Flanagan on bass and Jake Hanna on drums. This wise combination of personnel was turned loose on an equally impressive program of tunes, 15 of them to be exact. Hockett plays soprano sax on only two tunes, "My Ideal," done with a bossa nova flavor, and Bob Wilber's "Reverie." Soprano is far from my favorite instrument, but Hockett seems to draw inspiration from one of the few soprano masters, namely Wilber. There are several pieces that are familiar parts of the jazz clarinet repertoire, "Hindustan," "Memories of You" and "Undecided." Hockett and company dip into the blues bag for "Blues for Jack," a Hockett original, "Beale Street Blues," and a Wingy Manone tune titled "Strange Blues." Pop tunes have always been a main staple for the trad and swing jazz players, and here we find selections like "Too Close for Comfort," "Everybody Loves My Baby," "Just One of Those Things," "On the Sunny Side of the Street," "If Dreams Come True" and "Gone With the Wind." My favorite track is a superb "Nuages," with Hockett and Chirillo taking this Django Reinhardt classic for an enchanting musical excursion. From the evidence on this disc, Hockett should find himself in the leader's position again in the not too distant future.

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. 

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Other Views

By Joe Lang NJJS Music Committee Chair

Another month has gone by, and more new release CDs have been arriving in the mail. These are the non-NJJS inventory items that I have recently received and recommend.

■ **LOUIS ARMSTRONG** was simply the most important figure in jazz history. His improvisations were the springboard for everything that followed. His vocalizing also influenced generations of singers, directly and indirectly. He seems to have been the performer for whom the term phrasing, in a musical sense, was created. His personality helped jazz cross over to a wider audience, demonstrating that showmanship was a real plus in spreading the gospel of jazz. He was also a saver of many objects, recordings and papers that continue to expand our knowledge of and appreciation for this great man of jazz.

Fleischman's Yeast Show & Louis' Home Recordings (Jazz Heritage Society – 5289147) is the first release of recordings from the vast collection that Armstrong had preserved, and that are part of the treasure of riches housed in the archives at the Louis Armstrong House and Museum, a cultural center of Queens College, CUNY. There are two discs contained in this joyful release. The first contains performances from the weekly Fleischman's Yeast Show, a weekly radio program that Armstrong hosted during the spring of 1937. There are 24 musical tracks from six of these shows that were preserved on acetates found in the Armstrong archives. Armstrong was working in front of his big band that included such noted players as trumpeter Henry "Red" Allen; trombonists, Jimmy Archer, J.C. Higgenbotham and Snub Mosley; clarinetist Albert Nicholas; pianist Luis Russell; bassist Pops Foster and drummer Paul Barbarin. Many of the songs in this collection are ones that had no commercial release by Armstrong. On "Darling Nellie Gray," the Mills Brothers join Armstrong for a tune that they had recorded together. The performances are consistently delightful. Armstrong is in fine form as both a trumpeter and a vocalist. The band is swinging and wonderfully complements Armstrong. On the second disc there is a sampling of private recordings by Armstrong who frequently sat down with a tape machine, and recorded his thoughts on a wide variety of subjects, as well as reminiscences. An added bonus to this package is the wonderful booklet containing informative and insightful notes by Dan Morgenstern. If you love jazz, you are almost compelled to love Louis Armstrong, and this set is a must for anyone in the universe of jazz aficionados. (www.jazzheritage.com)

The second round of releases from the archives of the Monterey Jazz Festival is now out. There are many exciting moments captured here.

■ In 1972, George Wein staged his first Newport in New York Jazz Festival, the festival having been moved from Newport, Rhode Island due to problems with crowd control at the 1971 event. On the opening night in 1972, he formed a super group that he named **THE GIANTS OF JAZZ**. The band was comprised of Dizzy Gillespie on trumpet, Sonny Stitt on alto and tenor saxophones, Kai Winding on trombone, Thelonious Monk on piano, Al McKibbin on bass and Art Blakey on drums. Following the performance in New York, the group toured on and off for about a year, performing an additional 42 concerts. Toward the end of its existence, Gillespie found that commitments with his regular group would preclude his continued participation in The Giants of Jazz. When the band hit

the 1972 Monterey Jazz Festival, Gillespie was not available, so co-producer Jimmy Lyons opted to engage trumpeters Roy Eldridge and Clark Terry to replace Gillespie. The results of the ensuing concert are captured on **Art Blakey and the Giants of Jazz: Live at the 1972 Monterey Jazz Festival (Monterey Jazz Festival – 30882)**. The eight selections on this disc are among the few recorded representations of this outstanding group, and the only recording with this configuration of players. I was at the New York concert, and, while it was exciting to see these performers all on one stage, they were still in somewhat of a feeling out process. By the time they made the scene at Monterey, they had achieved a cohesiveness that was impressive, even with the two new trumpeters. Monk was nearing the end of his performing days, and could be a bit inconsistent at this stage of his career, but on this occasion, he was in good form. The front line was in fine fettle, with these exceptional musicians playing exciting solo after exciting solo, and being right where they should be on the unison interludes. McKibbin is a strong presence, while Blakey kicks the group just like you would expect him to do. It is not an easy task to get a gathering of leader personalities to sublimate themselves to a less prominent role, but The Giants of Jazz achieved the kind of balance that makes for exciting jazz played by a crew of exceptional talents. This is a welcome addition to their sketchy recorded legacy. (www.concordmusicgroup.com)

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OTHER VIEWS *continued from page 31*

■ During her 40-plus years as a recording artist, singer/pianist **SHIRLEY HORN** only had five live recordings released among the two-dozen albums that she made. **Live at the 1994 Monterey Jazz Festival (Monterey Jazz Festival – 30313)** adds another live performance to her catalog. She played this concert at a time when she was enjoying the kind of success that had eluded her earlier in her career. Listening to her at Monterey, you can hear the strength and confidence that went along with her higher profile. This is particularly apparent on the opening track, "Foolin' Myself," an upbeat swinger, much in contrast to the kind of slow balladry for which she was most noted. That is not to say that she ignores the slow side, in particular on a stunning reading of "A Song for You," as well as on "L.A. Breakdown" and "Here's to Life," a song that became one of her signature numbers. Bassist Charles Ables and drummer Steve Williams accompany Horn at Monterey. While it was her vocalizing that garnered most of the attention accorded to her, her pianism is also noteworthy. She closes with an instrumental, Oscar Peterson's "Blues for Big Scotia," leaving the listener with a final taste of her piano mastery. (www.concordmusicgroup.com)

■ Blues singer **JIMMY WITHERSPOON** first appeared at the Monterey Jazz Festival in 1959 in the company of Roy Eldridge, Ben Webster, Coleman Hawkins, Woody Herman, Earl "Fatha" Hines, Vernon Alley and Mel Lewis, and caused a sensation. One selection from that appearance, "When I Been Drinkin'," is added to **Live at the 1972 Monterey Jazz Festival (Monterey Jazz Festival – 30638)**. The balance of the tracks are from the 1972 event with a group fronted by Robben Ford on guitar and alto sax. Witherspoon had a long career as a blues singer who fit easily into a jazz context. His occasional work with Ben Webster always made for great listening. Here he is in fine form, assaying nine tunes, including favorites like "Kansas City," "Ain't Nobody's Business What I Do" and "I Want a Little Girl." Ford's quartet with Paul Nagel on electric keyboard, Stan Poplin on bass and Jim Baum worked frequently with Witherspoon in this period, and this performance makes apparent the natural empathy that existed between Witherspoon and these musicians. (www.concordmusicgroup.com)



■ **DAVE BRUBECK** appeared many times at the Monterey Jazz Festival. **50 Years of Dave Brubeck Live at the Monterey Jazz Festival (Monterey Jazz Festival – 30680)** contains 10 tracks recorded between 1958 and 2007. Brubeck appeared at the initial Monterey Jazz Festival in 1958, and the first three tracks on this compilation are from that gig with Brubeck on piano, Paul Desmond on alto sax, Eugene Wright on bass and Joe Morello on drums, the group that is considered by most as the classic version of the Dave Brubeck Quartet. Included among these selections in the group's signature tune, "Take Five." After Desmond left the group, Brubeck had another popular lineup that included Gerry Mulligan on baritone sax, Jack Six on bass and Alan Dawson on drums. Two selections from their 1971 concert are on this program. Randy Jones has been Brubeck's drummer since 1980, and Bobby Militello, who plays flute and alto sax, has been with Brubeck on and off since 1983. They both appear, with different bass players, on four selections recorded between 1985 and 2007. The other track is a 1998 duo with Brubeck and bassist Stan Poplin performing an original tribute to the recently departed Mulligan, "Goodbye Old Friend." This album captures Brubeck at many stages of his career, and shows how his

group style has evolved over the years. There is a vast difference in the playing of Desmond, Mulligan and Militello, and the prominence of each of these players within the different Brubeck quartets is primarily what gives each grouping its unique flavor. This disc represents the evolution of both Brubeck and the festival itself. (www.concordmusicgroup.com)

■ One of the players in an early Dave Brubeck group was **CAL TJADER**. In 1953, Tjader joined the George Shearing Quintet and moved to New York City from his native California. While in New York, Tjader became exposed to Latin jazz, an exposure that was to change his musical life. Tjader returned to San Francisco in 1954 where he formed a group that incorporated a lot of Latin rhythms in its book. He enjoyed great success with this approach. Like Brubeck, he played at the first Monterey Jazz Festival. He appeared several more times before his sadly early death in 1982. **The Best of Cal Tjader Live at the Monterey Jazz Festival (Monterey Jazz Festival – 30701)** has tracks from five Festival appearances by Tjader from 1958 through 1980, including the complete performance from 1958 when he had a group comprised of himself on vibes, Vince Guaraldi on piano, Al McKibbin on bass, Willie Bobo on drums and timbales, and Mongo Santamaria on congas, with clarinetist Buddy DeFranco guesting on "Summertime" and "Now's the Time." While Tjader also incorporated his bebop roots into some of his book, the Latin influence predominated. The bop shone through on a fine 1977 take of "If You Could See Me Now" by Tjader, pianist John Lewis, bassist Richard Davis and drummer Roy Burns. This collection gives a nice insight to the eclecticism to be found in the music of Cal Tjader. (www.concordmusicgroup.com)

■ As the Monterey Jazz Festival grew, it incorporated many styles of jazz, including many Latin jazz groups. The much-anticipated appearance of **TITO PUENTE & HIS ORCHESTRA** in 1977 proved to be a huge success, and the results are documented on **Live at the 1977 Monterey Jazz Festival (Monterey Jazz Festival – 30700)**. Two of the most notable characteristics of Latin big band music are the propulsive percussion and the strong brass sections, both of which are plenty in evidence during the set by the Puente

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band. From the percussive lead into the opener, "Para Los Rumberos," to the explosive closer, "Picadillo," the excitement of the music and the audience alike are palpable. The leader's vibes are noteworthy throughout the set as he sets the pace for an organization that simply knows how to keep an audience engaged. Monterey has probably seen few sets that produced the constant heat in evidence here. (www.concordmusicgroup.com)

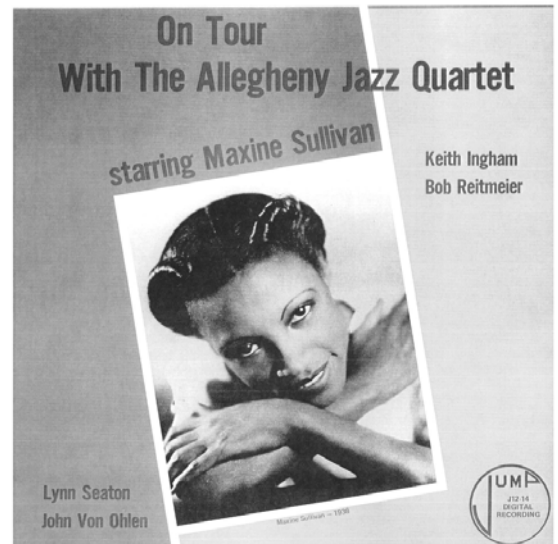
■ Vibist **JOE BAIONE** is excitement personified. **Oh Yeah!!!** (no label or catalog number) is perfectly named for that is the expression that comes to mind when his rhythm section cohorts, Toru Dodo on piano, Corcoran Holt on bass and Jerome Jennings on drums join him for the title track opening romp. Tenor saxophonist Jorge Castro and trombonist Andrae Murchison are present on six of the nine tracks. In addition to the opener, the quartet format arrives again on "All Blues, while on "Prelude to a Kiss," Baione holds forth with only Dodo and Holt for a beauty of performance. On two of the Baione originals, "The Stranger" and "Coconut Island," Baione switches to the more mellow marimba. This is an album that is simply exultant, and spirit lifting, one that is perfect for serious listening or to liven up any gathering. (www.joebaione.com)

■ **Tuscan Prelude (Consolidated Artists Productions – 1013)** is an interesting album from pianist **JAY D'AMICO**. It is a collection of original tunes inspired by his impressions of the Tuscany region of Italy. The music veers between jazz and classical in feeling, with the latter mostly gaining the upper hand. D'Amico was the pianist in residence at Windows on the World atop the World Trade Center from 1984 until the evening before tragedy struck on 9/11. He also spent 18 years teaching at a jazz workshop founded by Milt Hinton, with whom he often performed. His playing on *Tuscan Prelude* brings to mind a few words, lovely and touching. His heartfelt compositions lie easily on the ear, and his trio compatriots, Mark Johnson on bass and Ronnie Zito on drums possess the high levels of musicianship and sensitivity necessary to bring the entire project to impressive fruition. If you are in a contemplative mood, let D'Amico's trio accompany your musings. The only problem that I had in listening to this disc in my car is that it was difficult to resist the temptation to allow the music to transport my attention from driving to a world of imagination. (www.jaydamico.com)

■ It is a strange thing that you can hear a jazz musician's name many times, and somehow miss out on hearing him or her, despite a number of opportunities to do so. Such is the case for me with **BOB MOVER**. Upon hearing **It Amazes Me...(Zoho – 200809)**, I felt that I had allowed a void to develop in my listening experience that I was pleased to finally have filled. First of all, I thought of Mover as a saxophone player, and he is indeed terrific on both alto and tenor. The unknown component of his talent for me was his fine vocalizing. This album, where he is joined by Kenny Barron on piano, Dennis Irwin on bass and Steve Williams on drums, with occasional contributions from guitarist Reg Schwager and tenor saxophonist Igor Butman, is impressive throughout. Mover is a robust player when he needs to be, but is also tender on the ballads. His singing is a bit reminiscent of Chet Baker, wistful and whispery, but he creates more emotional presence than Baker. He comes out of the box with "How Little We Know," an ironic beginning for me, as there was little that I knew about Mover. Now I do, and it is a nice eye-opener. Of the 10 tracks, four are instrumentals, and six include vocals by Mover. Barron is one of those pianists who always makes you sit up and take notice. He always seems to select just the right notes. Irwin, who recently succumbed to cancer, was one of the really strong bassists, his presence always notable, but never intrusive. Williams has similar qualities and taste. If you are not familiar with

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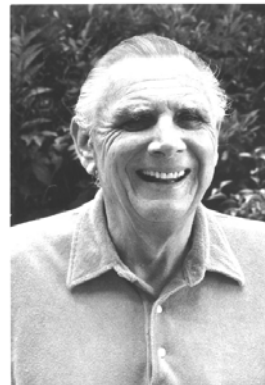
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OTHER VIEWS *continued from page 33*

Mover, I suggest that you check him out. If you are already a fan, well, you should be on your way to order *It Amazes Me...* already. (www.zohomusic.com)

■ **Home (Sapphire – 7613)** is the fourth album by Seattle vocalist **KELLEY JOHNSON**. There is a quality to her singing, a warmth and understanding that immediately draws in a listener. Her 12-track program includes three originals, a few standards and some jazz tunes. The two medleys, "Wouldn't It Be Lovely/Living Room" and "From Here/Where Do You Start" are well conceived and executed. Her lyrics for "Home," "From Here" and "For an Hour" show her to have the heart of a poet. They are filled with imagery and emotion. "From Here" is actually performed as a recitative. She makes interesting choices in tunes. She opted to include two Rodgers and Hammerstein tunes, one familiar — "The Sweetest Sounds" — the other an obscurity from Cinderella, "A Lovely Night," that she renders with a sprightly effervescence. This is an album that is constantly interesting, sung by a singer of unusual depth. (www.KelleyJohnson.com)

■ It is a delight to hear a good debut album by a performer who sounds like she must have made several of them previously. Such is the case with **So Many Stars (DivaVet Music)** by **AVA LOGAN**. This is a woman with impressive credentials, in and outside of music. Her jazz creds were preceded by classical vocal training, making the education scene at Yale and the University of Pennsylvania, and a career as a biomedical research veterinarian. She also performed as a theatrical actress, playing the title role in the Chicago production of *Ella Fitzgerald First Lady of Song*, among other credits. To assist her in putting this album together, she called upon Henry Johnson, for many years the guitarist for Joe Williams, to serve as producer. He put together a stellar group with pianist Larry Novak, bassist Larry Gray and drummer/percussionist Leon Joyce to join him in backing Logan. They selected an 11-song program that consists of songs that are familiar, but not overdone. Her firm voice and hip phrasing make her a joy to hear. Yes, there are fleeting moments during which you can detect an influence from Ella, Sarah or Carmen, but you never start to think that she has listened to too much of a particular singer, but you are pleased that she has listened to a lot of them, and has still found her own voice. Ava Logan has made one terrific album! (www.avalogan.com)

■ Vocalist **ELAINE LUCIA'S** voice, at times, has an uncanny resemblance to the legendary 1950s vocalist Beverly Kenney, and that is a good thing. Another good thing is that her phrasing is not imitative of Kenney, and it would not surprise me if she were unfamiliar with Kenney's unfortunately limited recorded output. All that said, **Let's Live Again (Songflower Records)** is delightful. Lucia was inspired by the sound of the George Shearing Quintet, especially the albums where the Shearing group backed vocalists like Nat Cole, Peggy Lee and Nancy Wilson. To get that Shearing sound, Lucia chose a group with the same instrumental configuration, Jonathan Alford on piano, Gerry Grosz on vibes, Randy Vincent on guitar, Pierre Archain on bass and Alan Hall on drums. The program is not full of the usual. She selected "Azure Te," "The Wildest Gal in Town," "All Dressed Up with a Broken Heart," "In the Night," "Perhaps, Perhaps, Perhaps," "Blue Prelude," "I'd Like to Make Love to You," "Daddy," "Don't Go," "I'll Never Fall in Love Again," "Let's Live Again" and a Lucia original, "Sayulita." This is Lucia's third album, and, based on the satisfying results here, I believe that I shall check out her earlier efforts. (www.ElaineLucia.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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Movie Review

Trying to Get Good: The Jazz Odyssey of Jack Sheldon

By Joe Lang NJJS Music Committee Chair



When I heard about *Trying to Get Good: The Jazz Odyssey of Jack Sheldon*, it seemed like a project that was a natural. After all, Jack Sheldon is an outstanding jazz trumpeter with a personality that is larger than life, and a sense of humor to match, so devoting a film to an individual with these traits seemed like a sure winner. Well, it is!

Produced, written and directed by the husband and wife team of Doug McIntyre and Penny Peyser, *Trying to Get Good* uses as its centerpiece a 2002 concert celebration of Sheldon's birthday at the Beverly Hilton by Sheldon's 17-piece big band. Interspersed with highlights from the concert is a mix of archival photos, performance footage and interviews that provide biographical details, and place Sheldon in a perspective that captures his successes, as well as the problematic aspects of his life.

Sheldon was born in 1931, and grew up in Florida. As a youngster, he studied the trumpet, and started to perform professionally at the age of 13. In 1947, he moved to Los Angeles, eventually joining the Air Force, and playing in military bands. Once back in civilian life, he became a fixture of the West Coast jazz scene, playing as a member of various groups, including the Lighthouse All Stars, leading his own combos, and counting among his close friends Chet Baker and Lenny Bruce. He frequently served as an opening act for Bruce.

By the mid-1960s, he had built up a reputation as not only an exceptional jazz trumpeter, but also as a cat with comedic talent. He starred for one season as the lead character in the television series *Run, Buddy Run*, and soon joined the band on *The Merv Griffin Show*, where he became a comedy fixture, in addition to his role as a trumpeter.

Since the mid-1950s, Sheldon has been on countless recording sessions as a leader and sideman. In addition, he was featured on several soundtracks, most notably playing the trumpet solo on "The Shadow of Your Smile" from *The Sandpiper*. He also gained attention for his vocal contributions to the *Schoolhouse Rock* series, including "Conjunction Junction" and "Just a Bill." Occasional roles as an actor in films are another aspect of Sheldon's performance resume.

As the tale of Sheldon's life unfolds, it is apparent that he is a man of many contradictions. His public persona is that of a clown, one with a sense of humor

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Newport 2008: All-Stars Like Always

By Sandy Ingham

Sonny Rollins was there, in fine, blustery form. Wayne Shorter and Herbie Hancock, too. So were Aretha Franklin and heartthrob Chris Botti.

Yes, the superstars were shining at the 2008 Newport Jazz Festival August 8–10. But, for me, the best moments were furnished by George Wein, the founder of this grand-daddy of all jazz fests, and his current edition of the Newport All-Stars.

Back in the '50s, when my teenage ears were tuning into jazz after an early crush on rock 'n roll, the bop vs. swing era wars were still raging. There was a term — “mainstream” — that defined jazz of that period, music that assimilated some of the modernists' innovations, while remaining rooted in the blues-based, toe-tapping melodic tradition of Basie, Ellington, Goodman et al.

The mainstream term isn't used much anymore, but it's what pianist Wein's quintet played for a delightful hour at Newport. “What we try to do is show the whole scope of the music,” Wein explained in introducing Jelly Roll Morton's “Shreveport Stomp,” a flying-fingers duet for guitarist Howard Alden and clarinetist Anat Cohen. So there were Ellington tunes, three of them, and an Acela-paced version of the ballad “I Thought About You.”

Vocalist and bass-plucking Ophenom Esperanza Spalding did a solo rendition of “Midnight Sun,” singing the luxuriant lyrics while simultaneously charting a whole different path through the Johnny Mercer classic on bass. Alden was unaccompanied on Django Reinhardt's tender “Tears,” and “Limehouse Blues” was given a boppish treatment. Drummer Jimmy Cobb's feature was a bossa nova sans boss Wein.

Lastly, the 83-year-old leader half sang, half spoke wistfully on “Wrap Your Troubles in Dreams,” which seemed to summarize Wein's legendary career as music promoter and player.

Later that Sunday, Herbie Hancock assembled an all-star cast — Dave Holland on bass, Chris Potter on tenor and Lionel Loueke on guitar — for a diverse set that reached back to his big hits — “Rockit” and “Cantaloupe Island” — and ahead to the

...the 83-year-old leader half sang, half spoke wistfully on ‘Wrap Your Troubles in Dreams,’ which seemed to summarize Wein's legendary career as music promoter and player.

title tune from his 2007 “record of the year,” *The River*. Hancock played with intensity throughout, whether on grand piano, electronic keyboard or while striding around the stage with his portable gizmo.

Sunday's closing act was Rollins, making his first Newport appearance in more than 40 years. He remains a colossus, a brute force on tenor whose solos of ten minutes or more never flagged, products of his indefatigable imagination.

Rollins poured out his soul on “Sonny Now” as bassist Bob Cranshaw and mates repeated a four-note phrase that resembled a Native American war chant. Then came Monk's tune, “Ask Me Now,” and the joyful romp “St. Thomas,” bringing dancers to their feet. Rollins slowed the pace for Ellington's “Sentimental Mood” and a closing blues.

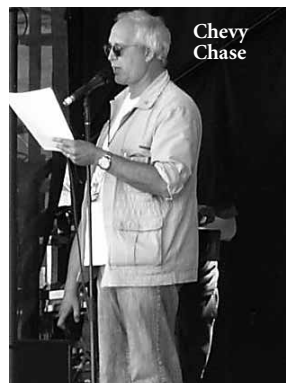
Sunday's opening act on the main stage — there are three venues, posing a challenge to listeners who

want to hear it all — was Guillermo Klein y Los Guachos. The 11-piece band offered a half-dozen richly textured compositions, redolent of his native Argentina and his adopted homeland, Spain.

I spent most of Saturday at the smaller Pavilion Stage, the better to see and hear three small groups led by drummer Brian Blade and bassists Charlie Haden and Holland.

Blade's sextet played several hymn-like melodies that rose and fell in tempo and volume as though taking cues from the shifting tide lapping the shore of Fort Adams State Park. The music was deceptively easy on the ear; careful listening revealed the depth of ideas as soloists explored the changes while Blade prodded and pushed.

Haden's trio included guitar master Bill Frisell and pianist Ethan Iverson, who was a revelation. Liberated from his bombastic trio, The Bad Plus, he played with restraint all through a serene set that Haden dedicated to “peace on Earth.”



Chevy Chase



Sonny Rollins

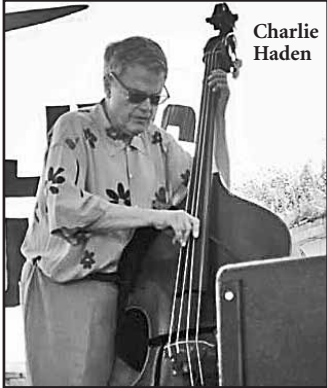


Dave Holland



Herbie Hancock

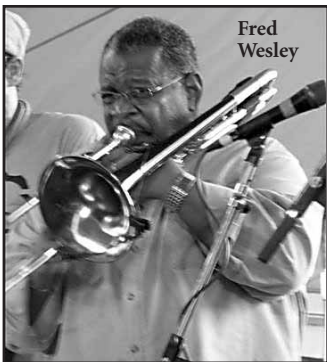
Photos by Richard Skelly



Charlie Haden

Holland's quartet played originals only, written by the leader, Potter, pianist Gonzalo Rubalcaba and drummer Eric Harland. Much of the set was too far-out for my tastes, but Rubalcaba laid down a boogaloo beat on his "Fifty," punctuating it with a two-finger solo that suddenly exploded, igniting Potter's subsequent solo.

In between sets I caught a glimpse of Canadian torch singer Melody Gardot, whose low-key delivery has traces of Peggy Lee and Billie Holiday. Later, a funk band, Lettuce, led by Fred Wesley, picked up the baton passed on by the late James Brown.



Fred Wesley

Friday night's opening concert at the International Tennis Hall of Fame was a showcase for trumpeter Chris Botto, a darling of the smooth-jazz-loving crowd. He was impressive, with a gorgeous tone and an appreciation for great music, demonstrated on his new *Italia* CD. A tribute to Enrico Caruso was followed by a mesmerizing muted take on the Miles Davis-Gil Evans classic "Flamenco Sketches." Themes from two romantic films drew oohs and ahhs.

Botti has added heft to his music, bringing guitarist Mark Whitfield, pianist Billy Childs and drummer Billy Kilson on board as accompanists.

An added bonus was having comedian Chevy Chase as the main stage emcee. His off-the-wall humor livened up intermissions, and he once sat at the piano and noodled some Bill Evans lines. And you thought he only played Gerald Ford.

Narrow roads between downtown and the park made for a New York-style traffic jam Saturday evening. I learned my lesson: Water taxi is the best way to go. □

Sandy Ingham is Jersey Jazz's roving reporter.



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Crossroads Marks Tuesday Night Jazz Jam's

By Frank Mulvaney

August 19 was the 10th anniversary of the very successful Tuesday night jam at Crossroads in Garwood. I have been a regular there for the past six and a half years. I tell everybody that I have become part of the furniture. There have been so many magical nights of incredible jazz. I feel blessed that I've gotten to know scores of wonderful musicians and fans by just hanging out and slurping up \$2 pints of Yeungling. It has been such a pleasure watching young students mature into professionals and singers grow in confidence and skill during the period.

On this special occasion the place was wall-to-wall people. Even though I was early, I had to have Ronnie Frankel (mother of the owner, Lee) get me a folding chair from the back room so I could sit with my friends Diane and Andy Nelson. Extra tables were squeezed in and the place was SRO with the crowd all the way out the door. Ronnie had made special table decorations and the management provided an enormous cake with chocolate mousse filling. I'm sure there were over 200 people for some portion of the evening not including about 40 singers and instrumentalists.

The house band of Radam Schwartz (B3 organ), Don

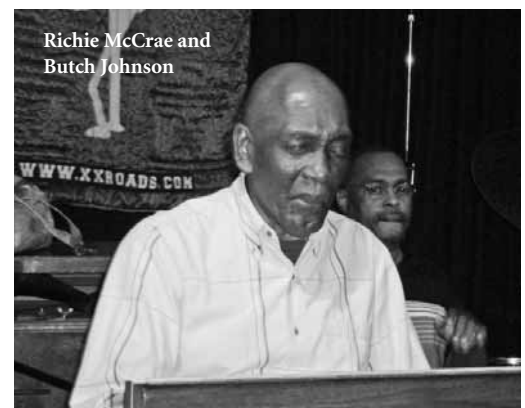
Williams (drums), Geary Moore (guitar), Butch Johnson (congas) and Dave Ginsberg (trumpet) kicked things off with "Isn't She Lovely" which purportedly was the first tune played 10 years ago. Radam is one of the finest B3 players around. Don is an incredibly solid drummer who toured the world with Jimmy Smith for 20 years. Geary Moore was a regular for seven years, until new opportunities took him to Tennessee three years ago. Geary passed the torch to Eric Johnson who was off this night for some big-paying gigs in California. The group moved on rather appropriately to "This Will Be My Shining Hour" and with the third tune of the evening, "Alone Together." We saw an avalanche of fine players including the Stein brothers (alto and tenor), Al Henderson (trombone) and Donald Malloy and Lee Hogans (both trumpets) taking two and three improv choruses. I think Lee was a first-timer and was most impressive. Donald was a New Jersey Jazz Society scholarship winner this past school year and made us proud. Bruce Hector, Esq. ably took a turn in the guitar chair as one of our favorites, Carrie Jackson took the stage to give a marvelous up-tempo version of "When I Fall in Love." This was followed by Gil Benson (Carrie's

husband) with his excellent interpretation of "I Remember You" on which altoist Bob Ackerman did some masterful filling and took a solid improv chorus. It was 11 PM already when Richie McCrae got behind the B3. Richie is a wild and flamboyant player who can make that B3 produce sounds that few others can. He is especially adept at bass solos played on the foot pedals.

The legendary B3 player Gloria Coleman then ambled up to the stage to take over for Richie. Gloria has great difficulty walking these days (now well into her 70s) but her keyboard skill is not in the least bit diminished. She treated us to Coltrane's "Impressions" as Fred Taylor took over the drum kit and Brad Williams replaced the counselor on guitar. She then sang "Something to Remember You By" off her new CD, which elicited tumultuous applause. The procession of B3 players continued when the incomparable Mel Davis sat down at the keyboard and presented B3 wizard Larry Young's composition "Paris Island." I should mention that Mel was elected to the B3 Hall of Fame this past year. Mel's regular drummer Earl Gryce and Judiette Gordon (congas) played on this one too. Then Mel's regular guitarist, Mark Bowers,



Stan Myers and Dave Ginsberg



Richie McCrae and Butch Johnson



Gloria Coleman



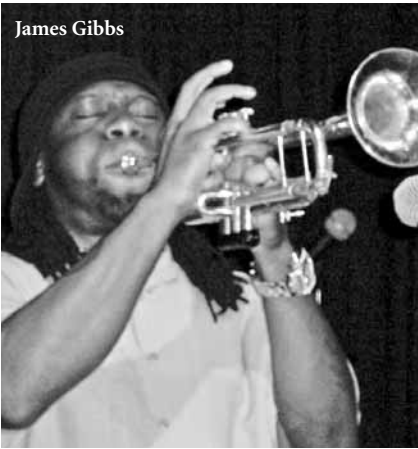
Mel Davis



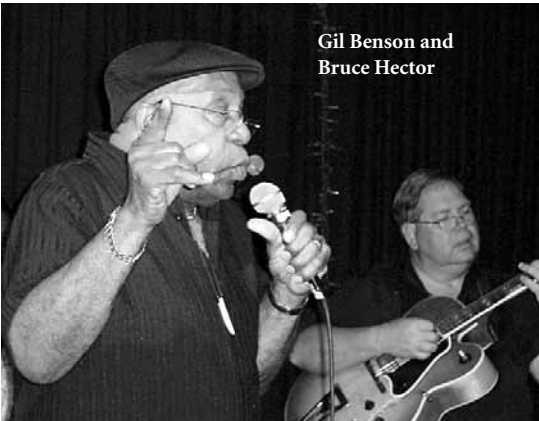
Dan Perez



Carrie Jackson



James Gibbs



Gil Benson and
Bruce Hector

10th Anniversary



Asher Stein

came on along with drummer David Kline. David is a very flashy and entertaining drummer who happens to be Mel's third cousin. Mel next played a hot funk number of his, entitled "Pieces." Here we had two young monster alto players, Dan Perez and Julius Tolentino, chip in with scorching solos which were more than matched by James Gibbs' trumpet riffs. Dan is a Berklee grad who started coming to the jam in high school. James has been doing the jam since its inception when he was a college freshman.

The place was really jumping and the crowd was having a ball. It was thus time for a change of pace as regular emcee Stan Myers called the lovely Joy

Foster to the stage. Radam returned from his extended break and a fine drummer who we only know as Mark came on board. We've enjoyed watching Joy develop into a real jazz singer over the last five years. She delivered the Billie Holiday classic "No Detour Ahead" better than anyone I've ever heard. This was followed by another fine vocalist by the name of Annette St. John, who sang a self-assured version of "East of the Sun (and West of the Moon)" to much appreciation.

Tenorist Jeff Hackworth made some eloquent statements for our enjoyment on this one. Jeff is one of the finest tenor players that you could hear and he just released a new CD. We also had a young rabbi, whom we had not seen before, contribute a fine solo on pocket trumpet.

Richie McCrae at the B3 again gave us a beautiful version of "I've Never Been in Love Before" as the clock read 12:30. At this point our dear friend Stan Myers was honored with a plaque commemorating the historic occasion and the success of the jam for which he has played such a vital role. Stan is a dapper gentleman who personifies class. We sure could use a few more like him. From this point on we had a bevy of singers beginning

with the truly wonderful Pam Purvis and her good friend, the multi-talented Sarah James, in an entertaining duet. Pam has a CD release party coming up. They were followed by the ever-popular Gene Goldston doing one of his signature ballads. I think Gene is a well-kept secret and I was proud to have him sing at my daughter's wedding. In the meantime, we had yet another change on guitar and drums, and yours truly was getting tired and my note-taking was suffering. It was now 1:15 AM and we heard from a young lady named Star who did a fine job with "What Is This Thing Called Love" to cap off the session.

My friends Diane and Andy had gone home at about 12:15 and there was room at the table to sit with my friends Joy Foster and Yvette Glover. It really was a fabulous night and it would have been a perfect night if Yvette had sung for us. She is such a beautiful person that she sacrificed her usual stage time so that others could have an opportunity to perform. As it was, several horn players never did get a chance to play as there was just not enough time.

This night will long be remembered as a truly great celebration of the beautiful art form that we love so much.



100-plus Fans Aboard for a Sunny 12th Annual Riverboat Swing

By Don Robertson

In what has become a floating New Jersey jazz institution, the River Queen departed Bogan's Brielle Basin promptly at noon on August 24th for the 12th Annual Riverboat Swing. The River Queen is a two-deck, brightly painted faux Mississippi riverboat with a fake rear paddlewheel. The band — and open bar — are on the upper deck and the food buffet and open bar are on the lower deck. Nothing fake here. One is free to sit or roam about, eating, drinking and listening for a full four hours.



The cruise starts on the Manasquan River and then eases through the Intercoastal Waterway cutout in Point Pleasant to the Metedeconk River in the Bay Head-Mantoloking area. Should you tire of the music or need more air, you can just lean on the railing and marvel at the multi-million dollar homes slipping by, and wish for your ship to come in.

Aboard this cruise were (actually) 103 jazz enthusiasts and a dynamite band led by Ed Polcer. (Another dynamite band; they all are, under Ed's leadership.) Ed and Chick Krug, NJJS member and the event's organizer, being childhood friends, Ed leads the band on cornet every year, but each band is different. This year, Ed had New Jersey's Joe and Paul Midiri filling out the front line, Joe on clarinet and alto sax and Paul on vibes and occasional trombone, and a rhythm section of pianist Mark Shane, Joe Ascione on drums and Nicki Parrott on bass. Nicki was filling in for Frank Tate, who couldn't make the gig. An admirable substitution!

Judy Kurtz rounded out the band on vocals. "Rounded out" is a poor choice of words, as Judy and Ed get ready to compete in this year's New York City Marathon on November 2, in support of the Jazz Foundation of America. Both look fit enough to just do it. (For more about this worthy goal — and how you can



help — see the item in this month's Noteworthy column.)

As we boarded, the band was playing "Rose Room," and as we cast off they swung into "I Want To Be Happy," a tune associated with Ed's onetime boss, Benny Goodman, and a portent of the afternoon's fun. Ed devoted the first set to Goodman material, in honor of Benny's centennial next year. Judy's interpretation of Peggy Lee's "Why Don't You Do Right?" followed. Next, Paul Midiri's vibes were featured on "Memories of You." Medium tempo "Them There Eyes" and "This Can't Be Love" were followed by a rousing "China Boy" highlighting Joe Ascione's amazing chops.

After a brief respite for refreshment, the band swung into "At Sundown" and then Louis Armstrong's theme, "Sleepy Time Down South." Judy was back with "Love Me or Leave Me" and "The Way You Look Tonight." I should

Should you tire of the music or need more air, you can just lean on the railing and marvel at the multi-million dollar homes slipping by.

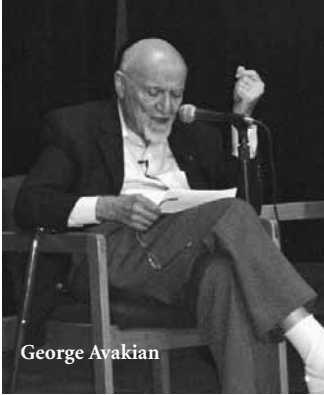
mention here that the downside of cruising in these wealthy waters is the presence of some fast and powerful "cigarette" boats that can obliterate the sound of music with their noisy exhaust pipes. But at least they come and go quickly. Joe Midiri and the band reprised "Let's Dance," BG's theme, followed by Mark Shane's version of a Teddy Wilson solo "Breakin' In a Pair of Shoes." The band then did "Take the A Train" and Judy and Nicki shared "The Lady Is a Tramp" (present company excepted). The set finished off with a favorite Polcer barn-burner, "Swing That Music."

The final set was a potpourri of familiar and unfamiliar tunes, starting with "Shine." Paul Midiri's vibes were then featured on "Moonglow." Ed Polcer started his musical career on xylophone at the age of six and I thought perhaps he might share the mallets, but he resisted the temptation. Judy sang "Nice Work if You Can Get It" and "Where or When." We knew the end was near when the band did "Just a Closer Walk With Thee," but there was yet a surprise in store

when Nicki sang an obscure Peggy Lee tune, "I Love the Way You're Breaking My Heart" and one wonders whatever became of it. No cruise would be complete without the finale, a rendering of "The Saints" and render it, they did. Limb from limb.

This was a most pleasant Sunday afternoon and I look forward to Cruise 13, which is already scheduled for August 23, 2009. Next year is Gene Krupa's centennial, too, so the prospects are bright for some exciting music.

Don Robertson is a former Jersey Jazz Editor.



George Avakian

It's Academic

Talking 'bout Louis at 8th

By Sandy Ingham

Photos by Richard Skelly



Dr. Michael White



Yoshio Toyama and Kermit Ruffins

Satchmo Summerfest, the annual celebration of Louis Armstrong's birthday, has taken place in his native New Orleans since August 2001, when he would have turned 100. But there's always been a strong New York-New Jersey influence on the party, due to Armstrong's having lived in Queens — when he wasn't out touring — for his last 29 years, from 1942 until 1971.

Michael Cogswell, who heads the museum that now occupies the Armstrong home and also the extensive archives at Queens College; Dan Morgenstern, director of the Rutgers Institute of Jazz Studies; Gary Giddins, jazz critic and author of the biography *Satchmo*, and George Avakian, who was Louis's longtime record producer and friend, were among the presenters at this year's Summerfest July 31–August 4. Trumpeters Randy Sandke and Peter Ecklund were other Big Apple speakers in the Big Easy.

Cogswell discussed the successful \$17.5 million fund drive to build a visitors center across from the Armstrong house that will house the jazz great's extensive collections of diaries, letters, records, tapes and home-crafted collages, as well as other materials assembled over the years.

The center will have a performance space and more room to exhibit the collections. It will also accommodate the “steady stream of researchers” who delve into Armstrong's fascinating rags-to-riches life and whose work will continue to enlighten the public, Cogswell said.

One illustration of that is the newly released double CD — one disk of music recorded from radio broadcasts Armstrong hosted in 1937, the second containing bits and pieces

of Armstrong at home and on the road, culled from his ever-present tape recorders.

Morgenstern discussed his discovery of the radio show acetates tucked away in the Armstrong house and role in picking out highlights to be issued by the New Jersey-based Musical Heritage Society.

The dozen half-hour broadcasts were heard nationwide on the NBC network, and were the first and probably the only radio series starring an African-American, Morgenstern said. Armstrong got the job when regular host Rudy Vallee went on sabbatical.

Armstrong and his big band were in peak form in 1937, Morgenstern said, and proved his point, playing several cuts from the CD.

Avakian, the festival's keynote speaker, told listeners that Armstrong devoted his whole life to bringing happiness to the world, and that he himself used Louis as a lifelong guide. The two men met in the 1930s, while Avakian was still a student at Yale who discovered unreleased material from the Hot Five and Hot Seven bands and persuaded Armstrong to issue them publicly. Avakian recalled their many collaborations at Columbia Records over the years, and reflected sadly on the Armstrong-Ellington Orchestra record that was never made after Louis's manager, Joe Glaser, nixed it.

Armstrong and his big band were in peak form in 1937, Morgenstern said, and proved his point, playing several cuts from the CD.

Sandke's theme was the immense amount of work Armstrong did to perfect and preserve his natural talents as a trumpeter, singer and composer, and an analysis of why Louis's fresh, spontaneous music was a welcome antidote in America to the pessimism emanating from the intelligentsia in the years following World War I.

“His spirit continues to speak to us,” the trumpeter said, predicting that we are still “too close in time” to Louis's lifetime to “recognize the magnitude of his influence.”

Ecklund used a computer he dubbed “Vladimir” to help him explain how Armstrong superimposed 3/4 beats on 4/4 time in his solos, creating a pattern for much of New Orleans's music over the past century. J

Sandy Ingham is Jersey Jazz's roving reporter.

Frenchman Street start of the Strut Pub Crawl.



Wednesday in the Park with Bob



Story and photo by Tony Mottola

Jersey Jazz caught up with the ever-busy guitarist Bob DeVos twice in the same week recently. Once in an all-standards duo with fellow six-stringer Lenny Argese at the cozy Glen Rock Inn, and then (shown at left) *al fresco* in downtown Newark's Washington Park, where he appeared in the David Braham Trio in a city-sponsored free show. "We're on the farmers market circuit," DeVos quipped, nodding to the splendid array of big red peppers, Jersey tomatoes and various green produce and baked goods displayed next to the stage. This was the trio's third time sharing the bill with vegetables in just two weeks, he explained.

Don't let Bob's Buddha-like serene demeanor fool you. He leans to the blues and can get lowdown and funky with great ease. An NJJS member from West Orange, Bob's current release, *Playing For Keeps* (Savant) was in the top 10 (rising to #6) on *JazzWeek.com's* Top 50 On-Air Chart for 18 weeks and appeared on many Top Jazz CDs of 2007 lists and WBGO's *Plays of the Month* January – April 2008. For more information visit: www.bobdevosjazzguitar.com. J

Minstrels Three

Folk music scene stumbles upon Vignola Trio (or vice versa)

By Linda Lobdell *Jersey Jazz* Associate Editor

In mid-August, I had an opportunity to introduce an old friend to the artistry of Frank Vignola, Vinny Raniolo and Gary Mazzaroppi at an unlikely venue — The Minstrel Coffeehouse in Morristown. The Minstrel Coffeehouse is a coffeehouse/concert series run by the Folk Project, a non-profit folk music and arts organization. The actual locale is the Morristown Unitarian Fellowship on Normandy Heights Road in Morristown, NJ. According to their Website, "the music [they] present is 'folk' music in its broadest sense." Indeed, the Trio's Gypsy credentials easily fit a definition of folk, and they effortlessly plied swing and rock and bluegrass references as well, in a whirlwind tour de force that left the crowd gasping and clamoring for more. Of course Frank and his crew are known for ignoring musical boundaries. A mandolin player — Peter Holmgren, who owns two music stores called Village Music near Frank's Upstate NY homebase — planted in the audience, joined them on several numbers.

Legend has it that Coffeehouse Chairman Mike Agranoff won some tickets to see Vignola, and that led to this booking. An informal poll indicated that perhaps a dozen attendees, most of whom had never before been to the Coffeehouse, had come especially for Frank. Conversely, most people present were Coffeehouse regulars who had the ride of their lives this night. Proving once again that one man's folk is another man's jazz (or vice versa). J



The evening's emcee, left, Frank Sole, with happy listeners. Sole happens to be an NJJS member who's always been known as the jazz guitar player within the folk scene there. He'd like to think he has raised jazz awareness a notch.



Be warned: this trio will shamelessly stop mid-song if necessary to accommodate a photo opportunity. Let's just say I was set up.

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'Round Jersey

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

Morris Jazz

The Bickford Theater at the Morris Museum

Morristown, NJ 07960

Tickets/Information: 973-971-3706



Michael Arenella



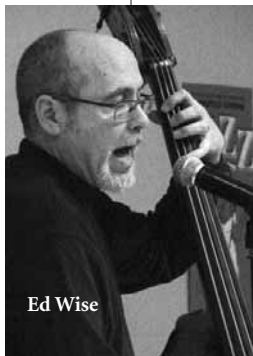
Bob Sacchi

Throughout the 1920s, there was small band Dixieland, of course. But there were also larger bands touring the country (Jean Goldkette's being a prime example, with which Bix played), and their energetic style was called hot dance music. A survey shows that only five such bands exist in the US today: two on each coast, and one in the middle. The Nighthawks are well established in this region, but you may not have discovered the **Dreamland Orchestra**, profiled in our September issue, which also exemplifies the hot dance style.

Multi-instrumentalist **Michael Arenella** will bring his 12-piece Dreamland Orchestra back to the Bickford Theatre on Monday, October 20 for a return visit. Their authentic ensemble arrangements, dedicated musicians and period instrumentation allow them to produce the genuine hot dance sound. You may recognize some of the players: **Kevin Dorn** (drummer with several popular bands), **Jesse Gelber** (pianist from the Traditional Jazz Collective and others) and **Bob Sacchi** (plays both tuba and bass saxophone, from the Red Onions), among others. His stable of musicians has developed the expertise needed to execute these tight, complex arrangements, transcribed from period recordings, that are rarely attempted by most bands today.

Tickets for the Wyeth Jazz Showcase are now \$15 for advance sales, and \$18 at the door, but with no more transaction fees if you pick up advance purchases using the express line at the event. If you need them sent, there is a modest \$1 mailing fee per order. Dreamland drew a sizeable crowd their first time out, so you should take advantage of the financial incentive and secure seats early.

The exciting fall season continues on November 3, with **David Ostwald** bringing his **Louis Armstrong Centennial Band** back.



Ed Wise

Charlie Caranicas, a big hit with Independence Hall at the Orange County Classic in California this summer (and invited back!), will play trumpet and cornet, as appropriate. Venerable Armstrong sideman **Joe Muranyi** plays clarinet, **Howard Alden** banjo and **Kevin Dorn** drums. The tuba-playing leader is steeped in the Armstrong tradition, and has selected appropriate jazzy material from various eras of Satchmo's career.

Pianist **Rio Clemente** will return on November 24, and little more needs to be said, since this versatile player has a solid fan club, likely to turn out in force for a solo gig. Vocalist **Nancy Nelson** follows closely on December 1 (correct date), presenting an all-Gershwin program, both George's music and Ira's lyrics (sometimes with others). **Keith Ingham** will be at the piano, and will get some time to solo too, which is always a special treat. The **Midiri Barnhart Trio** closes the year here on December 15, displaying the talents of **Joe Midiri** (reeds), **Jeff Barnhart** (powerhouse piano, recently here with Paris Washboard) and **Paul Midiri** (vibes, drums, trombone). They only play together for this series!

Jazz will continue here in 2009, with the **James Chirillo Trio** opening things (January 26), followed by the **Great GroundHog Day Jam** (February 2, of course) and **John Gill's** sequel to his King Oliver tribute last year, the **Big Bix Beiderbecke Birthday Bash** (March 10, of course) — which features **Randy Reinhart** on cornet, in case you were wondering. Tell people about the extensive — though inexpensive — jazz program here.

Jazz For Shore NOTE temporary venue change!

Mancini Hall, Ocean County Library

Toms River, NJ 08753

Tickets/Information: 732-255-0500

Award winning bassist **Ed Wise** arrived in Philadelphia recently from New Orleans, and quickly started popping up in all sorts of bands for concerts and recording sessions. You would think he had grown up here! Both traditional jazz and swing leaders have rapidly come to love the versatile bassist, but he has no better showcase than his own aggregations.

Ed will bring his **New Orleans Jazz Band** to this series for the first time on Wednesday, October 29, although he has previously appeared here with others.

He has exceptional taste in sidemen. **Joe Midiri** will play reeds, **Pat Mercuri** will be on guitar and this concert will introduce **Stan Slotter** on cornet. Stan leads several of his own groups in the Philadelphia area, but doesn't come to New Jersey all that often...which is our loss. They'll focus on hot jazz rather than swing, so you'll be hearing Joe Midiri in a different mode, actually going back to his roots with Tony DeNicola's groups.

The series, transplanted to downtown Toms River while the auditorium on Ocean County College's campus is renovated, continues on November 19 when lively stride and ragtime pianist **Tom Roberts** visits from Pittsburgh. But it won't be all piano, since he's invited **Charlie Caranicas** to play cornet (as on their exciting duet CD), and Klezmer-style clarinetist **Susanne Ortner** (popular in Europe; recently arriving here) will join them too.

The year closes on December 17 when vocalist **Molly Ryan** returns. She'll be backed by reedman **Dan Levinson**, plus a unique all-string rhythm section, selected especially for the size and acoustics of Mancini Hall.

Already booked for 2009 are the **Midiri Brothers Quartet**, a special **GroundHog Day Jam** edition, **Bucky Pizzarelli** (with violin sensation **Aaron Weinstein**) and more. Call the OCC Box Office to order your tickets, still \$13 advance but \$15 at the door. JJ

Goodman Tribute: Back in Bridgewater!

Jazz in Bridgewater's tradition of celebrating the anniversary of Benny Goodman's landmark Carnegie Hall concert continues, with the 2009 edition scheduled for January 17. **Dan Levinson** has been selected for the clarinet chores, and he'll be backed by the mighty **James Langton Big Band**, which has exciting arrangements for Goodman material that expand upon what was played at Carnegie that night.

We've seen the preliminary talent roster, and it reads like a jazz fan's wish list. We'll have some names for you next month. A repeat of previous sellouts is expected, if only because the advance prices have been kept at a very low \$15 for the upper section and \$20 for the front section. Prices increase by \$5 one week before the event...if any seats are still available!

You can secure your seats starting in October by calling (908) 237-1235 with credit card in hand. Alternatively, you can send a check to the SCVTS Education Foundation (the new sponsor) at PO Box 6124, Bridgewater, NJ 08807.

JACK SHELDON

continued from page 35

that often slips into areas of questionable taste. At the same time, he is a serious musician, recognized by his peers as a first rate jazz player. He spent much of his life indulging in self-destructive habits, but, through all of his travails, he always remained committed to never standing still as a musician, always striving to get to the next level, that is "trying to get good."


Trying to Get Good contains several extended musical interludes, rather than the brief snippets that are usual fare in jazz documentaries. This performance footage serves to emphasize the extraordinary talent of Jack Sheldon. He has a sound that is individual and recognizable, an achievement that many musicians strive for, but relatively few achieve. He is also, like Satchmo or Dizzy, a consummate entertainer. While his humor can be somewhat undisciplined, and often on the blue side, it is this side of his performance persona that attracts many people who soon come to realize that behind the front of buffoonery is a significant jazz talent.

The interviews provide an added dimension to the Sheldon story, touching upon the many facets of his personality. Most poignant are the comments by Jesse Sheldon, as she pulls few punches in describing her father as a flawed man whom she ultimately has accepted for who he is, and makes clear that she loves him deeply. There are over 30 individuals who contribute commentary about Sheldon to the film, ranging from

former Secretary of State James A. Baker to comedian/actor Dom DeLuise to actor/jazz aficionado Clint Eastwood, with a host of musicians like Dave Frishberg, Ken Peplowski, Tierney Sutton and Johnny Mandel also among those interviewed. Of course, there is significant input from Merv Griffin who gave Sheldon his first extended national exposure. This cross section of acquaintances provides a rather complete picture of Jack Sheldon.

Penny Peyser and Doug McIntosh have done a fine job of gathering together the disparate elements that comprise their thoroughly engaging portrait of Jack Sheldon. For me, an effective documentary should be both entertaining and informative. On both of these fronts, *Trying to Get Good: The Jazz Odyssey of Jack Sheldon* hits its targets right in the bull's eye.

A DVD version of this film is being released this fall. It will contain special feature material consisting of additional content from interviews with Jack Sheldon, Merv Griffin, Dom DeLuise and Dave Frishberg that were not included in the film. They serve as a delightful bonus for those who obtain the DVD.

Trying to Get Good will be shown as part of the NJJS Jazz Film Series on Wednesday October 22. Full details about this screening are contained in "Notes from the Music Committee" on page 8 of this issue. Copies of the DVD will be available for purchase at the screening, or can be ordered at www.tryingotgetgood.com. 

JAZZ TRIVIA ANSWERS questions on page 4

- | | |
|--------------------------------|------------------------------|
| 1. Jo (Jonathan) | 6. Rusty (Isham Russell, II) |
| 2. Elvin | 7. Slick (Wilmore) |
| 3. Harold | 8. Victor |
| 4. Philly Joe (Joseph Rudolph) | 9. Willie |
| 5. Rufus (a.k.a. "Speedy") | |



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.

- **October 15:** *Randy Sandke* hosts pianist Marty Napoleon (discussion and performance)
- **November 12:** *April Grier*: Women in the Jazz Industry
- **December 3:** *Hyland Harris*: Drummer Joe Harris

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 28** – Winstone Waits!: 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."
- **October 12** – Rising Stars: Host April Grier interviews rising jazz stars Sean Jones, Tyshawn Sorey, and others who reveal their favorite and most influential jazz recordings of the swing and bebop eras.
- **October 19** – Hard Bop Duo: Host Bill Kirchner examines the recordings trumpeter Lee Morgan and tenor saxophonist Hank Mobley made together.
- **October 26** – A Forgotten Concert: In April 1947, Sidney Bechet, Jack Teagarden, Muggsy Spanier, Baby Dodds (in rare form) and youngsters Dick Wellstood, Bob Wilber and Johnny Windhurst, a.o., made some caloric sounds at New York's Town Hall.

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 tmottola@aol.com if you know of other venues that ought to be here.

Asbury Park

JOYFUL NOISE CAFE
1400 Asbury Ave.
"JAZZ Alive Asbury Park"
second Friday each month 8 PM
\$8

TIM MCGLOONE'S SUPPER CLUB

1200 Ocean Ave.
732-744-1400
timmcloonessupperclub.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

Hopewell

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

Lawrenceville

FEDORA CAFE
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 CAFE
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

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 CAFE
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

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

THE SIDEBAR AT THE FAMISHED FROG

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

ST. PETER'S EPISCOPAL CHURCH

70 Maple Avenue
973-455-0708

SUSHI LOUNGE

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

Mountainside

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

Newark

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

Listings are alphabetical by town. All entries are subject to change; please call each venue to confirm schedule of music.

Tell them you saw it in Jersey Jazz!

We want to include any locale that offers jazz on a regular, ongoing basis. Also please advise us of any errors you're aware of in these listings.

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

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

NJPAC
1 Center St.
888-466-5722
www.njpac.org

THE PRIORY
233 West Market St.
973-242-8012
Friday 7:00 PM
No cover

SAVOY GRILL
60 Park Place
973-286-1700
www.thesavoygrillnewark.com

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.statetheatrenj.org

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

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

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

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

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

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

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

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

Princeton
MCCARTER THEATRE
91 University Place
609-258-2787

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

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

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

Rahway
ARTS GUILD OF RAHWAY
1670 Irving St.
732-381-7511
www.rahwayartsguild.org
8:00 PM

Randolph
STONEFIRE GRILLEHOUSE & BAR
500 Route 10 West
www.stonefirerestaurant.com
973-537-7070
Sunday Jazz 6 PM

Raritan
MUGS PUB AND RESTAURANT
73 West Somerset Street
908-725-6691
Fridays 7 PM

Red Bank
COUNT BASIE THEATRE
99 Monmouth St.
732-842-9000

"JAZZ IN THE PARK"
Riverside Park
732-530-2782

Ridgewood
WINBERIE'S AMERICAN BISTRO
30 Oak Street
201-444-3700
www.selectrestaurants.com
Thursdays Piano Jazz/Pop
Fridays/Saturdays Jazz/Pop duos

Rumson
SALT CREEK GRILLE
4 Bingham Avenue
732-933-9272
www.saltcreekgrille.com

Sayreville
SHOT IN THE DARK SPORTS BAR & GRILL
404 Washington Road
732-254-9710
Thursday 7:30 PM
John Bianculli

Seabright
THE QUAY
280 Ocean Ave
732-741-7755
Tuesday nights Jazz Lobsters
big band

Sewell
TERRA NOVA
590 Delsea Drive
856-589-8883
http://terranovarestaurantbar.com
Fridays & Saturdays Live Jazz

Short Hills
JOHNNY'S ON THE GREEN
440 Parsonage Hill Road
973-467-8882
www.johnnysonthegreen.com

Somerville
VERVE RESTAURANT
18 East Main St.
908-707-8605
www.vervestyle.com
Occasional Thursdays 6 PM
Fridays/Saturdays 8:30 PM

South Brunswick
JAZZ CAFÉ
South Brunswick (Dayton)
Municipal Complex
540 Ridge Road
732-329-4000 ext. 7635
www.arts@sbtnj.net
first Friday every month
\$5 admission includes light refreshments

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

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

Summit
SUMMIT UNITARIAN CHURCH
4 Waldron Ave.
Sunday

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The Name Dropper Recommendations may be sent to nd@njjs.org.

JIMMY HEATH QUARTET
October 3, 2008 at 8 PM,
Community Arts Partnership
at Peddie School,
Hightstown.

The **BOB DEVOS ORGAN TRIO** with Dan Kostelnik and Paul Wells, Morristown on the Green, Morristown on October 11.

JAMES L. DEAN big band swings the Whiskey Café in Lyndhurst on Sunday, October 19 — \$15 includes dinner, dance lesson.

MARLENE VERPLANCK at Shanghai Jazz in Madison, Sunday, October 26. Marlene says: "Hopefully, the new CD *Once There Was a Moon* will be ready for this event."

Catch NJJS member **Antoinette Montague** at the Cape May Jazz Festival, 9 PM on Saturday, November 8 at Carney's Other Room.

 **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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Francis 'Joe' Lang

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

JerseyJazz

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