

Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 37 • Issue 5

May 2009



DIVA@Drew!

By Tony Mottola
Editor Jersey Jazz

Two years after lighting up the Concert Stage at Drew University's Dorothy Young Center for the Arts with two hard-blowing and swinging sets by her quintet Five Play, drummer Sherrie Maricle returns to Jazzfest on June 6 with the full force, 15-member DIVA Jazz Orchestra. This time Maricle and crew headline, taking the stage under the tent in Madison at 8:30 PM to close the newly reformatted all day jazz festival with what promises to be a powerhouse show.

But don't take our word for it, here's what venerable jazz critic Nat Hentoff says: "If there were still big band cutting sessions, DIVA would swing a lot of the remaining big bands out of the place."

Maricle was skeptical of the idea of a "no man's band" when the idea was first proposed to her in 1990 by Stanley Kay, a former drummer who had also managed Buddy Rich. But Kay, who heard Maricle

playing for Skitch Henderson's New York Pops, was sold on the drummer's considerable talent, and he was persuasive. The Buddy Rich connection probably sealed the deal; Maricle set her sights on becoming a drummer at the age of 11 when a music teacher took her to a Buddy Rich "Killer Force Orchestra" concert in Binghamton, NY.

"My eyes were like saucers," she recalled. "I had no idea someone could play the drums with such intensity and power. Buddy Rich triggered something that was there, deep inside of me. I knew immediately I would be a jazz drummer."

Sherrie went on to drum her way through college any way she could, including in the pit bands of the Ice Capades and Ringling Brothers Circus when they traveled through Binghamton, not to mention the

Story and photos continue on page 26.

sanofi-aventis
Jazzfest
PREVIEW

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Prez Sez

By Andrea Tyson President, NJJS

Please put **June 5 & 6, 2009** in your calendars, on your refrigerators, and into your BlackBerries and come celebrate with us the start of a wonderful summer season of music. For many years, the NJ Jazz Society has been able to draw world class musicians to our **Jazzfest** and this year is no different, albeit with a slightly different format: a free *Stars of Tomorrow* concert on Friday evening and then great jazz all day and evening on Saturday.

■ **Jazzfest "Bring A Friend" Promotion** — One of the best ways to promote jazz and the NJJS is to bring our friends and family to events. Once they are exposed to this great music they often become NJJS members and jazz fans for life. So bring a friend, lover, grandchild, significant other or even casual acquaintance to Jazzfest and when they join, you'll get a great free CD as a thank-you. Tell them about NJJS, bring them to the entrance table and have them join on the spot for a nice Jazzfest discount.

Don't drive a car with empty seats...make it a reunion, celebrate a birthday, whatever! During these trying financial times, your support is needed more than ever. We are offering very good value for your entrance fee. We have endeavored to bring to you musicians who will knock your socks off. Once again, Vince Giordano will be joining us

with his fabled Nighthawks. They brought the house down with standing ovations at the Stomp, so we're in for some fun! Allan Vaché is bringing in his Benny Goodman Tribute Big Band — what a stellar group this is. There are so many names to mention, but you get the picture. June 5 is a free evening concert of the best high school jazz bands in the state. Take it from Frank Mulvaney, who assembled this evening's entertainment — these are truly the Stars of Tomorrow. June 6 is a full day/evening of non-stop fabulous music. Please don't take this event lightly...other jazz festivals are not happening in our fair state so we need to let the world know NJJS is still happening and making beautiful music! Please buy your tickets early for best pricing. Also, our festival program committee is ready to accept your advertisements...for you personally, your business, or anonymously. We will take ads for your events as well. To do this, contact Don Smith at don@lksassociates.com.

We're looking for more jazz LPs for our vendor table at Jazzfest...just let me know and we'll pick them up.

This year we have a family-friendly segment — our own Generations of Jazz performance led by Pam Purvis, as well as other family entertainment. Funding for the NJJS Generations of Jazz Educational Outreach

NJJS Bulletin Board

BE A STAR for NJJS! We need your help promoting Jazzfest. Volunteering is fun and has its perks. See page 46.

FREE Member Meetings Next Member Meeting: May 17 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! We often have great items to raffle off at these meetings — tickets to shows, concerts from our partner organizations. Watch for details at www.njjs.org or via E-mail.

FREE Film Series Next Film: Wednesday May 27 in Chatham. 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!

We love your improv skills...

show them off as a **Jazzfest Volunteer!** See page 46.

Program has been made possible in part by funds from the Arts Council of the Morris Area through the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts. There will be other music for kids as well. So bring your children and grandchildren to enjoy a picnic, Frisbee tossing, etc. We will provide the Frisbees free! All children 16 and under enter Jazzfest free. This is the place to be on June 5 and 6.

There is reasonably-priced delicious food on premises or you can bring your own picnic basket. Drew University Madison is wheelchair accessible. If you need accessibility assistance or have some challenges, please let us know and we'll try to make your attendance convenient and most enjoyable.

We are looking for 100 good people to help us with JazzFest poster placement. Please contact Elliott Tyson to volunteer: 732-470-6123. Or e-mail me at pres@njjs.org. We'd like to get as many posters up as possible to publicize our largest event of the year. Also, if you are able to sponsor a musician, a band or venue at our festival, it would be greatly appreciated. More details about sponsoring a band or a venue will be available from Don Smith. All financial assistance is greatly appreciated.

■ Our family visit to **London** was enjoyable although we did not get to any jazz clubs. We did hear jazz played in the underground by local musicians. The trip was a long weekend and time was spent visiting my 90-year-old Auntie Sadie. We did get to Stonehenge and Bath, and, of course I had to make it to Harrod's, but other than that, we walked a great deal (London is such a great walking town!) and enjoyed the spring weather hitting nearly 60 degrees Fahrenheit and sunny! There is a lot of jazz in London but it wasn't meant to be for us this year.

■ Please make a special effort to attend **State Theatre/New Brunswick** events. This is a wonderful venue in New Brunswick falling on some hard times and they really need your support. The State Theatre is a premier nonprofit venue for the performing arts and entertainment. We would not want to lose it during this unprecedented economic downturn. For a complete list of upcoming events, visit the State Theatre online at: <http://www.StateTheatreNJ.org>

■ I went to **Maxwell's in Hoboken** recently for an-every-other-Monday Swingadelic big band concert. Swingadelic was at our Jazzfest in 2008 and member Dave Post, their bassist leader, invited us through his letter which was published in this magazine. This was my first time to Maxwell's and I

was pleased with the adventure. The food is reasonably priced and tasty. I was able to see some good vegan choices. The band sets up and plays in the large front room and it was swingin' starting off with Basie's Big Band Blues. I loved their arrangement of Earl Hagen's "Harlem Nocturne." The solos were excellent, prompting the audience to give rousing applause throughout many of the selections. Cole Porter's "I've Got You Under My Skin" seemed to be a favorite as well. Parking can be challenging! I did happen upon a spot right on Washington Avenue so I lucked out. Check it out...
www.maxwellsnj.com and www.swingadelic.com

■ This summer we're going to hear some hot jazz at the **Great Connecticut Jazz Festival** www.greatctjazz.org July 31–August 2 where I will continue my Presidential Cocktail Party tradition. The festival is at a new location so I'm not sure how it will all come together. All you NJJSers are invited, and we will also invite a few choice musicians! Plan ahead and let me know if you'll be joining us. It's really just a fun time! And you'll recognize many of your favorite musicians, like Dan Levinson.

■ Speaking of **Dan Levinson**, he wanted me to make sure to mention his 8 PM gig on

continued on page 43

<p>Wednesday April 22 2009 FREE FILM <i>Texas Tenor: The Illinois Jacquet Story</i> at Library of the Chathams, Chatham 7 PM</p>	<p>Sunday April 26 2009 MEMBER MEETING Trumpets/ Montclair <i>Dena DeRose</i> 2–5 PM see p 8</p>	<p>Sunday May 17 2009 MEMBER MEETING Trumpets/ Montclair <i>Duets:</i> <i>Sarah Jane Cion and Audrey Welber</i> 2–5 PM see p 8</p>	<p>Wednesday May 27 2009 FREE FILM <i>Barry Harris: The Spirit of Bebop</i> at Library of the Chathams, Chatham 7 PM</p>	<p>Friday & Saturday June 5 & 6 2009 JAZZFEST at Drew University/ Madison see p 8</p>
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NJJS Calendar

The Mail Bag

JUST A NOTE that I enjoyed the dancers at the Stomp tremendously! It was a floor show as well as a Jazz Fest! Could you include a short note in the next newsletter about these dancers? Where do they come from? Are they a club?

I had never seen this type of dancing before at our NJJS events; I guess I have led a sheltered life? Unfortunately I'm too old to take up this type of dancing but I sure did enjoy watching it. It is joyful, happy, footstomping music and dancing that raises the spirits!

Thanks for a great Stomp!

Nick Senker
Hillsborough, NJ

[The dancers are just a whole lot of happy people who love jazz and love dancing. They mostly started as swing dancers — social dancers — taking beginner lessons wherever and whenever they could. Not at typical ballroom-type studios, but REAL swing, the way it was done at the Savoy Ballroom, with a lot of heart and soul! There are places in NJ, NY, PA and worldwide where you can learn the 6-count swing steps, and then Lindy/Jitterbug. Some folks get obsessed — they find out what they've been missing in life! — and they start going crazy dancing and taking lessons several times a week. Some travel to Cleveland, Hollywood, Boston, Sweden, to take weekend or week-long workshops. Some start to branch out into offshoots — like the EARLIER stuff, the Peabody, Charleston, Collegiate Shag and Balboa. Now we're talking about a subculture WITHIN a subculture of fanatics!!

It's not a formal club. Just a loose network of people. Some you get to know well. Many more hundreds,

you just know their faces. Guaranteed whenever you find yourself in Manhattan, you're going to see someone you've danced with at one of these places.

And p.s. — you're never too old to start having this fun! You can just launch yourself into some beginner lessons at any of the dances regularly happening in different parts of the state. E-mail art@njjs.org for info. Frankie Manning, the original Lindyhopper, is turning 95 this year and still dancing and being celebrated around the world. See Ed Pick for more information. —Editor]

JUST A FEW WORDS TO SAY thanks for Jersey Jazz! In the March issue I especially enjoyed the interview with Billy VerPlanck; so much info about so many of my heroes. Makes me want to crib from it for my Encyclopedia! Also the article about Tin Pan Alley; I didn't know the buildings were still there, or that they had been under threat. There can never be too much research into the past of our music. Anyway, the whole book is a treat, and looks good, too. Congrats to everybody!

Donald Clarke
West Des Moines, IA
dcmusicbox@earthlink.net

[Donald Clarke is the author of several books about music, most available to read on his website, plus a biography of Billie Holiday, in print from Da Capo. www.donaldclarkemusicbox.com — Editor]

ON BEHALF OF THE FOLK PROJECT I wish to thank the NJ Jazz Society for its coverage in the March newsletter of the swing

dance that took place in Chatham on Saturday night, January 30. The event was put on by the Folk Project as part of its "Swing 'n Tern" dance series, and the band was Reeds, Rhythm and All That Brass (RRB) under the direction of Dr. Lou Iozzi. Myself and three other members of RRB are also members of the Folk Project, and so it was gratifying to finally play big band music for our folk music friends (they loved it!), and it was also gratifying to see that members of NJJS came out as well. Thank you for referring the readers to the Folk Project's website. I understand RRB will likely be asked back next year to play for the same event so we hope to see NJJS members there again!

I'd also like to respond to a letter that appeared in the March newsletter, sent in by James Pansulla of Bloomfield, NJ that lamented on the lack of jazz to be found on cable TV. Not to negate the point, as we all know jazz generally lives outside the mainstream culture, but the fact is that with the new digital cable boxes, there is a 24-hour swing station which plays recorded swing and big band music continuously. They play some terrific stuff! In the Morris County area, through Cablevision, it is Channel 835. I am sure there must be a similar channel in the Bloomfield area. This is not a premium or pay channel — it is a basic cable station. I hope Mr. Pansulla and others of a similar mind can find the swing station in their area.

Jeff Rantzer
Mt. Arlington, NJ

A reader asked for clarification of a passage in the April Dan's Den ("Bringing Closure," page 24). The question was forwarded to Dan Morgenstern:

I WAS LEFT A LITTLE CONFUSED by one sentence in the latest Dan's Den. He mentions the Metropole, [a long-gone midtown Manhattan club] which I (regrettably) walked by daily at 5 PM on the way to the Port Authority bus terminal and never stopped in, despite people like Gene Krupa, Coleman Hawkins and Red Allen on the marquee—and the Copper Rail restaurant across the street. The article (4th paragraph) gives the impression that the music was at the Rail and Dan's remark, "The Rail was pretty close to heaven on earth," probably means that it was "close to" the Metropole and not "nearly" heaven on earth, which is the way it reads. Can you clarify?

Dan's reply:

Looking at that Den, there was some editing done; clearly, there should have been a new paragraph starting with "The Rail," since it was there that Stanley [Dance] took me aside. You couldn't have a conversation of that length at the Met. The heavenly reference is to the Rail, not the Metropole, where the music sometimes was heavenly but the ambiance certainly not. The celestial elements at the Rail were the companionship, the food and the booze. And there was music, too, from a good jukebox, stocked with the clientele's latest efforts as well as classics. But not overused...

Dan Morgenstern
Newark, NJ
dmorgens@andromeda.rutgers.edu

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 47 for details or visit www.njjs.org.

Friday June 5
Saturday June 6

New Jersey Jazz Society presents

sanofi-aventis
Jazzfest 2009

Jazz from the '20s to today.



Vince Giordano



Houston Person



Curtis Stigers

All programs are subject to change.

Co-sponsored by RXR

On the beautiful campus of Drew University in Madison, Jazzfest has become one of the region's most popular summer festivals over the past three decades.

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FREE Stars of Tomorrow Concert at Drew University, featuring the top high school jazz bands in New Jersey.



SATURDAY, JUNE 6 from Noon to 10:00 PM

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Afternoon program Noon to 5:00 PM

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Allan **Vaché's** Benny Goodman Tribute Big Band

Houston **Person** Quartet Trio da **Paz** Jazz for Kids

Evening program begins 5:15 PM

Rio **Clemente** Trio with Laura **Hull**

Curtis **Stigers** Sherrie Maricle & the **Diva** Jazz Orchestra



Drew University is conveniently located on Route 124 only 3 miles east of Route 287. There is plenty of parking and easy access by train or bus. The NJJS is qualified as a tax-exempt cultural organization under section 501(c)(3) of the Internal Revenue Code. Contributions are tax deductible to the extent allowed by law and qualify for many corporate matching gift programs. Funding for our Generations of Jazz program has been made possible in part by funds from the Arts Council of the Morris Area through the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts.

Purchase tickets early for best prices! Advance sale offer ends June 4.

To order, visit www.njjs.org OR call **1-800-303-NJJS (6557)**.

OR fill out order form and mail to New Jersey Jazz Society c/o M. Katz, 382 Springfield Avenue, Suite 217, Summit, NJ 07901 OR fax to **908-273-9279**.

TICKETS TO JAZZFEST 2009

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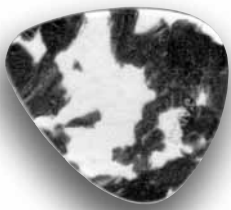
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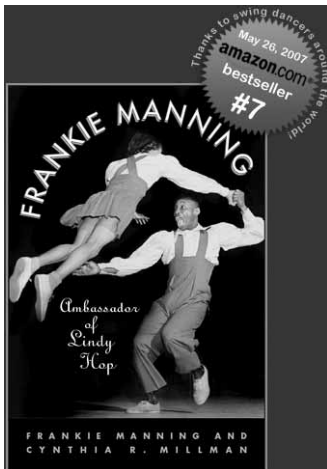
The Editor's Pick

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

Stompin' the Savoy

"When Basie came to the Savoy to play against Chick Webb it was a very important night. 'Well, okay you Chick Webb guys, and you Count Basies, we gonna dance against y'all and see who out dances who!' It was all friendly and competition, because everybody just wanted to outshine the one who went beforehand. That was beautiful. That was one of the greatest nights at the Savoy that I can remember.

Oh, and well, the other time is when I actually did the aerial. The first time an aerial was done by any Lindy hopper, I did it!"



Frankie settled into a career with the Post Office.

Obscurity lasted only so long, and when a worldwide swing dance renaissance began in the 1980s, Frankie Manning emerged as its Pied Piper. For many years his birthday on May 26 has served as a rallying cry for a dance world celebration, and this year's 95th observance is shaping up to be a most memorable event. Stretching over Memorial Day Weekend from May 21-25 at three venues, including the 12,000 square foot Hammerstein Ballroom, Lindy hoppers, jazz musicians, swing legends, tap dancers, friends and supporters from around the world will dance, celebrate and salute the legendary Mr. Manning with dance competitions, tribute performances, panel discussions, video presentations, tours, and more. If you'd like to join the party, more information can be found at www.frankie95.com.

To learn more about the Swing Era's most famed dancer, check out his best selling 2007 autobiography, *Frankie Manning: Ambassador of Lindy Hop* by Frankie Manning and Cynthia R. Millman (Temple University Press, 2007).



CORRECTION: In our Pee Wee Russell Stomp story in the April issue we misspelled Warren Vaché's song title "Too Phat Blues."

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:
June issue: April 26, 2009 • July/August combined: May 26, 2009

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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

Linda Lobdell *Art Director/Co-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 2009

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

Laura Hull *Vice President*
908-229-4275

Mike Katz *Treasurer*
908-273-7827

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)

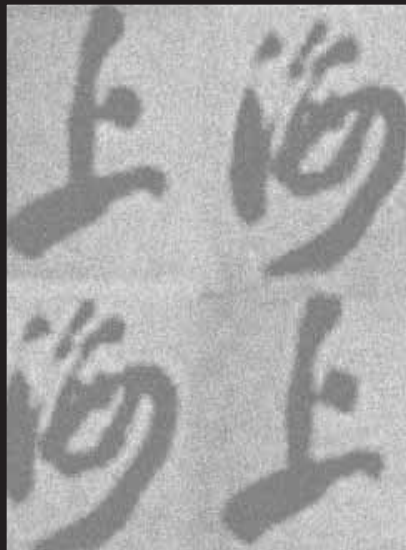
ADVISORS

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

Website: www.njjs.org
E-mail: info@njjs.org

Hotline: 1-800-303-NJJS (1-800-303-6557)

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

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Highlights, end of April, May 2009:

thu 4/23: ANAT COHEN

fri 4/24: HERB WOODSON

tues 4/28: RUSSELL MALONE (by reservation only)

wed 4/29: EDDIE MONTEIRO and LEN ARGESE

fri 5/1: RALPH DOUGLAS

sun 5/3: JAN FINDLAY with TOMOKO OHNO

tues 5/5: JUNIOR MANCE

wed 5/6: BUCKY PIZZARELLI

sun 5/10: Mother's Day Brunch: CYNTHIA HOLIDAY
Dinner: NANCY NELSON with JERRY VEZZA

wed 5/13: WARREN VACHE

thu 5/14: MORRIS NANTON

fri 5/15: CATHERINE RUSSELL (by reservation only)

sat 5/16: DARMON MEADER

fri 5/22: TONY DESARE

wed 5/27: HARRY ALLEN

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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've got some great events happening in May...

■ Our **jazz film series** continues on **May 27** when we present *Barry Harris: Spirit of Bebop*, a 1999 documentary about one of the great jazz pianists and educators, a man who played with many of the giants. It's a winning portrait of a unique jazz personality. The same night, we will also screen *Zoot Sims Quartet: In Concert*, taken from a 1970 gig at Dante's in Los Angeles. Films are shown at Library of the Chathams, 214 Main St., Chatham Boro at 7 PM. Programs are open to the public and there's no admission charge. Joe Lang leads a discussion following each film. Find details at www.njjs.org. After May, the series will take a break until September.

■ **Member Meetings** continue **Sunday, May 17** with our Duets Series. Joining us will be Jumelles Jazz featuring pianist-composer-author Sarah Jane Cion and Audrey Welber on woodwinds. Sarah and Audrey will talk about their unique partnership as women in jazz; Audrey will contrast an ensemble big band, gospel and Klezmer playing with her partnership with Sarah. Sarah who is a noted composer and author of *Modern Jazz Piano*, published by Hal Leonard, and the soon to be released *The Pianist's Jammin' Handbook!* will talk about juggling her diverse roles as mother, author, spokesperson and musician. Member Meetings run from 2-5 PM at Trumpets Jazz Club. They've been extending their brunch buffet just for us. We meet and mingle from 2-3 PM; program follows at 3 PM. If there's time, musicians in the audience are invited to sit in. Admission is free to members, \$10 for non-members — good toward a first-time annual membership. Introduce a friend to NJJS and its value-added benefits of membership. Member Meetings also take a break until September.

■ **Jazzfest** is here! Tickets available now! You don't want to miss the stellar lineup. The format has changed but the slate of talent will surpass your expectations.

Begin your Jazzfest experience on **Friday evening, June 5** from 7-10 PM with a **FREE** Stars of Tomorrow concert featuring top student jazz bands in New Jersey. This is a

perfect opportunity to support the next generation of jazz musicians. Bring your brown-bag dinner and your lawn chair, or join us under the tent! This is a community event where you can meet other students, parents, musicians, and jazz enthusiasts.

Then on **Saturday, June 6** mobilize the sunscreen and the lawn chairs and get fired up for a full day of jazz — from noon until 10 PM — whether under the tent or under the stars. This will be the jazz experience of the summer. We'll have plenty of great music, food, vendors, and you can even learn about jazz at our Generations of Jazz program. We've ordered up great weather and we're excited about the new format. Advance tickets are now on sale — we urge you to take advantage of the savings. Be sure to visit our snazzy new Jazzfest Website page for all the information you need to buy your tickets today. Visit www.njjs.org/jazzfest.

The lineup includes Allan Vaché's Benny Goodman Centennial Tribute, Curtis Stigers, DIVA Jazz Orchestra, Houston Person Quartet, Jazz for Kids featuring Generations of Jazz with Pam Purvis, Rio Clemente Trio with Laura Hull, Trio da Paz, and Vince Giordano & His Nighthawks.

Tickets — All Day Pass: NJJS Members Advance Tickets \$40 (\$55 at the gate); Non-members Advance Tickets \$50 (\$65 at the gate); Students at the gate \$10 (with valid I.D., no advance sale); Children 16 and under: FREE

Ordering: Order online at www.njjs.org or by phone at 1-800-303-NJJS (6557)

Tickets by mail: Send to New Jersey Jazz Society c/o M. Katz, Suite 217, 382 Springfield Avenue, Summit, NJ 07901 (handing fee of \$3 per ticket with SASE). All sales are final; no refunds or exchanges permitted. Be sure to visit www.NJJS.org frequently for updates and program information.

On the Horizon

■ Looking ahead to fall, we will continue our film and music series, **JazzFeast** and many more special events to come. Stay tuned to your email-box, future editions of *Jersey Jazz*, and other updates. JJ

Visit www.NJJS.org for updates and complete program information.

sanofi-aventis **Jazzfest** Spotlight on the Artists

The Houston Person Quartet:

Since his debut album on Prestige in the early 1960s, Houston Person has been one of the leading sax players, best known for his long association with the great singer Etta Jones. He has recorded more than 75 albums under his own name and is currently riding a new wave of popularity as a new generation of jazz fans discovers this soulful performer.

Trio da Paz: When three of Brazil's top musicians joined forces in 1990, no one could foresee the popularity their infectious jazz would attain worldwide. Guitarist Romero Lubambo, bassist Nilson Matta and drummer Duduka Da Fonseca play what critics have called the "best Brazilian jazz" and you will no doubt agree.

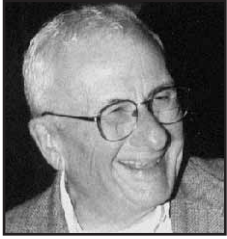
Vince Giordano and the Nighthawks: No one brings jazz of the '20s and '30s alive like Vince Giordano and the Nighthawks, one of the hottest bands in the country. Whether it's performing a movie soundtrack, appearing on NPR's *Prairie Home Companion* or headlining a black-tie gala, Giordano and the band never fail to please.

Allan Vaché's Benny Goodman Tribute Big Band: Designated by the Goodman estate as one of the "official" tribute bands commemorating the centennial celebration of Benny Goodman's birth, the Goodman Big Band is an all-star affair, featuring Warren Vaché, Randy Reinhart, Tom Artin, Mark Shane and Joe Ascione among the many great players Allan has assembled.

Jazz for Kids featuring Generations of Jazz, led by Pam Purvis: The New Jersey Jazz Society is on a mission to introduce jazz to young people throughout New Jersey and we are proud to present our own Generations of Jazz group in a concert specifically designed to entertain our young audiences. But don't let that stop you from learning more! Adults are encouraged to attend.

Rio Clemente Trio with Laura Hull: Rio Clemente mixes a strong classical background with a rich knowledge of jazz history, and then adds an amazing sense of

continued on page 43



Classic Stine

By Jack Stine
NJJS President Emeritus

A few months ago I wrote for *Jersey Jazz* what I thought would be a simple accounting of my friendship during WWII with a young RAF private named Lennie Jacobus. Jazz was what made us friends. I loved jazz piano and Lennie played about as good a jazz piano as I'd ever heard. We both served in New Delhi in the early 1940s and whenever our more urgent military assignments permitted it, we were virtually inseparable. He'd play; I'd listen. We were a good pair, but when the war ended, there was a new game. We each returned to civilian life and, presumably, forgot each other.

Lennie, his playing name changed to Felix, went on to become an important musician in the English jazz scene. Some 30 years after the war, I chanced to hear a recording he'd made using his new name. Though the name was different, the playing was the same and I set out to see if I could once again make contact with my old friend. There was actually one exchange of letters, but sadly Lennie was killed in an automobile mishap in December of 1980 before we could actually meet again.

Fleshed out, there was enough in this story to fill a couple of columns in *Jersey Jazz*. Along the way, I wrote that Lennie after the war had made very few recordings, all of which were now out of print save for one CD George Buck has released featuring solos by Dick Wellstood and Lennie. Recorded almost 10 years apart. Lennie's playing was wonderful, as was Dick's, but certainly not nearly enough to base a reputation on. A number of our readers agreed and I began to receive offers of copies of LPs and transcriptions that Lennie had cut in his best years. John Norris, proprietor of Sackville Records up in Toronto, phoned to offer anything in his vast collection. One of Lennie's LPs (*Cat Meets Mice*) was particularly elusive, but Ed Meyer

You never know how things are going to turn out.

tracked it down to the archives section of the college library in Texas where he teaches. And so, as of this writing, it may be that I have just about all of the Lennie Felixes extant.

With one exception.

Through the good offices of Clarrie Henley in England, I was put in touch with Barbara Toye, Lennie's companion from 1965–72. In her last E-mail, she wrote of contacting Lennie's sister Elaine, now in her 90s, and telling her about this new interest in her brother Lennie.

"I bring you very warm greetings from London not only from myself, but from Lennie's sister, Elaine," she wrote. "...Then I asked her if she was sitting comfortably, as I would read her your remarkable story about Lennie. So I sat and read out your two articles from the New Jersey Jazz Magazine. To say that Elaine was thrilled is the understatement of the year. She is also delighted that through your articles there has been some renewed interest in Lennie's all too few records there in the USA."

Elaine then gave Barbara a CD of a private compilation she had made of Lennie's playing, asking her to send it on to me. I received it a week or so ago. Elaine called it *Through the Years* and I can't think of a better name, for it surely melted decades away for me.

Recently I reread one of John Cheever's wonderful stories. It's called "Oh What A Paradise It Seems." A few days later, with Cheever's title still in mind, I received *Through the Years*.

Like I wrote at the beginning, you never know how things are going to turn out.



Jazz Trivia

By O. Howie Ponder II
Questions

MAY BIRTHDAYS

All of this month's subjects have one thing in common; a May birthday.

So if you are up on birthdays, the rest should be easy.



1. This drummer, born on May 4, 1916, is best remembered for his tenure in Glenn Miller's civilian band, although he also played earlier with Tommy Dorsey and Red Norvo. He spent his later years in Fair Lawn, where he died in 1993.

2. Born on May 26, 1914, this trumpeter was 1/3 of the powerhouse trumpet section in Benny Goodman's 1938 band—along with Harry James and Chris Griffin. He is also known for the "fralich" style he used in his solo on "And the Angels Sing."

3. This lady pianist/arranger was born on May 8, 1910. Although known for her arrangements for Andy Kirk, Benny Goodman, Tommy Dorsey, Earl Hines and others, she is perhaps better remembered as the composer of "Roll 'Em," popularized by Benny Goodman.

4. This reedman, popular with NJJS members, will celebrate his 50th birthday on May 23. He got his start playing in Ohio polka bands, but switched to "our" music when he joined the Tommy Dorsey orchestra in 1978. His musical—and verbal—duets with Howard Alden are memorable.

5. A long time favorite of NJJS, this trumpet player, born on May 30, 1913, was featured in the bands of Tommy Dorsey and Glenn Miller. Some credit the unique "Miller sound." to his missing an early band rehearsal and Miller had the clarinetist play his lead trumpet part. He lived in Teaneck, where he died in 1981.

answers on page 43

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

Big Band in the Sky

By Tony Mottola

Jersey Jazz Editor

■ **Bud Shank, 82, alto saxophonist/flutist, May 27, 1926, Dayton, OH – April 2, 2009, Tucson, AZ.** Bud Shank was a key player on the fertile Los Angeles jazz scene of the 1950s, helping to define the cool sounds of West Coast jazz. He was also one of the first American jazz musicians to explore and record Brazilian music, anticipating the emergence of bossa nova by nearly a decade. Shank had a 60-year musical career that included well-known studio work, multiple recordings as a leader and a continually evolving creative approach.

Born Clifford Evert Shank, Jr., Shank was raised on an Ohio farm. He began playing clarinet at age 10, the tenor saxophone at 12 and later took up the alto sax, which became his main instrument. He studied music at the University of North Carolina for a while but eventually dropped out to play jazz, and soon after arrived in Los Angeles where he added the flute to his instrumental repertoire. He played in the Charlie Barnet and Alvino Rey bands before joining Stan Kenton's Innovations in Modern Music Orchestra in the early '50s.

The Kenton band was stocked with top players, including Art Pepper, Shelly Manne, Shorty Rogers, Maynard Ferguson and Laurindo Almeida. But while the band had plenty of talent, Shank was not completely enthused about the results.

He told writer Gene Lees, "The band was too clumsy to swing because of the instrumentation and the voicings. On the other hand the sounds that came out of it were really big noises, really impressive. That's what the band was really all about, making these really big noises. As far as swinging, it never did swing."

The Kenton players did swing when they — along with the likes of Chet Baker and Gerry Mulligan — performed at legendary jam sessions at the Lighthouse Café in Hermosa Beach. Shank joined the famed Lighthouse All-Stars in 1953 and played there until 1956.

Concurrently he recorded two albums for World Pacific in 1953 — *Brazilliance Volumes 1 and 2* — with fellow Kenton alumnus Almeida, fusing South American music and jazz into a cool and melodic synthesis that forecast the bossa nova that would sweep the music world in the early 1960s. Shank and Almeida reunited in the 1970s in a band called the L.A. Four that toured widely and recorded several albums on the Concord label.

During the 1960s the versatile player spent much of his time as a Los Angeles studio musician, appearing on many popular recordings and film scores. His distinctive flute playing helped propel two pop



Bud Shank photographed by Elizabeth Becker in 2004.

hits — The Mamas and Papas' "California Dreaming" and The Association's "Windy" — to the top of the charts. And his playing is featured prominently in several popular films with memorable scores, including *The Thomas Crown Affair*, *The Sandpiper* and *The Summer of '42*. *Michelle*, an album of pop tune covers recorded in 1966 with Chet Baker on trumpet reached number 56 on the Billboard pop music charts.

Shank gave up playing the flute in the 1980s to concentrate on the alto, on which he moved to a harder-edged sound during his last two decades. He remained active into his 80s, playing his last live gig at the Jazz Bakery in Los Angeles in January and recording in San Diego the day before he died of a

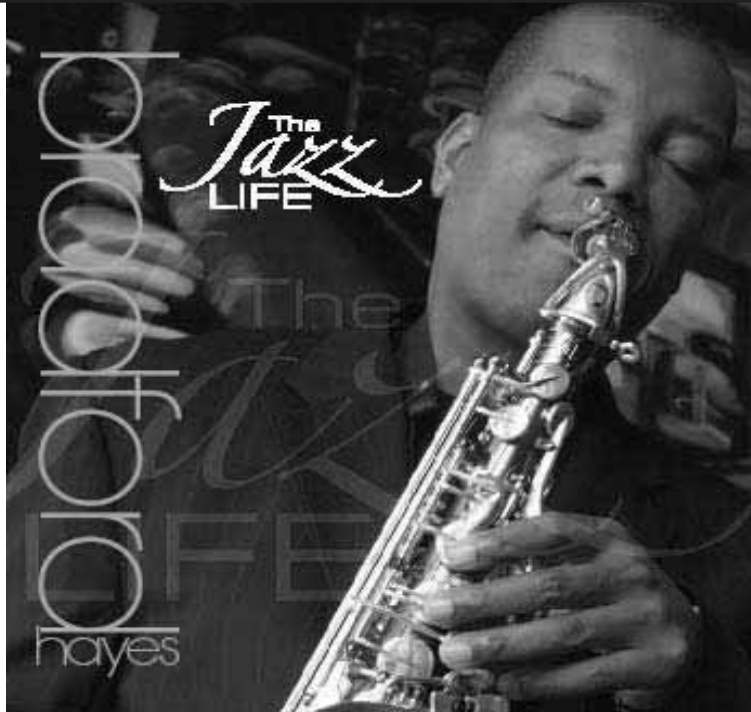
pulmonary embolism at his home in Tucson.

■ **Joan E. Hyland, 83, vocalist, 1923, DePere, WI – March 3, 2009, Moorestown, NJ.** Blessed with a magnificent lyric soprano voice, Mrs. Hyland majored in voice and piano at the University of Southern California until her marriage to William F. Hyland in 1946. After relocating with her husband to New Jersey, she sang with the Mendelsohn Club in Philadelphia and with similar organizations in New Jersey and in Naples, Florida. She also performed with a number of regional theater groups, playing the female lead in such productions as *The King and I*, *Mame* and *The Countess Maritza*. Over the years she performed at the Philadelphia Academy of Music, Carnegie Hall and Lincoln Center in New York City and the Naples Philharmonic Hall in Florida. Devoted to her family, she was joined in many of her musical activities by her husband and their six children.

Mr. Hyland is a noted attorney who served as New Jersey's Attorney General in the administration of Governor Brendan Byrne. Also a fine clarinetist and close friend of Benny Goodman, Mr. Hyland served on the Waterloo Village Board of Trustees with NJJS co-founder Jack Stine and was instrumental in helping to arrange the NJJS-sponsored 75th birthday tribute to Goodman at Waterloo and the 1988 50th anniversary recreation of his historic Carnegie Hall Concert.

"Joan was always there when we needed the help we could only get through Bill," Stine said.





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Noteworthy

Fradley Garner International Editor *Jersey Jazz*

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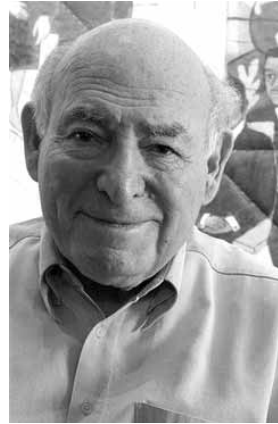
BE FIE ON THEM! Barnes & Noble recently featured a CD with remixes of Nat “King” Cole tracks. On one, Nat’s voice is heard “between the bleeps and blurps of somebody-or-other’s arrangement, and then ends with a rapper chanting his doggerel for minutes on end.” Is this any way to fete a top 20th-century jazz pianist before he became a beloved vocalist? Jazz author and historian **Donald Clarke** notes on his blog that Nat is not alone. “All the labels are doing this now, Verve (Universal) as well as EMI (Capitol); they’ve done it to **Ella Fitzgerald, Billie Holiday, Nina Simone**, now Nat Cole.” But only, it seems, to dead artists. “Live ones would come after them with torches and pitchforks. So the used-to-be major labels continue to insult their own heritage even as they go broke.” www.donaldclarkemusic.com/blog/index.php

FORGOTTEN THE WORDS? Try humming a couple of bars into your computer microphone after you’ve opened www.midomi.com. A short wait and the title, lyrics and credits may pop up. Site co-developer **Keyvan Mohajer**, 31, says “**Midomi** is your only hope for looking it up.” This column voice-tested the free Web service again and again. Humming “I’ll Never Smile Again” at the computer yielded matches with Japanese and Chinese-character titles plus “For Fallingsta and Howard,” “Tere Chehare Me,” “Voh Jaadoo Hai” and “Mother Seamo.” Another test series with “Somewhere Over the Rainbow” drew no matches. Readers who do better, please e-mail fradgar@get2net.dk.

JACK TEAGARDEN’S HOMETOWN of Vernon, Texas, is raising funds to open a museum dedicated to its famous trombonist son. The late Teagarden collector, **Joe Showler**, had dreamed of moving from Canada to Vernon and turning his 40-year treasure into a public museum, reports the *Fort Worth Business Press*. After Showler died,

the town started a fundraising drive for the project. The collection embraces recordings and films, photographs, press articles and a chronology tracing Teagarden’s life (1905–1964) in remarkable detail. The goal is \$175,000, about a tenth of which to cover the move “from Toronto to the Texas Plains.” A historic-property earmark has provided premises, and the town tourism bureau promises \$50,000 in matching funds. Contact Mark Finn at MarkFinn@texas.net.

HARD TIMES? Tokyo cabby **Toshiyuki Anzai** uses jazz to drive right through this recession. “The minute I got my private-cab license in 1991,” Anzai, 67, told *The Japan Times* online, “I knew I didn’t want to simply take people from point A to B. I have been a jazz fan since my teens, so I really know the music. I figured people would want to ride around with me because I am an expert at both jazz and Tokyo.” In a cab fitted with high-end sound gear, drawing from an iPod filled with 11,000 tunes, he offers a running live commentary on his cruises. “I drove three French guys to Tsukuda, near the Sumida River in Tokyo. As they looked across the water, tears welled up in their eyes. They said they felt like they were in Paris. When I drove Americans there, I had “New York, New York” blasting, and the same thing happened: They got emotional and said they felt like they were in New York.” Google: Jazz Taxi Service Tokyo.



George Wein takes the Newport reins.



Tokyo cabby Toshiyuki Anzai gives jazz tours. Photo courtesy of Judit Kawaguchi.

GEORGE WEIN TAKES OVER. The most famous pianist-jazz impresario of all came back last year and is directing rescue operations for this summer’s Newport Jazz and Folk festivals in Newport, Rhode Island only. As for New York, George Wein, 83, booked Carnegie Hall for a few events this summer; so far two Diana Krall concerts have been firmed. He planned to produce this summer’s Newport festivals on back-to-back weekends, in late July and early August. Artists and ticket information were to be announced in April.

CORRECTION: Bret Primack, the “Jazz Video Guy” (Noteworthy, April JJ), tells us, “I get 10,000 views a day total, for all videos on the Web—that’s on my jazzvideoguy.tv site plus my 300+ [jazz] videos on YouTube.”



WEB HIT-OF-THE-MONTH:

It’s **Benny Goodman’s** centennial—the iconic clarinetist was born May 30, 1909—and our alert Web finder calls attention to an article, “Benny Goodman’s Clarinet,” in a jazz-minded magazine, *Smithsonian*, April 2009. BG’s favorite clarinet at the end of his career was a 1967 French Buffet Crampon. His daughters donated the instrument in 1990 to the Smithsonian National Museum of American History. Google: Smithsonian.com + article title.

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



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Talking Jazz

A Jersey Jazz Interview with Joe Temperley

By Schaen Fox

One of the great joys to be had in New York City is Jazz at Lincoln Center. It is an aesthetic treasure visually as well as musically. The Jazz at Lincoln Center Orchestra is, at least, the jazz equivalent to the New York Philharmonic. With its serious presentation of the Ellington canon as its base, its yearly schedule is always varied, innovative and not to be missed.

As the great Harry Carney was the longest serving Ellingtonian, his able successor in that band, the great Joe Temperley, is now, along with its founder, Wynton Marsalis, the longest serving member in the JALC Orchestra. While he lives across the Hudson, he does cross the river to play in New Jersey. Last year his performance with the Earl May Tribute Band at our Jazzfest was a moving high point of that memorable weekend. When I spoke to him after the set, he agreed to do a phone interview. On September 25 and 28 we had lengthy conversations about his career — one that has spanned continents but is now long rooted in our area.

JJ: You're from a small Scottish town; what attracted you to jazz?

JT: It was just a gradual process. When I was in the brass band I didn't play jazz. We had small groups that played at dances. That was the sport of the time, that's how you picked up girls. We heard the occasional record. The first record I ever had was Chu Berry playing "Ghost of a Chance" in Cab Calloway's band. Then of course we had "Sing, Sing, Sing" — Benny Goodman, Krupa, that was a big thing. Then the Glenn Miller band was in England during the war so people started to play that kind of music. Then Ted Heath came along.

JJ: I understand that your older brother got you to switch to the sax because he wanted you in his band.

JT: Yeah, but he was a total amateur. After about six months I wouldn't play with him. He wasn't good enough [laughs] which is a cruel thing.

JJ: Since your parents weren't musicians, how did they react to your career choice?

JT: It never amounted to that. I did it in gradual stages. I went from my hometown to Glasgow and eventually I went to London. It was just a gradual thing that happened.

JJ: I believe that for Americans, the most famous band leader you were associated with in England was the late, great Humphrey Lyttelton.

JT: I was with him for eight or nine years. He was a brilliant, well-educated man, educated at Eton and an officer in the Guards. He was very humorous. One of his funny lines was that his long lost relative Oliver Lyttelton was involved in the Gunpowder Plot (of 1605 to blow up Parliament and kill the King). He was hung, drawn and quartered. Humph use to say he was buried in Surrey, Buckingham, Wiltshire and several other counties.



Joe Temperley at Jazzfest 2008. Photo: Tony Mottola.

JJ: I like the story about you being late for one of his gigs because you were with Harry Carney.

JT: Well what happened was I spent the whole day with Harry. He was in the Dorchester Hotel and (had) about five or six bottles of scotch on the shelf. We had a few drinks and got to talking and all of a sudden I realized I was about an hour and a half late. I had to get on the subway (for the gig), so when I got there I was the best part of two hours late. So Humph said: "Where have you been?" I said: "I've been with Harry Carney." And he said: "Oh...well that's educational." [Chuckles] That's how he dealt with it.

Humph just died recently. I loved him dearly and all the time I have been in the United States, I was still close to him. I've just come back from London. My wife and I visited Humph's house while we were there.

JJ: You were on his 1959 American tour. Was that your first time in the states?

JT: Yeah, I remember I got off the plane in the middle of August and I had a Harris tweed jacket on [laughs] and I was standing on the tarmac and I thought I feel so strange, what's wrong with me? I didn't realize it was so hot. I was used to London in August. Three days of 70 degrees is a heat wave, but here it was over 100. I loved the feeling in New York so I wanted to come back and see what would happen.

JJ: Oh, before we get too far from the topic, how did you get to know Harry Carney?

JT: I met him when he came to England with the Ellington band in 1957 or 1958 or something like that. They did 26 concerts. I think I saw 22 or 23 of them. Every night they went to a different town and we would go and they would see us. So eventually we got to know each other and got to become really good friends. Of course, he's my all time hero. That is the way to play the baritone. I became his friend and most ardent admirer. A lot of people say that I sound like him, but I don't consciously try to. It's flattering for people to say that and somewhat annoying as well.

JJ: And, again before we move off this part of your life, I saw that you once attended a Sidney Bechet performance. Was he the first American jazz star you saw perform live?

JT: Yeah I guess he would probably be the first. He performed at a bootleg concert in London that Humph was responsible for. Humph was doing a concert, this was before I was in the band, and Sidney Bechet was in the balcony. At that time, American musicians weren't allowed to play in the UK because of union restrictions. All of a sudden, about half way through the concert Sidney appeared on the stage and started playing the soprano. So... they went against the rules. Of course, that all changed when the Beatles explosion happened. All those English rock groups started coming over here — in exchange we got wonderful people like Basie, Ellington, Coleman Hawkins, Ben Webster, Zoot Sims and Stan Getz. It was a priceless exchange as far as we were concerned.

JJ: How did Humph react when you told him you were leaving for New York?

JT: Well he sort of half expected it because I'd been with the band a long time and I wanted

something different and I couldn't see (that) happening in London. When I finally left the band he gave me 50 pounds in an envelope and said: "Here, this is in lieu of a gold watch." That was a beautiful thing as 50 pounds was a lot of money then.

JJ: I read that you came over without any prospect for a job. You really had nothing lined up?

JT: No, not really, no. I had some American friends like Buck Clayton, Jimmy Rushing and Harry Carney, but they were traveling and busy with their own careers. I was literally on my own and it was Christmas, so I got a job at Korvettes on 5th Ave. because I had to wait six months to get in the union. But at the end of the six months I went on the road with Woody Herman's band for 18 months. That was quite a change from what I was used to. When you're with a band in London and you're on tour, you're never more than two or three days out; you do three or four jobs and come back because it's only a couple of hundred miles from wherever you are. Here our first job was in Kansas City and I had to fly out. So, I found myself in all kinds of different places and it was strange, but it was a wonderful experience to play with Sal Nistico, Joe

continued on page 16



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JOE TEMPERLEY

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Romano and Carmen Leggio in a saxophone section.

JJ: Then you joined the Buddy Rich band.

JT: They always got in touch with me when they needed a baritone player. I didn't want to travel any more after Woody. I wanted to rest from that. I was working a lot with Thad and Mel and different people like that in New York, so I was always a sub with Buddy's band. I didn't want to go on the road again. I worked with the band several times at a place called the Down Beat Club in the basement of the Empire State building. Another time I went to Canada with Buddy, but that was a completely different band. That was a saxophone section with Lew Tabackin, Eddie Daniels, Joe Romano, Sal Nistico and me. And Buddy was so great, He took us out for dinner every night, he was wonderful to us.

I have a record of Buddy with Zoot Sims, Bucky Pizzarelli, and Milt Hinton and the swing is absolutely fantastic. The feeling and the way that Zoot plays with Buddy is just amazing. I'm a big fan of Zoot Sims. I always tell my students about Zoot, what a wonderful player...what a beautiful ballad player he was. When I went to see Zoot I always use to take a bottle of malt whiskey with me, but then he stopped drinking. We all have to stop eventually.

JJ: How did you get into the Thad Jones – Mel Lewis organization?

JT: When I came back to New York after Woody, I use to sub for Pepper (Adams) once in a while. Then Pepper's mother got sick and Pepper went back to Detroit. So, I was a permanent sub in the band for three years till Pepper came back after she passed away. I always thought very highly of Pepper for doing that for his mother. It was just a beautiful thing. He was a great player, creative and soulful — and a big Red Wings fan.

JJ: You were also working on Broadway in this period. What was that like?

JT: Yeah, I did *Brigadoon* for nine months and *Sophisticated Ladies* for two years and I subbed from time to time. When I did *Sophisticated Ladies* the band was on the stage and when I worked in *Brigadoon* the band was in the pit, so it was a different thing altogether. When you're on stage you are part of the show. In fact I had a solo in *Sophisticated Ladies*. I played "Sophisticated Lady" in the overture.

JJ: Since Al Cohn was involved with that show, do you have any stories about him.



Joe Temperley and Wynton Marsalis at JALC.

Well, Duke Ellington...used to work like three hundred days a year. He never wanted to be on vacation, he just wanted to do what he did, and Wynton is like that too. God bless him; long may he continue.

JT: Not really, he came to rehearsals but there are a lot of stories about Al. He was a very funny guy and a very intelligent man as well. He could do the Sunday *New York Times* crossword puzzle in 10 or 15 minutes. One time I was in a recording studio with Ralph Burns doing the music for The Cotton Club. Ray Charles came in and said: "Oh yeah, Ralph Burns, he did the arrangement for my biggest hit, 'Georgia...'" He didn't know that Ralph had farmed out the arrangement to Al Cohn. So it was Al that was responsible for it.

JJ: You were also with Gerry Mulligan for a bit.

JT: I was just playing in his big band, so I was just the baritone player. I wasn't with him very long. Gerry could be difficult at times, but he had a beautiful heart and he was a wonderful guy. He did a lot for the baritone as well. He put the baritone on the map and made people aware of what a baritone was capable of doing. He had his own unique sound.

Gerry loved to rehearse and we, one time, went to his house in Connecticut and started early in the

day and it got to be about seven o'clock at night and Gerry was still there. I mean we would have been there all night but we finally said: "Gerry, it's time to go home." His wife, Franca, thanked us. She made a wonderful spread for us. She's a delightful lady.

We were supposed to do a tribute (together) at Lincoln Center. (We scheduled) Duke Ellington's "Prima Bara Dubla" which was originally recorded by Gerry and Harry Carney; but Gerry died so we did a tribute concert (of) all Gerry's music and I played all Gerry's parts. So that's the closest I ever got to

doing something with Gerry.

JJ: Which brings us to your association with Jazz at Lincoln Center. When did you meet Wynton?

JT: Well, the first time I ever saw him was when he came down to *Sophisticated Ladies*. I didn't know him then, I just saw him briefly. I got to meet him when we got the band together for the first series of concerts and then I did some recording with him and a TV show and a movie. When they got the band together, the band consisted mainly of Ellington alumni like Britt Woodman, Norris Turney, Jimmy Woode, Kenny Washington, Roland Hanna, Marcus Belgrave, Willy Cook. The original sax section was Frank Wess, Norris Turney, Joe Henderson, Jimmy Hamilton and me, so it was a very experienced band right from the start. Gradually Wynton worked his own septet in and then the band was built around that. So it all happened over a period of time, it took us from 1987 until 1992 before we became a constituency.

JJ: And I believe that you and Wynton are the longest serving members.

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JOE TEMPERLEY

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JT: Yes, Victor Goines has been there a long time. Ted Nash has been there 10 years now. Everybody tends to stay a long time. Our band is very communal. We have softball games and football games, barbeques and things like that. We get invited to people's homes all the time and the whole band usually shows up. There's a lot of love and respect in our band. Everybody just hangs out with everybody else. I don't participate in the sports events. I just monitor the arguments.

JJ: The orchestra spends a lot of time on the road; do you still stay communal with that strain?

JT: Yeah, we travel pretty well together, except Wynton won't fly so he usually drives and the rest of us go either in a bus or on a plane. If we go on a bus, sometimes Wynton will come with us, sometimes he'll get somebody to drive him, but he is always working. He's always busy; his mind is going all the time writing music or some kind of article or reading, he devours books.

JJ: I'm always impressed at the amount of work he does and I don't know how he does it all.

JT: Well, Duke Ellington used to do it. He used to work like 300 days a year. He never wanted to be on vacation, he just wanted to do what he did, and Wynton is like that too. God bless him; long may he continue.

JJ: Travel can be so exhausting; do you get any special consideration for that?

JT: It depends. When we go overseas we usually travel in relative comfort, but when we are just traveling in this country we usually fly coach. Most of the time, we'd rather travel in a bus. If you have a 400 mile trip, you've got to get to the airport two hours before and all that stuff and then you have to wait for a bus to take you wherever you are going. You might as well just get on a bus and go there, it's the same difference.

JJ: About how much of the year do you spend on tour?

JT: Maybe four months. We used to do a lot more, but now we seem to be playing a lot more concerts in New York. Wynton Marsalis has done something for the Lincoln Center Jazz Orchestra that is completely unknown before. He's created a whole building. He's created the Rose Hall Theater, Dizzy's Coca Cola Club, and the Allen Room — and it was all due to Wynton — nobody else. He was responsible for the whole thing: the raising of the money, getting the acoustics people and the whole thing is paid for, free and clear. I'm just so proud of Wynton for doing what he did, it's such a fantastic thing and he doesn't get the recognition he deserves about it.

JJ: What was your first reaction to the place?

JT: It's a culture shock to go from a smoky little room to a big beautiful concert hall that is devoted entirely to jazz. It's a sort of flabbergasting thing. Is there such a word as "flabbergasting?"

JJ: Well, if there wasn't there is now. Did Wynton have a grand unveiling for the band?

JT: Oh no, we watched it develop over a period of time. We use to make periodic visits where we'd assemble, don hardhats and go in to see the creation of it all. It was a fantastic thing to see it grow. We actually went at Christmas and played in the middle of all this scaffolding and things. We played for all the construction workers, we had a lunch spread out and we played all kinds of Christmas music for them. We did that several times just to see the place grow and expand.

JJ: I remember reading about Wynton making a surprise visit to the prison in Trenton. He responded to a prisoner's letter about the prison band by giving an impromptu clinic and concert. When I asked him about it he said he just had to go as the letter was just so soulful.

JT: Wynton does a lot of things that he doesn't talk about. He'll arrive at some obscure town and go to the local high school and just play for the kids. He's a humanist. He believes in humanity and he is a wonderful example of what a human being should be. He is a very close personal friend. I love him dearly.

JJ: Well, if you talk about Wynton and high school students, we should cover the Essentially Ellington program. Did you have any role in starting that?

JT: Not really. That's always been Wynton's dream to bring Duke Ellington's music into focus in high school. You know high school kids were marching up and down playing stuff that wasn't doing anything to enhance their musicality or anything else. So we started the Duke Ellington educational thing with, I think, New York, Pennsylvania and Connecticut and now it's the whole country and Canada. Now, every year 650 high school kids come to Lincoln Center to compete for the weekend. And, we pick out the three best bands and award them prizes.

From time to time various members of the band go out to do a day of coaching. For instance I went several times to West Hartford. Then Marcus Printup and Ted Nash went to a school in Seattle a few weeks ago. Band directors have also been to Lincoln Center to have classes on how to coach the kids to play jazz. A lot of the band directors are not really jazz musicians. They are very good musicians and very qualified to teach and all that, but they are not really into jazz. So, they have seminars at Lincoln Center on how to teach the various aspects of jazz.

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James Chirillo, Greg Cohen, Joe Temperley and Leroy Williams at NJJS Jazzfest in 2008. Photo: Tony Mottola.



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JOE TEMPERLEY

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So we have 24 bands that come in early May and the kids have a wonderful time. A lot of these kids have never been to New York and the first night they are treated to a big dinner and a jam session. Then they get down to the serious business of competing. We have master classes during the day, and then we have the competition. The kids play the music we recorded the last year and we select the top three bands to do a concert on the final night along with the Lincoln Center band. We actually play the music for the next year in that concert. We give the kids an idea of what's going to happen next year.

JJ: We should mention that you have an impressive list of judges. In addition to members of the band, I remember seeing Ron Carter's name, who else?

JT: Dave Berger, Loren Schoenberg, Bob Wilbur and to a lesser degree Gunther Schuller; by the way, it's not Ron Carter the bass player. It's Ron Carter a professor of music at Northern Illinois University.

JJ: Oh, thanks for clearing that up. We love going to those final night concerts. Perhaps my fondest memory is sitting in staid Alice Tully Hall and watching kids dancing in the aisles.

JT: These kids come from all different parts of the country and they just have a fantastic time. It's just very unfortunate that we don't get more media exposure. I guess if some of the kids got caught smoking dope or something like that there would be a big story about it, but all they are doing is playing Duke Ellington's music, so that's not really important. It's just a sad state of affairs about culture in general. There is nothing we can do about it, so we just have to get on with life and live with our own community which is very good. It wouldn't be good for jazz to be the most popular thing in the world, it would take it to a different level, so it's better the way it is.

JJ: I just imagined that rather than seeing people like Albert Murray and Ken Burns in

the lobby it might be the Paris Hilton crowd.

JT: Right, yeah we wouldn't want Paris singing "Round Midnight." [Laughs]

JJ: As a retired history teacher I'm curious about how you can be teaching at an institution and also be playing on the road.

JT: Well, when I'm at Juilliard and Manhattan, they adhere to my schedule. I teach when I'm available. I have 14 lessons for each student in a semester. I don't have a regular schedule (or) a regular studio. I call up and get a room for the day. I teach maybe three students at Juilliard, then the following day I teach three at Manhattan. I normally teach an hour and a half because I don't think an hour is long enough.

JJ: Before we finish, I want to mention how much we enjoyed your rendition of Duke's "Single Petal of a Rose" at our last Jazzfest. I noticed that you are now doing it on the bass clarinet.

JT: First, I have to thank Joe Lang for bringing me there. Joe is a really good friend and he does a lot of wonderful things for jazz. The sonority of the bass clarinet suited it so much more and it was in a perfect range. It's in a difficult range for the baritone. It starts out on a low B flat. To play it the way it should be played you've got to play it real soft which is not easy to do on the baritone. On the bass clarinet it's much easier to produce with sonority and feeling. I used to do it on my own, (but) with Dan Nimmer's interpretation on the piano it sounds so much better.

JJ: Would you repeat your story about the lady hiring you to play it at her wedding?

JT: I played it at the Ellington Love Songs concert on Valentine's night and that lady was there with her fiancée and she got in touch. I went to Paris with my wife and Dan Nimmer. She flew us first class and put us up for five nights in a hotel to play this one song at her wedding; which was a fairytale kind of thing. But, also when I played that at the Ellington Conference, a lady from Austin, Texas was there and she had a heartbreaking story. She wrote me a letter about her son who played bass clarinet. He was 17 years old and took his own life last year.

She felt that I played that tune and it was a message from her son through me to her. It was an emotional letter for me. The same song, it can be joyous or sad, it's that kind of a piece.

JJ: Well Ellington was a master and it is a masterpiece. To change the mood, do you have any special souvenirs you'd like to tell us about?

JT: I don't keep souvenirs to be honest with you. Otherwise it piles up and in a small apartment I'd be completely inundated. I have a hard enough time with all the books, records, instruments and all the other stuff we have.

JJ: What do you like to do to relax that is away from music?

JT: I used to play a lot of golf but it is so difficult to play in New York that I don't anymore. I still follow soccer and horse racing. These are my principal interests in sports: golf, horseracing and soccer. I do a lot walking. And, I do a lot of reading, about Winston Churchill, Napoleon, Vladimir Horowitz, Art Tatum and the history of the United States — historical things.

JJ: That sounds good to a retired history teacher. Thank you for your time.

JT: OK, I'll get back to practicing. Nice to talk to you, come see us sometime at Lincoln Center and say hello. **JJ**

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



You can find more about Joe Temperley at:

<http://www.hepjazz.com/bios/joetemp.html>

<http://profile.myspace.com/index.cfm?fuseaction=user.viewprofile&friendid=187445402>

<http://www.allaboutjazz.com/php/musician.php?id=4867>

Summer Festival Forecast

By Mitchell Seidel

Mitchell Seidel is Jersey Jazz's contributing photo editor and an assistant photo editor and photography writer for The Star-Ledger.

For those of you interested in combining a little early summer vacationing with jazz festivals, New York state offers two very good places to start in June with events in Rochester and Saratoga Springs.

The nine-day Xerox **ROCHESTER INTERNATIONAL JAZZ FESTIVAL** is scheduled around weekday evenings and weekends June 12–20, with venues ranging from clubs, to stately concert halls to open-air stages. The music is an eclectic mix, with everything from traditional jazz to Motown.

Rochester's event owes a stylistic debt to the Montreal International Jazz Festival, with a presentation including Smokey Robinson, Dave Brubeck, Michael McDonald, Joey DeFrancesco, Chico Hamilton, Monty Alexander and Buckwheat Zydeco.

Most of the events are accessible through a "club pass" ticket that allows the purchaser to float from place to place during the course of the festival, with first-come seating. Just six of the concert hall events require a separate admission.

In keeping with the Montreal-type international theme, the festival will be showcasing both Scandinavian and British musicians as well.

Tickets for a few concert hall shows range from \$40 to \$85 per performance, while the nine-day "Club Pass" ticket allowing unlimited admission to most other performances for nine days is \$135. For more information go to www.rochesterjazz.com.

Also occurring in Rochester during the festival's last three days, June 18–20, is the **JazzWeek Summit**, a gathering of independent jazz DJs, publicists, musicians and record companies who will discuss various strategies to promote and broadcast jazz. Activities include intimate showcase presentations by some of the musicians appearing at the festival as well as panel discussions on topics such as how to get local programming directors to notice and play jazz. Admission is \$179. More details on the summit can be found at <http://summit.jazzweek.com>.

For fans who want their music even more concentrated, there's

SARATOGA SPRING'S FREIHOFER'S JAZZ FESTIVAL the weekend of June 27 and 28. The lawns at the Saratoga Performing Arts Center become a sea of families, hipsters and picnickers for a festival that runs from noon until well into the night on two different stages. This year's festival includes "SMV—Stanley Clarke, Marcus Miller, Victor Wooten—The Thunder Tour!" Patti LaBelle, Gary Burton, Pat Metheny, Jimmy Cobb and his "So What" band in a tribute to Miles Davis's seminal album *Kind of Blue*, Mark Morganelli and the Jazz Forum Brazil Project, Wallace Roney, George Coleman and George Benson.

A large crafts show also will be on the grounds during the event, affording people who want a respite from the music the opportunity to purchase a wide variety of often jazz-themed items.

Saratoga tickets range from \$41.50 to \$62.50, per day, with two-day packages ranging from \$72 to \$110. For more information go to www.spac.org or call 518-584-9330.



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The Composers Big Band performs a benefit concert for its leader, Diane Moser, at Trumpets Jazz Club in Montclair on May 11.

Composer, pianist and bandleader Diane Moser has been a leading light in jazz and new music in the New York-New Jersey Area for nearly 20 years. As a writer, she has received acclaim for her compositions, including a prestigious grant by Chamber Music America and a fellowship with the MacDowell Artists Colony. As a pianist, she has appeared with numerous top-flight musicians, such as Charles McPherson, Mark Dresser, and Gerry Hemmingway among others, always lending her singular voice to the music. As a bandleader she has led numerous groups, most notably her Composers Big Band.

Now she faces a new challenge, as she recovers from a rare form of cancer, in the form of a gastrointestinal stromal tumor or GIST. Moser has always been the first to help artists who need help in paying onerous medical expenses. Now her big band gets to return the favor, with a special benefit concert on May 11 at Trumpets Jazz Club in Montclair. The performance will reflect the many sides of Diane Moser, most notably the joy that is a trademark of her music and life

Diane Moser's Composers Big Band is a 17-piece big band formed for the purpose of developing and presenting new music for large ensembles. Presenting monthly concerts since January 1997, the CBB features the music of its resident composers along with guest composers and performers. The range of the featured artists collaborating with the band has been astonishing: Jim McNeely, Oliver Lake, Howard Johnson, Sy Johnson, Matt Wilson, Jackie Cain and Mark Dresser are but of few of the dozens to share the stage with the group. This breadth reflects the musical attitude of Diane Moser, whom the *New York Times* called an "unfzable booster for improvised music." JJ

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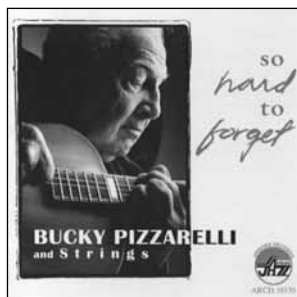
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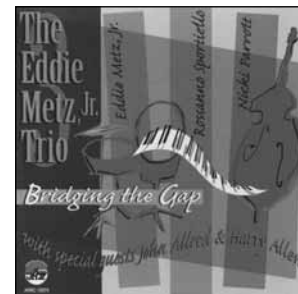
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Kenton Alumni Tour and Teach with Bandleader Mike Vax

By Joe Lang NJJS Board Member

Those of you who saw the James L. Dean Big Band at Jazzfest 2008 enjoyed the trumpet artistry of special guest Mike Vax. Vax, one of our leading jazz educators, also gave a workshop for the participating high school bands prior to their Friday evening concert.

Mike Vax lives in the Bay area of California, and does not make it east very often. Starting on April 22, however, Vax is bringing The Mike Vax Big Band, featuring Alumni of the Stan Kenton Orchestra, to various sites in New Jersey, New York and Pennsylvania for a series of clinics and concerts. Vax, who spent several years as the lead trumpet on the Kenton band, will have his band working with students involved in high school jazz programs during the day, and present concerts in the evening that include participation of the students in part of the programming. This is the third East Coast tour by the Vax organization, the last being in 2004.

Keeping to the wishes of Stan Kenton, there has never been a Kenton ghost band. Vax is committed to the art of big band jazz, and is

particularly interested in keeping the Kenton legacy alive. His band plays a combination of original Kenton charts, and new arrangements that reflect the eclectic and dynamic style of big band jazz favored by Kenton.

A dozen of the 19 players on the Vax band are alumni of the Kenton band, with Kenton aggregations from 1956–1978 being represented in the band. The players are:

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Drums: Gary Hobbs*

Latin Percussion: Dee Huffsteter

Vocals: Scott Whitfield and Ginger Berglund
*Stan Kenton Alumni

Friends of Big Band Jazz is the support group for The Mike Vax Big Band. The

nonprofit FBBJ raises funds to support summer jazz camp scholarships, high school jazz programs, youth orchestras, and other good causes that are related to music and education.

Try to take advantage of one of these opportunities to see a great band playing challenging music that is sure to thrill all who attend. JJ

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Thu. 4/30 Hughesville, PA
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To Freddie With Love

The Memorial

Please join Freddie Hubbard's widow Briggie, his son Duane, his musical director and friend David Weiss as well as: Donald Byrd, Cedar Walton, Louis Hayes, Gary Bartz, Buster Williams, Jimmy Heath, Jimmy Owens, Lenny White, Randy Brecker, Russell Malone, Jeremy Pelt, Javon Jackson, Vincent Herring, Larry Ridley, Killer Ray Appelon, Howard Johnson, Christian McBride, Carl Allen, George Coleman, Slide Hampton, Pete "LaRoca" Sims, The New Jazz Composers Octet (David Weiss, Myron Walden, Jimmy Greene, Steve Davis, Norbert Stachel, Xavier Davis, Dwayne Burno, and E.J. Strickland,) along with many others — the list is getting longer each day.

Date: Monday, May 4th

Time: 6:30 pm - 9:30 pm

Place: The Church of Saint John the Divine
(1047 Amsterdam Avenue at West 112th Street)

The Jazz Foundation took care of Freddie during times of illness. The family asks that tax deductible donations be made in his name to the Jazz Foundation of America. Aside from helping to make this concert possible, you will be saving hundreds of great artists in crisis. There are 1600 emergency medical cases a year among jazz musicians.

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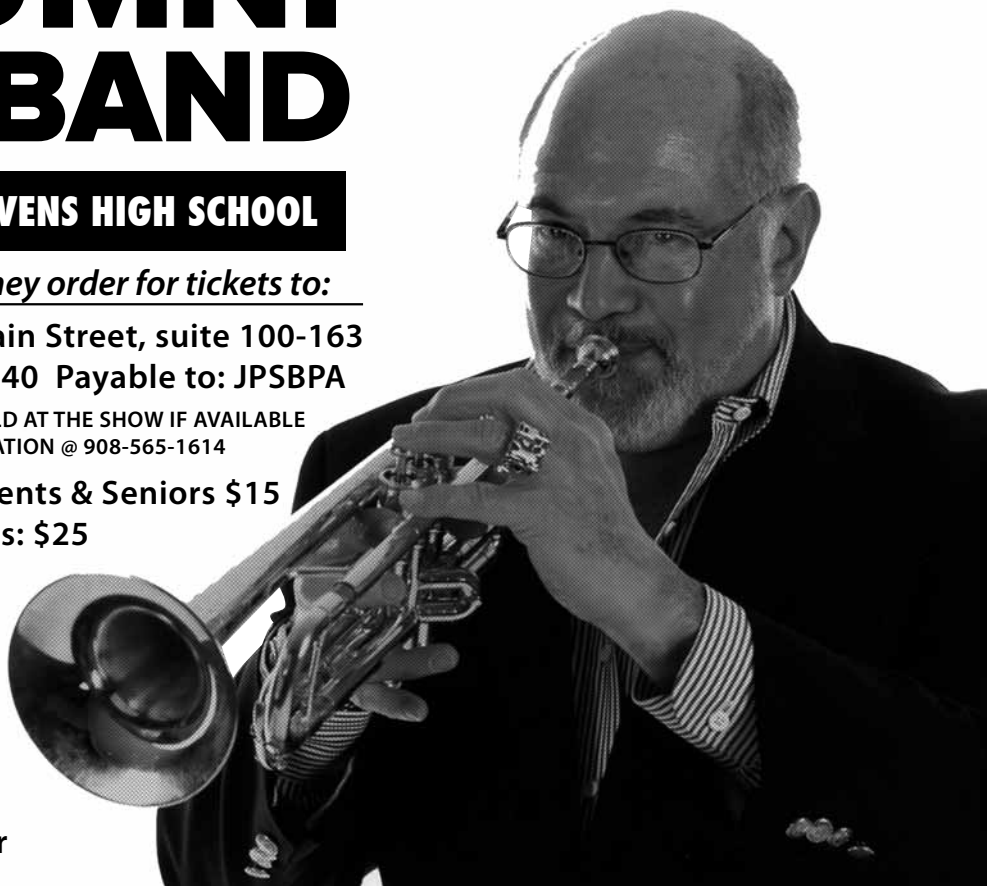
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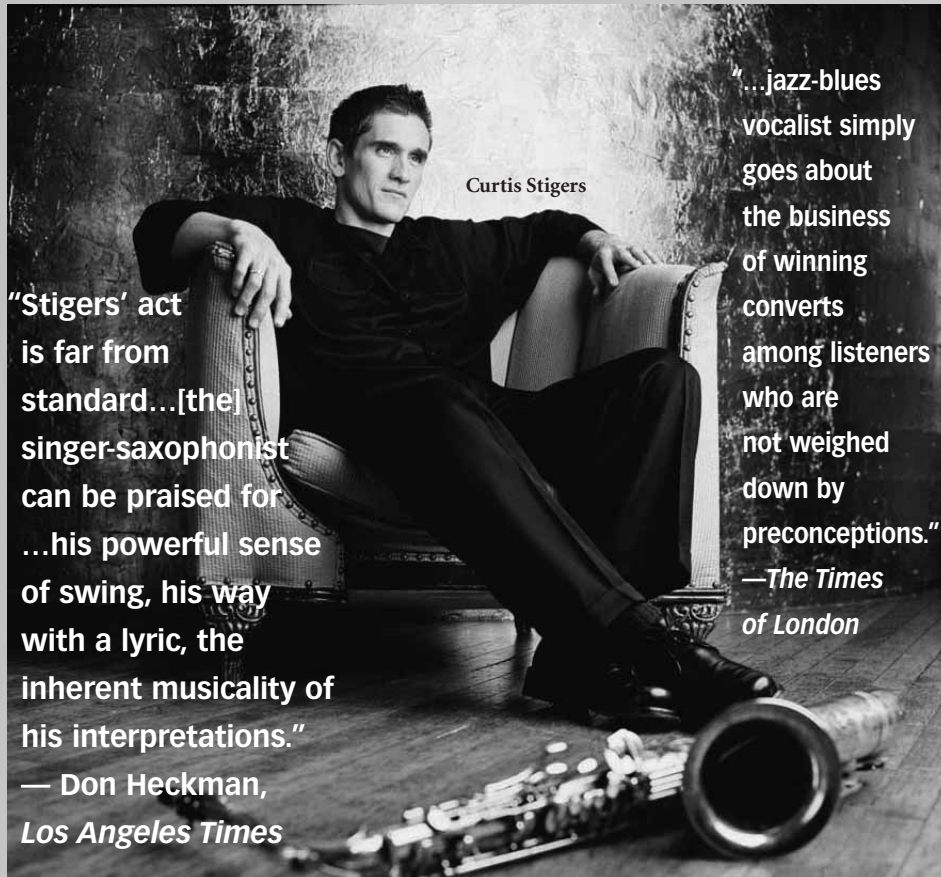
"Jazz played with gusto!"
Cadence Magazine

SATURDAY MAY 2, 2009 @ 7:30 p.m.

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June 6 – Jazzfest Sizzles with...

JAZZFEST *continued from page 1*



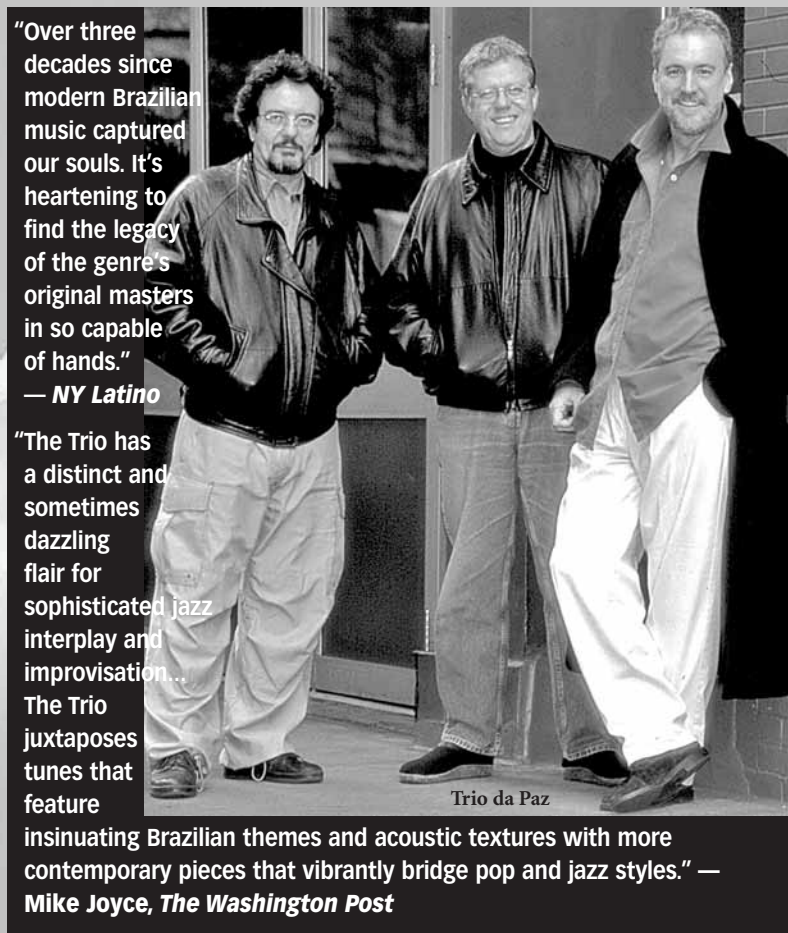
Curtis Stigers

"Stigers' act is far from standard...[the] singer-saxophonist can be praised for ...his powerful sense of swing, his way with a lyric, the inherent musicality of his interpretations."
— Don Heckman, *Los Angeles Times*

"...jazz-blues vocalist simply goes about the business of winning converts among listeners who are not weighed down by preconceptions."
—*The Times of London*

pits of the wedding band scene (a 15-minute rendition of "The Bride Cuts the Cake" finally drove her over the edge and out of that gig). Later she earned a doctorate in music from NYU (where she still teaches) and moved up the musical food chain to the New York Pops and beyond.

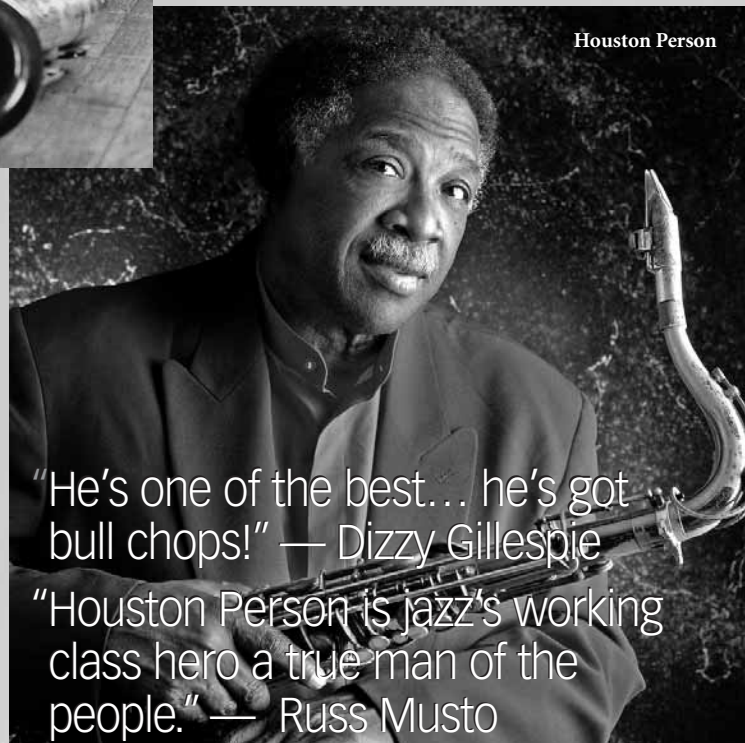
It's never been an easy road for all-women jazz bands, and it still isn't. But, after 15 years on the road everywhere from the Apollo Theatre to the Hollywood Bowl and from Croatia to Bolivia, the DJO (whose alumni members number in excess of 100) has earned growing recognition and respect at performances that usually end in standing ovations from new-found converts. This *JazzTimes* review is typical: "The band punched, kicked, roared and swung with a disciplined abandon and an unaffected joie de vivre." Or, put plainly in Cleveland's *Plain Dealer*: "Everybody in that band was



Trio da Paz

"Over three decades since modern Brazilian music captured our souls. It's heartening to find the legacy of the genre's original masters in so capable of hands."
— *NY Latino*

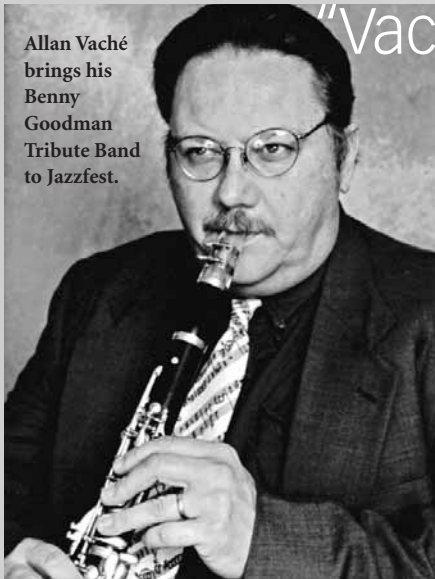
"The Trio has a distinct and sometimes dazzling flair for sophisticated jazz interplay and improvisation... The Trio juxtaposes tunes that feature insinuating Brazilian themes and acoustic textures with more contemporary pieces that vibrantly bridge pop and jazz styles."
— Mike Joyce, *The Washington Post*



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"The natural heir to the boss tenor crown worn so long and so well by Gene Ammons." — Bob Porter



Allan Vaché brings his Benny Goodman Tribute Band to Jazzfest.

"Vaché is the proprietor of a big, rich, round tone across all registers and swings with a fierce, caution-to-the-wind abandon... the pull between the creative freedom and ensemble exactness generates a powerful and fascinating tension and cohesion."

—John McDonough, Down Beat

powerful. Their set (with Nancy Wilson), powered by drummer-leader Sherrie Maricle, smoked."

Recently Maricle and her ladies are on a considerable roll. New CD releases from Five Play (*What the World Needs Now*) and DIVA (*Live at Dizzy's Coca-Cola*) have garnered rave reviews and a first trio outing, pairing Maricle with DIVA rhythm section mates Tomoko Ohno and Norika Ueda, is in the wings. Sherry also received a 2008

Mary Lou Williams Women in Jazz Award and will be featured on Marion McPartland's *Piano Jazz* NPR radio program, also coming in June.

Expect quite a show from Sherrie and her divas at Drew this June; after all, she's bringing three times Five Play, which should add up to plenty of inspired jazz. And if you have an 11-year-old around the house, or in the family, you might think about bringing her (or him) along.



"Laura Hull is a feast for your ears. She sings to you and not at you. She swings, she's comfy with a ballad, and she's here to stay."

— John Bohannon, Jazz Café, WRHU Radio, Hempstead, NY

"Unique..." "A master..." One of the most complete musicians I've ever worked with. His approach to a tune is very special, and every tune he plays becomes his own."

— Earl May



Laura Hull



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Vince Giordano

Next Month:
SAX APPEAL —
Houston Person and
Curtis Stigers Sax Up
the Jazzfest Lineup



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 — February 24

MUSIC AND ARRANGEMENTS BY RUTGERS ALUMNI

A nice sized crowd was on hand at the beautiful Nicholas Music Center to hear compositions and arrangements by alumni of the highly regarded Rutgers Jazz Studies Program.

The set opened with the very lively and palatable “Friday Night at the Cadillac Club” (Bob Berg) arranged by RU alum Earl Mac Donald. This is my kind of brassy chart, driven hard by drummer Chris Beck and featuring fine solos from Curtis Taylor (trumpet), Andrea Gonnella (trombone) and Doug Clark (guitar). The recently graduated Rachel Eckroth contributed “Monday Was a Good Day.” This is a rhythmically complex modern composition that challenges both the listener and the players. It opens with a brash drum sequence and depends on the sax section to carry the melody with frequent hard and subtle brass accents. Tenorist Peter Laurence’s fine extended solo was essential to the piece. Well-known Rutgers alum Mike Mossman gave us a gangbusters arrangement of Charlie Parker’s “Moose the Mooche.” Mike was a surprise visitor this night

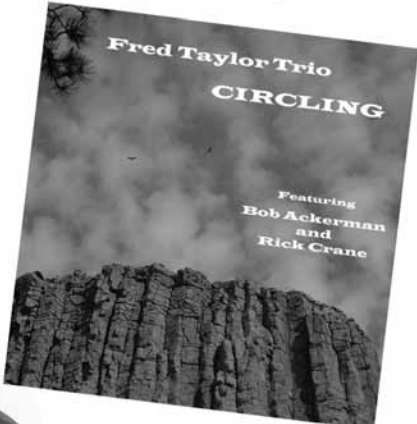

and he knocked our socks off with his virtuosity on the trumpet. This classic tune allowed us to hear marvelous solos from tenorist Ryan Oliver, trombonist Brent Chiarello (2009 NJJS Scholarship recipient) and guitarist Andrew Warren. This was followed by another creative Rachel Eckroth composition entitled “Long Road.” It’s a modal-like ballad with flutes and clarinets establishing a theme which leads to a long and meditative solo by trumpeter Donald Malloy (2008 NJJS scholarship recipient). Following Justin Gaynor’s excellent guitar solo, the piece picks up speed and evolves, briefly, into a funk and finally fades away with a solitary bass track.

Mossman’s “OTB” was originally written for a sextet of the same name of which ensemble director Ralph Bowen was an original member. Altoist Eric Neveloff set the scene followed by the full ensemble’s delivery of that intoxicating and lush traditional big band sound. This a catchy tune and all were swinging quite impressively. The third tune from Mossman was a fast samba called “Partido Blue” that really roars with alternating accents from different sections. Mike continued his clinic for the back row and more fine work by Eric and Peter preceded the mandatory conga/drums feature that was followed by an outstanding trombone solo by Alex Rodriguez. Completing the set was Earl MacDonald’s composition “Bad Dream,” based on the chord changes of “You Stepped Out of a Dream.” This was another modern composition that did not go down easily and had to be very difficult to play with one particularly challenging eight bar segment. Nevertheless, we heard some more great solos with Sarah Martheson (bari sax) and James Borowski (bass trombone) finally getting a chance to shine. It should be noted that Jaimeo Brown, the other half of an exceptional drummer tandem, made vital contributions to this and several other numbers. It is a fond hope of mine that Jersey big band jazz fans, in large numbers, will discover that a high professional level jazz band of exceptionally talented young people is regularly performing right around the corner for free.

The latest CD from drummer Fred Taylor

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William Paterson University — March 8 A TRIBUTE TO JAMES WILLIAMS

The opening Student Chamber Ensemble was a sextet with representatives from four states plus the countries of Turkey and Austria. The boys led off with a catchy James Williams composition. I’d put it in the progressive category as it had a feel like the “Odd Couple” theme. You could tell from just a few bars that this was a pretty tight combo. Trumpeter Eric O’Donnell and altoist Jeremy Shaskus combined to set the piece up nicely for excellent solos by guitarist Matt Buttermann and pianist Can Cankaya. The second selection was “Black Narcissist” by Mr. Joe Henderson. This is a very melodic tune that began in ballad mode with Eric on flugelhorn carrying the load with sumptuous long notes and Jeremy adding fills. Electric bassist (and Fulbright Scholar) Stefan Kondert chipped in with a fine solo

continued on page 30



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COLLEGE JAZZ *continued from page 28*

before the tune went in an up-tempo direction. The group's final selection was "K.T." by George Robert, a tune with a very interesting melody. It was most definitely bebop made for horns, and Eric and Jeremy took full advantage to demonstrate their considerable skills. Throughout the set drummer Bruce Jackson was rock solid, keeping the forms together and delivering essential accents.

The featured professionals who followed were so exceptional that I would say it was the finest sextet that I have ever seen. The three-horn sextet has always been my favorite configuration, and oh what players we had: Bill Easley (tenor/alto sax, clarinet and flute), Bill Mobley (trumpet and flugel-horn) and Dave Demsey (tenor and soprano). When they combined with world-class rhythm guys like pianist Mulgrew Miller, bassist Ray Drummond and drummer Rodney Green, jazz excellence is the only possibility. With one exception all the music of the set was from James Williams's body of work. The first selection was called "Focus" that had trumpet, tenor and clarinet harmonically blending for wonderful listening. All the players soloed and, specifics aside, they were all just fabulous. I'm thinking to myself if this were being recorded, I'd be first in line to buy. "Mr. Day's Dream" is a very poetic ballad that had soprano and flute creating magical sounds together. Bill's flute work was magnificent and Ray showed us

why he is considered one of the most melodic bassists on the scene. I was pretty much blown away with "Alter Ego," James's most famous composition. Mulgrew set the piece up with the kind of intro that only a master can create, and flugel, clarinet and tenor together produced incredibly satisfying sound on the basic theme to a samba beat. The communication and control on this piece suggested a group that had been playing intensively for months. At this point, vocalist Ashley Petit was invited to the stage to perform "In the Garden," one of James's favorite spirituals. This talented young lady did a marvelous job with just the piano trio, which I found very moving. "Take Time for Love" is a beautiful ballad that had Bill Easley on tenor, Dave on soprano and the other Bill on flugel for another horn combination and more unique sounds. Mulgrew and Dave were in the spotlight the longest and their virtuosity was simply dazzling.

Then we got the terrible news that the next number would be the last. I could have listened to these guys until they got tired. To top off this amazing set, Mulgrew and his boys decided to simply burn the house down with "Four Play," an up-tempo blues. The horn mix, this time, was trumpet, tenor and alto. Mulgrew had some fun with dissonance that had his band mates chuckling during liftoff. Everybody soloed, but Dave and Rodney were given the most exposure. Dave seemed to be inspired by the

**Spring 2009
College Jazz Schedule**

New Jersey City University

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 —
New Brunswick**

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

Princeton University

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

monsters around him as his students shouted and cheered him on. As is typical, the big drum solo was saved until the final number. Mr. Green is one drummer that I have to learn more about. His long creative solo, which led into some fantastic four-trading with Mulgrew, drew howls of appreciation from the audience. All horns were in for the rousing conclusion that drove the audience to its feet for well-deserved whistles, stomps and sustained applause. You shoulda been there.

It was a rare treat.



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**MONDAY, MAY 4th at 7:00 PM
RAGTIME**

Ragtime was the first truly American musical genre, predating jazz. It is an original American music that enjoyed its peak popularity between 1897 and 1918, although as we will see it is still performed to great delight to this day. It began as dance music in the red-light districts of American cities such as St. Louis and

New Orleans years before being published as popular sheet music for piano. It was a modification of the march made popular by John Philip Sousa, with additional polyrhythms coming from African music. The ragtime composer Scott Joplin became famous through the publication in 1899 of the "Maple Leaf Rag" and a string of ragtime hits that followed. For at least 12 years after its publication, the "Maple Leaf Rag" heavily influenced subsequent ragtime composers with its melody lines, harmonic progressions or metric patterns. As Eubie Blake said "Ragtime is syncopation and improvisation and accents. We all played our own style, but if you could have heard those old fellas play, you would have heard ad lib and those accents."

Special Guest Terry Waldo, who the NY Times called "a ragtime pianist nonpareil and eminent scholar of the form" will reveal his passion about this great genre in his own uniquely informative yet highly entertaining fashion. As Newsweek reported; "I can promise, you've never had so much fun at a history lesson."



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Other Views

By Joe Lang
NJJS Board Member

All the headlines tell of the demise of the retail music market, but still I receive a lot of new CD releases, many of which are considered in this column.

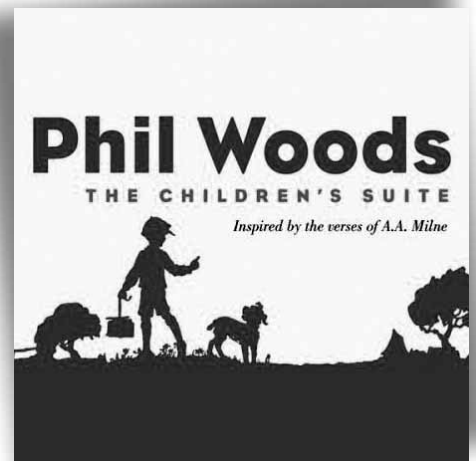
■ Pianist **HANK JONES** and reedman **FRANK WESS**, who are 90 and 87 years old respectively, are still active, vibrant and innovative jazz giants. **Hank and Frank II (Lineage Records – 106)** joins these two masters with guitarist Ilya Lushtak, bassist John Webber and drummer Mickey Roker for a 15-song program that never wavers from being superb. They open with three satisfying instrumental tracks, "Sunday," "Lord Prepare Me" and "More Than You Know," before vocalist Marion Cowings enters the scene for his take on the Miles Davis version of "If I Were a Bell," "I Had the Craziest Dream" and "When Your Lover Has Gone." Cowings is an extremely talented singer who has flown under the radar of general popular recognition, but who has long been a favorite of musicians and hip fans in the know. The ensemble returns for "Chasing the Bird," "Ill Wind" and "Jordu." There is a lot of fine soloing present on these tracks. Jones and Wess are familiar figures, but Lushtak, a fixture on the New York City scene for a number of years, is still relatively unheralded. This album should help to spread his name around a lot more. Cowings and Jones join forces on "The First Time I Saw Ella," "Quintessence," with Cowings words to the Quincy Jones melody, "You Don't Know What Love Is" and "Stay As Sweet As You Are." Jones is one of the premier accompanists around, and it is pure pleasure to absorb the interaction between him and Cowings. Two great standards, "For All We Know" and "I'll Be Seeing You," are revisited by the quintet to serve as exclamation points for this fine album. (www.lineagerecords.com)

■ The **FRANK WESS NONET** is a stellar group under the leadership of Wess, featured on **Once Is Not Enough (Labeth Music – 101)**, the first release by the group. Wess is, in addition to his being a marvelous player on tenor sax and flute, a great composer and arranger, having first come to national prominence during his lengthy association with the Count Basie Orchestra from 1953-1964. This album includes six Wess originals plus three standards, "Sweet and Lovely," "Lush Life" and "Fly Me to the Moon." Wess writes charts that never cease to swing, engaging both the players and

anyone lucky enough to be within earshot when they are being played. His band is filled with first rate soloists including Frank Greene and Terrell Stafford on trumpets, Steve Turre on trombone, Wess, Ted Nash and Scott Robinson on reeds, Gerald Clayton or Michael Weiss on piano, Peter Washington or Rufus Reid on bass and Winard Harper on drums. This is one of those discs that preclude a listing of highlights, as that would take more room than this entire column. Suffice to say that you will be engrossed from start to finish when you place this swinger into your disc player. (www.frankwess.org)

■ Every once in a while, a disc comes along from a player or band unfamiliar to me, and it turns out to be a wonderful package of delight. Such is the case with **Euphrates, Me Jane** by **BIPOLAR**, a unique quintet comprised of Jed Feuer on trumpet and flugelhorn, Craig Swanson on piano, Stephanie Long on saxophones and flute, David Ostrem on bass and James Windsor-Wells or Robert C. Kelly on drums. They have an eclectic program of 14 selections arranged by Feuer or Swanson. There are creative reconceivings of several classical pieces by Debussy, Beethoven, Bach, Brahms and Faure. Feuer and Swanson add a few originals, and they spend some interesting time with "I'm a Fool to Want You," "And I Love Her" and "Just the Two of Us." Feuer has a lovely tone on his horns. Long's versatility lends an important touch to the overall sound of the group. The rhythm section is both supportive and exploratory. Bipolar thinks outside the box, but produces music that is attractive and accessible. This is their debut album, and is one that makes this listener eager for more from them in the future. (www.bipolarjazz.com or www.cdbaby.com)

■ Jazz is, at its best, fun music. **PHIL WOODS** is a prime practitioner of fun jazz. **The Children's Suite (Jazzed Media – 1040)**, inspired by the verses of A.A. Milne, is a project that had its genesis in 1961, and, after a long road to daylight, finally reached fruition in this recording from 2007. The story of its journey from conception to



performance is a fascinating one recounted masterfully by Doug Ramsey in the notes that accompany the CD. What Woods was inspired to do was to set several of Milne's pieces to music, and he subsequently enjoyed "the most fertile period

continued on page 34



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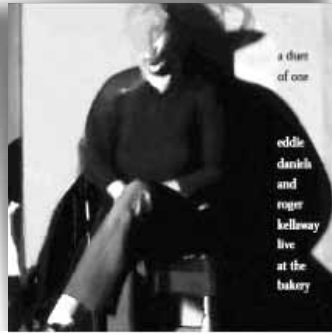


OTHER VIEWS

continued from page 32

I've ever had as a songwriter." After years of frustration, and occasional unauthorized performances, Woods was finally able to make his dream come true with a performance of "The Children's Suite" at the 2007 COTA Festival in Delaware Water Gap, Pennsylvania. With the aid of trombonist Rick Chamberlain, they recruited an outstanding lineup of jazz players plus members of the string section of the New York City Ballet for the performance, and subsequent recording. To handle the vocal chores, two COTA regulars Bob Dorough and Vicki Doney were selected. The narration was handled by Peter Dennis who was instrumental in arranging the accommodation between Woods and those in control of the Milne material. What is now available for public enjoyment is a manifestation of the union of the minds of two creative geniuses, Milne and Woods. Woods, who developed an instant affinity for the Milne output, has framed the verses in musical settings that seem as natural as if Milne and Woods had been an actual creative team. For those who would like to introduce children to the world of jazz, this is a perfect vehicle to pursue that end. For those simply anxious to explore another aspect of the vitality that Woods brings to everything that he creates, you will find yourselves once again mesmerized by his immense talent. (www.JazzedMedia.com)

■ Pairing two masters of improvisation like pianist **ROGER KELLAWAY** and clarinetist **EDDIE DANIELS** is likely to produce a musical garden of delights, and that is exactly what happens on **A Duet of One (IPO – 1015)**, recorded at The Jazz Bakery in Los Angeles. I imagine that those present for the performance felt that they were in a living room somewhere listening to these two gentlemen challenge and compliment each other's talents and resourcefulness. Whether exploring their original material, there are three from Daniels and two from Kellaway in the program, having a go at standards like "I'm Getting Sentimental Over You," "I Want to Be Happy," "New Orleans" or "After You've Gone," or considering Daniel's reworking of Albioni's "Adagio," they produce a shifting palate of musical colors that is simply fascinating. Daniels has complete control over his difficult instrument, creating lovely, at times ethereal sounds, but always maintaining an underlying strength of execution that makes even the quietest of moments seem full of unyielding power. Kellaway is the perfect accompanist for the flights of fancy that pour forth from Daniels' imagination. Successful duo jazz performances always depend on the players involved giving the impression that the two bodies have one brain, a phenomenon perfectly described in the title of this album, *A Duet of One*. (www.iporecordings.com)



■ It has been a long time coming, but it is definitely worth the wait. I am speaking of the debut album from vocalist **HILARY KOLE, *Haunted Heart* (Justin Time – 8543)**. Kole has been a strong presence on the New York City scene for several years, and has garnered many rave reviews during that time. Her demos have received play from some of the top purveyors of jazz on the radio, but her fans have been frustrated by the lack of music from her that they could enjoy whenever they wanted it. With the release of this 13-song disc, she is sure to find a whole new

audience for her fine singing. To assist her on this musical adventure, she has the support of John Pizzarelli, producer of the album, on guitar, Tedd Firth on piano, Paul Gill on bass and Mark McLean on drums. Her song selection is tasteful, varied, and mostly avoids tunes that have found their way onto too many albums. Among the most familiar songs are "There's a Small Hotel," "Deed I Do," and "What'll I do," although none of these approaches being overdone. Then there are tunes such as "It's Love," "I Didn't Know About You," "Like a Lover," "How Am I to Know," "Haunted Heart" and "Blackberry Winter" that are favorites of vocalists who like to explore material that is first rate, but somehow hovers in the background waiting for discerning artists like Kole to call them forth. The last mentioned of these inspired Kole, who arranged all of the tracks, to take the piano seat, and provide herself with perfect self accompaniment for this evocative song. She discovered a real gem, Bob Haymes's rarely-performed "You for Me," while listening to one of her favorite singers, Blossom Dearie. Bob Dorough's "Better Than Anything" was a staple for Irene Kral, another influence on Kole. "Old Boyfriends" by Tom Waits and "The Snake" by Oscar Brown Jr. nicely round out the program. Kole has a rich and flexible voice that complements the intelligence that she displays in her reading of lyrics. Her band simply excels. Firth is among the premier accompanists currently on the scene. Pizzarelli adds spirit to any undertaking in which he is involved. Gil and McLean are masters of time, with McLean adding colorings and accents that subtly enhance each arrangement. Did I say that I dug this album? You betcha! (www.justin-time.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.



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The Lincoln Center Jazz Orchestra performs at the Community Theater in Morristown. March 21, 2009. Photo by Mitchell Seidel.

Caught in the Act

By Joe Lang
NJJS Board Member

JAZZ AT LINCOLN CENTER ORCHESTRA

**Community Theatre at Mayo Center for the Performing Arts
Morristown – March 21, 2009**

By Joe Lang NJJS Board Member

Wynton Marsalis brought the Jazz at Lincoln Center Orchestra to Morristown on March 21, and filled the Community Theatre with sounds that brought an evening of delight to a large, enthusiastic audience.

They kicked off the concert with a Marsalis arrangement of Jackie McLean's "Appointment in Ghana," a piece of many moods and much excitement. Marsalis played a strong solo with Joe Temperley on bass clarinet and Victor Goines on soprano sax providing an interesting backdrop. Dan Nimmer displayed his usual nimble style on piano, while Walter Blanding added a tenor sax interlude that showed off his strong lower register.

Next up was a humorous and cartoonish take on a children's favorite, "The Itsy Bitsy Spider." While the rest of the band looked on with big grins, the reed section used clarinets and flutes to lead into Chris Crenshaw's puckish trombone work while the reeds and rhythm sections danced playfully around in support. It was a real crowd pleaser, and a truly catchy arrangement.

Bassist Carlos Henriquez's Latin-tinged take on Thelonious Monk's "Bye-Ya" was a highlight of the band's concert tribute to Monk last fall, and met with similar enthusiasm from the crowd in Morristown.

Alto saxophonist Sherman Irby was the focus during a noirish ballad from the pen of Benny Carter, "Again and Again." Irby is a monster on his instrument with a big sound, and an improvisational facility that never allows your attention to waver.

To close the set, the band tore into "Stomp," one of the movements from a suite that Marsalis wrote for the Twyla Tharp dance group. It is a Basie-influenced piece that featured some nice muted trumpet work from Marsalis and a lovely baritone solo by Temperley.

Prior to the onset of the second set, I was privileged to present Wynton Marsalis with his American Jazz Hall of Fame plaque on behalf of NJJS and the Institute of Jazz Studies at Rutgers.

The band then launched into the Oliver Nelson arrangement of "Down by the Riverside," making us all feel like we had just been placed down into the middle of a camp meeting. Elliot Mason was wonderful on a jagged trombone feature while trumpeter Freddie Hendrix, a past NJJS scholarship recipient, offered up a mournful and bluesy solo.

Ted Nash arranged a bossa nova chart for Lee Morgan's "Ceora," that had an interesting intro from the reeds before Erica vonKleist played a strong alto turn, and trumpeter Ryan Kisor started his turn



NJJS's Joe Lang presents an American Jazz Hall of Fame plaque to Wynton Marsalis. Photo: Mitchell Seidel

in the spotlight with a mellow statement that built up into a roar and then melted back down to the level at which he commenced his solo.

The John Coltrane tune "Harmonique" was arranged by Victor Goines, the centerpiece of which was a tenor sax exchange between Goines and Blanding. The arrangement conjured up a group of mimes set loose in a world of madness.

For those who heard Joe Temperley and Dan Nimmer perform "Single Petal of a Rose," Duke

Ellington's moving and lovely movement from "The Queen's Suite," at Jazzfest last year, you will remember it as one of the highlights of that event. It proved to be a stunningly effective selection again on this occasion, garnering a rousing ovation. (See Mr. Temperley's comments on this piece in Schae Fox's interview on page 14.)

The concert came to an end with a real flag-waver, a Vincent Gardner chart on Kenny Dorham's "Stage West." Gardner played a trombone solo that made it hard to believe that he was

really doing what he was doing with only a slide and his lips. He was a true speed demon, and set up Marsalis for his own hot moment to shine. Marsalis was superb, building and building his infectious improvisation. Drummer Ali Jackson, who had been a strong presence throughout grabbed the solo spotlight and simply delighted the audience with a thunderous trip around his cymbals and skins.

Most of those present rose to their feet to confirm that they had enjoyed a rousing evening of first-rate big band jazz. **JJ**



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Book Review

SATCHMO: The Wonderful World and Art of Louis Armstrong

By Steven Brower | Abrams, New York | 256 Pages, 2009

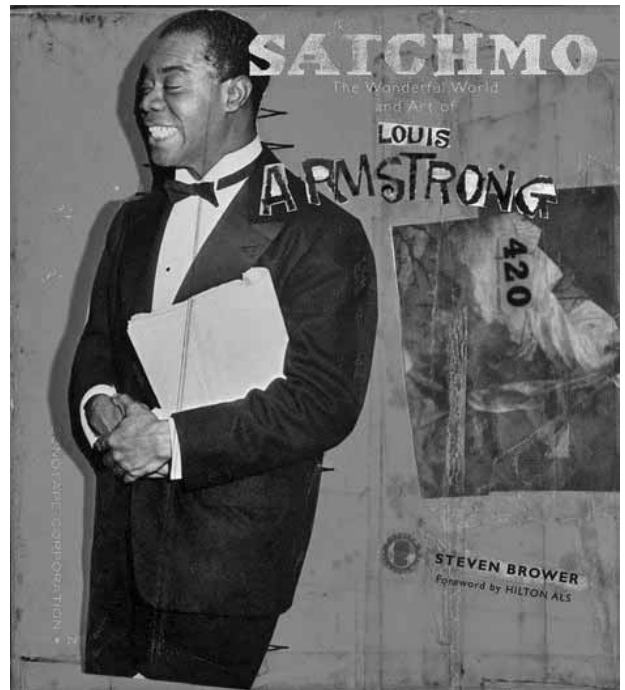
By **Joe Lang** NJJS Board Member

There have been many books written about Louis Armstrong, viewing him from a variety of angles — straight biographies, musical analysis, sociological impact, his personal writings, and many combinations and shadings of all these approaches. In *Satchmo: The Wonderful World and Art of Louis Armstrong*, Steven Brower takes a bit of a different slant from prior Armstrong books, focusing his examination of Armstrong's life on the visual art that Armstrong created.

Louis Armstrong was primarily noted for his contributions to the world of music, specifically jazz, an art form that was shaped by his unique artistry and vision. He was a creative musician who changed the face of jazz forever with his innovative approach to improvisation, one that affected the playing of all jazz musicians who followed him. His vocalizing was also inventive and influential. His personality was larger than life, yet he was able to communicate with, and feel a sincere affinity for the most humble of his fellow humans, having risen from the most challenging of circumstances himself. Despite the financial benefits that accrued to him, he opted to live in a modest home in a modest neighborhood, ever willing to share his life with his neighbors, especially the children who were magically drawn to him. He was acutely aware of the inequalities that were faced by his fellow people of color, but opted to work primarily in quiet ways to promote the cause of equality for all races and ethnicities. He was relatively unschooled, but had a keen mind and an ability to communicate with words that revealed the depth of his perceptions about life.

All of these aspects of Armstrong's life are reflected in a series of collages that he created. Brower, who is a noted graphic designer, writer and educator, weaves a skeletal biography of Armstrong throughout this volume, one that is replete with beautifully reproduced examples of the Armstrong collages. Many of them were done on the cardboard cases for Armstrong's extensive collection of personally recorded reel-to-reel tapes, others were accumulated in scrapbooks, and some were given to friends.

The contents of the collages were quite varied, with most of them containing images of Armstrong. Brower detects a similarity between the form of the Armstrong collages, and his approach to improvising music. Armstrong used illustrations, photos, news clippings, headlines, greeting cards, letters, telegraphs, calligraphy, tape, the printed



lettering on the tape boxes, and miscellaneous items to form the collages. Most have a specific theme, in some cases making a statement of ideas. Particularly interesting is his use of different kinds of tape to help create the feelings that he is conveying. Often the construction of the collages involved intricate cutting, in many cases blending elements from disparate sources to achieve the effect he wanted to achieve. The final products do not look polished, but are obviously carefully thought out and executed.

Brower has also included several examples of Armstrong's writings, typewritten and longhand. Armstrong was an acute observer of his surroundings, and this came through forcefully in his writings.

In presenting this material, Brower has designed a volume that perfectly complements and enhances the visual art of Louis Armstrong. This book provides readers with a fascinating and handsome perspective on a particular aspect of the various talents with which Armstrong was blessed, one that had previously remained unexposed to the general public. It is a heartfelt tribute to the creative genius of Louis Armstrong, a genius that manifested itself in so many ways.





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Billy Strayhorn, Newport Jazz Festival 1956,
©Paul Hoeffler / CTSIMAGES.COM

Take the Stray Train

By Jim Gerard

The Great American Novel — what constitutes it, who wrote it, is it even possible? — has been the subject of unceasing debate for decades. Twain or Faulkner? Hemingway or Fitzgerald? Bellow or Ellison? While the literati continue to chase this elusive conceptual Great White Whale, it is my contention that they're looking in the wrong art form. The Great American Novel is, simply, jazz. Not only has the music expansively represented the multifaceted American experience, including the immigrant assimilation (or lack thereof), but so many of its greatest practitioners are literary characters in their own right, the equal of Huck and Ahab, Gatsby and Augie March, their stories as colorful, enthralling and improbably wondrous as the inhabitants of Yoknapatawpha County. And — unhappily — far too many are Invisible Men today, their chapters untaught in schools and virtually ignored by an American audience virtually oblivious to art.

Which brings me to Billy Strayhorn. What could be more unlikely than the story of a diminutive, indigent black gay child growing up in a hovel without running water on the begrimed fringes of Pittsburgh, a world away from the big-time, first joining the

celebrated Duke Ellington Orchestra (in 1939) and ultimately, establishing himself as one of America's greatest composers and arrangers (however belatedly in the estimation of critics)? While I don't have the space to recapitulate the Strayhorn narrative, I highly recommend *Lush Life*, David Hajdu's masterful biography of the man his colleagues affectionately referred to as "Sweet Pea."

Until very recently, much of Strayhorn's music has been veiled, first by the man himself, who subsumed his talent under Duke's for a variety of reasons, including the former's ego and the fact that it offered deep cover for his sexual predilections; and second, by the commonly accepted critical precept that he served more as the Duke's amanuensis or "alter-ego" than an original voice. Over the last 15 years, however, Hajdu's biography and archival-fueled recordings by saxophonist Michael Hashim, the Dutch Jazz Orchestra and others have elevated the composer to his rightful status as a master composer, and the equal of Ellington (at least in quality, if not quantity).

That "Strays" deserves the title was amply demonstrated by a concert held at the annual "PresFest," which in the words of its sponsors, is "a jazz festival created to remember the talents of jazz legends who are no longer with us and about whom people should learn more," held at St. Peter's Church on March 15. The main concert was preceded by a lecture by Hajdu and a set of "Jazz Vespers" played by the inestimable pianist Junior Mance.

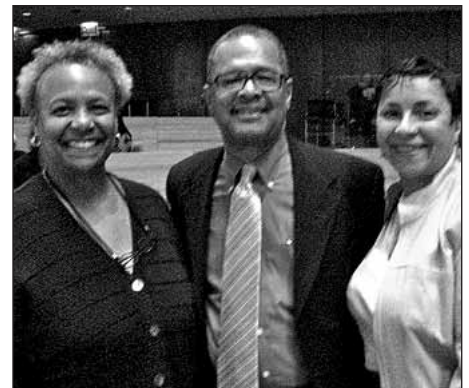
As for the concert, it was a Leviathan of a celebration that lasted nearly four hours and offered Strayhorn's music — from the well-known to the totally obscure — in a wide variety of settings. Pianists Aaron Diehl and Adam Birnbaum opened the show with "Tonk," a piano duet Strayhorn originally recorded with the Duke that sounds like a cross-breeding of James P. Johnson and Maurice Ravel. (Birnbaum played his part on one of Strayhorn's own pianos). The two pianists were joined by bassist David Wong for "Multicolored Blue," an arcane but exquisitely smoky ballad.



David Hajdu, lecturer and author of *Lush Life*, with Jim Pitt.



Lynne Mueller, Pianist and Jazz Ambassador Billy Taylor, Bev Mian.



Leslie, Greg Morris and Thelma Morris — Strayhorn family.

The "good doctor," Billy Taylor (to whom I would rather entrust my health than the bean-counters at my HMO) spoke of Strayhorn's "harmonic advancements" and how he "stretched the boundaries of music." He also revealed that Strayhorn was a protégé of Art Tatum's and once pointed out to Taylor how much Tatum was influenced



This page, left:
Guitarist Gene Bertoncini and
Saxophonist Michael Hashim.

Right image:
Strayhorn family

Below: Billy Strayhorn
exhibit provided by
Strayhorn family

Connie Peterson Photos

by Stravinsky. Taylor then played “In Loving Memory,” a tune he wrote for Billy.

As photos of Strayhorn were projected like icons on the wall of the church, tenor saxophonist Ron Blake led a quartet through “Raincheck,” with Blake chopping up the melody into driving, asymmetrical phrases a la Sonny Rollins. The group also played Jimmy Heath’s “Ellington’s Stray Horn,” as well as the Strayhorn classic, “A Flower is a Lovesome Thing.”

Vocalist Darius DeHaas, a nephew of Andy Bey, sang “Just a Settin’ and a Rockin’” and “Daydream,” with Blake’s rhythm section — Jeb Patton (piano), Wong and Winard Harper (drums).

Randy Weston spoke a few encomiums to Strayhorn, then played “Star-Crossed Lovers,” originally known as “Pretty Girl,” from the Ellington LP *Such Sweet Thunder*, and one of Strayhorn’s most lyrical melodies. Weston then assayed “Mood for Strayhorn,” which he said, “I recorded with my idol, Coleman Hawkins.”

Jazz Band Classic, an amalgamation of high school and college musicians led by Chris Winans, provided — alas — the only big band Billy of the evening, ably performing the title tune from *Such Sweet Thunder* and Strayhorn’s arrangement of “Lullaby of Birdland.”

Strayhorn’s mastery of what you could call the jazz art song, which induced some ignorant critics of his generation to claim that Billy’s swing was insufficiently authentic (this, from the man who wrote “Take the A Train!”), was given loving representation by guitarist Gene Bertoncini, who soloed unaccompanied on “Lush Life”

(it still knocks me out that Strayhorn wrote this, music and lyrics, at age 16), and was joined by violinist Sara Caswell on “Isfahan,” from Ellington’s *The Far East Suite*.

The Ellington Legacy Band — an appellation that could be applied to any group of jazz musicians playing anything anywhere in the world, but in this case an octet featuring pianist Norman Simmons and Edward Ellington (the Duke’s grandson) on guitar — chugged along with the “Happy Go Lucky Local” from Duke’s *Deep South Suite*, then was joined by vocalist Nancy Reed, who performed the second of three versions that night of “Flower is a Lovesome Thing” backed by some tasty muted brass.

Pianist Fred Hersch played another hymn-like Strayhorn classic, “Lotus Blossom” and a funky “UMMG” (“Upper Manhattan Medical Group”).

The aforementioned Mike Hashim took out his soprano for soulful renditions of two extremely obscure Strayhorn tunes with Ehud Asheri on piano: “Lament for an Orchid,” which was recorded (once) by the Ellington band as “Absinthe,” and “Triple Play,” which Hashim said was given to him by Hajdu and is written in a playfully unusual 12-8-12 bar form. Hashim played both masterfully, and he showed again that he is a vastly neglected master.

The Alan Ferber Quartet with Ferber on trombone, Dan Pratt on trumpet, Nate Radley on tenor and Gary Wang on bass, pulled another gem out of Strayhorn’s bag: “Drawing Room Blues,” a tune whose sole waxing was on Joe Henderson’s *Lush Life* album. (Do you see a pattern yet? It’s as if a pile of recently discovered Mozart

manuscripts was sitting around collecting Kirschel dust.)

The exuberant pianist Valerie Capers soloed on “Blood Count,” (written with mordant humor by Strayhorn while he lay dying of cancer), and her quintet launched into another Strayhorn rollicker, “Johnny Come Lately.” Trumpeter Jimmy Owens, who did yeoman work emceeding the concert, assumed center stage with guitarist Mike Howell for yet another version of “A Flower is a Lovesome Thing” and “Drawing Room Blues.”

The evening’s finale, a wailing jam on “A Train,” was enough to summon St. Peter himself, who would undoubtedly bestow his blessing on the man who, while small and elfin, was, according to Ellington, “the biggest human being who ever lived, a man with the greatest courage, the most majestic stature, a highly skilled musician whose impeccable taste commanded the respect of all musicians and the admiration of all listeners.”

To which this Christian apostate can only shout, “Amen.”



Jim Gerard is an author and journalist who has written profiles of Dizzy Gillespie, Lionel Hampton, Benny Carter and other jazz notables. jgerard@nyc.rr.com; 917-609-1574.



Caught in the Act

By Joe Lang
NJJS Board Member

Eric Comstock & Barbara Fasano

"Wrap Your Troubles in Dreams"
The Metropolitan Room, New York City
March 14, 2009

By Joe Lang NJJS Board Member

Everyone agrees that the current economic situation has created difficulties for most of us these days. One way to cope with the current state of affairs is to look to the world of song for observations, advice, and avenues of escape. That is exactly what served as the springboard for *Wrap Your Troubles in Dreams*, an eclectic program of songs presented by vocalists Eric Comstock and Barbara Fasano for six evenings at The Metropolitan Room. With Comstock providing the piano accompaniment, and Marco Panascia offering bass support, Comstock and Fasano presented a thought provoking and entertaining musical exploration of how to deal with trying times, mixing songs of escape and optimism with others that emphasized social commentary and cynicism.

The program opened with Fasano urging each of us to "Use Your Imagination." This rarely performed gem from Cole Porter's *Out of This World* offers one approach to dealing with the challenges of life. Later in the proceedings Comstock offered another slant on coping with a movingly intense reading of "Wrap Your Troubles in Dreams," a song that was just as timely when Bing Crosby introduced it in 1931.

Another option when faced with challenges is to escape to a different place. Louis Armstrong and Crosby suggested that to be "Gone Fishin'" was the way to go, and Comstock and Fasano revisited their advice. Armstrong, on other occasions, recommended that you try being "On the Sunny Side of the Street," and the couple of the evening seemed to agree. Then again, Comstock advised that you might opt to remove yourself to Brazil where "You Don't Have to Know the Language" to enjoy "A Rainy Night in Rio."

Love, of course, is the answer for others. The Gershwins opined that the setbacks in life, like the ups and downs of the stock market or bank failures, can be overcome by true love, so "Who Cares?" No matter what happens, as long as you have the one you love by your side, "You're Gonna Love Tomorrow," as least that is the belief of the exuberant youthful leading men of Stephen Sondheim's *Follies*. Comstock effectively assayed these tunes in a medley. Fasano brought forth the passion of "Younger Than Springtime." "Let's Face the Music and Dance" and "As Long As I Live" both speak to the intensity of love discovered, the former in a momentary intense manner, with the latter taking a more long-range perspective.

There were several moments when the going got a bit heavy. Comstock captured the intense fury of Oscar Brown Jr.'s "Brother, Where Are You," and Fasano explored the Depression Era plea to "Remember My Forgotten Man." Three more contemporary songs of social commentary, Jennifer Warnes and Leonard Cohen's "Song

of Bernadette," Laura Nyro's "Save the Country," and Paul Simon's "America" did not, to my ears, measure up to the quality of songwriting that was the hallmark of the balance of the program.

Finally, there were variations on the live for the moment approach to life. "A Hundred Years from Today" eschews the long haul for enjoying the present, and Comstock effectively put over the sentiments of this great standard. The characters who inhabit Kander and Ebb's *Chicago* are certainly ones who take a short view of things, and "Nowadays" expresses the reigning philosophy of the Roaring '20s. The closer, "Ain't We Got Fun," the oldest song of the program, harkening back to 1921, served as a fitting exclamation point for the evening.

□



Jim Eigo
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Old friends in new places — Bucky Pizzarelli (guitar), Jerry Bruno (bass), and Jay Dittamo (drums) captured at Wednesday Night Jazz at Ninety-Six West in Allendale, NJ, March 25. This is a new jazz venue in north Jersey. Find out more at ninety-sixwest.com. Photo and report courtesy of NJJS member Ted Clark, a big fan of Bucky Pizzarelli and Jersey Jazz.

PREZ SEZ *continued from page 3*

Friday, May 29 in his continuing celebration of Benny Goodman's 100th birthday. It's being held at the Hunterdon Central Regional High School Auditorium, 84 Route 31 (near Route 202) in Flemington, NJ 08822. Tickets are \$20 before May 22 /\$30 after May 22 or at the door. For members of NJJS, I've cut a deal: members will receive a 25% discount per ticket so members will be able to purchase advance tickets for \$15 by sending in a check and a copy of their membership card to PO Box 231, Flemington, NJ 08822 (made payable to Business and Education Alliance). You can call Joni Krieg if you need further details at (908) 237-1238. See their ad in this issue.

■ As you know, during my presidency I have made it a priority to partner with jazz venues throughout our Garden State. We have forged relationships and broadened our reach to include all the major venues, NJPAC, SOPAC, UCPAC, State Theatre, as well as jazz clubs and restaurants, Shanghai Jazz and Trumpets, and NJ colleges. We have continued to do this week in and week out. Board Members go all around to promote our Society and its educational mission by trying to increase our attendance and membership. We are doing all we can to keep NJJS going ... and we thank you for your continued support. **JJ**

MUSIC COMMITTEE *continued from page 8*

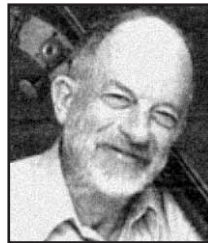
creativity and interpretation. The result is music that is different and truly unique. Laura Hull is described as a first-class vocalist and savvy jazz stylist with a steady sense of swing always present. Since first collaborating in 2006, Laura and Rio have entertained audiences across the tri-state area and their appearances are always exciting. Their first CD together, *LauRio Live!* has become a fan favorite.

Curtis Stigers: Singer/songwriter/ saxophonist Curtis Stigers has appeared in concert with some of the biggest names in music, including George Benson, Diana Krall, Wynton Marsalis, Nancy Wilson, Elton John, Eric Clapton and Herbie Hancock. *JazzTimes* called him "the best male jazz singer of his generation" and *DownBeat* magazine named him one of the "rising male stars" in jazz.

DIVA Jazz Orchestra: Led by the swinging drummer Sherrie Maricle, DIVA is an ensemble of 15 extremely talented and versatile musicians who all happen to be women. Voted one of the best big bands in the world in both *DownBeat's* annual Critic's and Reader's Polls, DIVA has performed at almost every major venue worldwide from Carnegie Hall to the Hollywood Bowl. They are very much in demand for the best jazz festivals around the globe and have appeared in the Playboy Jazz Festival, the Berlin Jazz Festival, Saltzburg Music Festival, Bern Jazz Festival, and the Jamaica Jazz Festival, just to name a few. This is DIVA's first appearance at Jazzfest. **JJ**

JAZZ TRIVIA ANSWERS *questions on page 9*

1. Maurice "Moe" Purtill
2. Ziggy Elman
3. Mary Lou Williams
4. Ken Peplowski
5. George "Pee Wee" Erwin



From the Crow's Nest

By Bill Crow

I had a long day at the office recently, and that evening I was playing some quiet jazz up in Westchester with Carmen Leggio's trio. During Hiroshi Yamazaki's piano solo, I nearly nodded off my stool. That reminded me of Billy Exiner,

Claude Thornhill's drummer during the 1940s. I met Billy a couple of times, but never got the chance to play with him. Claude's bass player at the time, Jo Schulman, told me that Billy, who was not in the best of health, sometimes would fall partially asleep during Claude's slow ballads, but his hands and feet would continue to play the drums. Once, when a tune ended, Billy, asleep, continued to play. Claude waited a few seconds, and then kicked off another ballad at the same tempo. Billy went right on playing. He didn't wake up until the next tune. **JJ**

Bill Crow is a freelance musician and writer. His articles and reviews have appeared in Down Beat, The Jazz Review, and Gene Lee's Jazzletter. His books include Jazz Anecdotes, From Birdland to Broadway and Jazz Anecdotes: Second Time Around. 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.

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March Member Meeting | Larry Ham: A Sideman Steps Out

Story and photos by Tony Mottola Editor *Jersey Jazz*



Larry Ham

Pianist, arranger and composer Larry Ham is a veteran sideman who has performed, recorded and toured with many top artists, beginning with no less than jazz legend Lionel Hampton's Orchestra for his first professional job in the late 1980s. He was pianist in the Illinois Jacquet Big Band in 1990-95 and went on to work with many other jazz greats including the late Junior Cook and Dakota Staton, for whom he was musical director.

NJJS Jazzfest attendees had opportunities to catch this musically eloquent New York-based pianist at Drew University twice in the past two years: first in the Earl May Quintet in 2007 and again in the Earl May Tribute Band last year. (Larry was a regular member of the late bassist's group and appears on his last CD release, *Swingin' the Blues*.)

In recent years the highly regarded sideman has stepped into the spotlight with two CD releases: *Carousel* (West Village Music/2007), a trio opus featuring several original compositions, and a solo piano set, *Just You, Just Me* (Arbors/2008). Larry drew on those recordings and also shared music associated with some of his famous friends for an entertaining and intimate pair of sets at the NJJS's Member Meeting at Trumpets in Montclair on March 15.

He was joined on stage by bassist Lee Hudson, a frequent playing partner who also toured with Ham for several years backing up the sensational vocalist Catherine Russell.



Lee Hudson

The duo opened with Tadd Dameron's "Good Bait," and the talented pianist quickly reeled in an interested audience. For most of the first set Larry wove together recollections of his professional associations with musical references. For example playing an original entitled "Brazilian Coffee" written in memory of his first professional road trip



Pam Purvis

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Cynthia Holiday

taken a week after he joined Lionel Hampton. Reminiscing about Jacquet's improvisational style, Ham said the saxophonist sometimes appeared to be "testifying" when he soloed, and he played the band-leader's theme, "Robbins Nest," in his honor.

He recalled Dakota Staton as "a sweetheart" and an artist "who never got the recognition she deserved." The duo performed the singer's theme song, "Late, Late Show," with Larry noting that he had recently gotten singer Cat Russell to do the tune.

The first set closed with two Ham originals, "Under African Skies," which came to the composer during a sunrise sound check in West Africa on an 11-nation U.S. Jazz Ambassadors tour,

and "Brenda's Waltz," written for a one-woman show by the celebrated tap dancer Brenda Bufalino. (Larry was pianist and musical director for the New York City Tap Festival from 2002-05.)

After a brief break the Ham/Hudson duo welcomed a seeming conga line of jam partners to the stage, including Cynthia Holiday, Bob Ackerman, Pam Purvis, Gerry Cappuccio and Laura Hull, who closed the afternoon with "I Can't Get Started."

The NJJS Member Meeting series continues on Sunday May 17 with an afternoon appearance by

Jumelles Jazz, featuring pianist/ composer Sarah Jane Cion and Audrey Welber on woodwinds at Trumpets Jazz Club and Restaurant in Montclair, 2-5 PM.



inset: Laura Hull



Bob Ackerman



Gerry Cappuccio

SANDY SASSO

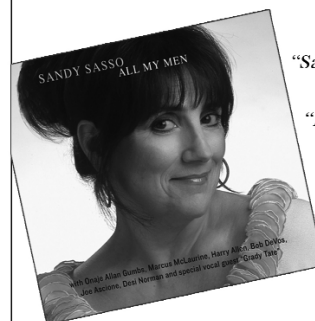
"Sasso kicks vocal ass" - *Jazz Times Magazine*

"A great singer who knows how to swing" - *WBGO Jazz Radio*

"Sasso does smooth and sultry superbly, she delivers her vocals with style" - *JazzImprov Magazine*

"Sasso garners 4 out of 5 stars" - *jazz hot Magazine*

"Her originals provide the sweetest surprise" - *Cadence Magazine*



Visit her Website for Performance Schedule and CD purchase info at: www.sandysasso.com

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Be a STAR at JAZZFEST — Volunteer!

The New Jersey Jazz Society has been a labor of love for its founders, its directors and its volunteers since it began. Everything that happens — each name added to the E-mail list; every bit of programming at our annual events and each Member Meeting; the updating of the Website; all the stories and photos you enjoy in this magazine; any announcement in the newspaper or on the radio; all of these doings and many more are handled by volunteers who enjoy taking action for the music they love.

WE ALWAYS NEED HELP. The chores are easily manageable — and fun! — with more hands on deck. Don't assume we've got it all under control. In fact, there are many ideas on the table that are on hold because we simply haven't got the manpower to carry them all out.

YOU CAN HELP US PROMOTE JAZZFEST (JUNE 5 AND 6). Tell us *you'd like a stack of flyers* — no number is too small — and distribute them, at work, to friends and family, in your local downtown, anyplace you visit — and you'll be contributing a great deal toward the momentum of the event. Please contact us as soon as possible so we can get flyers into your hands and make the most of the remaining weeks. If you have E-mail, we can, if you prefer, send you a pdf of a flyer that you can print out in whatever quantities you need (and that contribution helps us conserve resources, too).

Call Volunteer Coordinator Elliott Tyson at 732-470-6123 or E-mail him at volunteer@njjs.org.

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There's something for everyone at this festival of music, even moreso this year than ever before. Young, old, jazz newbie or diehard, your friend will thank you for the invitation, and you'll be doing a great thing for NJJS and all the presenters.



Advertising = Another Way to Support NJJS

When you advertise, you help NJJS defray the considerable cost of printing and mailing *Jersey Jazz*. No matter what your business, you can share the word with hundreds of jazz fans around the state and beyond. As we expand the publication and our visibility at jazz venues, more and more people have an opportunity to discover you! You won't find more reasonable rates: ads start at \$25/month for a business card size, and go up to a mere \$100 for a full page. E-mail art@njjs.org for more information.



Changing Your Address? Even Temporarily?

To ensure uninterrupted delivery of Jersey Jazz while you're at a temporary or seasonal address, please let us know six weeks in advance of leaving and again six weeks before your return. And if you will be moving permanently, of course please give us that same six weeks advance notice. Contact membership@njjs.org.

Your Will Can Benefit NJJS

Many people include one or more charitable organizations as beneficiaries of their Wills. If you would like a portion of your estate to be used to carry on the work of NJJS, please consider a bequest to the Society as part of your estate planning. You can either make a bequest available for general use as the Directors of NJJS may determine, or you can designate it for a specific purpose, such as for educational programs. NJJS is a qualified charitable educational organization under section 501(c)(3) of the Internal Revenue Code. For more information, including specific bequest language that you can provide to your attorney, contact Mike Katz, Treasurer, at (908) 273-7827 or at treasurer@njjs.org.




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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

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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, c/o Mike Katz, 382 Springfield Ave., Suite 217, Summit, NJ 07901.

'Round Jersey

Morris Jazz

The Bickford Theater at the Morris Museum

Morristown, NJ 07960

Tickets/Information: 973-971-3706

Marty Grosz is a masterful acoustic guitarist and one of the last of his breed. But he's a lot more. His stories and witty asides are almost as popular among fans as his music, and the two facets are woven together seamlessly in every performance. With years in the music business, he's also developed the ability to select exceptionally talented sidemen. His string of recordings has him playing alongside some of the best of every era of his career.

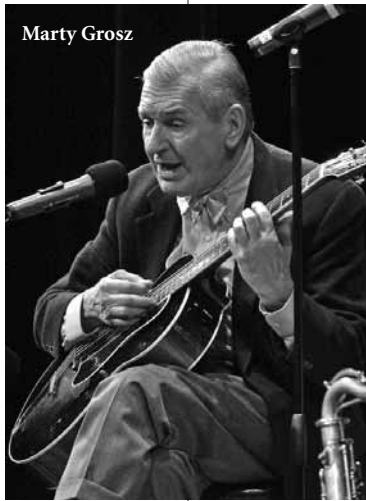
For his Wyeth Jazz Showcase date on Monday, May 18, he has outdone himself. He'll have cornetist **John Bucher** (Red Onions, Big Apple, others), reedman **Dan Block** (Albert clarinet and saxes with the Nighthawks and others) and **Scott Robinson**, officially playing bass sax — but the noted multi-instrumentalist can be counted on to surprise us with more. Previous outings had him bringing all sorts of single and double reed instruments, plus some from the brass family and others that defy classification. And Marty hints he may add to the roster between press time and the performance.

The seven-piece **Summit Stompers** follow closely on Monday, June 1, with a program peppered with hot traditional jazz, including some new "roaring twenties" numbers. They'll include a few selections from their library of Turk Murphy and Lu Watters West Coast material that is not often heard in the East...but which helps explain why classic jazz has a fan base that supports 30 or so major festivals along the Pacific compared to only a handful on this coast.

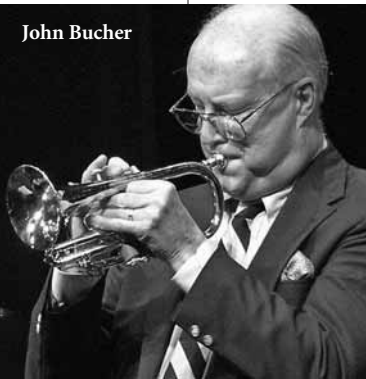
Even if you've not experienced this band's exuberant playing, you'll surely recognize some of the participants: drummer **Don Robertson** (past *Jersey Jazz* editor and past NJJS president), pianist **Fred Fischer** (brought his trio here in March) and trumpeter **Bart Bartholomew** (heard with Dr. Dubious). Their leader is trombonist **Kent Blair**, whose affection for Turk Murphy shows in his playing. He's filled out the band with others having a similar musical philosophy and solid jazz credentials: talented clarinetist **Sy Helderman**, banjo master **Jon Martin** and multi-instrumentalist (tuba in this band) **Mike MacBurney**.

Boogie-woogie champ **Bob Seeley** returns with an evening of "industrial strength piano" on June 29. He fills his program out with stride and perhaps a touch of blues and ragtime, and once he gets going he's hard to stop. Audience reaction was so infectious at one concert that he played until nearly 11 PM!

For a guy who for years hardly ever left Detroit (except to appear at European festivals, where boogie-woogie piano is still enormously popular among young people), Bob has developed a strong following in this region. Order tickets early (which saves you money and shortens lines that evening).



Marty Grosz



John Bucher



Scott Robinson

The Wyeth Jazz Showcase then launches its Jazz SummerFest, with four Mondays in a row (plus one later) of top talent. The **Blue Skies Octet** (a subset of the larger, sellout-prone Silver Starlite Orchestra) opens things on July 13. The popular **Midiri Brothers Sextet** follows on July 20, then **Bucky Pizzarelli** takes over on July 27. Hot violinist **Aaron Weinstein** and swinging bassist **Jerry Bruno** are onstage with him. British stride piano legend **Neville Dickie** has the fourth Monday to himself on August 3. After a short break, **Allan Vaché** arrives on August 17, celebrating the Benny Goodman centennial with a performance keyed to Benny's smaller swing combos. He'll have **Matt Hoffmann**, **Randy Reinhart**, **Mark Shane**, **Brian Nalepka**, **Kevin Dorn** and **Terry Blaine** with him to close the summer season in style. Usual low prices (\$15 advance/\$18 door) hold for all this talent.

Jazz For Shore

NOTE temporary venue change!

Mancini Hall, Ocean County Library
Toms River, NJ 08753

Tickets/Information: 732-255-0500

Some patrons see their show as unadulterated hot jazz, dating back to the transition from ragtime. Others see it as a polished update of vaudeville at its finest. Matters not which camp you are in, because those same patrons line up at Manhattan and Brooklyn venues to pay \$30 or more for the privilege of experiencing one of **Gelber & Manning's** various shows, sometimes for the second or third time.

Regulars at MidWeek Jazz have heard **Jesse Gelber** play scorching piano with several groups. **Charlie Caranicas** made a hit here, playing with pianist Tom Roberts and Klezmer clarinetist Susanne Ortner, but last summer he lit up the festival circuit touring with the Independence Hall Jazz Band. **Kevin Dorn** has brought his own band here, but is featured as drummer with enough others that he is a familiar face in this Toms River series. Broadway veteran **Kate Manning** will be a delightful surprise to this audience, but her singing and quick wit will leave a lasting impression when she debuts with this array of talent on Wednesday evening, May 20.

Reviewer Steve Ross echoes the opinions of many others about Gelber & Manning: "The former's swinging accuracy is absolutely in the style of the great ragtime and stride artistes of the day such as James P. Johnson and Eubie Blake, while Kate is a powerhouse of energy and tenderness whose vocalism recalls Sophie Tucker, Judy Garland and yes, Al Jolson, but whose musicality and heart shine through every note she sings."

Michael Steinman of *Jazz Improv* lauds the talents of the individual members of the troupe. "Manning has a huge, beautifully-modulated voice. She can shout, mug, and belt with energy and swing. Gelber, a percussive wit, likes rapid-fire right-hand keyboard patterns and left-hand stomps. Drummer Kevin Dorn swings hard, and his solos are

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



Gelber & Manning

exuberant yet melodic. Trumpeter Charlie Caranicas goes from lovely obligatos to being a whole trumpet section."

The warm weather fun continues here on June 24 as **Bob Seeley** returns to play stride and (his specialty) boogie-woogie piano in-the-round. The six-piece **Merchant Street Jazz Band** follows with

sizzling traditional jazz on July 29, while **Allan Vaché** closes the summer with his Benny Goodman Centennial Tribute on August 19, celebrating the Palomar Ballroom date when Benny is credited with launching the Swing Era. Festival favorites **Ivory & Gold** open the fall season on September 23. That's the famous stride player **Jeff Barnhart** at the piano, with lovely **Anne Barnhart** joining him on flute.



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,
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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.

■ **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.

■ **April 26** – *Tiny in France, Pt. 3:* Host John Clement continues his survey of guitarist Tiny Grimes, playing recordings he made in France.

■ **May 3** – *Herschel Evans at 100:* The tenor saxophonist who was Lester Young's sparring partner in the classic Basie band died at not quite 30 but left a living legacy, sampled by Dan Morgenstern.

■ **May 10** – *Good-Bye Dick:* Bill Kirchner hosts a memorial program for trumpeter/author Richard Sudhalter, who died September 19, 2008 at the age of 69.

■ **May 17** – *Willie Nelson Jazz Roundup:* Tad Hershorn surveys the jazz-influenced recordings by singer Willie Nelson including his recent collaborations with trumpeter Wynton Marsalis and Western Swing group Asleep At The Wheel.

■ **May 24** – *A survey of Kenny Graham:* John Clement introduces us to the music of this excellent British tenor saxophonist from the mid 50s.

■ **May 31** – *Fifty-Plus Years of Bossa Nova:* the Instrumental Groups presented by guest host Simon Rentner.

■ **June 7** – *Vision Festival 14:* Annie Kuebler presents her annual salute to this New York festival of improvised music which runs from June 9th to the 15th.

■ **June 14** – *Niewood Memorial:* Gerry Niewood, the saxophonist/flutist who was killed in a plane crash on February 12, 2009 at age 64, will be remembered by Bill Kirchner.

■ **June 21** – *The Hottest Fiddler of them All:* Stuff Smith, whose centennial this is, was literally electrifying and may well have been the hardest-swinging of all instrumentalists, as Dan Morgenstern will attempt to prove.

■ **June 28** – *Chick Webb at 100:* Vincent Pelote honors the centennial of the phenomenal drummer and his great band who ruled the roost at Harlem's Savoy Ballroom during the 1930s.

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

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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
timmcloonesupperclub.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

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
Rick Visone One More Once 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 CAFE
2633 Lawrenceville Road
609-895-0844
Some Wednesdays 6:00 PM
No cover/BYOB

Little Falls

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

Lyndhurst

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

Madison

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

Mahwah

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

Maplewood

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

Manville

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

Matawan

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

Mendham

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

Metuchen

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

Montclair

CHURCH STREET CAFE
12 Church St.

FIRST CONGREGATIONAL CHURCH

40 South Fullerton Ave.
973-744-6560

PALAZZO RESTAURANT

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

RICHIE CECERE'S

2 Erie Street
973-746-7811

SESAME RESTAURANT & JAZZ CLUB

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

TRUMPETS

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

Morristown

THE BICKFORD THEATRE AT THE MORRIS MUSEUM

5 Normandy Heights Road
973-971-3706
www.morriismuseum.org
Some Mondays 8:00 PM

THE COMMUNITY THEATRE

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

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

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

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.

SAVOY GRILL
60 Park Place
973-286-1700
www.thesavoy
grillnewark.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

CHRISTOPHER'S AT THE HELDRICH HOTEL
10 Livingston Ave.
732-214-2200
EVERY FRIDAY JAZZ IS BACK
8:30 PM – 12:00 AM
Jackie Jones with John Bianculli Trio
(Jon Peretz, Drums)

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 FANCLUB 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.terramomo.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.jimgroupprinceton.com
Tuesday night jazz 6:30 – 9:30 PM

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

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
Thursdays nights Jazz Lobsters
big band

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

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

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

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

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

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

Summit
SUMMIT UNITARIAN CHURCH
4 Waldron Ave.
Sunday

Teaneck
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

ULTRABAR KITCHEN & COCKTAILS
400 Cedar Lane
201-357-8618
Lauren Hooker and friends
Tuesdays 7-9 PM

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.vangoghsearcafe.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.

SANDY SASSO AND TRIO for an afternoon of wine and jazz at the Laurita Winery, New Egypt, NJ. Sunday, May 3. Log onto www.lauritawinery.com for directions and ticket info.

Two options May 15 at NJPAC: **JOHN PIZZARELLI AND HIS NEW YORK ALL-STAR BIG BAND** in one theatre and **VALERY PONOMAREV & FRIENDS** in the other.

RADAM SCHWARTZ CD Release Party May 15 & 16, Cecil's in West Orange.
May 17 **JAMES L. DEAN BIG BAND WITH CARRIE JACKSON**

\$15 includes dance lesson, buffet. Whiskey Café, Lyndhurst.
May 28 **JACK WILKINS & HOWARD ALDEN** appear at the Glen Rock Inn.

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to the address above

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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.

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