

Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 37 • Issue 2

February 2009

He's Back!

Bandleader Vince Giordano Headlines a Star-Studded 40th Annual Pee Wee Russell Memorial Stomp

By **Tony Mottola**
Jersey Jazz Editor

Photo by Mitchell Seidel.

One of the nation's longest running celebrations of traditional jazz, the Pee Wee Russell Memorial Stomp, marks its 40th anniversary at the Birchwood Manor in Whippany on March 1, and the NJJS will celebrate the occasion by presenting the famed Vince Giordano and his tuxedo-clad, hot jazz blowing Nighthawks. This

marks the outfit's second appearance at the Stomp in the past three years.

The preeminent presenters of authentic Jazz Age music, The Nighthawks are one of New York's most popular bands and have performed at the Smithsonian, Carnegie Hall, the JVC Jazz Festival, Lincoln Center and the Breda Jazz Festival in Holland. The

Nighthawks have also appeared on many film soundtracks, including recording 22 vintage hits for *The Aviator*, Martin Scorsese's 2004 biopic about Howard Hughes.

continued on page 22

**2009
Pee Wee Russell Memorial Stomp**
SUNDAY, MARCH 1
Birchwood Manor, Whippany
ACT NOW!
see ad page 5, and p 8

in this issue:

NEW JERSEY JAZZ SOCIETY

Pres Sez/Bulletin Board	2
NJJS Calendar	3
The Mail Bag	4
Editor's Pick/Deadlines/NJJS Info	6
Music Committee	8
Jazz Trivia	12
Crow's Nest	35
New Members/About NJJS/ Membership Info	39

ARTICLES

Classic Stine	9
Big Band in the Sky	10
Trenton's Haberdashery	12
Noteworthy	13
Talking Jazz: Darmon Meader	14
Hibiscus Morristown	23
Ray Bryant	24
Dan's Den: David Ostwald's Gully Low Jazz Band	28
Jazz U: College Jazz	30
Complete College Calendar	32

REVIEWS

Compact Views	34
Other Views	34
Celeste Holm at Meadowbrook	35
Chicken Fat Ball	36
Book: The Jazz Singers	38

EVENTS

'Round Jersey: Morris, Ocean	40
Institute of Jazz Studies/ Jazz from Archives	41
Somewhere There's Music	42
The Name Dropper	43

ADVERTISERS

Pee Wee Stomp	5
Shanghai Jazz	7
James P. Johnson Research	8
E. Brunswick PAC: NY Voices	17
Patriots Theater Haberdashery: Jeanie Bryson	19
Fred Taylor	23
Trumpets	23
Sackville Recordings	27
PA Jazz Society	29
Watchung Arts Center	30
Skipper's Plane Street Pub	31
Bob Ackerman	32
Bruschetta Restaurant	33
The Art Shop – Jazz on Vinyl	34
Jim Eigo Jazz Promo	35
Shelly Productions – Glen Rock Inn	38
Margie Notte at Libretti's	38
CTS Images	41
Laura Hull	44
Weichert Realtors	44



Prez Sez

By Andrea Tyson President, NJJS

We've been busy organizing for our new year and getting ready for our annual **Pee Wee Russell Stomp**. We have a great line-up, with some wonderful musicians who will play through the day as we dine and dance. What a terrific afternoon to spend with friends. I look forward to meeting and greeting all of you on **March 1 at the Birchwood Manor in Whippany**. Our line-up is designed to please and entertain with bands led by Vince Giordano, Danny Tobias, Dan Levinson and Warren Vaché, with all sorts of great players embedded in those groups. It's not to be missed!

■ Elliott and I enjoyed a delightful evening at the **Watchung Arts Center** listening to pianist Tomoko Ohno and her quartet. The cozy upstairs gallery filled up as Scott Robinson (sax), Jennifer Leitham (bass) and Tom Sayak (drums) proceeded to play some tasty numbers, including "In a Sentimental Mood," "I Remember April," and "A Child is Born" where Scott's vibrato was beautiful. Ronni Rose as Musical Director has done a wonderful job with their series and you should try to catch some upcoming performances. Their Website is www.watchungarts.org. Sometimes I don't quite realize how good certain musicians are because I see them in a large crowd up on

stage, but in this intimate setting all had an opportunity to stretch out on their solos and give it their all. Tomoko, by the way, is also the pianist for our "Generations of Jazz" school programs.

■ The **Chicken Fat Ball** was a near sell-out this year in the Maplewood Women's Club hall. And how could it not be with such a stellar line-up. Ken Peplowski, Randy Reinhart, John Allred, Harry Allen, Joe Ascione, Rossanno Sportiello, Nicki Parrott, and Frank Vignola all filled the stage with their presence. Young Jonathan Russell appeared on violin as a special guest. There's always room for one more! Elliott and I got in only one dance but every song was melodic and danceable — some faster than others. I was pleased to see so many NJJS members coming out for this special event. Don Greenfield and Al Kuehn continue the legacy of Red Squires who was instrumental in putting this event together for many years. A good time was had by all and we look forward to next year's event.

■ I have a new venue to tell you about – it's called the **Haberdashery** in the War Memorial in **Trenton**. I'll be there for Valentine's Day. Mike Mazur is in charge and doing a great job lining up fabulous talent.

NJJS Bulletin Board

20% Discount for Jeanie Bryson Tickets at the brand new Trenton venue, the Haberdashery. Set backstage at the historic War Memorial's Patriots Theatre. See page 12 and the full-page ad on page 19.

FREE Member Meetings Next Member Meeting: February 15 at Trumpets. These are a fun way to meet fellow members and friends while enjoying programs that entertain and inform. Find some details on page 8. Free for members, but also open to the public, so invite somebody! Watch for details at www.njjs.org or via E-mail.

FREE Film Series Next Film: Wednesday February 25 in Chatham. Some details on page 8 and watch for E-blasts.

Got E-mail? Some special offers for NJJS members are late-breaking — so please send your E-mail address to webmaster@njjs.org. For example, one of our partners recently offered a generous buy-one-get-one-free ticket deal. We were only able to extend that offer to our E-mail list.

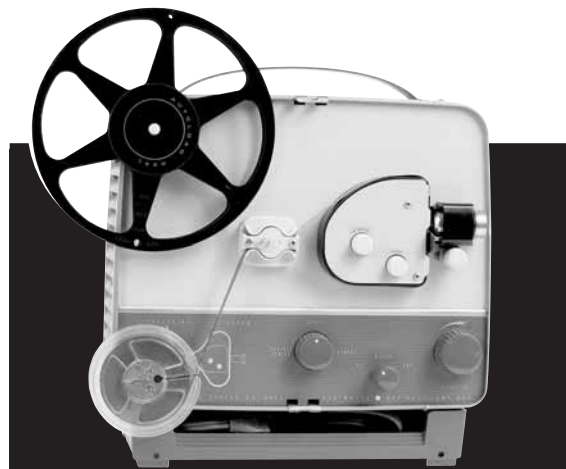
Friends got E-mail? We've started a new initiative to further spread the word about NJJS. If you've got friends and relatives who'd like to receive our occasional E-mail blasts, please send their E-mail addresses to publicity@njjs.org.

Tell them you saw it in *Jersey Jazz!*

Jeanie Bryson will be performing the “Dizzy Songbook” and she’s always super! “The show will be glitzy, gutsy, swanky” and just the right touch for a special night. Why not join us? For details, see their ad on page 19. There’s ample safe parking and we’re pleased to welcome this new venue into the jazz family. Please show them our NJJS support. See Bulletin Board at bottom of page 2 for a special offer!

■ **Member Meetings** continue, very generously hosted by Trumpets in Montclair. The next one, as always, open to the public, is on **Sunday, February 15**. Upcoming dates for 2009 are March 15, April 26, May 1, September 13, October 18, November 22. See page 8 for details, check the Website or watch for E-blasts.

I have some good news and some bad news. The good news is we are moving forward as in previous years with our Stomp and Jazzfest. The bad news is we are in need of some extra funding for our education and scholarship programs. It would be of great assistance if we had donations to keep those programs at the levels we’ve achieved in the past. We have had some donations and truly appreciate those. There are no administrative hidden charges — what you give goes to the young musicians. We are trying to support our New Jersey jazz students and want to continue to do so, but we could really use your financial help. A check in the mail is always acceptable and, of course, going on-line is the easiest way. Check out our Website and donate through PayPal. As a non-profit, we are being hit very hard during this economic downturn, so with your help we’ll be able to continue that very worthwhile endeavor. Frank Mulvaney is our College Scene writer and handles the awards to college students at the Stomp. He can certainly offer information if anyone needs that in order to make a donation. JJ



NJJS presents **FREE *Jazz Film* SERIES**

Wednesday, February 25 at 7 PM

Last of the Blue Devils

a documentary about the reunion of musicians like Count Basie, Budd Johnson and Big Joe Turner at the Black Musician’s Union in Kansas City.

Followed by discussion.

Library of the Chathams
214 Main Street, Chatham NJ

FOR MORE INFO:
www.njjs.org

FREE AND OPEN TO THE PUBLIC

Sunday
February 15 2009
MEMBER MEETING
at Trumpets/
Montclair
TBA
2–5 PM
see p 8

Wednesday
February 25 2009
FREE FILM:
Last of the Blue Devils
at Library of the
Chathams/Chatham
7 PM
see p 8

Sunday
March 1 2009
PEE WEE RUSSELL
MEMORIAL STOMP
at Birchwood Manor/
Whippany
NOON–5 PM
see p 8

Sunday
March 15 2009
MEMBER MEETING
at Trumpets/
Montclair
TBA
2–5 PM
see p 8

Friday & Saturday
June 5 & 6 2009
JAZZFEST
at Drew
University/Madison
see p 8

NJJS Calendar

The Mail Bag

THANK YOU FOR RUNNING the obituary and nice photo of Rosetta Reitz, mother of my friend Rebecca, a friendship that dates back to the late '80s through our active participation in the NY Swing Dance Society.

The entire issue is polished and professional and loaded with goodies about our worlds of jazz.

Johnny Maimone, North Plainfield

ANOTHER GREAT ISSUE OF JERSEY JAZZ arrived today that spawns a memory or two. O. Howie Ponder II asks readers for comments on his Jazz Trivia quiz answers. One of his questions relates to jazz-oriented players who performed with Lawrence Welk. One of these cited was a good friend, Peanuts Hucko. I wrote to Peanuts and asked why he wasn't featured with Welk playing such signature numbers as his "Stealing Apples." I have the letter Peanuts wrote back asking that I write to Lawrence and request that he let him play some jazz. Welk responded that he would do so. He did, but not often enough.

When I enrolled in DePauw University, Greencastle, Indiana, 1936, my fraternity, Phi Delta Theta, hired a band from Indiana University led by Jimmy Cathcart to play for a formal dance. Mr. Ponder mentions that Jimmy's brother Dick had played with Welk. Dick was with his brother's band that night. I had just heard my first big band in my home town Topeka a month before — Benny Moten from Kansas City. I never expected to hear such great jazz as that I experienced the night I heard the Cathcart brothers. Another alumnus of the Welk orchestra is Bob Havens, superb jazz trombonist who is still performing — and such a gentleman.

After mentioning Peanuts Hucko, I should relate that I chatted with Louise Tobin Hucko recently. Since Peanuts has left us, Louise is living with their son, Harry James, Jr., in Garland, Texas. I reminded Louise of one of her recordings with Benny Goodman — "There'll Be Some Changes Made."

*Bill Smith
Highlands Ranch, Colorado*

WE THOUGHT YOU MIGHT ENJOY this photo of our Nov. 2nd NYC Marathon adventure taken around mile 10. It was a great day: sunny, refreshingly cool, and a celebration of the Jazz Foundation of America. The music community really stepped up to contribute and join the celebration. Thanks for helping to spread the word about the Jazz Foundation of America.

We had hoped to beat six hours but we realized at the halfway point (about 3:12), that realistically we couldn't meet our goal, so we relaxed and enjoyed the journey.

Ed Polcer and Judy Kurtz, Brooklyn, NY

RE: THE JAZZ ICONS DVDS REVIEWS: since you decided to include a photo of the cover of the DVD (which is really great visually), I wish someone would mention the great photos that are included in these sets. Joe Lang is not alone in omitting this information; most reviewers simply don't go there. But some of these sets contain the actual photos from the concert or TV performance! But kudos to JJ for including these reviews. Only promotes interest and opportunity for Jazz Icons to release more next year!!

*Cynthia Sesso, CTSIMAGES
San Pedro, CA*

*(Reviewer Joe Lang responds:)
I am impressed by both the liner notes and photographs in the booklets that accompany each Jazz Icons DVD. The liner notes are comprehensive, and place the shows in their historical context. Most of them also have commentary by a member of the artist's family that adds a special touch to the package. The photos are simply wonderful. There are performance photos interspersed with the text, and a center spread that shows various posters, photos, and other memorabilia associated with the featured artist. Kudos to the Jazz Icons series for including a booklet that so wonderfully enhances the package. In this day, when most*



DVDs have minimal information provided in the packaging, the Jazz Icons producers have taken the extra steps described above to make this series a must have for the DVD libraries of jazz aficionados.

*(From JJ International Editor
Fradley Garner:)*

ONE-TIME BENNY GOODMAN

BASSIST, author (*Jazz Anecdotes*, 1990) and current *Jersey Jazz* "Crow's Nest" columnist Bill Crow is an auld acquaintance from Othello, Washington who also lived on Cornelia Street in Greenwich Village in the late '50s, when I played bass on the NYC loft scene and he worked uptown with Marian McPartland. Bill's birthday is December 27, and every year for years I've E-mailed him greetings. This was the exchange when he turned 81:

From: Fradley Garner <fradgar@get2net.dk>
Subject: Happy Birthday
To: Bill Crow <billcrow@prodigy.net>
Date: Saturday, December 27, 2008, 12:49 PM

Congratulations, Bill!
You've come a long way from Othello, and you have "miles to go."
Frad

From: Bill Crow <billcrow@prodigy.net>
Date: Sat, 27 Dec 2008 10:33:17 -0800 (PST)
To: Fradley Garner <fradgar@get2net.dk>
Subject: Re: Happy Birthday

Thanks, Frad. I've already gone a little farther than Miles did. :>}
Happy New Year!
Bill Crow

NEW JERSEY GUITARIST HARRY LEAHEY recorded a solo CD in 1989–1990 titled *Unaccompanied Guitar*.

If you know of any person or any place where I can purchase that *Unaccompanied Guitar* CD or a copy of it, please let me know.

Thanks for reading and for any help you might be able to offer.

*Bruce Adams
Paterson, NJ*

[Readers, please reply to editor@njjs.org and we'll see that Bruce gets your info.]

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.

Like this issue of Jersey Jazz? Have it delivered right to your mailbox 11 times a year. Simply join NJJS and get your subscription. See page 39 for details or visit www.njjs.org.

New Jersey **Jazz** Society
PRESENTS

THE 40TH ANNUAL
**PeeWee
Russell
Memorial
STOMP**

SUNDAY, MARCH 1, 2009

From noon to 5 PM at THE BIRCHWOOD MANOR
111 North Jefferson Road, Whippany, NJ 07981 (Off Route 10)
973-887-1414 • info@birchwoodmanor.com

VINCE GIORDANO AND THE NIGHTHAWKS
DANNY TOBIAS QUINTET
DAN LEVINSON AND HIS SWING WING
WARREN VACHÉ TRIO WITH NICKI PARROTT

We'll have CDs for sale.

A cash bar and food buffet will be set up next to the ballroom.
Bring your dancing shoes!

PLEASE DO NOT BRING FOOD INTO THE BIRCHWOOD MANOR.

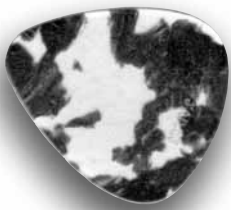
Advance: Members \$25, Non-Members \$30; **At the Door:** Members \$30, Non-Members \$35
Students with current i.d. \$10 (in advance or at the door)

For tickets, please send check payable to "NJJS" together with a stamped, self-addressed envelope to: NJJS,
c/o Mike Katz, 382 Springfield Avenue, Ste. 217, Summit, NJ 07901. Or use a credit card via Website, phone, mail
or fax. A \$3 handling fee will be charged **except** for orders by check with stamped self-addressed envelope.

Reserve a table and get in free! Available for groups of 10 to 14. Purchase tickets for your entire group and get one
free admission. Book early for best results. By phone only: 1-800-303-NJJS.

For directions and more information,
please see our Website: **www.njjs.org**
call our Hotline: **1-800-303 NJJS** or fax: **908-273-9279**

The New Jersey Jazz Society is qualified as a tax-exempt cultural organization under section 501(c)(3) of the Internal Revenue
Code. Contributions to NJJS are tax deductible to the extent allowed by law. Proceeds of the event help support scholarships.



The Editor's Pick

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

Jersey Jazz at the Grammys

Good luck to the bumper crop of Garden State jazz musicians nominated in the 51st Grammy Awards. Contenders include bassist

Christian McBride (*Day Trip*), drummer Peter Erskine and pianist Alan Pasqua (*Standards*), saxophonist James Moody (*Be-Bop*), Conrad Herwig (*The Latin Side of Wayne Shorter*) and arranger Don Sebesky (for his chart for "Johnny One Note" on Saddle River native John Pizzarelli's *With a Song in My Heart*). And speaking of Jersey jazz, Grammy week will include a 70th anniversary tribute to the Blue Note record label, many of whose classic albums were recorded in Hackensack and Englewood Cliffs by NEA 2008 Jazz Master Rudy Van Gelder. Winners will be announced on February 8.

Four Cheers for Dana Gioia

We're throwing in an extra hurrah for Mr. Gioia in recognition of his historic four years as chairman of the formerly embattled National Endowment for the Arts. During his tenure the California poet and former General Foods executive transformed the Endowment from a target of bitter partisan debate into a growing and thriving agency that enjoys strong bipartisan, bicameral support (and restored funding) on Capitol Hill.

In particular Mr. Gioia (pronounced JOY-uh) emphasized the central importance of jazz music to America's cultural identity. He expanded the Jazz Masters program to include six honorees who receive grants of \$25,000 each, the largest jazz award ever in the United States. "I thought that the U.S. needed an award for jazz comparable to the Pulitzer and the Academy Award," Gioia told the Jazz Journalists Association's quarterly *Jazz Notes*. "So we consciously took the NEA Jazz Masters, a relatively small award not known outside of the jazz community, and we not only doubled the number of recipients and the size of the awards but created a large ceremony with all the attendant publicity."

The attendant publicity has been considerable, including touring opportunities, radio and television appearances, and the Sirius/XM Radio broadcast of an "NEA Jazz Moment" almost 100 times a day, reaching millions of listeners.

"This was a deliberate long-term strategy to create an award to bring the finest living jazz musicians to the attention of the American people, and create a space in American culture in which jazz was discussed and honored. It's a matter of getting the public used to hearing that jazz is one of the things the media discusses."

Change has just come to Washington we're told, but where jazz music is concerned we don't see any reason to change the positive direction of the NEA as charted by Dana Gioia.



CORRECTION: In January's column about bassist Jon Burr, we misspelled the names of vocalists Laurel Massé and Hilary Kole.

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. Biz card size \$25. 10% discount on repeat ads except biz card size. To place an ad, please send payment at www.PayPal.com using our code: payment@njjs.org, or mail a check payable to **NJJS** to New Jersey Jazz Society, 382 Springfield Ave., Suite 217, Summit NJ 07901; 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:

March issue: January 26, 2009 • April issue: February 26, 2009

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

JerseyJazz The Journal
of the New Jersey Jazz Society
Volume 37 • Issue 2
USPS® 6668

Jersey Jazz (ISSN 000-004) is published monthly eleven times per year with a combined July/August issue for members of The New Jersey Jazz Society, PO Box 410, Brookside, NJ 07926.
Membership fee is \$40/year.
Periodical postage paid at Morristown, NJ 07960.
Postmaster: send address changes to PO Box 410, Brookside, NJ 07926-0410.

All contents ©2008 New Jersey Jazz Society.

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

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

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

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

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

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

NEW JERSEY JAZZ SOCIETY OFFICERS 2008

Andrea Tyson *President*
110 Haywood Ave.
Piscataway, NJ 08854
732-356-3626 | pres@njjs.org

Mike Katz *Vice President*
908-273-7827

Kate Casano *Treasurer*
732-905-9063

Caryl Anne McBride *Membership Chairperson*
973-366-8818 | membership@njjs.org

Al Parmet *Recording Secretary*
908-522-1163

Jack Stine *President Emeritus*
908-658-3515

Joe Lang *Past President*
973-635-2761

DIRECTORS

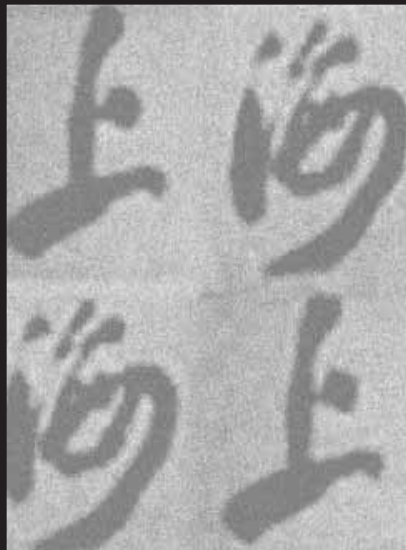
Steve Albin, Carolyn Clemente, Joanne Day, Dan Guttman, Laura Hull, Carrie Jackson, Claudette Lanneaux, Sheila Lenga, Frank Mulvaney, Stan Myers, Mitchell Seidel, Jack Sinkway, Marcia Steinberg, Elliott Tyson, Jackie Wetcher, Tony Mottola (Ex-officio)

ADVISORS

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

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

To join the NJJS, send a \$40 check payable to "NJJS" to:
NJJS Membership, PO Box 410, Brookside, NJ 07926-0410.



SHANGHAI JAZZ

Restaurant
and bar

24 Main St. (Rt. 124), Madison, NJ 07940
973.822.2899 • info@shanghaijazz.com

Thank you
Down Beat Magazine for
again in 2007 naming
SHANGHAI JAZZ one
of the TOP 100 JAZZ
CLUBS IN THE
WORLD!!!

New Jersey's
"Top Jazz Club"
— Star Ledger

ZAGAT 2005/06:
"If you are looking for
top-flight live jazz
look no further than
this Madison
restaurant-cum-club,
where there's no cover
and you're always
treated like a favorite
customer."

"It's a true night out
on the town."

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

Highlights, end of January, February 2009:

wed 1/21: TOMOKO OHNO

**thu 1/22: ROSSANO SPORTIELLO
WITH HARRY ALLEN**

fri 1/23: ROB PAPAROZZI

sun 1/25: TOOTIE HEATH

tue 1/27: JOHN ZWEIG

**thu 1/29: ANAT COHEN
WITH HOWARD ALDEN**

**fri & sat
1/30 & 31: JON FADDIS (by reservation only)**

wed 2/4: NICKI PARROTT

sat 2/7: CHRISTIAN SANDS

**NEWS FLASH!!!
WE NOW HAVE
TUESDAY
NIGHT MUSIC
6:30 – 8:30 PM**

For updated January and February listings, please visit our Website.

**Book your holiday parties at Shanghai Jazz.
Call for information.**

Tuesday: 6:30 PM – 8:30 PM

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

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

Sunday: 6:00 PM – 9:00 PM

**for latest schedules and updates,
please visit www.shanghaijazz.com**

Please note: We take reservations by telephone only 973.822.2899 and not by e-mail.

Notes from the Music Committee

By **Laura Hull**

NJJS Music Committee Chair

We have a lot going on over the next months, so let me get to the details.

■ The **Pee Wee Russell Memorial Stomp** will take place on **Sunday, March 1**. Once again we are presenting this popular event at the Birchwood Manor in Whippany. Four bands have been engaged — Vince Giordano & the Nighthawks, Dan Tobias Quintet, Dan Levinson & His Swing Wing, and Warren Vaché Trio with Nicki Parrott. To open the festivities we will present Pee Wee Russell Scholarships to jazz students from New Jersey university jazz programs and we will also be presenting additional Pee Wee Russell Awards for Musician of the Year and Non-Musician of the Year.

The prices for advance sales are \$25 for NJJS members and \$30 for non-members. Tickets at the door will be \$30 for members and \$35 for non-members. Student tickets are also available for \$10 (with student ID). Tickets are available now — on-line at www.njjs.org; by phone at 800-303-NJJS (6557); by faxing your credit card order to 908-273-9279; or by sending your check to New Jersey Jazz Society, c/o Mike Katz, 382 Springfield Ave., Suite 217, Summit, NJ 07901. A \$3 handling fee is charged except for orders paid by check with a self-addressed stamped envelope. To mail tickets, we must receive your order by February 20. Otherwise, your tickets will be held at the door. Seating will be limited, so please get your orders in early to secure your seat for the festivities.

■ Our **Member Meetings** continue on **Sunday February 15** from 2–5 PM at Trumpets Jazz Club and Restaurant, 6 Depot Square in Montclair. We meet and mingle from 2–3 PM, and we offer a variety of programs from 3–5 PM. Stay tuned to the Website or watch for an E-blast for program details. Admission is free to members and \$10 for non-members, which amount can be applied toward a new membership. Bring your family and friends along, and introduce them to the NJJS and its programs!

■ Our free jazz **Film Series** continues on **Wednesday, February 25**. The films are presented at the Library of the Chathams, 214 Main St., Chatham Boro, starting at 7 PM. There is no admission charge and the programs are open to the general public. We will have a discussion following the showing of each film. Details about the films will be featured on the Website.

Pee Wee STOMP PREVIEW

Here's a snapshot of two of the bands appearing at Pee Wee this year. See January issue for the others.

VINCE GIORDANO AND THE NIGHTHAWKS has been one of the most popular bands to appear at NJJS events. Vince always recruits a first rate lineup of musicians who get lots of feet swinging across the dance floor.

WARREN VACHÉ TRIO WITH NICKI PARROTT. Warren Vaché has brought his cornet and trumpet to countless NJJS events, always with results that elate audiences. At the Pee Wee Stomp, Nicki Parrott on bass and Vinnie Corrao on guitar will join Warren. Nicki's combination superior musicianship, an appealing vocal style, and charming wit wows audiences at her every appearance. Vinnie is truly a guitar master, a great timekeeper and a scintillating soloist. This is an all-star trio that you will not want to miss.

■ Make plans to be at the **Theatre at Raritan Valley Community College on Saturday, April 4** from 7 – 10 PM. We will co-sponsor **Night of Jazz**, a program that will feature Mark O'Connor & His Hot Swing Trio, Five Play, Rio Clemente and vocalist Frank Noviello. Yours truly will be hosting. Tickets are \$20 and \$25, and can be purchased through the RVCC box office at Route 28 and Lamington Road in North Branch, by telephone at 908-725-3420 or online at their Website at www.rvccarts.org.

■ Mark your calendar for **Afternoon of Jazz** at the **Morristown Community Theatre on Sunday, April 19**. This will be our fifth year co-sponsoring this jazz concert with the theatre, and the program is called *Bucky Pizzarelli Trio Salutes Django Reinhardt and Stephane Grappelli*. Tickets are only \$15 and are available through the box office at 100 South Street in Morristown, by phone at 973-539-8008, or online at www.mayoarts.org.

■ The **sanofi-aventis Jazzfest 2009** will be held at Drew University in Madison on **June 5 and 6**. The complete lineup, as well as ticket prices and ordering information, will be announced soon. The program will include a free concert on Friday, June 5 from 7 – 10 PM and a full day of music on Saturday from Noon to 10 PM. Stay tuned for complete information! **JJ**

Be sure to visit www.NJJS.org frequently for updates and program information.

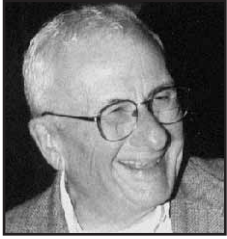
JAMES P. JOHNSON RESEARCH

Working on new edition of biography.

If you spent time at Café Society, Pied Piper, Stuyvesant Casino, Central Plaza, Town Hall, Vernon Hall or knew him otherwise, please

Contact **SCOTT E BROWN**
jjpstride@aol.com

c 443-528-1444 h 410-569-9713 w 410-601-6585



Classic Stine

By Jack Stine

NJJS President Emeritus

Two things I can live very well without are personal war recollections and record reviews.

Yet these two seemingly disparate prejudices constitute the basis for this month's little piece for members of NJJS. With the hope that two negatives will make a positive or, perhaps better, that two wrongs will make a right, I'm this month violating two of my own better judgments to send you this offering along with best wishes for the New Year.

Still with me? I'll be as brief as possible.

Following my enlistment at the beginning of this country's involvement in WWII, I spent most of 1942 in a special Signal Corps training school at Fort Monmouth. Upon completion, I spent a year at national headquarters in Washington and then went on to a couple years of service in General Stilwell's headquarters in New Delhi. Our office worked very closely with a corresponding service of the British Air Force, also headquartered there.

One day, on official business, an officer of the RAF visited our compound. It so happened that I had been having a discussion with another person in my department about music, and in that discussion I mentioned my personal liking for the piano playing of Earl Hines.

At that moment WWII was temporarily placed on hold as the British officer, overhearing my remark, dropped official business and said, "Well, I'll second that opinion, too."

This is how I met Britain's very important jazz critic Sinclair Traill and, through him, one of the most exciting jazz pianists I've ever heard.

About the time that this little exchange took place, the US Information Service set up an Armed Forces Radio Station in New Delhi. Part of the package was a tremendous

supply of recorded music, and desiring the opportunity to check out what was in it I offered to be the station's early morning disc jockey. Every morning from 6 'til 8:30, I was in a dream world of the best of jazz and popular music of the time. The AFRS station — VU2ZY were the call letters — was a pretty modest rig. It had a radial range of about 100 miles, just inclusive enough to include about all of the service operations in central India. Airplanes used our signal to home in on at Delhi, and that drove the official operations at the airport crazy, but it was a crazy theater of operations anyway so it all fit in very nicely.

The day I met Sinclair Traill in our office he of course knew who I was because of my morning radio program. On the other hand, he himself had a regular weekly radio program of jazz that emanated from the BBC studios in New Delhi. One of the differences in our respective shows was that his went as far as South Africa, Australia, and Singapore while mine could only go about 50 miles in either direction.

Another difference in our programs was that Sinclair had enlisted the services of a young private from the RAF ranks to play piano examples of various jazz styles he had programmed. The fellow's name was Lennie Jacobus and he had a talent that could only be described as prodigious. Plainly he had listened carefully to the recordings that reached Britain before the war, and he could ape the various styles of Teddy Wilson, Art Tatum, Jess Stacy, and of course the player who had instigated our friendship in the first place, Earl Hines.

I was Sinclair's guest on his program many, many times during my two years in New Delhi and during those times Lennie and I became fast friends. He was a skinny, nervous guy, had trouble standing still or sitting quietly. Always he seemed to be listening to music in his own mind, nodding

...as any surviving veteran will recall, friendships fashioned during the service were pretty fragile things.

in agreement, while his fingers seemed to work their own filigree accompaniment to music that only he could hear. When he talked, it was the sound of a syncopated delivery, rapid fire yet totally understandable and perfectly logical.

Countless evenings after VU2ZY had gone off the air, Lennie and I would go into the station and play recordings from the station's trove, often until it was almost time for me to go on the air at 6. The station owned a nifty olive drab Steinway upright and Lennie loved the instrument, would often hang on long enough to play a few things on the air during my program from 6 to 8:30. We had a great relationship, but, as any surviving veteran will recall, friendships fashioned during the service were pretty fragile things. People shipped out at the army's discretion, breaking old bonds and setting up new ones. Better still, wars sometimes ended and soldiers went home to the certainties of civilian life.

This last is how my friendship with Lennie Jacobus ended. Having established what you might call squatters' rights to my place in New Delhi by way of being one of the first US soldiers to arrive there, I was abruptly put on the first troop ship after the Japanese surrender to return to the States. I didn't even have a chance to say good-bye to Lennie Jacobus, and I never saw him again.

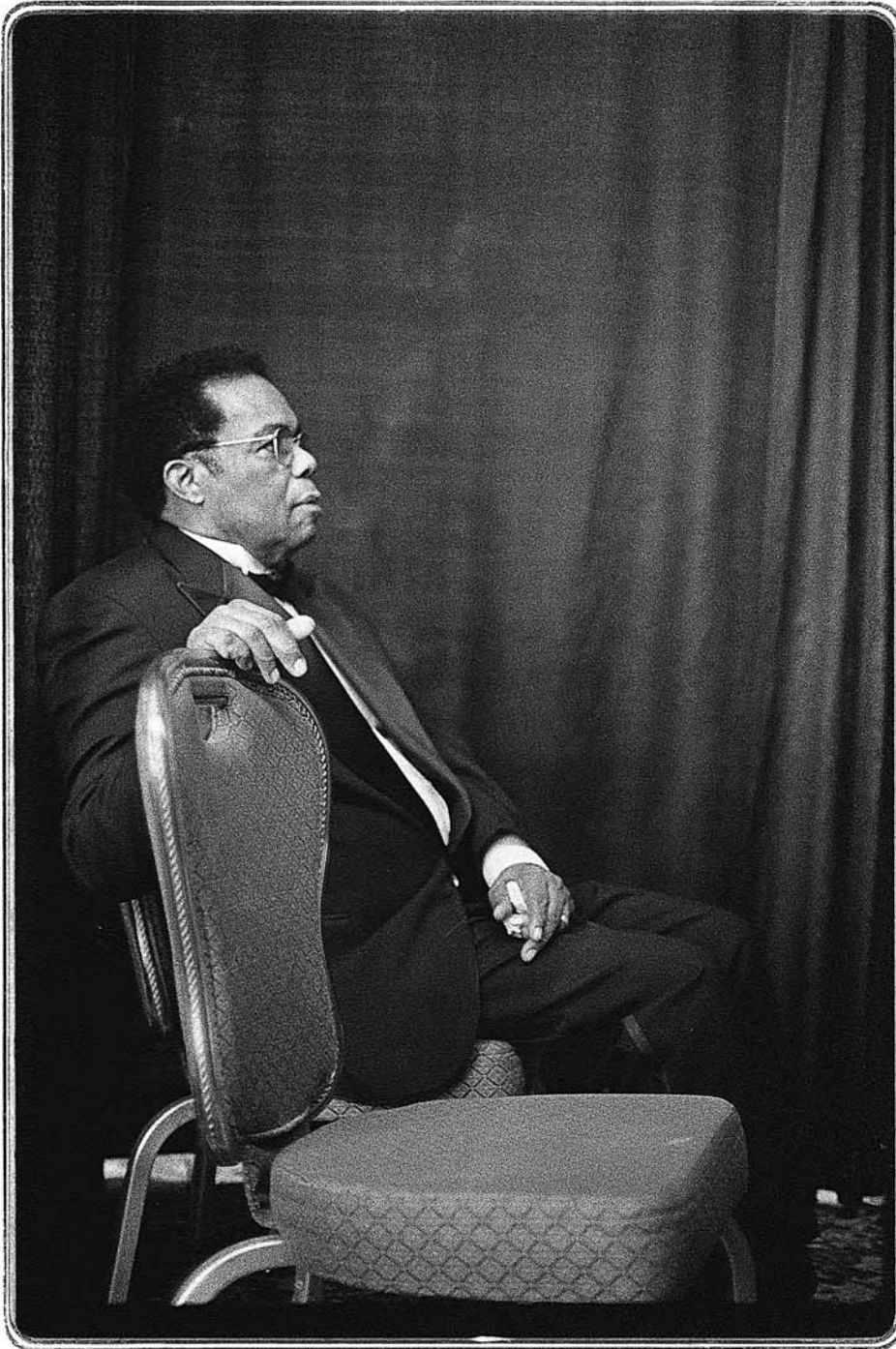
But the story isn't quite finished.

It will be next month.



Big Band in the Sky

By Tony Mottola *Jersey Jazz* Editor



Freddie Hubbard backstage at the National Endowment for the Arts Jazz Masters ceremony in New York City, January 2006. Photo by Mitchell Seidel.

■ **Freddie Hubbard, 70, trumpeter, April 7, 1938, Indianapolis – December 28, 2008, Sherman Oaks, CA.** One of the most influential of the hard bop trumpeters, Freddie Hubbard also experimented with free jazz and spent nearly a decade playing fusion and jazz-rock during which time he earned a Grammy award. He later returned to his musical roots performing at clubs and festivals around the world only to see his career derailed by a playing injury from which he never completely recovered. He had been hospitalized for more than a month after suffering a heart attack on the day before Thanksgiving.

Hubbard was born into a musical family and three of his five siblings played the trumpet. He played mellophone and then trumpet in his high school band and went on to study with the principal trumpet player of the Indianapolis Symphony at the Arthur Jordan Conservatory. The teen prodigy recorded with Wes and Monk Montgomery in 1957 and led his own quintet, the *Jazz Contemporaries*, in local clubs.

At age 20 Hubbard moved to New York where his virtuosic skills and exuberant sound caught the ears of the city's top jazz echelon. Soon he was working with Philly Joe Jones, Sonny Rollins, Slide Hampton, J.J. Johnson and many others. During this time he met John Coltrane at a jam session and the tenor giant invited the young phenom to practice with him. The practice sessions helped Hubbard to hone his own distinctive and rapid note style, and to emerge from the shadow of early influences such as Clifford Brown and Miles Davis.

After touring Europe with Quincy Jones in 1960–61 he joined Art Blakey's *Jazz Messengers*. At the same time he explored the emerging free jazz movement, playing on experimental sessions with John Coltrane (*Ascension*) and Ornette Coleman (*Free Jazz*). He also appeared on other classic 1960s jazz recordings including Oliver Nelson's *Blues and the Abstract Truth* and Herbie Hancock's *Maiden Voyage*. Hubbard left the *Messengers* in 1964 to lead his own groups and to play as a sideman with Max Roach.

In the early 1970s he recorded several commercially successful fusion albums for the crossover CTI label, including *First Light*, the 1972 Best Jazz Performance by a Group Grammy winner. Later forays into funk, jazz-rock and even disco were less successful, commercially and critically, and by the 1980s the trumpeter returned to playing hard bop and expressive ballads. In



Frances Lynne is shown in 1949 photo with (from left) bassist Norman Bates, alto saxophonist Paul Desmond and pianist Dave Brubeck. (Chronicle File)



1992 he ruptured his top lip when he played at a Philadelphia club without warming up. He continued to play with the injured lip during the next week's engagement at New York's Blue Note resulting in an infection that left him unable to play. After the injury the trumpeter never regained his former virtuoso technique and mostly played the more forgiving flugelhorn, on which he did retain his full and distinctive tone. He last performed this past June at a party for the release of his CD, *On the Real Side*.

During a five-decade career in jazz Freddie Hubbard appeared on more than 300 recordings and he received a Jazz Masters Award from the National Endowment for the Arts in 2006. Hubbard is survived by his wife of 35 years, Briggie Hubbard, and his son, Duane.

■ **Frances Lynne, 82, singer, 1926, Dallas, TX – December 14, 2008, San Francisco, CA.** Though she toured for a year with Gene Krupa and spent time in New York in the 1950s appearing on Art Ford's television jazz sessions with musicians like Bobby Hackett and Zoot Sims, Frances Lynne spent most of her career in San Francisco, and the pure-voiced, graceful jazz singer was known mainly to connoisseurs. "Often discussed but seldom heard, Ms. Lynne is a charming singer," wrote jazz writer Doug Ramsey.

In the 1940s Lynne appeared in Bay Area clubs with a group called the Three Ds that included Dave Brubeck, Paul Desmond and bassist Norman Bates. She recalled the experience in Ramsey's 2005 book *Take Five: The Public and Private Lives of Paul Desmond*.

"And, you know, those little jobs at the Geary Cellar and the Band Box never seem to die. I still hear people talking about them. And I'm glad, very happy, because that's my only claim to immortality. I got a lot of offers in those days, but I wanted to stay with the group. I was like a little puppy, I was having so much fun."

She was married for 52 years to the noted trumpeter John Coppola who appears on her well regarded 1991 CD *Remember*. In her later years she reverted to her Texas roots and took up the guitar, forming a country band that played at a San Francisco gay bar called the Endup. Lynne was an ardent supporter of animal rights, supporting the

Page Cavanaugh. Publicity photo courtesy CTSIMAGES

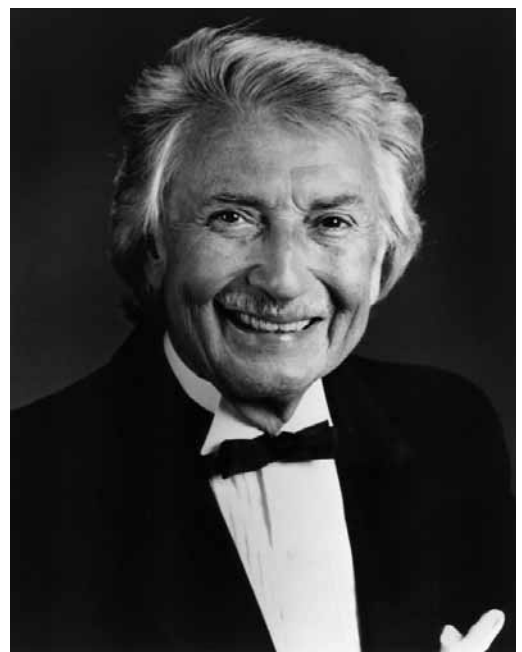
Humane Society and other organizations, and at one point having a dog and 14 cats.

■ **Page Cavanaugh, 86, pianist-singer, January 26, 1922, Cherokee, KS – December 19, 2008, Los Angeles, CA.**

Page Cavanaugh led his popular trio from the 1940s into the 1990s and was one of southern California's most enduring jazz lounge performers. He died of kidney failure. Cavanaugh's trio appeared with Frank Sinatra and played on NBC Radio's *The Jack Paar Show*. The group also appeared in a number of movies, including *A Star is Born*, *Romance on the High Seas*, *Big City* and *Lullaby of Birdland*. The trio hit the pop music charts with the hits "The Three Bears" and "She Had To Go and Lose It at the Astor."

The group performed at a time, critic Don Heckman told the *Los Angeles Times*, "when jazz and popular music were in much closer sync than they are today, so that groups like Nat Cole and George Shearing and Page Cavanaugh could play with distinctive jazz flavor and still reach large audiences and sell a lot of records."

For many years the Page Cavanaugh Trio was a fixture on the California nightclub scene performing often at Ciro's, the Trocadero, the Captain's Table, the Money Tree and the Balboa Bay Club. JJ



Jeanie Bryson Singing "The Dizzy Songbook" Coming to Trenton's New Haberdashery

Combining roaring dance-hall excitement, sophisticated and fast-paced entertainment and the red-hot musical intensity of an after-hours supper club, Haberdashery takes its position as the crown jewel of New Jersey's capital-city nightlife scene.

Haberdashery's February 14th red-carpet gala at the George Washington Ballroom in Trenton's restored War Memorial promises to be an evening of elegant and cosmopolitan jazz courtesy of the show-stopping vocal talents of the Garden State's own Jeanie Bryson. (See ad page 19.)

The night has personal significance for Bryson, who will perform selections from her popular "The Dizzy Songbook" concert program — a loving and fitting tribute to her father, Dizzy Gillespie, himself a longtime New Jersey resident.

"This music was selected from the perspective of a daughter who has listened to her father's music her whole life and chosen specific songs that make a personal connection," says Bryson. "It is really important for me to convey the spirit of

my father's music in addition to presenting a program that is at once personal and universal."

Haberdashery is a new supper club-style venue set inside the 500-seat George Washington Ballroom backstage at the historic War Memorial's Patriots Theater. February 14th's show at Haberdashery will be a glitzy, gutsy, swanky and, at times, deeply moving nightlife affair. Jazz aficionados and casual fans alike are anticipating a delicious Cajun-spiced menu and great music to match the buzz Haberdashery is generating.

Haberdashery is an exciting milestone in Trenton's ongoing revitalization effort. It will feature original American musical art forms in New Jersey's capital, and it heralds a dazzling new chapter in the cultural refinement of the state's rich jazz history, which runs the gamut from famous home-grown personalities (such as Count Basie, Frank Sinatra, Cozy Cole, Joe Pass, and Sarah Vaughan, among others) to thriving nightclubs dotting all points from Newark to the Atlantic City Pier. **J**



JEANIE BRYSON Patriots Theater at the War Memorial

Saturday, February 14th, 2009 • 7pm to 11pm

Tickets on sale now! To purchase, call the Patriots Theater at the War Memorial Box Office at (609) 984-8400; on-line at www.thewarmemorial.com or in person at the Patriots Theater Box Office M-F, 10 am-6 pm.

Patriots Theater at the War Memorial is located at 1 Memorial Drive in Trenton, NJ

Attention! NJJS Members get 20% off tickets to this event. Mention code JerseyJazz when ordering.

Jazz Trivia

By O. Howie Ponder II
Questions

1. Johnny Mercer hardly needed help writing songs and lyrics, but he got a suggestion for a song about a broken heart from Sadie Vimmerstedt of Youngstown, Ohio. It became a big hit when Tony Bennett recorded it, and Mercer shared credit — and royalties — with Ms. Vimmerstedt. Name that tune. Extra credit — what was Ms. Vimmerstedt's original idea for the song?
2. Count Basie recorded two songs dedicated to fellows named John: "Big John Special" and "John's Idea." Any idea who the Johns were?

Music, Music, Music

Songs, songwriters, lyrics, jazz history and even some music theory this month to test your memories!



3. Irving Berlin didn't read music and wrote his songs by using (mostly) the black notes on the piano. This put the music in what keys?
4. Long before the advent of tape recorders, this Jazz Hall of Fame saxophonist pioneered multi-track recording when he recorded "The Sheik of Araby" playing clarinet, soprano sax, tenor sax, piano, bass and drums himself, on April 19, 1941. Who was he?

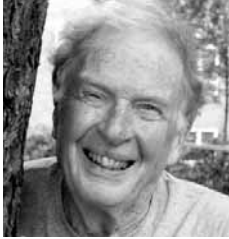


Irving Berlin's transposing piano, made for him by Wessing Brothers, New York in 1940, is in the Smithsonian Institution's National Museum of American History collection.)

5. "Woe is Me," written and performed by Helen Humes, is the story of a young man looking for a suitable wife on the island of Trinidad. His father nixes every choice, telling him: "That girl is your sister, but your mama don't know." Finally his mother clears up the matter with this final line.

answers on page 39

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



Noteworthy

Fradley Garner International Editor *Jersey Jazz*

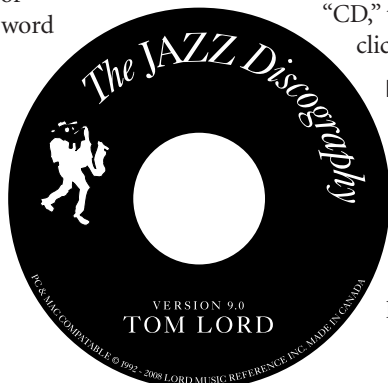
**SATCH MUSEUM JOB OPENING ... LORD UPDATES CD-ROM DISCOGRAPHY ...
YIDDISH+JAZZ=REBECCA GORDON ... FILMMAKER REVISITS JACKIE PARIS LIFE STORY ...
ANAT COHEN 'LIVE' ON NPR WEBSITE**

LOOKING FOR WORK? The Louis Armstrong House Museum in Corona, Queens, has had an opening for Museum Assistant III posted on www.louisarmstronghouse.org since November 14, 2008. Maybe because the job qualifications are a mite demanding? First, a few duties:

- Assist visitors in the Welcome Center.
- Operate cash register and answer the telephone.
- Assist with management of museum store.
- Supervise tour guides and process paperwork.
- Maintain cleanliness of the site.
- Conduct interpretive tours.

Fluency in Spanish and English is "highly desired," as is "2-years experience in a museum or historic site." Minimum qualifications: "(1) Bachelor's degree in museum studies, arts administration, music, library science, Africana studies, or other job related discipline; (2) Basic proficiency in MS Word, Excel, Lotus-Notes, Windows, or equivalent software." Interested? Apply online at www.rfcuny.org.

LORD'S JAZZ DISCOGRAPHY 9.0 is ready to ship. The only multi-search CD-ROM in Musicdom lists, on one CD, over 186,000 recording sessions with more than 1,060,000 musicians and 1,100,000-plus tune entries. You can copy and paste session data into your own records and print out up to 50 recording sessions at a pop. Conduct "a virtually endless variety of advanced searches" by one word like "City," or two words together, like "Musician" + "USA." Search for a record label or a date or both. "Leader, musician and tune indexes provide 'big picture' summaries of each category," writes discographer Tom Lord.



Details and a tryout at www.lordisco.com.

YIDDISH'N JAZZ QUARTET? That's right, and vocalist **Rebecca Gordon**, graduate of the Royal Academy of Music in Stockholm and seasoned trooper, has heard of no other singer whose book marries the Yiddish and jazz idioms. Audiences and the press sing her praises. "A voice that even the gods would envy," rhapsodized an Uppsala reviewer after a concert that included a swinging "Hey, Tzigelekh!" (Hi, Little Goats!). Rebecca and **Claes von Heijne**, piano, **Filip Augustson**, bass, **Gilbert Mathews**, drums, work the top Swedish jazz venues, and they've played London three times. "Last autumn we performed in little Pajala, far north of the Polar Circle, at a music festival for minority languages," Rebecca told this column. An overwhelming majority demanded encores. A new album will soon join their Yiddish'n Jazz (Touché Music). Check out www.rebeckagordon.com.

To hear four song excerpts, click on "CD," then under the photo click on "Listen."

IF YOU RECALL JACKIE PARIS, you are one of the few (*unless you caught the film screened by NJJS last year!*). Paris (1927– 2004) was a singer's singer out of Nutley, New Jersey who played guitar with **Paul**



Rebecka Gordon

Whiteman and sang with many 52nd Street combos in 1948, including **Charlie Parker-Miles Davis**. He made the first vocal recording of **Thelonious Monk's** "Round Midnight," with **Dick Hyman, Tommy Potter** and **Roy Haynes**. "How could a singer who numbered among his fans **Peggy Lee, Ella Fitzgerald, Sarah Vaughan** (who dubbed him the 'kissy singer') and even **Frank Sinatra**

have lived and worked seemingly under a cloak of invisibility?" asked filmmaker Raymond De Fellita in *The Guardian* newspaper. De Fellita had "only seven weeks...before he passed away" to shoot a documentary about the ailing Jackie's life. Read the story at www.guardian.co.uk/film/2008/nov/21/jackie-paris-raymond-de-fellita. **J**

WEB HIT-OF-THE-MONTH:

Hear why **Anat Cohen** is **Dan Morgenstern's** favorite reedslady. Hopefully, Anat's live-recorded sets at the venerable Village Vanguard are still posted at the National Public Radio and WBGO website. Two great pianists — **Marian McPartland** and New Jersey's **Bill Charlap** — are there, too. Otherwise, this site offers a rich lode of wonderful sounds. Visit www.npr.org and search for Anat Cohen Village Vanguard.

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

Talking Jazz

A Jersey Jazz Interview with Darmon Meader

By Schaen Fox

The Parthenon is a world-famous treasure of architectural perfection. Its builders were so skillful that they shaped and set some of the stones with such precision that the lines between them just disappear. In jazz, the Grammy Award-winning New York Voices harmonizes at a similar level of vocal perfection. One of the four Voices is the multi-talented Darmon Meader, the group's founder, saxophonist, musical director, chief arranger and manager. Knowing that Marlene and Billy VerPlanck were also his fans, I asked Marlene for a comment and she wrote:

"Darmon Meader is one of the most talented and important musicians of our generation. Always exciting, always original and above all, always musical. One of our favorites."

A longtime resident of New Jersey, he affably agreed to do a telephone interview last year, while on a break from touring. Unfortunately, the break was in order to recover from back surgery.

JJ: So how is your recovery coming along?

DM: It's not that bad, I've just had chronic back problems starting in college. My lower back is just a bit worn out. My doctor likes to say, "Yeah you're a 45-year-old guy with a 65-year-old back." Thanks doc! I'm kind of tall and taller guys tend to have these issues. My life style is a lot of traveling, lots of different hotel beds and trying to eat right on the road. It's not exactly conducive to taking the best care of your body, although I certainly try.

I was on vacation with my wife doing a lot of biking and hiking, which are things I like to do, and I came back with a full blown herniated disc that I couldn't get rid of through non-invasive means, so I finally had to have surgery. It's been four months and I'm still a little gimpy but I can stand up, I can sing and I can play. Travel is the hardest part. I may be stealing this line from Phil Woods, but I don't get paid to play, I get paid to travel. All us road guys would definitely agree with that. The gig, that's only about five percent of the day; but that's what makes it worthwhile.

JJ: Since you mentioned the road, do you have any tips for making the road easier?

DM: [Laughs] Wow! Uh, pack lightly. Some musicians that I see that do the best on the road, they have a nice balance in terms of taking care of themselves, eating right, all those kinds of things. It's the opposite of the stereotype of the old

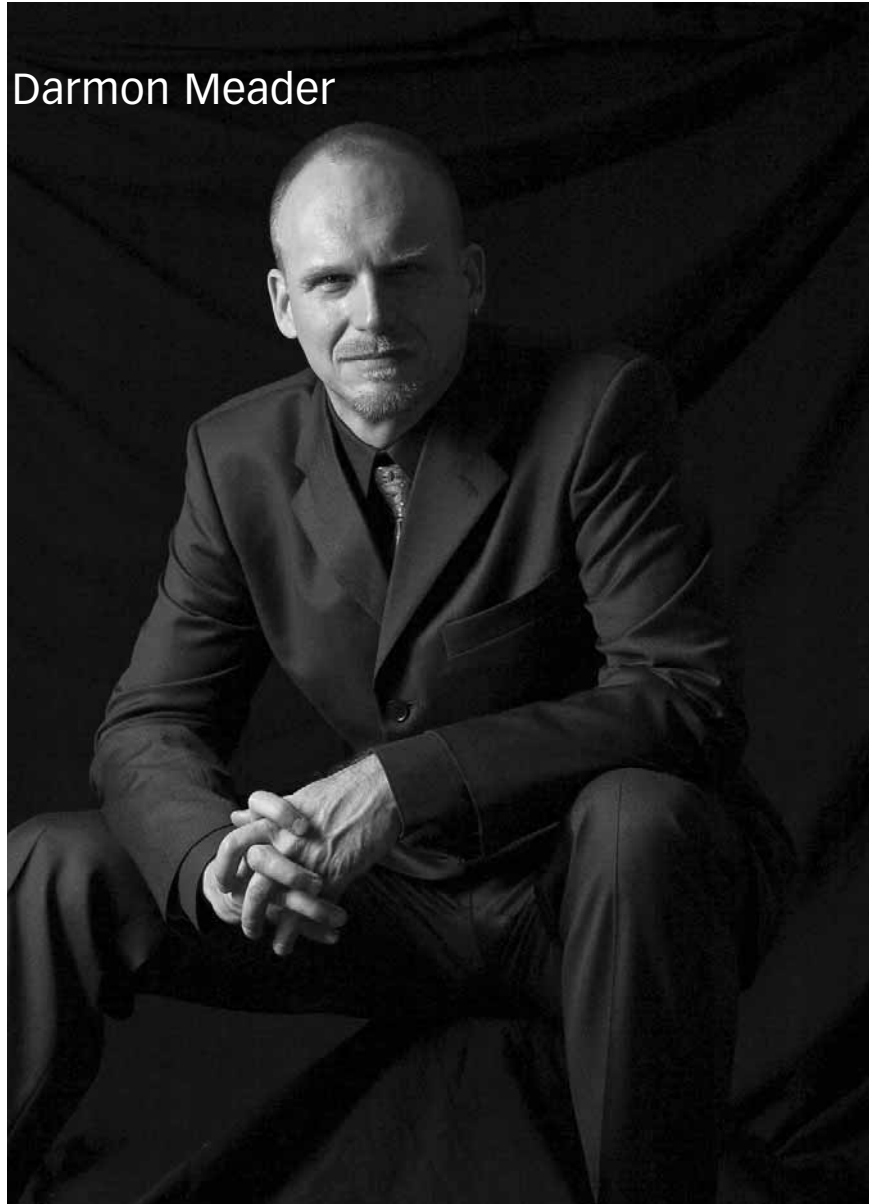


Photo by Alfonse Pagano.

jazz musicians — the hard living. I'm sure there are still plenty of those guys out there, but it just doesn't work for me. I couldn't do it, especially as a singer. I have to be very careful on the road.

JJ: How much of the year do you average on the road?

DM: New York Voices does about 75 concerts a year, which amounts to about one third of the year. Individually all of us spend some time on the road doing educational things and solo gigs. So I'm on the road about half the year. At this point I would love to

figure out a way to do it less, but I haven't figured out a way to show up at the gig without going there. [Laughs]

JJ: How did you happen to settle in New Jersey?

DM: I grew up in Maine. My father taught at a college up there. I did the typical musician's migration. I knew I wanted to head into jazz and a couple of years after college I moved to New York. It was just sort of a natural progression. When you grow up in New England it's New York, L.A. or maybe Chicago. New York seemed the obvious choice for me. It



Photo by Alfonse Pagano.

In '98 or '99, Bill Charlap played piano with us on a tour in Europe. I mentioned to him that my wife and I were looking to move out of the city and he said: "You've got to come out to Maplewood."

can pick up the phone and call a couple of guys down the street and say: "Hey, I want to book a little gig at this club or something local just for fun."

JJ: Would you tell us about your musical mentors?

DM: It's funny that you mentioned that because one just retired in April — Steve Brown who is head of the jazz program at Ithaca College. He was a big influence. My high school band director was a classical oboe player and he, along with my parents, encouraged me to pursue music. He gave me way more of

most humble guy I'd ever met. He was just the sweetest soul and always a student of the music. He was always out there trying to learn something new, besides the fact that he was a phenomenal talent. He could play the tastiest eight-bar solo behind Joni Mitchell and then take 17 choruses next to Liebman at the Blue Note and was equally adept at both. It was amazing. What a sad loss.

JJ: Did you major in music in college?

DM: Yes. I actually have a degree in classical saxophone — which some people would call an oxymoron, but it is what it is. My intro to jazz came a little later. I grew up in an environment that was more classically oriented — my parents listened to classical music and I went to a small public school that didn't have a jazz program. I really got interested in jazz when I was in college. By then, I had already started my classical studies. I started college as a sax major with a minor in bassoon. I also sang in various choruses, but all in a classical setting. Then as I got introduced to jazz I thought: "Wow! I really think I want to go in this direction." So I had a lot of catching up to do in the sense of understanding the music and the vocabulary and all that.

JJ: What was it that turned you around, going to a live performance or listening to recordings?

DM: A little of both. My father actually is very interested in jazz, but he didn't play it much when I was young. But toward the end of high school I remember him buying me an Art Blakey record and a couple of other things to introduce me to Sonny Rollins and guys like them. Then in college a couple of friends were way into jazz and were throwing everything from Charlie Parker and Phil Woods to the Brecker Brothers at me and I was just eating it up and trying to check out whatever concerts I could. I started college at the University of Southern Maine but there wasn't a ton of jazz going on in Portland, so it was mostly recordings for me. I do recall two really memorable live concerts during

took a couple of years to get up the gumption to move. I kicked around with different road gigs, playing in a house band, doing this and that and just really practicing for a couple more years. I graduated in '84 and moved in '86. I think it's a good thing I moved to New York, because I'll be sitting on the subway singing some weird bass line to some tune that's floating through my head and the people next to me don't really care because there are a lot of wacky people on the subway.

In '98 or '99, Bill Charlap played piano with us on a tour in Europe. I mentioned to him that my wife and I were looking to move out of the city and he said: "You've got to come out to Maplewood." So we actually used his house as home base three or four times to come and crash with them and look at houses. It was kind of fun because I got to know Bill better too — he is one of my favorite piano players — crazy good. So my wife and I moved to Maplewood in 2000. I love our town here and it really works out great for me in terms of just being able to jump over to Newark airport and head out on the road and hop into the city if I have something going on there. There are a lot of really good musicians in this area and it's nice to know that you

his time then was ever expected of him. Actually, the first alto sax that I played was his. He lent it to me for two years before I could afford to buy one. His name was Dennis Ritz and he just retired from running the orchestra department at Shippensburg University in Pennsylvania.

As far as musician mentors, I can't say that I've had the opportunity to study with person X, Y or Z. It's been more just listening to all the people that influenced me. I've certainly had people that I've put up on my little pedestal, like Bobby McFerrin. I've had a chance to meet and sing a little bit with him, but never a chance to really get my hands in there and see what that would be like.

One of the sadder days for me in recent history was the day that Michael Brecker passed away. Occasionally, I've had the experience of meeting musicians that were big influences on me, only to discover "Oh wow, he's not that nice; or he has a big ego." But the truth is in jazz, more often than not, that's not the case. Usually there's not room for those egos to survive. I remember when I first met Michael Brecker I was really nervous. I introduced myself and he was the mildest mannered,

continued on page 16

DARMON MEADER

continued from page 15

that time. One was the Buddy Rich Big Band, and the other was Eddie Daniels with the New Hampshire Sea Coast Big Band. Eddie Daniels in particular blew me away!

JJ: Did you move to New York to continue your studies or strictly to get into the jazz scene?

DM: I never really looked into pursuing a Master's degree. After three years at USM, I transferred to Ithaca College where I finished my undergraduate degree. Through my involvement with the college's Vocal Jazz Ensemble, I met Kim Nazarian, Caprice Fox and Peter Eldridge, which eventually led to the inception of the New York Voices. We were part of an alumni project in the summer of '86 that Dave Riley, the director of the vocal jazz ensemble at the college, put together. He had an invitation to put a group together and play at some jazz festivals. Kim, Peter, Caprice and I were four of the six singers in the project. That was what really inspired us to get the professional version of the New York Voices going.

JJ: That's interesting, and a bit surprising. Which festivals did you play?

DM: The two big ones were Montreux and North Sea and then a few more small concerts.

JJ: Pardon my ignorance, but how is it that the powers at those festivals called and said: "Put a group together so they can start at the top"?

DM: Both festivals have educational outreach programs, often inviting college groups to perform. So this was how Ithaca College was invited to participate.

JJ: So how was it to start out by performing at such famous venues?

DM: It was exciting. A couple of us took it upon ourselves to do some of the writing and arranging so we could hopefully lift it beyond "Oh look at that nice college group" to something that would really inspire us to say: "Wow we might actually be on to something here and we should give this a try professionally." Also, the timing was right, in that we were all trying to make the next step in career choices, and all of a sudden we had an opportunity to make something happen together.

JJ: OK, but how did you select the group's name?

DM: It was actually given to us by Dave Riley. When we needed a name for the group for that



Left to right Darmon Meader, Lauren Kinhan, Peter Eldridge and Kim Nazarian. Photo by Robert Lewis.

summer, he said: "Oh, New York Voices" even though we were an upstate New York school. Then when we put the professional group together we thought we were going to come up with another name, but trying to get five people to agree on a band name is no easy task. The next thing we know, we were playing clubs and having record labels check us out. Our first record label was GRP and they really liked the name. They said: "This will be great in Japan." So I wish I could tell you it had some divine inspiration behind it, but not really.

JJ: Anat Cohen remarked about the irony to be in a New York-based band that seldom plays in New York. Considering your group's name, have you entertained the same thought?

DM: I can relate to that. For the most part, we are a road band, but I think that other than the Vanguard Orchestra and a couple of other house bands, most of the cats who are making noise in New York are making most of their noise out on the road.

JJ: Were you influenced by Manhattan Transfer?

DM: When I first heard Manhattan Transfer I knew them from radio, the songs that made them big pop stars back in the '70s. To me that was some of the least interesting stuff they ever did. Later on, a friend tipped me to some of their cooler stuff. They were doing "Conformation" and straight-ahead stuff with Richie Cole and also some interesting cross-over jazz and I thought "Wow!" So that was the first group that interested me. Later, I was introduced to Singers Unlimited, the Hi Lo's, the Four Freshmen and also Rare Silk, a Colorado based group that was quite good but didn't last long. Then Take 6 came out almost exactly the same time we did, and when I heard them I was absolutely blown away. I'd be remiss not to mention Lambert, Hendricks and Ross. I think they are the most jazz-based. I definitely took something from their approach and I think that the New York Voices has too. Over the years, we've borrowed a few tunes from their repertoire because

continued on page 18



East Brunswick Public Schools

presents the 2008-2009

ARTS EDUCATION CONCERT SERIES

in the

East Brunswick Performing Arts Center

featuring

NEW YORK VOICES



**Friday,
February 27, 2009
8:00 PM**

**WITH THE NEW JERSEY ASSOCIATION
FOR JAZZ EDUCATION BIG BAND**

*And featuring the
East Brunswick High School Concert Choir*

New York Voices is the Grammy Award winning vocal ensemble renowned for their excellence in jazz and the art of group singing.

"New York Voices lives up to its reputation as the most exciting vocal ensemble in current jazz... to collect such quality voices in one group is rare enough, yet the real trick of New York Voices is how well they mesh..."

-- Boston Herald

\$20 Adults
\$12 Students and Seniors (60+)
VIP Front and Center Seating \$25
♪
Group rates (10+) available

-All Seats Reserved-

♪
www.ebnet.org/ebpac

♪
(732) 613-6985

♪
**East Brunswick Arts Education
760 Route 18
East Brunswick, NJ 08816**



Funding for this event made possible in part by the
EAST BRUNSWICK EDUCATION FOUNDATION

DARMON MEADER

continued from page 16

it is such classic stuff. The vocalese lyrics that Jon and Annie wrote are just great.

Then for me, I have to say that much of my influence comes from the instrumental side of music, the sax players in particular. My sax teacher at college threw some Phil Woods stuff at me and I just love his sound; and then I was introduced to Sonny Rollins, Cannonball and Charlie Parker. I was also a huge Michael Brecker fan and I was into the crossover things like the Brecker Brothers and the Yellow Jackets; which kind of ties into growing up listening to Earth, Wind and Fire, Steve Wonder and Chicago.



JJ: Was rehearsing much of a problem when you first started?

DM: It was actually easier then because our lives were so much simpler and it was pretty much about trying to get the band going. We all lived within a subway ride of one another. Now we rehearse in a hotel room on the road because the four of us are spread out all over the Northeast. Those early days were exciting. We were starting from scratch and trying to figure out what it was we were doing, writing tunes, writing arrangements and wondering if it would actually work. We had to be our own business people as well. I remember calling clubs and record labels and pretending we actually knew what we were doing when we were trying to get a gig. Sounding like we were old pros — trying anyway. Yeah, that was a lifetime ago.

JJ: Since you've mentioned clubs, what are some of your favorite places to play?

DM: Munich is a favorite town. I think because we have been there a couple of times at Christmas and it's such a festive time to be there. One of the most unusual concerts we did was in Istanbul's Topkapi Palace. It's really old and something of an acoustical nightmare because it's basically a big hollow cave. But, the power of the room and the impact of being there was pretty amazing. That was a special gig. Lately we've spent a lot of time in the Scandinavian countries and those have been a blast. The audiences are great, the auditoriums are wonderful, and the food and everything have been fun there. The first time we went to Estonia was very cool. We heard that the Estonians love to sing, one of those cultures that embrace choral literature. I remember our first concert there; the hall itself wasn't anything super memorable, but the

Numerous musicians along the way gave me the advice to try not to lose sleep over the commercial success of the group, because you'll go nuts. You've just got to do the music you believe in.

people...I can't remember doing more encores in one night. They just wanted more and more — it was a very special bond we had with that audience.

JJ: What about in the States?

DM: Well, for personal reasons, it is always fun when we go to Boston because both my sisters live there and my parents come down from Maine. And, other people in the

band have family there, so it's our home away from home. Plus, I'm still a big Red Sox fan so if we go up during the summer I try to squeeze in a game. [Chuckles] The Pacific Northwest has a strong interest in vocal jazz. It's kind of a regional thing; in addition to your usual jazz fans there is a huge education component. Just about every high school and college has a thriving vocal jazz program. So there's a very knowledgeable audience up there, which makes for some fun concerts. Plus I like Seattle a lot. Also, during the winter I like any gig near good skiing. [Chuckles] I know this sounds like a stock answer, but the first time we played Carnegie Hall was great — there is something just pretty exciting about that experience. It was interesting because I had never gone there for an event so it was my first time in the building. I walked in through the stage door and out onto that stage — that was my first view of Carnegie Hall. It was a double bill with Take 6 — quite an exciting night.

JJ: How did it go?

DM: We did well. It was billed as a Take 6 concert and we were the opening act. I kind of thought: "OK, there is some common ground in terms of our audience, but Take 6 has more of a gospel sensibility. Is this audience going to be into what we are doing?" We got there and discovered that just as many people came to hear us. The opening act syndrome can often be a drag — people are waiting for you to finish so they can hear the act they actually came to hear. It was definitely not one of those nights. People were digging it. So we had a great time and we got to meet Take 6 and hang out with them. Nice guys and very good at what they do, that's for sure.

JJ: Well, when you're not in a great hall, but just a regular club, how do you deal with a noisy room?

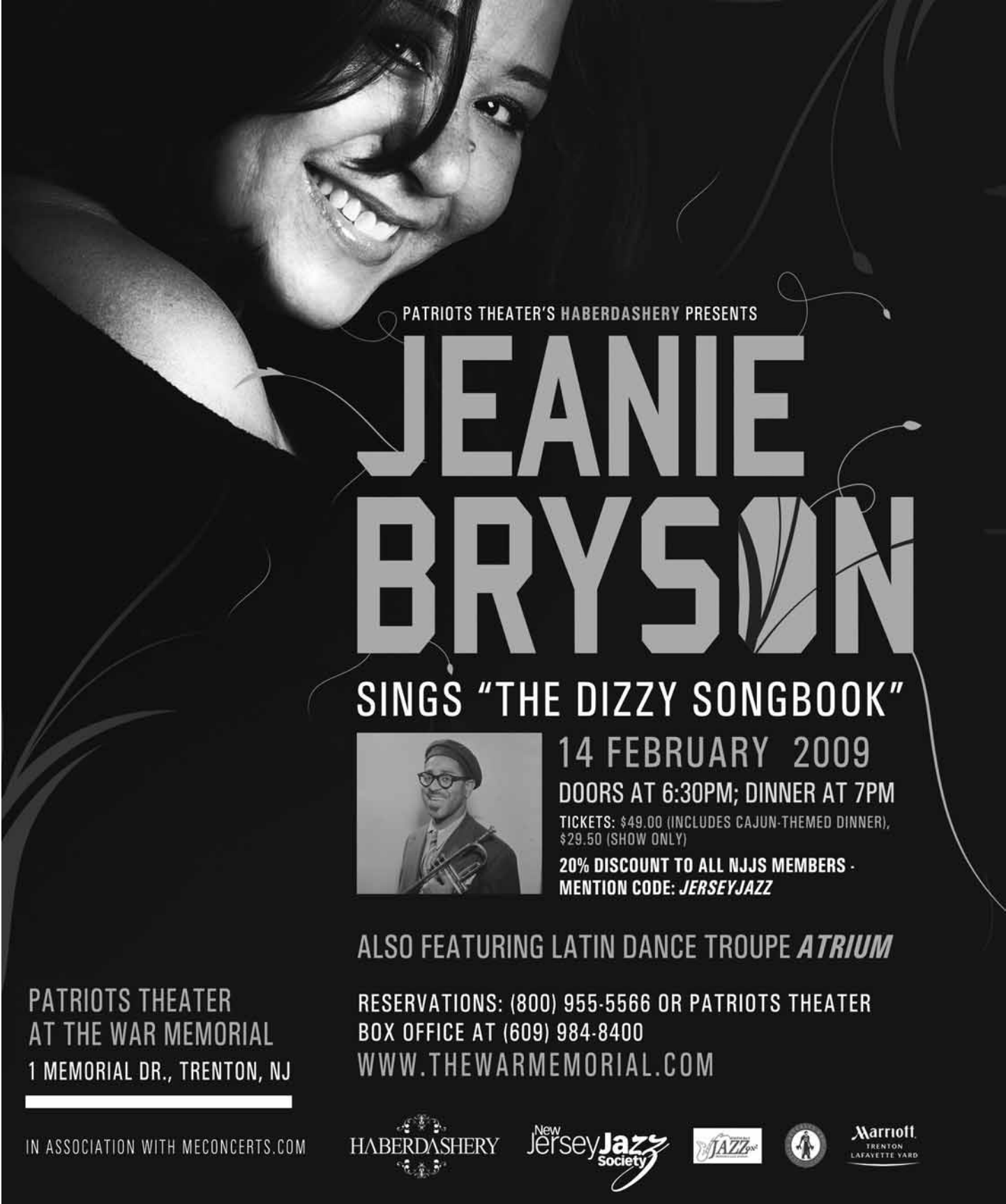
DM: It's especially challenging as a vocal quartet. There are times when the audience will take care of it for us. If there's a decent amount of the audience there to listen, they'll be all over the people making too much noise. But, as you can imagine, by the nature of our four-part harmony stuff, room noise can be pretty distracting. We have been doing this for many years, so hopefully it sounds relatively easy but it is a challenge to get the four parts to line up harmonically. Getting comfortable in a room, moving from night to night to a different sound system, a different environment and different acoustics all those things, that's the challenge you face doing this type of music. So if you add in the element of a rowdy crew hanging out, it ain't much fun.

Our soundman almost got beaten up by some completely out of control patrons at a club in São Paulo, Brazil. He was trying to control these people and having no success. He had to be snuck out of the club at the end of the night. We've even had a couple of situations where people got completely wasted and decided to try to join us on stage! I have to admit, we certainly enjoy doing jazz clubs and I'm sure we'll always do them, but our favorite environment is that 400- to 800-seat performing art setting. It still has a certain intimacy but it's more like going to a classical concert. It's not about people mingling and having drinks and eating while we are singing and the cash register isn't ringing in the middle of our a capella ballad. It's all about the music.

JJ: Do you have any simply funny stories from the road?

DM: Funny things for us are often some of our more goofy moments. One night while performing at the Lionel Hampton jazz club in Paris, we had a bit of a train wreck on an a capella tune where it went into a first ending and then a second ending. That night one of us had just the worst memory lapse and couldn't remember how to get from A to B. We had to stop and start again and we just started cracking up. We had to skip the tune and come back to it later because it was one of those "Don't laugh in church" kinds of moments. After the set, we found out that Michael Legrand was in the audience!

continued on page 20



PATRIOTS THEATER'S HABERDASHERY PRESENTS

JEANIE BRYSON

SINGS "THE DIZZY SONGBOOK"



14 FEBRUARY 2009

DOORS AT 6:30PM; DINNER AT 7PM

TICKETS: \$49.00 (INCLUDES CAJUN-THEMED DINNER),
\$29.50 (SHOW ONLY)

20% DISCOUNT TO ALL NJJS MEMBERS -
MENTION CODE: *JERSEYJAZZ*

ALSO FEATURING LATIN DANCE TROUPE *ATRIUM*

PATRIOTS THEATER
AT THE WAR MEMORIAL
1 MEMORIAL DR., TRENTON, NJ

RESERVATIONS: (800) 955-5566 OR PATRIOTS THEATER
BOX OFFICE AT (609) 984-8400
WWW.THEWARMEMORIAL.COM

IN ASSOCIATION WITH MECONCERTS.COM



DARMON MEADER

continued from page 18

On another occasion, we accidentally cleared out the entire Tel Aviv airport. We'd been in Israel for 10 days and our guide's mother had given us this wonderful jar of homemade olives in a brown paper bag at 5:00 AM. Because of the hour, we were completely groggy, and one of us left it on a counter somewhere. This was a few months after the Gulf War and they were a little skittish for obvious reasons. All of a sudden the police came through and cleared everybody out saying: "Bomb Scare, Bomb Scare." We then saw them circling around our jar of olives.

JJ: Did you just walk away?

DM: Oh yeah. We just said: "Gee I wonder who did that. Wow, that's tragic." [Laughs]

JJ: Oh, did Michel Legrand say anything to you that night in Paris?

DM: I don't remember actually meeting him that night. I think he spoke to a couple of the others in the group and enjoyed the concert. I will say that some of my favorite memories have been the opportunities to hang out backstage at a North Sea Festival or JVC and spend time with these legends that I revered when I was learning the music. I remember a particular week a few years ago we played at the Tokyo Blue Note with the Dizzy Gillespie All Star Big Band that John Lee leads. Jimmy Heath, Slide Hampton and James Moody were in the band and a plethora of other amazing cats — Randy Brecker, John Lee, Dennis Mackrel, Benny Green, etc. Just hanging out backstage and getting to rap and hear them tell stories was such a throwback to another era. That was a very special week.

JJ: I'm always amazed at that Dizzy All-Star unit. There are so many major stars in it; I don't see how it is economically viable. And since I've broached it, do you care to comment on that harsh reality?

DM: We travel as an eight-person group, the front line four, piano, bass, drums and then our road manager/sound person. The New York Voices have been around for 20 years and been very successful, but the economics of jazz are not conducive to having even an eight-person group. Salaries, airfare and hotels and everything — it's challenging. Certainly the economics of a trio or a quartet works a lot better.

JJ: OK, if economics was not a factor, what type of aggregation would you have?

DM: As an arranger, I often lean toward adding to the orchestration. However I don't think I'd change

(Jazz is) a very communal music. That may be one of the reasons it's struggling a bit, because we as a society have become less communal. We are all getting so much more isolated and jazz is the opposite of that. It's about interaction.

the instrumentation much for New York Voices. The voices are the focus, so you don't need a lot of other stuff. Guitar and percussion would be nice to have sometimes, but that's about the only addition I'd make. Plus, we often get chances to perform with big bands and symphonies, so that's where all the other orchestral colors and textures come into play.

JJ: You have recently released your first solo CD, called *And So Am I*, so I'd like to talk to you about that. First, why did you make your own recording?

DM: Well, a couple of things come to mind. From an artistic standpoint I just wanted to do something a little different away from the New York Voices bag. NYV is a collaborative ensemble and so there are certain compromises and choices that we make that may not totally reflect each of our individual tastes and desires. Therefore, all of us enjoy doing our own thing once in a while. I guess I'm sort of a three-headed musician. I'm a singer, sax player and writer/arranger. So I wanted a project that highlighted all of that. On a practical standpoint, it was also a chance for me to create a glorified business card. My solo CD gives me a chance to show my various talents and interests, which hopefully affords me the opportunity to get more exposure as a solo artist and jazz educator. The Voices have been very involved in education, so this gives me a chance to explore that a bit more on my own. Then, to be totally honest, the questions have gone from: "Hey, you should do a solo record sometime" to "Hey, why the heck haven't you done a solo record yet?" [Chuckles] Then when I'd have a college kid come up and hand me *HIS* solo CD, I thought: "God! I'm in my 40s; I *still* haven't gotten around to doing my own recording!" So, all of those things kind of weighed in.

JJ: What was the most difficult part of the process?

DM: Finding the balance between the spontaneous and orchestral elements was tricky. Keeping it fresh and not over-analyzing it, but also getting all of the details right — this is always a challenge for me. Sometimes my perfectionist tendencies get in the way and drag things out longer than they should. Also, it was always a "back burner" project that I would work on only when I didn't have New York Voices stuff to do. In addition, it's a project that stylistically jumps around a bit and has lots of different orchestral colors. It was different then saying: "Hey, let's hire a trio and record 10 tracks over the next two or three days and mix them next week." Each tune had its own life, which was fun, but it almost made it 13 little projects instead of one that you can see from beginning to end.

JJ: Your first track is an original called "Huey's Tune." Who is Huey?

DM: Huey is a film documentarian who is a friend of my father and an old art student of his. A few years ago, Huey did a documentary on a photographer named Todd Webb who was a contemporary of Ansel Adams. Huey asked me to write the music for the soundtrack. He wanted a jazz piece for some New York scenes, so that's where "Huey's Tune" came in. If you google Huey Coleman you will probably see some of his work. He does interesting stuff.

JJ: I was pleased to find "Skylark" included.

DM: I think I got reintroduced to "Skylark" when we were playing with the Count Basie Orchestra during the early '90s. Chris Murrell use to sing it with the band with this wonderful Frank Foster arrangement and I just love it.

JJ: Speaking of which, I love the way you make seven musicians sound like a big band.

DM: Yeah well, the old studio tricks [chuckles.] The days of trying to actually hire a full big band and get in the studio... you know...economics and all that. Especially when you are doing a labor of love project like this, but yeah, we made it work.

JJ: I noticed that you did both sax and vocals.

DM: Yeah, basically all the sax playing is me, except on the big band stuff my friend Steve Kenyon came in and [we] both played the sax section stuff together, but any solo stuff is me.

JJ: OK, how are you doing with the jokes about whether you are satisfied with your accompanist?

DM: [Laughs] Right. "Hey sax player get out of my way. I'm trying to sing." Yeah, it's kind of funny. I haven't figured out how to do both at the same time yet on live gigs yet.

JJ: Just for clarification, are you the only one singing on "And So Am I" and "Why Did I Choose You?"

DM: Yes. Those are the two big vocal layer tunes, just layering parts to build this crazy orchestration. My approach to singing that type of vocal ensemble piece is slightly different in comparison to the New York Voices for example. It's less about the individual voice and more just creating this massive sound of harmony. And since it's all the same voice, the blend is pretty cool. I had a lot of fun with those two songs.

JJ: Well, I have one more question on this topic. New York Voices has been around for two decades now and you started at a high level and have only improved. Why is your discography so slim?

DM: A couple of reasons. We've had weird luck with record companies, so we've had periods of our career where we were unsigned. The lack of a new CD never really slowed down our live concert schedule, so we often seemed to go a few years at a time without a new recording. Also, there was one chunk of time from around 2001 – 2006 when Kim and Lauren started their families, so we found it especially hard to find time to get into the studio. However, our touring schedule kept rockin' along. We also continued to add new repertoire even though some of it has never been recorded. It was nice to finally release *A Day Like This* in 2007.

JJ: What's been the best career advice you've received?

DM: It's interesting, in a group like New York Voices, which is obviously a jazz related group, there is certainly a bit more "commercial" appeal than say Don Cherry, a Sun Ra Orchestra or even the straight-ahead beboppers. When we were working with certain record companies, we'd often get into these conversations about what are we going to sing that will "sell" the next record and make a big splash. Numerous musicians along the way gave me the advice to try not to lose sleep over the commercial success of the group, because you'll go nuts. You've just got to do the music you believe in. I mean you can think about it a little bit obviously, but don't over-analyze it or you'll just get in your own way and you'll stop doing what comes naturally to you.

JJ: Did I sense an element of discomfort in your using the term "commercial?"

DM: It's a funny term for us. Our first label was GRP. They were the kings of "smooth" jazz in the '80s and early '90s, dubbed "WGRP" since they took over the Smooth Jazz airwaves there for a while. We were definitely a part of that GRP scene. Since then we have gone through a gradual transition. If you look at our early repertoire it certainly reflects the times, our age and the music we had listened to as we grew up — a mixture of jazz, pop, classical and world music. I love everything from Ellington to Ivan Lins, J. S. Bach to Chaka Khan. So NYV was always trying to have fun with various styles of music. However, over the years as that whole Smooth Jazz platform just got more and more innocuous we just said that's not us. We still explore many styles, but for the most part we moved into more of an acoustic sensibility.

JJ: I'm uncomfortable and befuddled by the way so many jazz critics use "commercial" as a perjorative term. Actors, dancers, painters, and classical musicians can be labeled great artists and be commercial successes. In jazz, however, critics so often equate commercial popularity with artistic inferiority. That happened to Louis, Nat King Cole, Dave Brubeck and so many others. The rule seems to be "popular equals inferior."

DM: Yeah, you are right. There's this underlying belief that you can only "sing the blues" if you're down and out! Everybody is going to have their own views of what they like or don't like and jazz is a very, very broad term. I remember when Harry Connick, Jr. had his early success how [some] were trying to find fault with him because he had become popular. Come on, the guy's a good piano player. Let him have his career. The critic thing, I try not to get too caught up with that because it's a tough gig, but it's a fascinating

You can find out more about the New York Voices at www.newyorkvoices.com and about Darmon at www.darmonmeader.com

thing. Let's face it, there are some lines you can draw in terms of what's good and bad, but so much of it is subjective and at certain times it comes down to one or two people deciding what is good or not — it's kind of odd. I'd like to think that for the most part most critics have a decent sense of what they are doing, but I've certainly had moments where I'm reading a review thinking: "OK, this guy is just so full of himself and wants to sound like he knows more than the musicians."

JJ: Before we end this, I'd like to ask you to comment on this Johnny Griffin quotation: "Jazz is music made by and for people who have chosen to feel good in spite of conditions."

DM: Yeah, I like that. I've chosen to try to make a living making music, but people often ask is jazz dying? Well, the business might come and go, but the music is not going to go away. Because the music has that much passion and warmth and there are people who believe in it and there's always going to be people who will want to do it. It's a very communal music. That may be one of the reasons it's struggling a bit, because we as a society have become less communal. We are all getting so much more isolated and jazz is the opposite of that. It's about interaction.

JJ: That's a good thought to end on. Thank you for being so generous with your time and the very best on your recovery.

DM: The pleasure is mine.

JJ



Photo by Alfonse Pagano.

2009 Pee Wee Russell Memorial Stomp



Above: Dan Levinson's Swing Wing. Photo courtesy of the artists. Below: Nicki Parrott. Photo by John Herr.

The 40th Annual Pee Wee Russell Memorial Stomp takes place on Sunday March 1 noon to 5 PM, at the Birchwood Manor, 111 North Jefferson Road, Whippany, NJ. Advance tickets are \$25 for NJJS members and \$30 to the public. For more information call 800-303-NJJS or visit www.njjs.org. See ad on page 5 for full details.

PEE WEE STOMP *continued from page 1*

“While Giordano has done many soundtracks and four CDs of his own, you should see the Nighthawks live as they rip through vintage stompers like ‘Powerhouse’ and ‘Radio Rhythm,’” writes David French at allaboutjazz.com. “To feel the frenetic pulse of a big band in full swing from just a few feet away — it makes the old music come alive with a shout, and changes forever how you think of the old records.”

Filling out a star-studded Stomp bill are the Danny Tobias Quintet, Dan Levinson and His Swing Wing and the Warren Vaché Trio featuring Nicki Parrott.

This original late winter Jersey jazz jamboree was concocted by NJJS co-founder Jack Stine and some music cronies in 1970 to commemorate the one-year anniversary of the death of the great jazz clarinetist Pee Wee Russell. The inaugural edition was staged at the Martinsville Inn and, despite a major snowstorm, the event

was a grand success and the tradition of an annual Pee Wee Russell Memorial Stomp has continued unabated ever since.

To mark the event's fourth decade the NJJS brings together more than two dozen top jazz players — including Dan Levinson, Danny Tobias, Warren Vaché, Nicki Parrott, John Erik-Kellso, Kevin Dorn, Molly Ryan, John Allred, Jim Fryer, Randy Reinhart and James Chirillo — to provide five hours of non-stop hot jazz.

The Stomp will also feature the presentation of several New Jersey Jazz Society college jazz studies scholarships and, as is customary, the student players will offer the afternoon's first set.

A variety of hot and cold dishes are available for purchase at the food buffet and there is a cash bar. The Birchwood Manor boasts a large hardwood dance floor and the '20s –'40s era jazz played at the Stomp is eminently danceable.



JJ

Hibiscus — New Morristown Spot for Jazz and Island Dining

Customers can experience the warmth and friendliness of island people at Hibiscus Restaurant, nestled on the lower level of The Best Western Hotel at 270 South Street.

The restaurant is offering traditional American fare and Authentic Caribbean cuisine in an upscale, yet casual atmosphere. Dishes include American NY sirloin steak to Tamarind Ginger Crusted Salmon, Jerk Chicken, and an island favorite, falling-off-the-bone Oxtails served with gourmet mashed potatoes or rice and beans — topped off with their homemade Jamaican Rum Bread Pudding.

Chef Orville and his wife Karlene have created a place where people of the Caribbean can enjoy familiar flavors and others can savor the delicious cuisine of the islands.

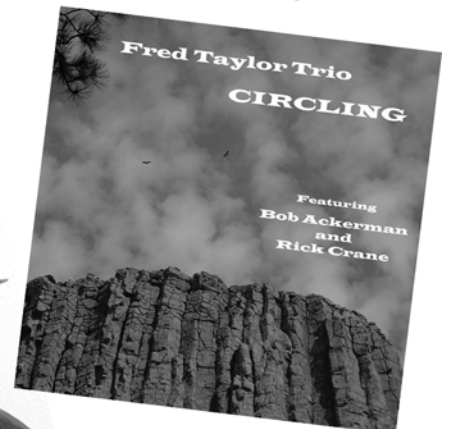
Orville and Karlene envisioned the need for Caribbean cuisine coupled with upscale atmosphere and that's how Hibiscus was established — a cozy ambience, creative menu, superb presentation and exceptional service. With this dream coming to fruition, Orville and Karlene also realized the need for a jazz venue in Morristown and so endeavored to create that. With the help of jazz singer Bree Jackson, who dove in heart and soul to help establish Hibiscus as the new jazz spot in Morristown, they're bringing the best acts in to perform. Live jazz is offered every other Thursday and every Friday from 6 – 9 PM.

Hours are Monday through Saturday, 11:30 AM – 10 PM; Sunday 11:30 AM – 7 PM. Call 973-359-0200 for reservations. And visit www.hibiscuscuisine.com. **JJ**

The latest CD from drummer Fred Taylor

'Circling'

Featuring:
Bob Ackerman
woodwinds
Rick Crane
double bass



"...Taylor and Ackerman present a bare bones, no-place-to-hide program that truly displays the depth of each musician in this highly sympathetic and interactive band. The three men play as one living breathing entity throughout Circling." Dave Miele, Jazz Improv Magazine, January 2009

Available at www.cdbaby.com or www.fredtaylormusic.com.



Trumpets Jazz Club & Restaurant

6 Depot Square, Montclair, New Jersey 07042

Jazz 6 Nights a Week! and Continental Cuisine

TUESDAYS

The Trio with Lenny Argese, guitar; Eddie Monteiro, accordion; Rich DeRosa, drums

Brazilian & straightahead jazz

SUNDAYS

Brunch with John DiStefano Duo

NO music charge. \$20 includes Buffet Brunch, music and a drink. (Tax and tip additional).

NJJS Member Meeting
Sunday February 15.
See page 8 for details.

visit www.trumpetsjazz.com
for our complete schedule.

NEW!! Tuesdays THROUGH Thursdays at Trumpets — no music charge/\$5 minimum 6:30 – 10:30 PM

Tel 973-744-2600 • Fax 973-744-7735 • www.trumpetsjazz.com

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

« Sunday & Weekday sets 7:30-11:30 PM « Friday & Saturday sets 8:30 PM, 10:30 PM & MIDNIGHT unless otherwise noted. Doors open 6:30 PM. »

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

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

Unmistakably Ray: The Piano Artistry of Ray Bryant

By Ed Berger

There are many great jazz pianists but only a few that can make a piano their own. Ellington, Tatum, and Monk, for example, had immediately identifiable sounds. Ray Bryant has that same presence, for after only a few notes there is no mistaking the player. And watching him play solo piano one gets the feeling that he is truly part of a continuum that goes back to James P. Johnson and Fats Waller.

Bryant's authority, momentum, and unerring sense of swing can sweep an audience along with him. On stage, he is dignified and unflappable, communicating through the sheer momentum of his music. On the opening track of one of his live solo recordings, part of the audience begins clapping on "two" and "four," part on "one" and "three," and a third faction somewhere in between. Bryant continues unfazed, never missing a beat, eventually bringing everyone in line.

"His music might sound easy to play but it requires so much concentration," says bassist Rufus Reid, who has recorded often with Bryant. "The collective groove is all-important. He gives you freedom, but within those parameters. You can tell right away by his body language if he's getting what he wants—he doesn't have to say a thing." Indeed, one glance from Bryant is usually all it takes to reign in an overly enthusiastic drummer. As the late Freddie Waits, a longtime associate, once said, "He really straightened out my time. All young drummers should have the chance to play with Ray!" Drummer Winard Harper, who works often with Bryant, adds, "Ray plays such pretty melodies and everything is danceable. When he gets into a deep groove like on "Slow Freight" it's like a train picking up steam!"

Bryant is not an innovator but has combined the key elements of several styles into something wholly his own. Early in his



Ray Bryant at an Oct. 1, 2008 performance at the Dana Library, Rutgers University, Newark, NJ.
Photo by Ed Berger.

career he formed his basic approach and has spent the last six decades honing and refining it. The pianist has always transcended artificial stylistic boundaries, enjoying nearly universal acceptance even during the traditional/modern skirmishes that were still flaring up when he first arrived on the scene in the mid-1950s. His broad appeal is not surprising since Bryant's style draws heavily upon the music's most basic sources—most notably the blues and gospel—and combines them with the harmonic sophistication and rhythmic variety of later styles. He uses the entire keyboard, his powerful left hand alternating crashing chords with stride and boogie-woogie figures while his right spins delicate filigrees reminiscent of his first idol, Art Tatum. And Bryant delivers it all with impeccable musicianship and

relentless swing. He is so consistent that it is easy to take him for granted.

Born in Philadelphia Bryant comes by his varied influences honestly. "The first music I heard was gospel," he recalls. "My mother was an ordained minister and a self-taught pianist, so I spent a lot of time in church. She gave me my first lessons." Bryant's father also played piano and sang, and Ray's older brother Tommy, who died in 1982, was a highly respected bassist and close musical partner. Another brother, Len, is a singer and drummer based in Philadelphia. (The Bryant family's musical heritage continues with Ray's nephews, Kevin, Robin, and Dwayne Eubanks, who are the sons of Ray's sister Vera, herself a pianist and vocal teacher.)

Finally, this guy sat down all alone at the piano. I was absolutely astonished by what I heard. It was Art Tatum. From that moment on, I knew exactly what I wanted to do.

Bryant's mother recognized Ray's potential and sent him to a teacher when he was five years old. His formal training was classical, a foundation that he found invaluable. The pianist's professional career began at age 12: "I would play for dances and they'd sneak me into bars. I'd get four or five bucks a night which was good money then." At 14, Bryant became the youngest member of Local 274, the black musicians' union in Philadelphia.

Bryant's epiphany occurred when a high school teacher took him to his first jazz concert, at the Philadelphia Academy of Music. "It opened with a local band led by a wonderful pianist named Jimmy Golden," Bryant recalls. "Next came the Teddy Wilson Trio. Finally, this guy sat down all alone at the piano. I was absolutely astonished by what I heard. It was Art Tatum. From that moment on, I knew exactly what I wanted to do."

The young pianist's budding jazz career did not go over well in his church: "They used to bring me up front and say, 'Sister Bryant's son is playing music for the devil. We hope he will change his ways!'"

Bryant became part of the vibrant Philadelphia jazz scene of the late 1940s and early 1950s: "I hung out with guys like Philly Joe [Jones], Benny Golson, and the Heath brothers. We used to have little jam sessions at the home of [trumpeter] Johnny Coles." He also recalls an early encounter with John Coltrane: "He joined a local band I was working with for one engagement. He was playing alto then and played it beautifully. Although some things he did were reminiscent of Charlie Parker, you could already hear his own thing."

In 1948, guitarist Tiny Grimes came through town and took the 17-year-old Bryant on his first tour. After a two-year stint with Grimes, the pianist returned to

Philadelphia. Bryant's trio backed visiting jazz stars at the local clubs like the Blue Note, where he worked with such luminaries as Roy Eldridge, Stan

Getz, Ben Webster, Lester Young, Miles Davis, Charlie Parker, and Sonny Rollins. Davis and Rollins were so impressed with the young Philadelphian that each brought him to New York to record in 1955. The Davis session (*Miles Davis and Milt Jackson*, OJC) even included a Bryant composition, "Blues Changes." "Miles definitely knew what he wanted," says Bryant. "He told me to play my chords a little shorter—not to let them ring so much."

Of the Rollins date (*Worktime*, OJC), Bryant laughs and says, "My biggest memory from that session was playing fast like on 'There's No Business Like Show Business,' which we did with the verse!" Also in 1955, Bryant was paired with Betty Carter on *Meet Betty Carter and Ray Bryant* (Columbia Legacy), an important "debut" album for both artists.

In 1959, after a stint as Carmen McRae's accompanist, Bryant decided to make the move to New York where he continued his eclectic musical education: "I spent my afternoons at the Metropole with guys like Roy Eldridge, Coleman Hawkins, and Charlie Shavers. Then at night I'd go down to the Five Spot and play with the younger guys like Benny Golson and Curtis Fuller." The pianist felt completely at home with both groups, explaining, "A C-chord is a C-chord no matter where you find it. I never made a conscious effort to play differently with anyone," he adds. Indeed, as the recordings clearly indicate, Bryant has always managed to fit into any context while remaining himself, so timeless is his style.

Two of the veterans with whom Bryant forged close relationships were trumpeter Charlie Shavers and drummer Jo Jones. "Rehearsing with Charlie was a lot of fun," recalls the pianist. "We'd arrive at his house around noon and he'd always have something on the stove for us. So we'd eat and talk and by three or four we might get

around to actually rehearsing two or three tunes!"

In 1959, Jo Jones approached Bryant and his brother, Tommy, about forming a trio. Bryant learned some valuable lessons from the venerable drummer: "He could sense when you weren't relaxed and would say, 'Take your time and breathe!' He also taught me about pacing a set. I still use his format today."

After leaving Jones, Bryant formed his own trio, and in 1960 John Hammond, the legendary talent scout and indefatigable jazz booster, signed him to Columbia. "We had more than just a producer-artist relationship," says Bryant. "I felt like I was almost a member of his family." Bryant's first album for the label contained his huge hit, "Little Susie." "It was born during my days with Jo Jones," he recalls. "We had no theme song, so he said, 'Just play some blues,' and I ended up with this little theme which evolved into 'Little Susie'."

Soon afterward, Hammond took Bryant to Baltimore where a new dance, the Madison, was beginning to take off. The producer asked the pianist if he could come up with some appropriate music. "Years before in Philadelphia I'd written a little R&B thing which Percy Heath suggested I call 'Shuckin' and Jivin'." When I saw the dance I remembered it." The piece was a perfect fit and, as "Madison Time," became another hit for Bryant. In 1988, it enjoyed a second life in the John Waters film *Hairspray*. Through Hammond, in 1967 Bryant played at the 30th anniversary *From Spirituals to Swing* concert where his impromptu duet with ailing boogie-woogie legend Pete Johnson was an emotional highlight.

In 1963, Bryant recorded the first of four albums for Sue, a soul label known for its work with Ike and Tina Turner. In 1966 he moved on to Cadet which recorded him in a variety of contexts, from trio to orchestral. The range of material was also varied, mixing jazz standards with pop hits of the day. For example, *Take a Bryant Step* is undoubtedly the only album to contain both "Ode to Billie Joe" and Ornette Coleman's "Ramblin'." The pianist also supplied several imaginative charts for horns and strings on that and other Cadet albums. "When I was 12 or 13, I wrote a thing called 'Railroad Jump' for a whole orchestra," he recalls. "I never actually studied arranging. I learned

continued on page 26

RAY BRYANT *continued from page 25*

the range of the instruments and just started experimenting.”

The commercial success of hits like “Little Susie” as well as his “crossover” work for Cadet raised the ire of some purists. “It never bothered me,” responds Bryant. “I was playing things I enjoyed and, in many cases, like “Little Susie,” had been playing in clubs for years. Miles Davis used to come hear me play and ask for it, so that was good enough for me!”

In 1972, Bryant answered the critics with a stunning solo recital at the Montreux Jazz Festival (*Alone at Montreux*, Collectables). Although he had recorded solo before (the 1958 classic *Alone with the Blues*, OJC), Bryant was apprehensive. “This was my first time in Europe and there were like 10,000 people there,” he says. “But once I started playing I felt that the people were really behind me and things just started to happen.” That recording helped reestablish Bryant’s jazz credentials and created a new demand for solo appearances. “Playing solo is very demanding; you have to be in pretty good shape,” he notes. Of his version of “Take the A Train,” which involves an unremitting uptempo boogie-woogie bass figure sustained over several minutes, Bryant says, “When I finish playing that and hold my left hand up limply, that’s no act!”

Many of Bryant’s solo interpretations have become set pieces, often inspired by big band performances. “I loved the Basie band and used to go hear them every chance I could,” he says. “I try to transfer some of the sections of the band to the piano.” These solo works are often like carefully crafted sonatas with dramatic changes in mood, tempo and dynamics. Bryant has a knack for transforming traditional gospel and folk tunes or jazz standards like “A Train” into new and wondrous solo masterpieces. In his hands, John Lewis’s “Django” (*Through the Years*, vol. 1, EmArcy and *Somewhere in France*, Hyena), for example, becomes a virtual capsule history of jazz piano.

After a four-year stint (1976–1980) with Norman Granz’s Pablo label that yielded five solo and trio albums and felicitous encounters with such horn players as Benny Carter and Zoot Sims, there is a seven-year gap in

the Bryant discography. “The record companies didn’t bother me and I didn’t bother them,” he laughs.

Bryant was drawn back into the studio by producer Kiyoshi “Boxman” Koyama, a great admirer who met the pianist at the 1972 Montreux festival. Between 1987 and 1995, Bryant recorded some 10 albums for Japanese Polygram (under the revived EmArcy label) ranging from an Ellington/Basie set, an album of blues and boogie-woogie, to *Through the Years*, a two-CD retrospective celebrating the pianist’s 60th birthday in 1991. Unfortunately, several more recent recordings by Bryant were done for foreign labels and have not been released in the U.S.

While best known as a player, Bryant also ranks as one of jazz’s most prolific composers, quietly compiling a vast body of work in a wide variety of idioms. His pieces have been recorded by George Shearing, Cannonball Adderley, Max Roach, Art Blakey, Cal Tjader, Harry James, and Larry Coryell, among many others.

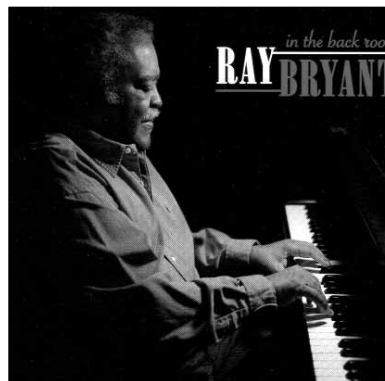
“My tunes just sort of happen,” he says. “I never sit down and say, ‘I’m going to write a song.’ An idea will just come to me while I’m doing something else and if it sticks, I develop it into a tune.” Bryant’s compositions share many of the attractive melodic and rhythmic qualities that make his playing so widely accessible. While best known for the Latin “Cubano Chant” and a host of blues-based numbers like “Little Susie” and “Slow Freight,” the pianist has also written some lovely pieces in a more lyrical vein. These gems include gorgeous ballads like “Lullaby” (*Solo Flight*, Pablo) and “Darlin’ Marlyn” (*All Mine and Yours*, EmArcy), a waltz, “Where the Wind Blows” (*Up Above the*

Rock, Cadet), a calypso piece, “Hold Back Mon” (*Here’s Ray Bryant*, Pablo), and a unique cross-cultural tour-de-force: “Be-Bop Irishman” (*Groove House*, Sue).

Bryant has faced some health problems in recent years and has cut down his schedule considerably, working only when and where he wants to. “I don’t take a lot of the little gigs I used to do,” he says. “I’m in a state of semi-retirement—or increased selectivity.” But he quickly adds, “I don’t think I’ll ever fully retire. I regard all time off as ‘retirement.’ Then, when the next interesting gig comes along, I un-retire!” And when he does perform, it only takes a few notes to recognize the work of this true jazz master. JJ

This article originally appeared in the February 2004 issue of Jazz Times as “Overdue Ovation: Ray Bryant” and has been updated here by the author. Mr. Berger is associate director of the Institute of Jazz Studies at Rutgers University. He is co-author, with his father Morroe Berger, of the comprehensive

two-volume biography Benny Carter: A Life in Music and is an accomplished photographer and record producer.



**in the back room
RAY BRYANT
Evening Star
Records (ES-114)**

In the Back Room, Evening Star Records newest release, is the

first recording of solo piano by the masterful Ray Bryant in 10 years. The performances were recorded at two concerts sponsored by the Institute of Jazz Studies at Rutgers University in Newark. The first, from May of 2004, was part of a daylong Fats Waller Centennial celebration where, in addition to several Waller gems and original compositions, Bryant played James P. Johnson’s “If I Could Be With You” in honor of the composer’s daughter, who was in the audience. Two performances from Bryant’s appearance as part of the IJS’s Jazz Piano: Four Generations series this past October round out the disk’s 11 cuts.

The blues- and gospel-based pianist has lost none of his command since last heard and his musical imagination remains fertile and engaging. Bryant’s own compositions, including the infectious boogie-woogie title cut, are quite fine themselves and stand comfortably in the company of Waller, Johnson, Cole Porter and W.C. Handy. Seven of the CD’s performances are recorded here for the first time by the prolific artist. For more, see Joe Lang’s review on page 34.

Evening Star CDs are distributed by North Country Distributors: 315-287-2852; info@ncdsales.com; www.cadencebuilding.com. They are also available from www.cdbaby.com.



SACKVILLE RECORDINGS

Budget Priced Catalog Sale - 2009

SACKVILLE Single CDs \$12.00 postpaid

- 2016 HAROLD MABERN: *Joy Spring* – solo piano
2026 RONNIE MATHEWS at *Café des Copains*
2029 DAVE McMURDO JAZZ ORCHESTRA: *Live*
2031 JMOG: w. Joe & Pat LaBarbera, Don Thompson, Neil Swainson
2033 KEITH INGHAM: *Music from the Mauve Decades*
2038 DOC CHEATHAM: *You're A Sweetheart*
2041 HAROLD MABERN/GEOFF KEEZER: *For Phineas*
2042 BARBARA SUTTON CURTIS: *Old Fashioned Love*
2049 RED RICHARDS: *Echoes of Spring* w. Claude Williams Norris Turney, Dave Green, Joe Ascione
2050 JESPER THILO: *Strike Up The Band* w. Bob Barnard, Henri Chaix Trio
2053 IAN BARGH: *Only Trust Your Heart* – solo piano
2055 KEITH INGHAM: *Manhattan Swingtet* – We're in the Money w. P. Eckland, B. Gordon
2057 REG SCHWAGER/DON THOMPSON: *Live at Mezzetta*
2058 BENNY CARTER, BILL COLEMAN, HENRI CHAIX: *The Three C's*
2059 BOB BARNARD & RALPH SUTTON: *The Joint is Jumpin'*
2060 MARTY GROSZ & HIS HOT PUPPIES: *Rhythm is our Business* w. R. Reinhart, Frank Robecheuten
2061 REX STEWART & HENRI CHAIX: *Baden 1966 and Montreux '71*
2067 HUMPHREY LYTELTON: *The Other Parlophones 1951-54*
3005 JAY McSHANN: *The Man from Muskogee*
3010 KARL BERGER: *All Kinds of Time* w. Dave Holland
3018 OLIVER LAKE/JULIUS HEMPHILL: *Buster Bee*
3020 ANTHONY DAVIS: *Of Blues and Dreams*
3023 BARRY ALTSCHUL: *Brahma* w. Ray Anderson
3031 JUNIOR MANCE/MARTIN RIVERA: *For Dancer's Only*
3043 JUNIOR MANCE: *Junior Mance Special* – solo piano
3044 RED RICHARDS: *Lullaby in Rhythm* – solo piano
3047 KEITH INGHAM: *Out of the Past* – solo piano
3053 RED RICHARDS: *Dreamy* – solo piano
3056 BARY MARTYN's *Down Home Boys: New Orleans Jazz*
3057 JIM GALLOWAY'S WEE BIG BAND: *Kansas City Nights*
3059 KEITH INGHAM/HARRY ALLEN: *The Back Room Romp*
3060 DANNY D'IMPERIO: *The Outlaw*
3061 BOB BARNARD: *New York Notes* w. S. Robinson, C. Collins
3063 KEITH INGHAM: *A Mellow Bit of Rhythm*: w. B. Barnard Scott Robinson, James Chirillo
3068 BOB BARNARD/JOHN SHERIDAN/DON VICKERY: *That's Our Home*

SACKVILLE Two CD Set \$15.00 postpaid

- 3014/15 JULIUS HEMPHILL: *Roi Boye & the Gotham Minstrels*
2-5002 DOC CHEATHAM & SAMMY PRICE: *Duets & Solos*
2-5004 DAVE McMURDO JAZZ ORCHESTRA: *Fire and Song*

SACKVILLE Three CD Set \$25.00 postpaid

- 3-6002 40 YEARS OF SACKVILLE – *Compilation collection covering the entire history of the label!*

JAZZ CRUSADE \$12.00 postpaid
3002 KID SHEIK & BROTHER CORNBREAD: *In Copenhagen 1974*
3003 BILL BISSONNETTE & EASY RIDERS JAZZ BAND: *Rhythm is our Business*
3005 A JAZZ GUMBO VOL 2: w. S. Rimington, Milton Batiste, Sadie Goodson, Tuba Fats
3006 BIG BILL'S BRITISH BAND: w. Norman Field, Ken Pye
3009 WILBUR DePARIS'S RAMPART STREET RAMBLERS: *An evening at Jimmy Ryan's*
3033/34 GREG STAFFORD: *That man from New Orleans (2 CD set)*
3035 JIMMY DORSEY & HIS DORSEYLAND JAZZ BAND W. Charlie Teagarden, Cutty Cutshall, Ray Bauduc
3036 BUNK, BOCAGE & BECHET IN BOSTON: *Jazz Nocturne 1*
3037/38 EASY RIDERS JAZZ BAND: *Then & Now (2 CD set)*
3039 BUNK & BECHET IN BOSTON: *Jazz Nocturne 2*
3040 BUNK & BECHET IN BOSTON: *Jazz Nocturne 3*
3041 BOCAGE & BECHET IN BOSTON: *Jazz Nocturne 4*
3042 BOCAGE & BECHET IN BOSTON: *Jazz Nocturne 5*
3043 NEW ORLEANS: *movie soundtrack* w. Louis Armstrong, Billie Holiday, Kid Ory, Barney Bigard
3044 TRADITIONAL JAZZ AROUND THE WORLD: *Vol. 3* w. Gremoli, The Vintage Jazzmen (France), The N.O. Band (Brazil)
3045 SAMMY RIMINGTON: *Reed My Lips* w. Mouldy Five
3046 GOIN' HOME: *A fond farewell to Chris Blount*
3049 PAUL BARBARIN'S ONWARD BRASS BAND: *in concert*
3052 DR MICHAEL WHITE: *a tribute to Johnny Dodds*
3053 GREG STAFFORD/BRIAN CARRICK: *Streets of the City*
3054 PAT HAWES: *The Salty Dog* w. A. Elsdon, Goff Dubber, Mike Pointon
3058 BRIAN CARRICK: & his *Algiers Stompers* – *Everywhere I Go*
5003 BIG BILL BISSONNETTE: *Rhythm Is Our Business & I Hear That Trambone Moan (2 CD set)*
(2 CD sets count as one for pricing)

ASSORTED LABELS \$12.00 postpaid

- EVY 97-11 CHARLIE GABRIEL & RED RICHARDS: *Jubilee Concert in Limoges 1996*
GASLIGHT 5003 RALPH SUTTON/BARBARA SUTTON CURTIS: *Home Again* w. K. Betts, F. Capp
GUNGLO 101 JUNIOR MANCE TRIO: *Live at Café Loup*
LA BRAVA 0037 BOB BARNARD/JIM CULLUM: *Cornet Copia*
MAX JAZZ 207 GEOFFREY KEEZER: *Falling Up*
TELARC 83563 GEOFFREY KEEZER: *Sublime*
WARNER 48445 CYRUS CHESTNUT: *You Are My Sunshine*

Prices include postage and, in Canada, GST. (Orders to Ontario add 8% sales tax)
Canadian orders are in Canadian dollars

Orders to the U.S. and overseas are in U.S. dollars

All international orders are shipped airmail small packet without the cases. Jewel cases are too fragile for postal handling. Further they travel the more susceptible they become to damage. They also add to the weight. We ship the CDs inside a protective envelope along with the backing card insert.

We accept cheques, international money orders, bank drafts VISA and MASTERCARD. (Please provide card name, and number, expiration and your signature.)

Send all orders by mail or fax (416-465-9093) to Sackville Recordings, Box 1002, Station 0, Toronto, Ontario, Canada M4A 2N4



Dan's Den | Good Old Good Ones

By Dan Morgenstern

It's going on nine years (*mirabile dictu!*) that David Ostwald's Gully Low Jazz Band, a.k.a. The Louis Armstrong Centennial Band, has held forth once a week at Birdland on West 44th Street, recently on Wednesdays, from 5:30 to 7:15. For just 10 bucks at the door and no minimum, what a bargain for two full sets of those good old good ones.

The tuba-playing leader, a lawyer in real life, draws from a pool of fine players, ranging from their early 80s to mid-20s, all conversant with the repertoire of "Mr. Strong," as Pops dubbed Ostwald. Repetition never threatens. That Armstrong book is a deep one—is there another artist who spanned a scope of music as wide as the range of his horn? As at the master's performances, you get his theme song front and back, but who ever overdosed on "Sleepy Time Down South?"

A changing cast lends even more variety. Regulars include trumpeter Jon-Erik Kellso and cornetist Ed Polcer; trombonists Wycliffe Gordon, Vincent Gardner and Dion Tucker; clarinetists Anat Cohen, Dan Block and Joe Muranyi; Howard Alden, playing banjo rather than his customary guitar; drummers Kevin Dorn, Rob Garcia and Marion Felder, and when used, pianists Ehud Asherie and Mark Shane. There are ringers—Vince Giordano and Cynthia Sayer, banjo; Ali Jackson, drums—and sometimes a front line of one brass and two reeds, and Wycliffe (often), Vincent (sometimes) and Joe (rarely) also offer vocals.

If there are singers in the house, being asked up is a token of esteem; Daryl Sherman passes muster. And there may be special guests such as, in December, the great Bob Wilber, and right after last year's Satchmo Summerfest in New Orleans, the fantastic (and I use the term deliberately) Yoshio Toyama, Japan's Louis Armstrong and the closest to

the real thing, instrumentally and vocally. Regular notables in attendance include Armstrong producer George Avakian; former WQXR on-air host—as announcers now are called, though he is more than that—Lloyd Moss; the great recording engineer Doug Pomeroy, and Phil Stein, co-founder of the Hot Club of Newark—a vintage 1942 forerunner of *Jersey Jazz*—and brother and early jazz mentor of

Lorraine Gordon of Village Vanguard fame. And jazz fans from as far away as Australia and, of course, Japan.

Birdland happens to be one of the most pleasant jazz clubs in my long experience, at home and abroad. It has good acoustics and a sound system handled well (a rarity, that), good sightlines, a long elliptical bar from which you can hear well and if in early see, too, and surprisingly good food—my favorite is the blackened catfish—and caring service with space between tables. Only Dizzy's at Lincoln Center can compete on all counts in today's New York. A minor drawback for the band is that the evening attraction's drum set is on the bandstand, and if it's a Latin group, some extra percussion, as well.

The music reflects the spirit of the band's dedicatee. Anat Cohen calls it happy music, and you can tell she feels it. Wycliffe has to be one of the most expressive practitioners of his instrument; like Anat, he covers all stylistic bases and doesn't condescend when he plays those good old good ones. Aside from his fabulous instrumental command and great sense of musical fun, he is a fetching vocalist who not only can scat a-la Pops but also render a ballad with emotional panache. His JALC colleague Vincent Gardner sometimes reminds me of Trummy Young, both playing and singing. Dan Block, who plays an Albert system clarinet (the last one I'd seen was Edmond Hall's, ages ago) has a sound all his own and is another ignorer of stylistic boundaries. When he's got an evening Broadway pit gig, Dan brings his alto, and once when he and Anat were both on hand, it was a special treat to hear them together in different combinations. Anat sometimes brings her tenor. I love her "hot" playing on that horn, and hope to hear it soon on record.

[Among 2008's Ostwald "specials" were the celebrations of George Avakian's 89th and Dan Morgenstern's 79th birthdays.

Anat Cohen
calls it
happy music,
and you
can tell she feels it.



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

"We also celebrated (reedsman) Joe Muranyi's 80th," says the leader in an E-mail. "We're having a special celebration for George's 90th on 3/18/09."— Editor]

Kellso and Polcer excel at tasty melodic leads, and both wield a mean mute. Ed, whom I've heard for so many years, is playing better than ever, and he was no slouch to start with, as any vintage reader of this journal will know. This is especially notable on ballads, such as his cup-muted rendition of "I'm in the Market for You," a Louis special ripe for revival! Kellso hasn't been around quite as long but he has also matured; he's much in evidence these days on the New York scene, often in tandem with young Ehud Asherie, Israeli-born but also reared in Italy. Ehud is a 2008 discovery for me, first heard at Small's, and right away registering as the real thing. He can do stride—imagine a young pianist who knows and loves Donald Lambert!— but also masters the vocabulary of modern jazz, and he swings. At Birdland, the piano is a bit removed from the rest of the band, posing a challenge time and ear-wise, well handled by Ehud and the effervescent Mark Shane.

If you haven't heard Howard Alden on banjo, you're in for a surprise. This topnotch guitarist plays it with as much imagination and harmonic resourcefulness as his customary axe. The banjo is a less tonally expressive vehicle, but Howard makes such varied use of its percussive registers that the solos he creates are astonishing. He's also one of the great, subtle quoters, and it's fun to hear a Charlie Parker lick on the banjo. He comps expertly, too. If you're lucky and they feel up for it, Howard and Anat may treat you to their Shreveport duet, one of the rare departures from the Louis canon.

The drummers are the youngsters in this band—Marion Felder's in his early 20s, Kevin Dorn was in his late 'teens when I first met him not THAT long ago—but they know how to drive this band. JJ readers won't need me to tell them what Kevin's all about; suffice it to say that a drummer who idolizes Dave Tough has to have time and taste. I mentioned Felder in the context of Anat's Bechet Society concert; he's also got those two essential "T's."

That leaves the leader. David is a reluctant soloist, preferring to be a rhythm section anchor, choosing his notes well and serving them up with a savory sound that contributes to the ensemble blend. His playing reflects his personality, as does his emceeing; he has a fine, often self-deprecating sense of humor. And the man has accomplished a minor miracle, keeping this band and the gig alive for what amounts to a record run in this day and age, all the while maintaining the musical integrity that the legacy of the greatest figure in jazzdom demands—and doing what Louis loved to do: make the audience happy. When the Gully Lows serve up the finale, always Louis's own "Swing That Music," they leave you with the message that can't be repeated too often. JJ

Pennsylvania Jazz Society



P.O. Box 995 • Easton, PA 18044-0995

2009 - NOW OUR 31ST YEAR!

Presents

Barbone St. Annual Mardi Gras Party

*PA's Own Hot Innovative
Happy Dixieland JB*

**Sunday
February 8, 2009**

2:00 PM to 5:00 PM

**American Legion
Wind Gap, PA**

MEMBERS \$18

OTHERS \$20 / STUDENTS \$5

Food and Drink Available

For tickets & directions send SASE to:
PENNSYLVANIA JAZZ SOCIETY, PO BOX 995 EASTON, PA 18044

Info: 610-740-9698

More info: www.PaJazzSociety.org

or e-mail: PAJazzsociety@aol.com

COMING UP: March 8, 2009

Wolverine Jazz Band

American Legion Hall • Easton, PA



Jazz Goes to School | The College Jazz Scene

By Frank Mulvaney *Your comments and questions are always welcome. E-mail me at fmulvaney@comcast.net.*

Rutgers University, December 2 THE MUSIC OF

TOSHICO AKIYOSHI AND OTHERS This was a great night for a continuation of my extended jazz education as the Rutgers Jazz Ensemble tackled 11 challenging charts from five of the finest big band composers/arrangers. The show commenced with Neil Slater's "This," a melodic swing tune that opened with a strong harmonic passage. Drummer Jaimeo Brown left no doubt that he was the driver and he would take the band where it had to go. Definitely up-tempo, the piece alternates between a Latin and swing feel and provided opportunity for outstanding solos by trumpeter Curtis Taylor and trombonist Brent Chiarello. Rob McConnell provided a bluesy swing tune called "Can't Stop My Leg." Here the outstanding sax section carried the load with intermittent brass shouts and splendid enhancement by altoist Eric Neveloff and pianist Paul Kirby.

Six selections from the well-known Japanese-American composer/arranger Toshiko Akiyoshi followed in sequence. "Yello is Mellow," pleasing to the ear, opens with a sweet flute solo and takes on a medium swing shuffle tempo. "I Ain't Gonna Ask No More" is a slow blues written for a bass trombone feature; James Borowski handled the assignment beautifully. Next came a medium jazz waltz: "Song for the Harvest" with a terrific trombone solo from Andrea Gonnella complementing the fine bass work of Julian Smith before the surprise ending. The fourth Akiyoshi tune was "After Mr. Teng." This is a fast swing that requires an adept sax section. "Long Yellow Road," a pleasant medium swing, had a majestic opening and allowed for a fine tenor solo from Chris Barnes. Completing the sextet of tunes was "Transience," a ballad for which baritone

player Sarah Matheson stepped forward to deliver an excellent fluid solo on flute for the duration while the ensemble played soft high chords throughout.

Brazilian pianist/singer/composer Eliane Elias contributed two tunes to the program set to Bob Brookmeyer arrangements. The first was "Just Kidding," which roars with big band energy as the opening full band statement gives way to a relaxed swing shuffle providing opportunity for a dynamic drum solo from Jaimeo Brown and keyboard wizardry from Andrew Michalec. The final selection of the evening and my favorite was "The Time is Now," an intense Latin groove with blistering ensemble lines that morphs into a fast swing featuring a marvelous bass solo by Jeff Dangler.

The next performance of the Rutgers Jazz Ensemble will be Tuesday, February 24 at 8 PM at the Nicholas Music Center on the Douglass Campus. Admission is FREE and there is ample free parking.

Princeton University, December 6

THE MUSIC OF PAT METHENY I always look forward to the student jazz concerts at historic Richardson Auditorium. This time it was the

music of genius guitarist Pat Metheny. For the first half of the program, we had a quintet of exceptional young musicians: Anand Krishnamurthy on guitar, freshman Noah Freedman on violin, graduate seminarian Vivek Mathew on piano, Theo Beers on electric and acoustic bass and Tyler Pines on drums. The group did five tunes, consuming almost an hour. The first, which Pat wrote with his longtime collaborator Lyle Mays, was "James." This is a joyful, infectious medium swing that is so easy to take, featuring wonderful harmonic effects from piano, guitar and violin. The second tune from Pat's trio days with Roy Haynes was "Question and Answer." Everybody soloed on this one which featured a long hypnotic bass track, a dynamite drum solo and masterful piano work. "The Longest Summer" starts out as a meditative ballad and transitions to Metheny's familiar contemporary tempo where Anand displayed brilliant guitar playing and then returns to piano ballad mode for a quiet ending. Behind solid drumming by Tyler and exceptional timekeeping by Theo, Anand delivered another brilliant solo on "Bright Size Life." Concluding the set was "The Search" from the Grammy-winning "American Garage" album. It was a fitting closer as it is so typical of Metheny's contemporary rhythm compositions. Professor Branker must be awfully proud of these kids.

The second half of the program brought to the stage the 19-piece Concert Jazz Ensemble to play for us seven wonderful Metheny compositions that have been arranged for big band and recorded by one of today's top arrangers, Bob Curnow. The first selection was "Talk (It's Just)," an up-tempo brass dominant tune that just roars. Trumpets were strong and clean and tenorist Kevin Sun delivered an eloquent solo over full ensemble harmonic lines. "Every Summer Night" followed. This piece is the essence of the clever, melodic and unusual compositional style of Mr. Metheny. Will Livengood was front and

The Watchung Arts Center presents



LISA PARROTT
Saturday, February 28
8PM
Tickets: \$20



SARAH JANE CION
W/ GERRY NIEWOOD
Friday, March 27
8PM
Tickets: \$20



18 Stirling Road – on the Watchung Circle – Watchung, NJ 07069
For Reservations call 908.753.0190 or email wacenter@optonline.net
www.watchungarts.org

center for a featured flugelhorn solo on "Always and Forever" and he delivered big time on this warm, pensive ballad of lush and moving harmonies. Next up was "Better Days" with a lively Latin feel that sings with optimism and joy projected by melodic brass on the exciting input from the rhythm section with occasional emphatic punctuation by the trumpets. This was followed by "So It May Secretly Begin," a bossa nova-ish style of chart that was a nice change of pace. The second ballad of the program was "In Her Family," one of the most haunting of Metheny's compositions with warm brass sounds and lush harmonies giving the piece a very special texture. The final selection of the evening was "See The World," a real up-tempo contemporary swinger that was dominated by the excellent trumpet section but which also featured another excellent contribution from tenorist Kevin Sun. The audience rewarded the ensemble with well-deserved, thunderous and sustained applause.

The next Princeton Concert Jazz Ensemble performance is scheduled for Saturday, February, 28 at 8 PM at Richardson Auditorium.

New Jersey City University, December 8

TRUMPETER MARVIN STAMM AND UNIVERSITY ENSEMBLES What was once a small state teacher's college is now a vibrant university with many out-of-state students and a first-rate Jazz Studies Program. This night was yet another marvelous concert with three excellent ensembles. Leading off was the Chick Corea Combo dedicated to the pianist's music. Mr. Corea's infectious "Spain" with arrangement by faculty ensemble mentor Joel Weiskopf was a great choice to set the table for the musical feast to follow. The quartet of Jason Teborek (piano), Mike Preem (bass), Ramsey Norman (drums) and Jeremy Fratti (tenor) could not be distinguished from a top professional group showcasing Jason's obvious exceptional talent. The second selection, "Light as a Feather" was a major departure from the previous as Jason's impressive arrangement produced an ethereal feel made possible by the sensitive lines from Jeremy's soprano sax.

Diversity seemed to be the watchword this night as The Afro-Cuban Ensemble took the stage to create Latin jazz excitement. The octet was led by trombonist Pablo Rodriguez (a 2008 NJJS scholarship winner) and his was the dominant instrument in the classic Latin brass sound that we associate with the great Tito Puente. Vocalist Vanessa Perea provided fire to

make "Camina y Prende El Fogon" really cook as she used her voice more like a musical instrument on this and the ensuing number, "Agua Pa Mi." Ben Guadalupe's spicy trumpet stirred the sauce on this second tune as the rhythm players got us moving in our seats. What fun! I think we need a dose of Latin Jazz in all of our concerts.

The first selection for the 18-piece NJCU Jazz Ensemble was like nothing you've never heard. "Attack of the Killer Tomatoes" is a turbo-charged tongue-in-cheek Gordon Goodwin composition. Of course, it's up-tempo with something for everyone, and it requires high-decibel screaming trumpets for success. The solo spotlight shone on trombonist Pablo Rodriguez, who provided an essential ingredient on this clever and demanding chart. This was followed by Coltrane's beautiful mellow ballad "Central Park West," featuring tenorist Jeremy Fratti's marvelous extended solo over soft full band harmonies as arranged by John Fedchock. Al Cohn's "Lady Chatterley's Mother" was next on the list. The great Gerry Mulligan frequently performed this lively tune and in this version we had a hot trumpet solo from Justin Hernandez and a dazzling passage for saxes only. Concluding the first half we had Thad Jones's "To You" — one of my all-time favorite jazz ballads. Manhattan Transfer has recorded a marvelous version and in pure instrumental form it presents a lush harmonic sense with voices moving throughout the band.

After the break, special guest Marvin Stamm made his appearance. Mr. Stamm is now 70 years old but he still has the chops of a young lion. He became a star of the Stan Kenton band right out of college and has gone on to a fabulous career playing with several other famous bands and long list hall-of-fame musicians. He still maintains a busy schedule, performing with his quartet and conducting clinics at

numerous universities and high schools across the U.S. and abroad. Marvin is a wonderful player and we quickly appreciated that fact as he soloed almost throughout Thad Jones's "Low Down." Marvin picked up his flugelhorn for Ray Brown's "When You Go" to deliver the difficult long lines of this Latin feeling ballad. This was followed by a swinging version of "I Love You" which allowed several of the band members to show their chops. Professor Pete McGuinness came on stage to conduct his fine arrangement of Horace Silver's "Peace," as Marvin continued his clinic on ballad playing with flugelhorn while giving bassist Mike Preem a chance to shine. The penultimate selection was "Svensson" by Swedish composer Lars Jansson. "Secret Love" seemed an unusual choice to conclude the concert but the Jack Cortner up-tempo arrangement of the original ballad worked well to send us home with great admiration of Mr. Stamm's virtuosity and an enhanced opinion of the NJCU ensemble.

You hard-core jazz aficionados will want to make plans to attend the Phil Woods Concert and Master Class on March 30, 2009 at Ingalls Recital

continued on page 32

Skippers

PLANE STREET PUB

Newark's Best Kept Live Music Secret!
Serving great food. NO cover. \$10 minimum.

Mondays	Live Jazz Jam (8PM–Midnight) hosted by Newark's own Eugene "Goldie" Goldston (Vocalist) Greg Bufford (Drums); Radam Schwartz (Keyboard)
Tuesdays	TBA Visit our website or call for information
Wednesdays	TBA Visit our website or call for information
Thursdays	Featured Live Jazz Artist (8PM–Midnight) Check calendar/call 973.733.9300
Fridays	Karaoke Night (8PM–Midnight) hosted by the talented Denise Hamilton
Saturdays	Available for Special Events
Sundays	Live Jazz Matinee Sessions 4:00–8:00PM with Radam Schwartz (Organ)

304 University Ave., Newark, NJ 07102
973.733.9300 skippersplanestreetpub.com

COLLEGE JAZZ *continued from page 31*

Hall at 7:30. Admission is FREE and you'll want to be very early because seating is limited.

William Paterson University, December 12

ELLINGTON'S NUTCRACKER AND OTHER

HOLIDAY FAVORITES Christmas came early for jazz fans at The Shea Theatre on the Wayne WPU campus as we were gifted with a bundle of holiday musical treats. The first portion of the program was all vocal, featuring the members of the Jazz Vocal Workshop directed by Nancy Marano. "Lullaby of the Leaves" was a great choice for the nine-voice group to open with. We then heard a succession of individual performances from four members of the ensemble. Kate Victor did a lovely rendition of Johnny Mandel's "A Christmas Love Song," a warm ballad that is becoming a seasonal favorite. Nalani Clisset aggressively tackled a swinging version of "The Christmas Song" and did a splendid job, even scatting a chorus. "I've Got My Love to Keep me Warm" allowed Armenian student Tatev Yeghiazarian to show off her jazz vocal talent. Victor Herbert's "Toyland" had Tom Skleros providing a fine vocal as the quartet of Jordan Piper (piano), Ethan Reilly (bass), Zack Pence (drums) and David Levy (trumpet) had a good time improvising on this well-known theme. The set concluded with the reappearance of the vocal ensemble to deliver a wonderful version of "Silent Night."

Opening the second set was Fullbright Scholar Ece Goksu from Turkey who thrilled us with a remarkable rendering of Thad Jones's "A Child is Born." WBGO radio personality Gary Walker was on hand to provide the narrative for the classic poem "The Night Before Christmas," as the University Jazz Orchestra played Wynton Marsalis's composition arranged and conducted by Professor Rich DeRosa. We were now ready for the main event: Duke Ellington and Billy Strayhorn's version of Tchaikovsky's "Nutcracker" ballet score. Duke and Billy converted this time-honored masterpiece to the jazz idiom for jazz orchestra in 1960. They actually added one movement to the original eight, and to say that the 35-minute suite is a challenge for even top professionals is an understatement. The wonderful familiar themes are clearly heard but the piece is unmistakably jazz and really swings. Like so much of Duke's work, he inserted solos into his compositions with particular individuals in mind and of course his band featured some of the top players in the business. Accordingly, we heard marvelous individual

contributions from almost everyone in the band. At the conclusion of the final movement the audience sprang to its feet to shower thunderous applause on the youngsters. Clark Terry's version of "Jingle Bells" was a little anticlimactic, but it topped off the evening rather nicely. For me, it truly was a wonderful way to start the holiday season.

The Spring Jazz Room series at William Paterson starts on Sunday, February 8 and continues for the ensuing five Sundays at 4 PM. It will feature top professionals and exceptional students. Check www.njjs.org or the university's Website for complete details.



Spring 2009
College Jazz Schedule

New Jersey City University

Monday 3/30/09: Phil Woods, Saxophonist, Master class & Recital, 7:30 PM, Ingalls Recital Hall, Free Admission

Monday 5/4/09: Maria Schneider, Composer, Concert w/NJCU Jazz Ensemble, 7:30 PM, Margaret Williams Theatre, \$15 general admission; \$10 students/seniors

Rutgers University

Tuesday 2/24/09: University Concert Jazz Ensemble, Nicholas Music Center

Monday 2/2/09: Undergraduate Jazz Ensemble, Nicholas Music Center

Tuesday 4/14/09: University Concert Jazz Ensemble, Nicholas Music Center

Monday 4/20/09: Undergraduate Jazz Ensemble, Nicholas Music Center

Thursday 4/23/09: Chamber Jazz Ensembles, Schare Recital Hall

Tuesday 4/28/09: Chamber Jazz Ensembles, Schare Recital Hall

All Rutgers concerts are FREE and begin at 8:00 PM. Ample convenient, free parking

William Paterson University

Sunday 2/8/09: Jane Monheit, Singer

Sunday 2/15/09: Ron Blake, Saxophonist

Sunday 2/22/09: Roni Ben-Hur, Guitarist

Sunday 3/1/09: Brian Lynch, Trumpeter and WP Latin Jazz Ensemble with Chico Mendoza

Sunday 2/8/09: Mulgrew Miller, Pianist - Memorial Tribute to James Williams

Sunday 4/19/09: Randy Brecker, Trumpeter with University Jazz Orchestra

All performances are at the magnificent Shea Theatre on the Wayne Campus at 4:00 PM, Admission: \$15 (\$12 seniors, \$8 students). Ample, convenient, free parking. Artist interviews (Free) at 3:00 PM in rehearsal room. Exceptional students do opening sets.

Rowan University

Friday 2/13/09: Rowan Jazz Festival Gala, Pfleeger Concert Hall, 8:00 PM, guests, faculty and students perform, Admission: \$15

Tuesday 2/24/09: Small Ensembles, Boyd Recital Hall, 8:00 PM, FREE

Thursday 4/2/09: University Lab Band and Big Band, Pfleeger Concert Hall, 8:00 PM, FREE

Tuesday 4/21/09: Small Ensembles, Boyd Recital Hall, 8:00 PM, FREE

Princeton University

Thursday 2/19/09: Maria Schneider, Composer Master Class, Woolworth Center, Time: TBA

Wednesday 2/25/09: NJ High School Combo Festival with University New Voices Collective, Taplin Auditorium, 5:00 PM

Saturday 2/28/09: University Concert Jazz Ensemble, Richardson Auditorium, 8:00 PM, \$15

Thursday 5/7/09: University Concert Jazz Ensemble & Sinfonia, premier of new work by Laurie Altman, Richardson Auditorium, 8:00 PM, \$15

Saturday 5/9/09: University Concert Jazz Ensemble, Alumni Jazz Program Celebration, Richardson Auditorium, 8:00 PM, \$15



Bob Ackerman

is now accepting students in jazz improvisation and in saxophone/woodwind technology.

Bob Ackerman, vintage instrument and mouthpiece expert, master jazz musician/recording artist, has devoted most of his life to developing his perceptions with regard to quality musical instruments.

973-375-5859 | pwsax@comcast.net

www.bobackermansaxophones.com

www.myspace.com/bobackermanmusic

This is Bruschetta — sleek and alluring, where the passion for cooking and dining is plentiful. "Gourmet food," "imaginative," "terrific food," "sexy air," "romantic," "great first date place" (Zagat 2005), with creative seafood preparations; wonderful homemade pasta; and warm, attentive, professional service. Enjoy sipping a martini while cuddling up by the fireplace, listening to live piano in the newly expanded bar. If wine is your passion, choose from over 150 varieties and vintages from Italy to California.

**Bruschetta —
it's An Italian
Experience.**

HOURS:

Lunch: Mon-Fri 12-2:30pm

Dinner:

Mon-Fri from 5:30pm,

Sat from 5pm

Closed Sundays

(private parties only)

ENTERTAINMENT:

Live piano Mon, Wed, Fri & Sat

RESERVATIONS:

Suggested for weekdays;

required for 3 or more Fri & Sat

CREDIT CARDS ACCEPTED:

MasterCard, VISA, American Express

PRIVATE PARTIES:

Facilities available for up to 80 guests.

For more information, please visit our

Private Parties page.

PARKING ON PREMISES

HANDICAPPED ACCESSIBLE



Bruschetta

AN ITALIAN EXPERIENCE

"Where the passion for
cooking and dining is plentiful"

Bruschetta Restaurant

292 Passaic Avenue

Fairfield, NJ 07004

973-227-616

www.bruschettarestaurant.com

**Live Piano Bar music
Monday, Wednesday, Friday
and Saturday**



Compact Views

By Joe Lang

NJJS Board Member

One DVD and one CD are the subjects of this month's column about additions to NJJS Inventory.

Some jazz players seem to have a natural empathy with each other, and such was the case with **KENNY DAVERN** and **BOB WILBER**. They initially caused the musical sparks to fly at a Dick Gibson jazz party in 1972, and that collaboration on "The Mooche" led to the formation of Soprano Summit, a group that held together for five years. It featured both men playing soprano sax and clarinet. Eventually, Davern tired of playing the soprano sax, an instrument that he never really liked, Wilber moved his base to England, and Soprano Summit was just a happy memory for jazz fans, kept alive in their memories through several memorable recordings. Well, good things often have a habit of recurring, and such was the case with the Davern/Wilber pairing. Starting in 1986, Summit Reunion became their new tagline, the soprano reference being dropped because Davern had divested himself of his soprano sax, preferring to concentrate on his first love, the clarinet. Summit Reunion became only an occasional reality, and, as can be seen on **The Kenny Davern and Bob Wilber Summit at the March of Jazz, 1994, 1995 and 1996 (Arbors - 3)**, a DVD that documents three Davern/Wilber meetings, the supporting cast was a flexible one. Derek Smith on piano, George Van Eps on guitar, Milt Hinton on bass and Jackie Williams on drums provided the backup in the 1994 performance. In 1995, the support came from Dick Hyman on piano, Bucky Pizzarelli on guitar, Hinton on bass and Tony DeNicola on drums. The pair got together in 1996 for two separate segments with pianist Ralph Sutton, guitarist Pizzarelli, bassist Phil Flanigan and drummer Jake Hanna along for the ride on the first session, and Smith on piano, Pizzarelli on guitar, Jack Lesberg on bass and Joe Ascione on drums for the second. While each of the supporting players provides significant individual moments of inspired playing, it is the artistry of the leaders that shines most brightly on each occasion. These are two gentlemen who truly enjoyed playing together, as is evident when you watch their obvious enjoyment of the other's efforts when the solo spotlight was on one of the partners. The quality of the video provided by archivist Don Wolff is not slickly professional, but it is adequate for the purpose of conveying the excitement that the Davern/Wilber combo created, and the audio is certainly pleasantly listenable. As a bonus, there is a closing track included

that documents an exciting 1994 performance of "Cottontail," where Davern and Wilber are joined on the front line by tenor saxophonist Flip Phillips with Hyman, Lesberg, guitarist Howard Alden and drummer Bobby Rosengarden in the rhythm section. This is a DVD that contains joyful performances by two wonderful jazz masters.

With 2009 being the centennial year of the birth of Benny Goodman, there are bound to be many albums paying tribute to this legendary clarinetist and bandleader. **Dave Bennett Celebrates 100 Years of Benny (Arbors - 19389)** is an early entry into this Goodman celebration. It features the clarinet of 24-year old **DAVE BENNETT** who developed his jazz chops playing along with a tape of Goodman provided to Bennett by his grandfather. He became a huge Goodman fan, and his devotion to Goodman's music impelled him to take his playing seriously enough that by the age of 13 he started his career as a professional, playing along with prerecorded music in a coffee house. For his Arbors debut, he plays his clarinet in three contexts. Three tracks find him in the company of Dick Hyman on piano and Ed Metz Jr. on drums. A second trio, playing four selections, is comprised of Bennett, guitarist Bucky Pizzarelli and bassist Jerry Bruno. The other three tunes are taken from a live performance by his regular Tribute to Benny Goodman Sextet, joined by Jim Cooper on vibes, Bill Meyer on piano, Hal Leal on guitar, Paul Keller on bass and Pete Siers on drums. While Bennett has striven to develop his own sound and style, there is no mistaking the Goodman influence in both areas. Those words are not said to diminish in any way the fine talent that he displays throughout this disc. He is comfortable in each setting, and recalls the versatility that Goodman had in adapting to a variety of instrumental settings. Bennett might be a relative newcomer, but, from the evidence here, he is sure to create a legacy of his own that will develop a devoted following.

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



Other Views

By Joe Lang NJJS Board Member

Some months, it is really difficult to decide which non-NJJS inventory CDs to highlight. This month it was a particularly difficult task as there were a lot of worthy candidates, and a nasty bug rendered me unproductive for longer than expected limiting my writing time. At any rate, here is what I chose to expound upon.

RAY BRYANT is simply one of the living giants of jazz piano, and any new release of material by him is a welcome occasion. **In the Back Room (Evening Star - 114)** is taken from two concerts that took place at Rutgers University in Newark, both of them presenting Bryant playing solo piano, an art at which he excels. The first of the concerts capped a daylong event on May 8, 2004, sponsored by the Institute of Jazz Studies, celebrating the Fats Waller Centennial. Bryant performed a program of Waller classics like "Keepin' Out of Mischief Now," "Black and Blue," "Ain't Misbehavin'," and "Honeysuckle Rose," James P. Johnson's "If I Could Be with You," W.C. Handy's "St. Louis Blues" and four of his own compositions. The other two selections, "Jitterbug Waltz" and "Easy to Love," were taken from an October 1, 2008 concert. Bryant is not a player who can be pigeonholed stylistically. He covers the spectrum from stride to blues to gospel to swing to bebop and beyond, mixing these elements into his own unique approach to jazz piano. His easy transition from influence to influence combined with a limitless imagination makes for fascinating listening. If jazz piano is your thing, *In the Back Room* will certainly strike your fancy. (www.lpb.com/eveningstar)

Vibraphonist **MARK SHERMAN** is one of those players who seems to bring excitement with him to a gig. His working quartet with Allen Farnham on piano, Dean Johnson on bass and Tim Horner on drums was captured **Live at The Bird's Eye (Miles High - 8606)**, a club in Basel, Switzerland, with spectacular results. Six of the selections on



Jazz On Vinyl

A select collection of vintage Jazz LPs.

See them at The Art Shop located in The Dover Antique Center, 10 N. Warren St., Dover, NJ.

Hours: Wednesday, Friday, Saturday & Sunday, 11:00AM to 5:00 PM.

973-366-2536

this two-disc set are Sherman originals, with the other tunes being Farnham's "Hope," "You Don't Know What Love Is," "There Is No Greater Love," and "Moon River," the tune that brings this romping set to a gentle conclusion. This is a band in the true sense of the word. Yes, Sherman is out front, but you never get the feeling that the rhythm section is present simply to support his efforts. These cats are enjoying a shared experience that results in the kind of music that makes jazz the uniquely satisfying pleasure that it can be when played by a group like this. (www.mileshighrecords.com)

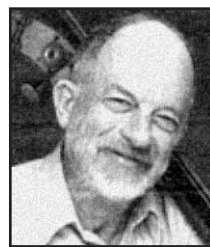
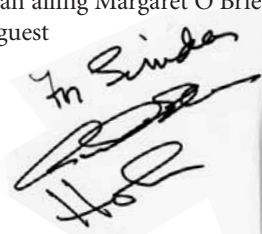
■ Those of you lucky enough to have attended the November NJJS Member Meeting were treated to an in-depth visit with one of the top bassists on the scene, **JON BURR**. Burr is more than a cat who shows up on a gig to play his axe. He is also a fine composer, lyricist, leader and jazz educator. On **Just Can't Wait (jBQ Media – 205)**, a CD/DVD set, the programs consist entirely of original songs by Burr. The 14-song CD was recorded in a studio, and the DVD was recorded during a performance at Birdland with a 15-song program that includes 13 of the songs on the CD. The band personnel on the CD varies, while on the DVD, the players are Burr on bass, Jon Davis on piano, John Hart on guitar and Anthony Pinciotti on drums, with Houston Person and Joel Frahm sharing the saxophone chair. There are five singers involved in the project with Hilary Kole, Ty Stephens, Yaala Ballin and Tyler Burr present on both discs, and Laurel Massé only singing on the CD. Kole, Stevens and Ballin handle most of the vocal chores, and they are each outstanding at handling material that covers a fairly wide stylistic spectrum. Tyler Burr is the daughter of Jon Burr, and her contribution is as vocalist and lyricist on "It's Only Love," an impressive accomplishment for a young artist. Burr has a nice way with both melody and words, and his chosen players and singers effectively immerse themselves in the spirit of the songs. *Just Can't Wait* is a nice way to spend some time with the eclectic artistry of Jon Burr. (www.jonburrband.com)

■ **Radio Show (Telarc – 83689)** is an interesting concept album from vocalist **TONY DESARE**. The disc is programmed like a radio show from earlier days when a disc jockey would offer pithy comments about each recording being played, a role played with assurance by Joe Piscopo on this album. If it were not done as effectively as it is done here, it might have come across as an intrusive conceit, but DeSare and his team have made it work. His 13-song program includes five originals, some standards, "Get Happy," "All or Nothing At All," and "Lazy River," and some rock classics spanning the '50s through the '80s, "Johnny B Goode" by Chuck Berry, "Hallelujah I Love Her So" from Ray Charles, Bob Dylan's "The Times They Are A-Changin'," "Easy Lover," a chart-topper for both Phil Collins and Philip Bailey, and "Bizarre Love Triangle" from the enigmatic New Wave band New Order. DeSare has the ability and sensitivity to make such a diverse roster of songs flow together seamlessly. As on his prior two albums, DeSare's original songs seem right at home among the more familiar material. He is, I believe, the most successful of the younger songwriters in his attempts to create songs that will stand the test of time. "A Little Bit Closer" and "Dreaming My Life Away" are likely to be picked up by other vocalists who sing standards. For this venture, DeSare handles most of the piano and other keyboards parts, supported by Mike Lee on bass and Brian Czach on drums. There are many guest performers including guitarists Bucky Pizzarelli and Richard Padrón, organist Brian Charette, pianist Tedd Firth, trumpeters Glenn Drewes and Dominick Farinacci, trombonist Wayne Goodman, saxophonists Andy Farber, Nathan Childers and Jay Brandford, and vocalist Jane Monheit who duets with DeSare on "Bizarre Love Triangle." It is apparent that a lot of thought and care went into conceiving and executing *Radio Days*, and DeSare should be pleased with the results, as will those who give it a listen. (www.telarc.com)

Remember that these recordings 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. **J**

High Society

Stage, screen and television actress (and longtime New Jersey resident) Celeste Holm generously filled in for an ailing Margaret O'Brien as the Meadowbrook's Hollywood Canteen in December. Proceeds from sales of her signed 8x10s added to the total dollars collected for the benefit of wounded soldiers. The demand for her signed CDs exceeded supply, but she saw to it that no one was disappointed — an envelope with a return address of "C. Holm" arrived in my mailbox just a few days later. Rumor has it that the Meadowbrook may swing again this spring. Watch for details.—LL



From the Crow's Nest

By Bill Crow

I hadn't seen bassist Gary Mazaroppi for a while, but he came to the Local 802 Club Room for a rehearsal recently, and I had a chance to chat with him a little. He said, "I notice that my audiences are aging. Girls used to call out, "I'm falling for you!" Now they just call out, "I'm falling!"

■ A saxophone player that Herb Gardner sometimes works with is a master at arriving at gigs at the last minute. One night he didn't show up at all. After the first two tunes Herb began to worry about him. Then he came rushing in and said, "Oh, Herb I'm sorry for being late; I got here so early, I went out to get something to eat." **J**

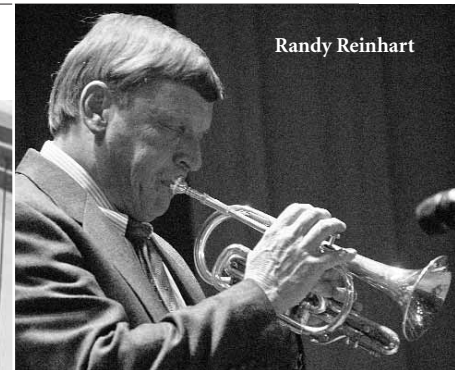
Bill Crow is a freelance musician and writer. His articles and reviews have appeared in Down Beat, The Jazz Review, and Gene Lee's Jazzletter. His books include Jazz Anecdotes, From Birdland to Broadway and Jazz Anecdotes: Second Time Around. The preceding story is excerpted, with permission, from Bill's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



Jim Eigo

Jazz Promo Services
Specializing in media campaigns for the music community: artists, labels, venues and events

269 S. Route 94 Warwick, NY 10990 www.jazzpromoservices.com
p: 845.986.1677 • f: 845.986.1699 • e.m: jazzpromo@earthlink.net



Randy Reinhart

A Musical Feast: the Chicken Fat Ball



By Linda Lobdell

Jersey Jazz Associate Editor

Photos by Tony Mottola *Jersey Jazz Editor*

An aggregation of eight of the finest musicians anyone can name took the stage for three hours of simply superb artistry on Sunday January 4 at the Chicken Fat Ball. Held at the Maplewood Woman's



Rossanno Sportiello

Club, this longstanding event was originated by NJJS founding member and longtime Music Committee chair Henry "Red" Squires with NJJS members Al Kuehn and Don Greenfield. It draws a sell-out crowd of appreciative listeners who've known the players for going-on-decades, separately and together in shifting configurations. They seem to have become something of a tribe, bound by shared sensibility, craftsmanship, wit, history, study, affection and daring. It's not flashy, but fireworks are lit. It's understated thunder.

The wood-paneled room with the barrel-shaped ceiling still bore holiday wreaths on each window. Sound man Bruce Gast praised the room's acoustic qualities and had mic'd the stage sparsely yet effectively, such that every nuance of the very natural sound of each instrument could be absorbed by the discriminating listeners, some of whom munched goodies brought from home, picnic-style.

Spinning a humorous yarn connecting the songs and the sets was reedman Ken Peplowski, who kicked things off by introducing the ensemble as "The Robert Madoff Legal Defense Fund," quipping "Thank God I didn't have any savings to lose!" Thus commenced three sets of jazzily intelligent music played variously by the whole group and smaller clusters of players.

Randy Reinhart's cornet was featured with the rhythm section for a moving "The Very Thought of You." John Allred on trombone took the spotlight on a swinging "If I Had You." Guitarist Frank Vignola and Ken Peplowski were onstage alone for a virtuosic duel in "Tiger Rag."

Later, bassist Nicki Parrott with pianist Rossanno Sportiello presented a delicately swinging medley of "You Blew Out the Flame in My Heart" with "Keeping Out of Mischief Now" — her New Year's resolution, according to Nicki.



John Allred



Frank Vignola, Harry Allen,
Ken Peplowski, Nicki Parrott



Left to right:
Harry Allen,
Nicki Parrott,
Ken Peplowski,
Jonathan Russell



Al Kuehn

The first set closed with all cooks in the kitchen for an elegantly raucous “That’s A-Plenty.”

During the break, audience member Bob Porter of WBGO was acknowledged by organizer Al Kuehn. And NJJS founder Jack Stine, presiding over the back of the room, was applauded for “the wonderful work” he has done for the music.

Violin wunderkind 13-year-old Jonathan Russell guested during the second set. (Peplowski “explained” that “Jonathan’s limo just happened to break down out front so he decided to come in and play a few tunes.”) Last time we saw Jonathan was in Princeton when he couldn’t play JazzFest on account of a broken wrist. He seems to have recovered fully, and how he’s grown and flourished musically and personally since we first saw him as an 11-year-old at our

summer Jazzfest! He’s a seasoned pro, observing every detail of his bandmates’ body language and musical forays.

Jonathan was featured on “Lady Be Good.” Nicki caught Jonathan’s eye during someone’s solo and signaled that he and she should trade some fours, which they did. Harry Allen’s sax was highlighted next in a gorgeous slow ballad, “My Romance.”

Peplowski launched into an introduction of Sportiello — calling him “The Sultan of the Steinway, Iconoclast of the Ivories...” and at least six other monikers before his feature along with just bass and drums on “Just One of Those Things,” which began languorously, accelerated, and slowed again to a relaxed

swing tempo.

Randy Reinhart and John Allred both plied trombones on “Just You, Just Me,” and all hands were again on deck for “The King” — which escalated into rowdy good fun.

Peplowski and Allen shared sax duties for the opener of the final set, “Blues Up and Down.” Reinhart and Allred performed a medley from *Wagner’s Ring Cycle* —uh, no. (Thanks, Ken.) What it really was was “What’s New?” Then Parrott in her little

black dress played helpless while Sportiello adjusted her mic. She womanned the bass, and sang while he played, with Vignola and Allred, “Our Love is Here to Stay.” Off-stage, Harry Allen couldn’t contain himself; his sax strains could be heard though he could not be seen.

Through it all, Joe Ascione’s infectious smile and tasty drumming kept the burners going full-blast.

Emcee Ken Peplowski closed with a wish that we all have a happy and prosperous New Year, saying — “It can only get better, right?” With a little Chicken Fat in every pot, we’d say things are looking up. JJ



Nicki Parrott,
Joe Ascione

Book Review

The Jazz Singers: The Ultimate Guide

By Scott Yanow | Backbeat Books, New York | 263 Pages, Paperback, 2008

By Joe Lang NJJS Board Member

In writing a book titled *The Jazz Singers: The Ultimate Guide*, Scott Yanow is faced with answering a question that has stumped most who have attempted to answer it — exactly what is a jazz singer? I am not convinced that he quite answers the question, but he does supply much information about 521 singers who fit into the broad parameters that he has established for inclusion in this book.

Yanow provides an introductory section where he outlines his criteria for who belongs in the book, his conception of what is meant by a “jazz singer,” a brief history of jazz singing, and an examination of why he opted not to include some singers whom others might have included. To some extent, this introduction muddles rather than clarifies his choices.

For each singer included in his main listing, he provides birth and death information, a brief description of the artist’s work, recommended CDs, in some instances, LPs to search for, and, if there is one, the artist’s Website. Yanow made an effort to contact each of the living artists mentioned to get their responses to a series

of questions. For those that responded, he has included selected quotes from their responses.

Since much of the content of this part of the book is quite subjective, each reader will react differently, and, for those with strong opinions regarding the subject, they will probably find themselves either shaking their head in agreement or their fists in outrage, depending on the particular singer covered. I found his commentary running the gamut from perceptive and on-target to strained and questionable. It would be futile to examine case-by-case singers who are included that I would have omitted, and those whom I would have included that did not make his cut. Suffice to say that this is the kind of undertaking that invites reactions of this nature.

There are also sections titled “198 Other Jazz Singers of Today,” “55 Others Who Have Also Sung Jazz,” and “30 Jazz Vocal Groups.” To supplement the other information there are lists of “The Best of Jazz Singers on Film” and “Other Books on Jazz Singers.”

To call this volume “The Ultimate Guide” is a conceit that will trouble many readers. When words like ultimate, complete or comprehensive are used to describe the contents of a book of this type, the author is leaving himself open to a lot of second-guessing. A better designation would have been “One Man’s Opinion.” This book contains a lot of information, much of which is valuable and informative. For those already possessing a strong interest in the subject, and some breadth of knowledge about it, the book will serve as a handy, if sometimes flawed, source for expansion of one’s knowledge. For those looking to learn about the subject of jazz singing, it is a good place to start, as long as you consider that the subject is open to a wide range of interpretation, and this is simply one man’s informed take on jazz singing. □

Shelly Productions presents

**Live Jazz Thursday Nights
at The Glen Rock Inn**

FEBRUARY 5, 2009
Jack Wilkins & Howard Alden

FEBRUARY 12, 2009
Jim Divine Trio

FEBRUARY 19, 2009
Vic Danzi & Louie Sabini

FEBRUARY 26, 2009
Muzzy & Vic Cenicola

FEBRUARY 27, 2009
Bucky Pizzarelli & Jerry Bruno
(Make Reservations)

special Friday!

222 Rock Road, Glen Rock, NJ | Entertainment Starts 7:00 PM
201-445-2362 | Call for Reservations
Host — Victor Quinn

Shelly Productions, Inc.
P.O. Box 61, Elmwood Park, NJ • 201-796-9582



Margie Notte

Every Wednesday Evening

Libretti's Restaurant
7:00 PM
in the bar/lounge
554 Nassau St. Orange, NJ
973-673-5155
margienotte.com

What's New? Members new and renewed

We welcome these friends of jazz who recently joined NJJS or renewed their memberships. We'll eventually see *everyone's* name here as they renew at their particular renewal months. (Members with an asterisk have taken advantage of our new three-years-for-\$100 membership, and new members with a † received a gift membership.)

Renewed Members

Mr. & Mrs. Bob Ackerman, Irvington, NJ*
Mr. Jon Alpert, Mountainside, NJ
Mr. Rocco Barone, Hawthorne, NJ
Mr. Christopher Barry, Wood-Ridge, NJ
Mr. & Mrs. John Bell, Gettysburg, PA
Mr. & Mrs. John O. Bramick, Bernardsville, NJ
Dr. & Mrs. Seymour Bushelow, Monroe Township, NJ
Mr. Raphael Cerino, West Caldwell, NJ
Mr. & Mrs. Robert Chavern, Cranford, NJ
Mr. & Mrs. Harry Clark, Norwalk, CT
Ms. Jo-Ann Danzis, Livingston, NJ*
Mr. & Mrs. John K. Dickenson, Califon, NJ
Mr. Jim Eigo—Jazz Promo Services, Warwick, NY
Mr. & Mrs. Billings Fuess, Summit, NJ
Mr. Bruce M. Gast, Watchung, NJ
Mr. & Mrs. Joe Giacchi, Bloomingdale, NJ
Mr. & Mrs. Fred I. Greenstein, Princeton, NJ
Mr. Bradford Hayes, Hillside, NJ*
Ms. Joan Hecht, Fair Lawn, NJ
Mr. Fred J. Howlett, Brick, NJ*
Mr. & Mrs. James Kellett, Bernardsville, NJ
Mr. Grover Kemble, Morris Plains, NJ
Mr. Albert E. Koska, Jersey City, NJ
Mr. Robert Kurz, West Orange, NJ
Mr. Vincent E. Lobosco, Fanwood, NJ*
Mr. Joseph Maffiore, Toms River, NJ*
Mr. & Mrs. Frank McCann, Somerset, NJ
Ms. Joy Graeme Messinger, Verona, NJ

Mr. & Mrs. John W. Nelson, Basking Ridge, NJ*
Mr. & Mrs. Fernando Nunez, Ridgefield, NJ
Mr. Thomas Piccirillo, Warren, NJ
Ms. Priscilla Rasmussen, Bushkill, PA
Rutgers U.-Serials Dept, Piscataway, NJ
Mr. Frederick Salmon, Sparta, NJ
Mr. Jess M. Sarver, Weston, FL*
Jan Scheerer, Morganville, NJ
Mr. & Mrs. Thomas R. Smart, Whitehouse Station, NJ*
Mr. & Mrs. Robert V. Smith, Murray Hill, NJ
Mr. & Mrs. Richard Tarpinian, Lawrenceville, NJ
Mr. & Mrs. Robert A. Wissow, South Plainfield, NJ
Mr. & Mrs. Franklin Wortman, Easton, PA
Mr. & Mrs. Alan Young, New Providence, NJ

New Members

Mr. Robert Cross, New Brunswick, NJ
Miss Marisa Goshorn, Hopewell, NJ (Youth)
Mr. & Mrs. A & F Millman, Westfield, NJ†
Ms. Karen Rodriguez, Bristol, PA
Ms. Grace Voltmann, Levittown, NY†

*p.s. We neglected to mark with an asterisk a number of three-year renewers last month. They are:
Dr. & Mrs. G. W. Allgair, Jr., Mr. Scott E. Brown, Mr. Alexander James Cox, Dr. & Mrs. Donald Greenfield, Mr. & Mrs. Edward I. Metz, and Mr. C.A. Tilghman, Jr.*



JAZZ TRIVIA ANSWERS questions on page 12

1. "I Want to Be Around." Sadie Vimmerstedt's original idea was what Nancy Sinatra might have said when her straying ex-hubby got his comeuppance.
2. Big John was the proprietor of a musician-friendly Harlem bar. The other John was legendary producer John Hammond who is said to have "discovered" Basie in 1936.
3. Berlin's songs were originally written in the difficult keys of F sharp

Major or D sharp Minor. Berlin then used a mechanical "transposing piano" to play songs in more common keys. ("The key of C," Berlin once said, "is for people who study music.")



4. Sidney Bechet, of which recording he remarked: "The union made the company pay me for seven men!"
5. Mother said: "Go, man, go. Your papa ain't your papa, but your papa don't know."

About NJJS

Mission Statement: The mission of the New Jersey Jazz Society is to promote and preserve the great American musical art form known as Jazz through live jazz performances and educational outreach initiatives and scholarships.

To accomplish our Mission, we produce a monthly magazine, JERSEY JAZZ, sponsor live jazz events, and provide scholarships to New Jersey college students studying jazz. Through our outreach program, "Generations of Jazz," we go into schools to teach students about the history of jazz while engaging them in an entertaining and interactive presentation.

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

The New Jersey Jazz Society is a qualified organization of the New Jersey Cultural Trust.

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

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

Member Benefits

What do you get for your \$40 dues?

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

Join NJJS

MEMBERSHIP LEVELS Member benefits are subject to update.

- **Family \$40:** See above for details.
- **NEW!! Family 3-YEAR \$100:** See above for details.
- **Youth \$20:** For people under 25 years of age. Be sure to give the year of your birth on the application where noted.
- **Give-a-Gift \$40 + \$20:** The Give-a-Gift membership costs the regular \$40 for you, plus \$20 for a gift membership. (Includes your 1-year membership and your friend's first year membership. Not available for renewals of gift memberships.)
- **Supporter (\$75 – \$99/family)**
- **Patron (\$100 – \$249/family)**
- **Benefactor (\$250 – \$499/family)**
- **Angel \$500+/family)**

Members at Patron Level and above receive special benefits. These change periodically, so please contact Membership for details.

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

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

OR visit www.njjs.org

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

'Round Jersey

Morris Jazz

The Bickford Theater at the Morris Museum
Morristown, NJ 07960
Tickets/Information: 973-971-3706

It's not every year that the **Great GroundHog Day Jam** can be scheduled for February 2, exactly on Groundhog Day, but this year is one of those rarities. **Herb Gardner** is once again the leader and organizer of this freewheeling evening of jazz, and he's gone out of his way to book some interesting players.

Of particular note, **Fred Vigorito** will be back. He's the hot cornetist who closed the Bridgewater series, leading his Galvanized Jazz Band. Herb is happy to have him any time he can be lured down from Connecticut, and you'll be pleased too. Just ask anyone who was there last year! On clarinet, **Joe Licari** (Red Onions, Big Apple), who played some of the earlier GHD Jams, will be returning, and of course Herb himself will play both trombone and piano.

The rhythm section is filled with seasoned veterans you know and love. **Bruce McNichols** is back, playing both guitar and banjo, with **Joe Hanchrow** (both of Smith Street Society) alternating between tuba and string bass, as appropriate. **Robbie Scott** (New Deal Orchestra) will again be behind the comprehensive drum set. Expect blistering jazz from these guys.

The passing years have not dimmed the enthusiasm for vocalist **Abbie Gardner**, winner of several awards as a soloist and with her popular group RED MOLLY. She'll be listed in a compilation of the top jazz singers of all time due out soon. "Abbie Gardner's fine, lively, nuanced interpretations of this material really won me over," writes reviewer Sophia Gurley. "Each line she sings is alive and just right... each verse drew out new elements in familiar songs. She's got a great sense of rhythm and the songs really swing." We ran several similarly laudatory quotes last month in this space. Abbie is clearly on the rise and attracts quite a few young faces to her audiences.

The year is just getting started at the Wyeth Jazz Showcase. Their **Big Bix Beiderbecke Birthday Bash** was moved to a Tuesday so as to fall on March 10, Bix's actual birthday — and to be sure that leader **John Gill** (banjo, guitar), who has a Monday gig, would be available. John won kudos for his masterful King Oliver tribute so we expect big things this time too. He's started off right by recruiting **Randy Reinhart** to play the cornet parts and the rest of the band is certainly up to the highest standard: **Dan Levinson** (saxophones), **Orange Kellin** (clarinet), **Conal Fowkes** (searing piano), **Brian Nalepka** (bass and tuba) and **Kevin Dorn** (drums). Order tickets early for this one!

Pianist **Fred Fischer** (Summit Stompers, Beacon Hill and more) volunteered to follow that on March 23, confident that he had a secret weapon: his regionally popular trio. That's **Nancy Nelson** and **Liz Fischer** sharing vocals



Fred Vigorito

with Fred, plus Liz plays guitar as well. First time in this series, and a nice surprise if you haven't caught them elsewhere.

April 6 is reserved for the return of the sellout-prone **Silver Starlite Orchestra**, 20+ pieces playing the best material from the 1930s and 1940s. More on the specific program as the date gets closer. It's followed by **Bria and Jim's Borderline Jazz Band** (the BJB to fans). That's West Coast trumpet marvel **Bria Skönborg** and NYC trombone ace (Nighthawks and others) **Jim Fryer**, joined for this session by wondrous reed player **Anat Cohen**. The rhythm section is

drawn from their fine recording band: **Mark Shane, Robbie Scott, Gim Burton** and **Ed Wise**. Save April 20 for this rare East Coast appearance.

Jazz For Shore

NOTE temporary venue change!

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



Abbie Gardner

Wednesday, February 4 is the date for the "downstate version" of the **GroundHog Day Jam**, conceived in the same spirit as the Bickford's longstanding series, but scaled for the intimacy of Mancini Hall. The band is essentially vocalist **Abbie Gardner's** recording band, which is to say there's a lot of talent in just a few hands. **Dan Levinson** will play clarinet and a sax or two, with **Herb Gardner** splitting his time between piano and trombone. Rhythm is ably in the hands of bassist **Mike Weatherly** and drummer **Robbie Scott**.

"I love this album," Tavis Larkham, an admitted non-jazz fan, writes about *My Craziest Dream*, Gardner's latest opus. "The combination of Abbie Gardner's warm, accessible voice and the energetic, toe-tapping arrangements of Herb Gardner make jazz an inviting and happy place for me."

"The instrumentals begged me to keep listening," adds reviewer Wil Owen. "Abbie's vocals have grown on me, and I enjoy the package as a whole." You will too, as have other audiences in past years, if only because the group plays as if for their own pleasure, the audience unnoticed by them.

MidWeek Jazz continues here on March 18 when violin sensation **Aaron Weinstein** joins guitar legend **Bucky Pizzarelli** and



Great GroundHog Day Jam

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

swinging bassist **Jerry Bruno** for what promises to be a sellout evening. You've been warned!

Jim Fryer (trombone) and **Bria Skönberg** (young West Coast trumpeter) return on April 22, also with a properly-sized band for this room. **Matt**

Munisteri (guitar) and **Ed Wise** (bass) will be with them again too. They're followed on May 20 by **Gelber & Manning**, a popular import from NYC. That's **Jesse Gelber** (Dreamland Orchestra, Traditional Jazz Collective) playing hot piano, **Kate Manning** singing as if plucked straight out of the 1920s, plus the cornet work of **Charlie Caranicas** (here recently with Tom Roberts and Susanne Ortner) and drumming by **Kevin Dorn**. And save June 24 for the return of boogie woogie and stride master **Bob Seeley**, playing piano (again) in-the-round.



JJ



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.

■ **January 21 2009:** *Paul Machlin:* Pianist Teddy Wilson

■ **February 11:** *David Mattock:* Dr. Lonnie Smith

■ **March 11:** *Terry Josephson:* "Cafe Society: The wrong place for the Right People"

■ **April 8:** Dennis Brown: Gene Krupa

■ **May 6:** *Grant Gardner:* Jimmy Giuffre: Gentle Radical

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.

■ **January 18** – *Tiny in France, Pt.2:* Host John Clement continues his survey of guitarist Tiny Grimes, playing recordings he made in France.

■ **January 25** – *Happy Birthday, Benny!:* Host Vincent Pelote celebrates tenor saxophonist/composer/arranger Benny Golson's birthday by examining his Argo and Mercury recordings, ca. 1960-62.

■ **February 1** – *Guest in the Nest:* Trumpeter Jon-Erik Kellso is hosted by Dan Morgenstern, with ample samples from recent recordings.

■ **February 8** – *Moody On Milestone:* Bill Kirchner plays the music recorded by saxophonist/flutist James Moody for the Milestone label.

■ **February 15** – *England's Two Great Tenors:* Tubby Hayes and Ronnie Scott: host John Clement celebrates the music of two of England's finest tenor saxophonists.

■ **February 22** – *Snowfall:* Loren Schoenberg examines the music of Claude Thornhill and his orchestra; one of the more interesting bands of the Swing Era.

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

■ **February 4, 2009:** Geri Allen

■ **March 11:** Brandon McCune

CTSIMAGES | The Face of Jazz

LICENSING • RESEARCH • APPRAISALS



© Ray Avery/CTSIMAGES.COM

Photo Archives include vintage Jazz, Pop, Blues, R&B, Rock, Country/Western, Radio Personalities, Big Bands, Vocalists, Hollywood and more.

- PHOTOGRAPH RESEARCH • LICENSING FOR COMMERCIAL USE
- FINE ART LIMITED EDITION PRINTS • GALLERY EXHIBITIONS
- RECORD & PHOTOGRAPH APPRAISALS

WWW.CTSIMAGES.COM e-mail: Cynthia@ctsimages.com

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 McLOONE'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

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

Englewood Cliffs

ASSEMBLY STEAK HOUSE
495 Sylvan Avenue
201-568-2616
www.assemblysteakhouse.com
Harlem Blues & Jazz Band Quartet
Saturdays 8:30 PM
Reservations recommended

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

Highland Park

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

Hillsborough

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

Hoboken

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

Hopewell

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

Lawrenceville

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

Little Falls

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

Lyndhurst

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

Madison

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

Mahwah

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

Maplewood

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

Manville

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

Matawan

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

Mendham

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

Metuchen

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

Montclair

CHURCH STREET CAFÉ
12 Church St.

FIRST CONGREGATIONAL CHURCH

40 South Fullerton Ave.
973-744-6560

PALAZZO RESTAURANT

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

RICHIE CECERE'S

2 Erie Street
973-746-7811

SESAME RESTAURANT & JAZZ CLUB

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

TRUMPETS

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

Morristown

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

THE COMMUNITY THEATRE

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

HIBISCUS RESTAURANT

Best Western Morristown Inn
270 South St.
973-359-0200
www.hibiscuscuisine.com
Jazz Nights alternating Thursdays & Fridays
6-9 PM

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

BETHANY BAPTIST CHURCH

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

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

Tell them you saw it in Jersey Jazz!

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

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

MAKEDA ETHIOPIAN RESTAURANT
338 George St.
732.545.5115
www.makedas.com
NO COVER
Saturdays John Bianculli Jazz Trio
7:30-10:30 PM

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
NO COVER
www.terrano.com/restaurant/mediterrera

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

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@sbtj.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
THE JAZZBERRY PATCH AT THE CLASSIC QUICHE CAFE
330 Queen Anne Rd.
Teaneck, NJ 07666
201-692-0150
MySpace.com/thejazzberrypatch
Open Jazz Jam every Tuesday night.
No cover Friday nights.
Different artist every week.
Please check the site.

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

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

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

Watchung
WATCHUNG ARTS CENTER
18 Stirling Road
908-753-0190
wacenter@optonline.net
www.watchungarts.org
The Great Jazz Series
once per month either Friday
or Saturday night

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 editor@njjs.org.

The trio of **LENNY ARGESE, EDDIE MONTEIRO, and RICH DEROSE** every Tuesday at Trumpets.

JACK WILKINS and HOWARD ALDEN guitar duo at Glen Rock Inn February 5.

MARLENE VERPLANCK introduces her new CD, February 10 at The Iridium, NYC, with the Barry Levitt Trio. And on February 24 at The Ba'hai Center, The John Berks Gillespie Auditorium with Tedd Firth Trio.

Trumpeter **DAVE GINSBERG** has a CD release party at Newark's Priory on February 20, and organist **GLORIA COLEMAN** makes the scene there on February 27.

JAMES L. DEAN GROOVE CATS WITH CARRIE JACKSON February 22. \$15 includes dance lesson, buffet. Whiskey Café, Lyndhurst.



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.

Laura performs as a duo with piano, as a trio with piano and bass, or as a quartet with drums. Don't have piano or sound equipment? Not to worry. Laura can provide all the gear necessary to make your event a success.

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



New CD available now!

Laura Hull • P.O. BOX 771 • MORRIS PLAINS, NEW JERSEY 07950
Phone: 973-229-4275 • www.LauraHull.com • bookings@laurahull.com



Weichert! Real Estate And all that Jazz

At Weichert, we sell more
because we do more.
Invite me in so I can share how we can help you.



Francis 'Joe' Lang

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

JerseyJazz

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

**Send all address changes
to the address above**

RETURN SERVICE REQUESTED

**Time Value Material
Deliver Promptly**

PERIODICALS
Postage PAID at
Brookside, NJ
and additional
mailing offices

Founding Member



*Building an International
Jazz Community*