

# Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 37 • Issue 8

September 2009

## At Home with the *Armstrongs*

Field trip to Queens  
with jazz station WBGO

A Saturday 9 AM meeting time did not deter jazz lovers who met in front of jazz radio station WBGO's Newark studios on July 25, to board a chartered bus bound for the Queens, NY home of Louis and Lucille Armstrong. WBGO staffers Gary Walker, Dorthaan Kirk, David Rosenak, Bill O'Donnell, and Grey Johnson, many familiar voices, welcomed a large group of Jersey listeners who instantly felt like friends. Walker quizzed us to see how many had ever before visited the house, now a museum and archive of Armstrong's legacy. Seems as though we'd all been waiting for someone to take us by the hand.

Making a stop in Manhattan to pick up more WBGO members, the bus filled to capacity. This was the first such trip sponsored by the station; it sold out quickly, and will likely be repeated to accommodate many who had to be turned away.

Also on board was Armstrong House Museum Director Michael Cogswell, who used our travel time to impart lots of good information.

Once through the Queens Midtown Tunnel, we were soon traveling along Northern Boulevard in Queens. I'd already known that this borough is the most ethnically diverse place in the nation; news to me is that it's been home to more jazz musicians than anyplace on earth: naming the Adderleys, Jimmy Heath (still living there), Count Basie — Cogswell explained it was possible for a musician to have a



Louis Armstrong with wife Lucille in the den of their Queens home, date and photographer unknown. Photo courtesy of Louis Armstrong House and Museum. Below: the front door at 34-56 107th Street, Queens, NY. Photo by Tony Mottola.



middle class lifestyle in Queens, with a house and a backyard, even a pool.

Louis Armstrong met his fourth wife, Lucille, in 1938 while performing at the Cotton Club, where she was a dancer. Lucille's family wasn't happy with the romance; he was still married to his third wife when they met. But in 1942 Louis obtained a divorce, and he and Lucille married at the home of Velma Middleton, Louis's band singer.

By Linda Lobdell  
Co-Editor *Jersey Jazz*

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## Prez Sez

By Andrea Tyson President, NJJS

The New Jersey Jazz Society uses the summer to plan for our next year. We have been hard at work to organize our committees to bring you a fine 2009–2010 season of events, as I am sure you will read in this issue. Please join us at the many events that are scheduled. But, during all the work, I managed to have some fun, too. We all need balance in our lives, right? So here is a sampling of where I've been hanging out.

■ We ventured into Manhattan several times over the summer. One tasty treat was a trip to the **Algonquin's Oak Room** for a superb concert by Daryl Sherman. The physical configuration of the cozy, rectangular room lends itself to an intimate relationship between the performers and audience. Daryl shared the attention with James Chirillo on guitar and Boots Maleson on bass. Guesting with them was the very talented Wycliffe Gordon and his trombone. Wycliffe recently received as a birthday gift the trombone hat mute of trombonist/bandleader Sammy Sherman — Daryl's dad. I thoroughly enjoyed the evening and thank Daryl for her graciousness. Her rendering of standards is unique and pleasurable...always engaging the audience with the lyrics. She tipped her hat, of course, to one of her favorites, Johnny Mercer, with "Day In, Day Out" and continuing with "Tangerine," "P.S. I Love You," "Jeepers Creepers." When all players were not engaged, there were duets, and fine instrumentals, and all made up a terrific show. Daryl didn't sit and play piano; she got up and walked around and sang directly to some birthday celebrants the evening we were there. Her duet with Wycliffe on trombone and vocals on "The Bathtub Ran Over Again" gave insight into the reason she invited him to join her usual trio: he is terrific! And plays the sweetest trombone. His solo on "Dream" was the

highlight for me. They closed with "At The Jazz Band Ball" and "Moon River" and we all went home tingling with the memories!

■ We were also thrilled to be at the **PIZZARElli Party at Birdland**. Mat and Rachel Domber from Arbors Records were gracious hosts — we thank them for their hospitality. Mitchell Seidel captured photos. For this event, John Pizzarelli assembled his band mates to play some tasty treats from their new Arbors CD *PIZZARElli Party with the Arbors All Stars* (Arbors 19391): his dad Bucky, his brother Martin on bass, his wife Jessica Molaskey on vocals, and some non-family members: the super talented Harry Allen on tenor sax, Aaron Weinstein on violin, Larry Fuller on piano, and Tony Tedesco on piano. Becky Kilgore joined Jessica and John on stage for several vocals. What an assemblage! Tedesco was blazin' on "Lady Be Good." I very much enjoyed John's form of scat vocals when he accompanied his own guitar playing. I also loved his on-stage kidding with his family...introducing Jessica to his father saying "You remember her, Dad, you met her at the reception!" John also swirled to hide his guitar fingering from his father as if his father was cheating off him while taking a test in school. He had the audience laughing many times. After all, it was a party. What joy it must give Bucky to be on stage with his sons and Jessica. Bucky is good-natured about all the ribbing from his son, maybe because he's so talented himself he's not at all threatened by this! But the love and respect comes through it all. John had a request for Mercer's "Jamboree Jones" which he sang and played beautifully. We sat at the bar and the way the room is set up, patrons can see and hear from all sections of the room. So, even though we were on the side of the



John Pizzarelli Jr. performs at Birdland. June 30, 2009. Photo by Mitchell Seidel.

## NJJS Bulletin Board

**BE A STAR for NJJS!** We always need help with our efforts. Volunteering is fun and has its perks. See page 55.

**FREE Jazz Socials** Our season of Jazz Socials (formerly called Member Meetings) launches again September 13, this time around at Shanghai Jazz. Ed Polcer brings an exciting slate of young, cutting-edge jazz musicians. These Socials offer a great opportunity to meet other jazz lovers, while being entertained and informed. Free for members, but open to the public, so invite somebody! We often have great items to raffle at these meetings — tickets to shows, concerts from our partner organizations. Watch for details at [www.njjs.org](http://www.njjs.org) or via E-mail.

**FREE Film Series** Next Film: Wednesday September 23 in Chatham. Details on page 8 and watch for E-blasts.

**Got E-mail? Friends got E-mail? Get on board for raffles, freebies, discounts!**

Some special offers for NJJS members are late-breaking — so please send your E-mail address to [webmaster@njjs.org](mailto:webmaster@njjs.org). For example, some of our partners have recently made discounts and free tickets available to us. We are only able to pass those deals on via our E-mail list.



# Tell them you saw it in Jersey Jazz!



## NJJS Record Bin Featured \$10 titles:

Bob Barnard/John Sheridan — *Thanks A Million* (Sackville/SKCD2-3067)

Ted Shafer-Jelly Roll J.B. — *Toe Tapping Dixieland Jazz* (Merry Makers/MMRC-CD-14)

Complete list at [www.njjs.org](http://www.njjs.org), or write J. Sinkway, 43 Windham Place, Glen Rock, NJ 07452. See discs in person at September's JazzFeast.

bandstand, every word was clear and easy to understand. The musicians all had a chance to solo, with Aaron Weinstein shining on his violin, and Harry Allen was really fantastic and when the two got together for "Joe & Zoot" — they were sizzlin'! Aaron has matured since when he was a teenager playing with Bucky (and he still looks so young). It was a swell party and I was so glad to have a chance to attend.

■ Closer to home, I heard a young drummer I met at Jazzfest...but he'd been known to me already as I had seen this student on stage in the New Jersey City University's Afro-Cuban ensemble. Joe Rizzolo and friends were at **Pianos in Bloomfield**. Their back room offers jazz on Thursdays and proprietress Melissa Hathaway was very gracious as she handled hostess duties that evening. Joe was joined on stage by Monroe Quinn (guitar), who entertained NJJSers at a previous Jazz Social at Trumpets, at that time sharing the stage with Gerry Cappuccio. Here, he carried the melody of "Autumn Leaves" handily. Jose Rodriguez kept his bass beating steadily throughout. Joe played some standards, some original pieces, both with great style, care and concentration. The food was prepared for me in my vegan style, where I had a cheese-less vegetable, individual pizza. Joe, Monroe and Jose were comfortable together and blended very well. Another student, Robbie Wilson, joined them on sax and added great texture to the group. I stayed for two sets, and Joe's original "I've Got Nails In My Shoes" was great. Check them out at Pianos!

■ We also went "down the shore" to **Two River Theatre in Red Bank**, for the **Jazz Art's Project Summer Jazz Café** where Champion Fulton sang and played piano with her sidemen Ray Parker on bass and Fukushi Tainaka on drums. I think she is very special...and so young and beautiful. She plays the piano with style and pizzazz and her singing will have you on your feet applauding for more. Her smile is infectious and wipes away any sad feelings you might have been harboring before seeing her. We had a very enjoyable evening, thanks to Joe Muccioli, Artistic Director, who put together a wonderful summer of jazz in Red Bank. Talented in his own right, when he is conducting his big band, he chose excellent entertainers for his June series at the Jazz Café and his July/ August series at the River's Edge Café. Keep Champion and Joe in mind for future listening. Champion will entertain at our October 18 swingin' Jazz Social at Shanghai Jazz.

■ This month is proving to be extremely busy for us at NJJS and we love it! So, come out to **FREE JazzFeast in Princeton** on Saturday, September 12, our **FREE** for members **Jazz Social at Shanghai Jazz** in Madison with Ed Polcer and a few close friends on Sunday, September 13. We're so fortunate in our Garden State to have so much jazz happening.

■ For Elliott's birthday, we're celebrating at the **Axelrod Performing Arts Center, in Deal...** along with Art and Carl Topilow and a few hundred other fans at their performance of the "Benny Goodman Songbook" featuring Carl

Topilow on piano, Sunday, August 30 at 8 PM. Carl is renowned worldwide for his versatility, whether he is holding a conductor's baton for the Cleveland Pops or his trademark red clarinet and here he'll be sharing the stage with his brother. He is a multi-talented virtuoso who equally at home in classical and popular music both as conductor and instrumentalist. Come on down and support a new advertiser: [www.axelroddartscenter.com](http://www.axelroddartscenter.com).

As you peruse this issue of *Jersey Jazz*, and while you are visiting our Fall events, please think about joining our board of directors. A small group of volunteers is ably endeavoring to preserve live jazz by presenting it, by giving scholarships to our young jazz musicians in New Jersey and by bringing jazz into the schools with our Generations of Jazz program. We support the colleges where jazz is taught. This is who we are. We need your assistance to help make the NJ Jazz Society more well-known and, thereby, have its efforts more widely supported. Just look at this magazine. It's unique in its coverage and wealth of information. It's just one of the things we do. So, contact Elliott Tyson at [nominations@njjs.org](mailto:nominations@njjs.org) and discuss your qualifications and the opportunities available. You can also send a letter via snail mail to Elliott Tyson, 110 Haywood Avenue, Piscataway, NJ 08854.

Please also remember, we are still looking for old jazz LPs. If you're sitting on a bunch, we want them. We'll pick them up at your place, no problem. **JJ**

**Saturday**  
**September 12 2009**  
JAZZFEAST at  
Palmer Square  
Princeton

**Sunday**  
**September 13 2009**  
JAZZ SOCIAL  
*Baby Soda Jazz*  
*Band w/Ed Polcer*  
Shanghai Jazz,  
Madison  
3-6 PM

**Wednesday**  
**September 23 2009**  
FREE FILM  
*Jazz on a Summer's Day*  
(1958 Newport  
Jazz Festival) at Library of  
the Chathams, Chatham  
7 PM

**Sunday**  
**October 18 2009**  
JAZZ SOCIAL  
*Champion Fulton*  
Shanghai Jazz, Madison  
3-6 PM

**Wednesday**  
**October 28 2009**  
FREE FILM  
*Thelonious Monk —*  
*Straight No Chaser* at  
Library of the Chathams,  
Chatham 7 PM

**Thursday**  
**November 19 2009**  
FREE FILM  
*Stan Levey:*  
*The Original Original*  
at Library of the Chathams,  
Chatham 7 PM

**Sunday**  
**November 22 2009**  
JAZZ SOCIAL  
*Eric Mintel*  
Shanghai Jazz, Madison  
3-6 PM

**Sunday**  
**December 6 2009**  
NJJS ANNUAL MEETING  
with *Pam Purvis Trio*  
Shanghai Jazz,  
Madison

**Saturday**  
**January 30 2010**  
*Reeds, Rhythm & All That*  
*Jazz Big Band FUNDRAISER*  
for NJJS Scholarships,  
East Hanover

**Sunday, March 7, 2010**  
PEE WEE STOMP  
Birchwood Manor, Whippany

**Sunday, May 2, 2010**  
AFTERNOON OF JAZZ:  
Piano Spectacular

# NJJS Calendar

State Theatre's Third Annual

New Jersey  
**Blues & Jazz  
Festival**  
at the backstage JAZZ club

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Sept. 24-26

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9/24

**Rod Piazza and  
The Mighty Flyers**



9/25

**Marcia Ball**



9/26

**Yellowjackets**



## The Mail Bag

**NO WORDS CAN SAY** how grateful William Paterson University and I are for the New Jersey Jazz Society's generous donation to the J. Billy VerPlanck Jazz Scholarship Fund. My only specification is that the scholarship be awarded to a young trombonist. I know Billy would have liked that.

The latest news is that on Monday, November 9 we'll be celebrating an evening of Billy's music in the Shea Center at William Paterson University. Many of you know Billy wrote arrangements and songs for me, but on November 9 the plan is to tell about many of his other musical accomplishments. For instance, did you know he wrote arrangements for Coleman Hawkins and the Basie sax section, Phil Woods, Hank Jones, Joe Wilder, Frank Wess, the James L. Dean Big Band, the Sonny Costanzo Jazz Orchestra, the John Lasalle Quartet, and all the big bands he ever played trombone with — Tommy and Jimmy Dorsey, Ralph Marterie, Charlie Spivak, Claude Thornhill? And these are only a few.

There will be many guest artists on November 9 and all proceeds will be going to the scholarship fund. I do hope to see you there as I am positive the night will be memorable. And may I thank you one more time...just can't say it enough.

*Health, Love & Music*  
Marlene VerPlanck  
Clifton, NJ

[Editors Note — *Through His Life: A Musical Tribute to Billy* is scheduled for Monday, November 9, 2009 at William Paterson University, 300 Pompton Rd. Wayne, NJ. Tickets: Show, wine and dessert reception following performance (Hobart Manor), \$25. Box Office: 973-720-2371. For updated information, please visit [www.marleneverplanck.com](http://www.marleneverplanck.com).]

*From the mother of our July-August cover girl Colleen Curren:*

**THANK YOU SO MUCH...**Music has become so important in Colleen's life. The exposure that she has been given through the Scotch Plains - Fanwood School District led her to Drum Corp, The Army All-American Marching Band, The NJ Youth Symphony and Julliard's pre-college program. Through dedicated music educators, she truly found her niche. Of course as parents we were thrilled to see her picture on the cover of *Jersey Jazz*, but more importantly, it showed Colleen how hard work pays off. Thank you for being an important part of this experience for her!  
*Susan Curren, Fanwood, NJ*

**JAY AND I HAVE BEEN** members of the NJJS for many years and have always enjoyed the great variety of programs (including many previous Jazzfest) presented over the years. However, I just had to say that [this year's] Jazzfest was the very best we have ever attended. We went home on a real high.

The groups that we listened to were Vince Giordano and the Nighthawks, the Houston Person Quartet, and Allan Vaché's outstanding tribute to Benny Goodman (staying for both sessions). Without a doubt, Allan's was the greatest big band we have ever heard, with so many of our longtime favorite players. We hope Allan will round up this group for future performances!

We are very fortunate to have the NJJS and its great jazz programs so close to home!

*Ruth Toor*  
Basking Ridge, NJ

**I WANT TO THANK** *Jersey Jazz* and all of you for publishing Schaeen Fox's interview with me (July/August 2009). I can't say enough good things about it. I am honored and I am glad to have so much light shed on the Jazz Foundation of America and the Dizzy Gillespie Fund and Englewood Hospital as well.

Schaeen is a very witty and skillful interviewer.

The magazine is skyrocketing to a very high level. Keep up the good work

*Dr. Frank Forte*  
Tenafly, NJ

**THANKS A MILLION** for the beautiful two-page tribute in *Jersey Jazz* for my hero Frankie Manning.

Frankie and I were personal friends since 1985 through the NY Swing Dance Society.

What a fantastic impact he exerted worldwide on the swing dance community!

It is so wonderful to have known Frankie personally, and for such a long time.

p.s. Dear Chickie, Dogs are my favorite people.

*Johnny Maimone, NJJS Charter Member; Principal DJ, NY Swing Dance Society (almost charter member)*

## Tell them you saw it in *Jersey Jazz*!

### Jazz Trivia

By O. Howie Ponder II  
Questions

**Mo' Benny** We can't let Benny Goodman's centennial year pass by without a few more questions about his illustrious career. This month, "ole professor" Sandy Ingham is the guest inquisitor, for which O. Howie is grateful.



**1.** What song sent the crowd into a frenzy at the Palomar Ballroom in Los Angeles on August 21, 1935, and propelled the Goodman band into the national spotlight?

**2.** Who composed "Sing, Sing, Sing"?

**3.** Before his historic 1938 Carnegie Hall concert Goodman was asked how long an intermission he preferred. What was his response?

**4.** What was singer Peggy Lee's big 1942 hit with the Goodman band?

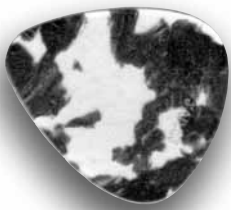
**5.** Jess Stacy and Teddy Wilson were Goodman's pianists in early years. Who else sat in on piano at the 1938 Carnegie Hall concert?

**6.** What New Jersey clarinetist played a key role in establishing the Goodman Archives at Yale? (Hint: He's better known for his work in the legal profession.)

Howie also welcomes suggestions for future questions — or any comments from readers. Contact him at [jazztrivia@njjs.org](mailto:jazztrivia@njjs.org).

answers on page 53





## The Editor's Pick

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

# What if Dizzy had a Laptop? *Jersey Jazz* seeks musicians and educators who swing digital with music notation software

Composers as diverse as Michael Tilson Thomas, Pat Metheny and Paul McCartney use it. And while jazz pianist Junior Mance doesn't use it, he admits that most of his students at the New School do.

"It" is Sibelius, the world's best-selling music notation computer software. At least so says the product's website, where they go on to note: "Sibelius is the easy way to write, refine, hear, scan and print beautiful scores."

This is a relatively new — and amazing — phenomenon. Up until just the 1990s, writing down music was a painstaking and meticulous process of pen to paper. Composers and arrangers wrote their lead sheets and score sheets, often in pencil, and music copyists then precisely hand wrote scores and individual instrumental parts, using a calligraphy pen, manuscript paper and ruler — often creating music that was almost as beautiful to look at as it was to hear.

That of course is all history. These days music libraries and band books can be stored and distributed as computer PDF files, and calligraphy pens are buggy whips in the music world. Transpose your tune down a half step? No problem, it's just a mouse click away.

*Jersey Jazz* contributor Jim Gerard is curious to see how such magical new musical tools are being used in the jazz world. Curious enough to buy a digital keyboard and to obtain a review copy of the latest version of Sibelius from the Avid company, manufacturer of the popular score writing software, all with an eye toward an article in an upcoming issue of *Jersey Jazz*.

With the product's 700-page user manual held gamely in his hand Jim figures he has the amateur point of view thoroughly covered, but would like to have a professional perspective on how this technology is affecting the jazz world. So if you're a player, a music teacher — maybe even both — Jim would be very interested to hear about your experiences and insights for possible inclusion in the story. Drop him a line.

Jim Gerard may be reached at [jgerard@nyc.rr.com](mailto:jgerard@nyc.rr.com).



**CORRECTIONS** — We neglected to credit John Herr for the photo of NJJS board member Joe Lang presenting an award to Bill Hyland on page 30 of the July/August issue. John drove down from Syracuse for the event and deserves credit just for that, let alone the picture.

By press time last issue, we'd been unable to get the name of the Fanwood-Scotch Plains High School pianist pictured on page 30. We now know this talented young man's name is Bryce Smith.

### Comments?

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

Include your name and geographical location.

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**NJJS Deadlines** The deadline for submission of material for upcoming issues is as follows:

**October: August 26 • November: September 26**

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

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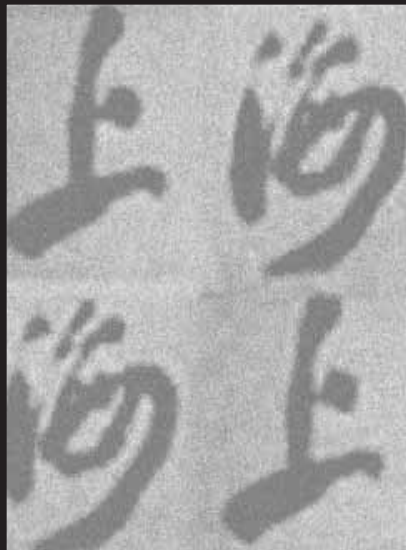
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To join the NJJS and begin receiving this magazine, go to "JOIN NJJS" (see table of contents) or visit [www.njjs.org](http://www.njjs.org) for complete information.



# SHANGHAI JAZZ

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and bar

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

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

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

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

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

Highlights, end of August, September 2009:

- wed 8/26:** NICKI PARROTT & ROSSANO SPORTIELLO
- thu 8/27:** NANCY NELSON & JERRY VEZZA
- sat 8/29:** ROB PAPAROZZI
- thu 9/3:** MATT KING
- fri 9/4:** HERB WOODSON
- sat 9/5:** EDDIE MONTEIRO
- thu 9/10:** ANAT COHEN (to be confirmed)
- fri 9/11:** SARAH PARTRIDGE
- sat 9/12:** RALPH DOUGLAS
- sun 9/13:** LAURA HULL
- tue 9/15:** JOHN ZWEIG
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## Notes from the Music Committee


By **Laura Hull**  
NJJS Music Committee Chair

Autumn is a second spring when every leaf is a flower. ~Albert Camus

Just a reminder that founding NJJS member Jack Stine has a great line-up in store on Saturday, September 12 from Noon to 6 PM when Palmer Square celebrates the 17th Annual Jazz Feast. This open-air jazz festival features performances by some of the industry's best jazz musicians and showcases cuisine from a selection of the area's finest restaurants. The incredible musical line-up this year includes Alan Dale & the New Legacy Jazz Band, Marlene VerPlanck Meets the Saxophones, Roomful of Blues, Smith Street Society, and the Princeton University Jazztet. Free admission. Call (609) 921-2333 for information. Be sure to stop by the NJJS member table and say hello. We'll have our CDs for sale as well as other items of interest.

■ Our Jazz Film Series resumes this month at the Library of the Chathams in Chatham. On Wednesday, September 23 at 7 PM we'll be showing *Jazz on a Summer's Day*, Bert Stern's classic documentary of the 1958 Newport Jazz Festival. Joe Lang is host of the jazz film series and he'll be on hand for an after-film discussion. Free admission, and open to the public, so invite friends.

■ Our newly re-named Jazz Socials (formerly Monthly Member Meetings, but we realized they're not meetings, they're not always monthly, AND they're not just for members!) will now take place at Shanghai Jazz in Madison. Coming up on Sunday, September 13 at a new time — 3 PM — is the Baby Soda Jazz Band with Ed Polcer. Programs coming up include Champion Fulton and Eric Mintel. Free admission for NJJS members and a \$5 minimum food and beverage charge applies. These events are open to the general public for a \$10 admission, applicable to NJJS membership if desired.

■ Stay on top of the schedule of events by sending us your email address if it has changed or you have a new one to add. Drop a line to [publicity@njjs.org](mailto:publicity@njjs.org). Of course, details can always be found at the Website. 

See calendar page 3 and stay tuned to [www.njjs.org](http://www.njjs.org) for updates and details.

## Got E-mail? Friends got E-mail?

News and special offers are often late-breaking — so please make sure we have your E-mail address, and tell your friends! Contact [publicity@njjs.org](mailto:publicity@njjs.org).



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**Marlene VerPlanck Group**

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**Roomful of Blues**

5-6PM

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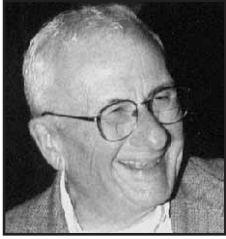
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## Classic Stine

By Jack Stine

NJS President Emeritus

When Harold Ross started *The New Yorker* in 1925, he promised the readers that his magazine would never be addressed to “the little old lady in Dubuque.” Call it an editorial philosophy or threat or hope or anything you like, but it still stands as a statement of intent that makes his magazine one of the things that give the city its reputation for sophistication, wisdom, excitement, humor, and currency. You could no more easily think of the city without Ross’s weekly than you could imagine the town without the Yankees, the Statue, the Center, the Museum, or the Park. *The New Yorker* wraps all of these in each issue with a nonchalance and piquancy that easily makes other towns around the world green with envy. There’s never been another publication quite like it, and it could only exist certainly and profitably in New York. We don’t know what ever happened to the little old lady from Dubuque; Ross’s magazine is doing just fine.

Without doubt the magazine’s success lay mostly in the incredible array of writers who have adorned the staff over the years. From the earliest years Heywood Broun, Dorothy Parker, and James Thurber through a long list of stars to the likes of Edmund Wilson, John Updike, and John McPhee *The New Yorker* has kept us up on our times and places. Depressions, recessions, prosperity, wars, peace, tragedies, successes, scandals — all were given thoughtful and accurate essays in the magazine.

Naturally, in as cosmopolitan a place as the Apple there were a lot of bases to cover. The Village alone offered a myriad of things to report. The off-Broadway plays, little galleries, happenings, openings, closings, and flea markets all required some ink from the magazine that called itself *The New Yorker*. Uptown and around there were the theaters, the upbeat restaurants, the things in the park, the things in the Garden, and then there was jazz. And it was in this field *The New Yorker* rose to the call.

Whitney Balliett’s articles for *The New Yorker* (“The Annals of Jazz”) were always the envy of just about every other reporter who tried to make sense of the bewildering course of jazz since WWII. Along the way, Balliett referred to jazz in one of his pieces as “the sound of surprise,” and this has since become a virtual subtitle for the subject itself. The phrase has a nice sound to it and somehow says it all. At a time when it’s possible to know what a soloist is going to play before he actually plays it, the sound of surprise can mean a lot.

Indeed, the use of surprise is something many of *The New Yorker*’s writers make good use of — the element of catching a reader off guard to make a point quickly and effectively. One of my favorites of all the magazine’s contributors was A.J. Liebling, who never hesitated to make an unexpected (sound of surprise?) quip. He always found the struggle of man against history to be eternally diverting and this

is one way he put it in words: “What would Moby Dick be if Ahab had succeeded? Just another fish story.” Priceless...

Liebling’s writing for the magazine began in 1936 with a profile on Father Divine. Since then, he wrote on subjects as widely diverse as boxing (his phrase for it: the Sweet Science), the press, fine wine and food, and Paris. But it is his pieces on WWII that will probably be thought of first when great writing is talked about. He was in Paris as a reporter for *The New Yorker* when Germany invaded France through the Low Countries. He boarded one of the last trains to leave Paris as the city was occupied. He followed the entire North African campaign on foot with troops and later went ashore on Normandy’s beach with the second wave of invasion. All of Liebling’s war pieces are collected in one edition by the Library of America, and they are as fine as war writing will ever get. If you ever have to give a present to someone who has everything, this is your answer.

If Liebling ever listened to jazz or had any thought about it, he never put it into writing. But as a sports journalist he had much to say about performance itself and it was in this that his comparison to the craft of Whitney Balliett is most interesting. Both were traditionalists in that they each thought there were certain fundamentals in presentation that, subverted, could be ruinous. Balliett, for instance, decried the attempt of one of the new wave of tenor saxophonists to convey a kind of abstract profundity to his playing without having the intellectual grasp to do so. Liebling, at ringside watching the demolition of a new welterweight, decried about “the current sports page myth of the man who can do a complicated thing without learning how.” Thus do jazz and the manly art of self-defense bow to the same principle.

I’ve often wondered if Liebling and Balliett ever ran into each other in *The New Yorker*’s editorial office in midtown. If they did, it could have been a terrific exchange, one I’d like to have been around to see.



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## Big Band in the Sky

By Tony Mottola *Jersey Jazz* Editor

■ **George Russell, 86, composer, bandleader, pianist June 23, 1923, Cincinnati – July, 27, 2009, Boston.** The forward-looking composer whose original musical theory led Miles Davis and John Coltrane to create breakthrough modern jazz masterworks like *Kind of Blue* and *A Love Supreme* got his musical start from the Boy Scouts. The young George Russell, who sang on stage with Fats Waller at age 7, also began playing drums with a Boy Scout Drum and Bugle Corps and eventually received a scholarship to Wilberforce University, where he joined the Collegians, a group whose A-list of former members includes Coleman Hawkins, Benny Carter, Fletcher Henderson, Ben Webster, Cootie Williams, Ernie Wilkins and Frank Foster.

Russell's "graduate education" in music came in 1941, when an attempt to join the U.S. Marines earned him a six-month hospital stay for tuberculosis and he was instructed in the fundamentals of harmony by a fellow patient. He was still hospitalized when he sold his first work, "New World," to Benny Carter. He next played drums in Carter's band until being replaced by Max Roach, whereupon he gave up drumming.

Focused now on composing, Russell became one of the storied circle of soon to be famous jazz musicians who gathered in Gil Evans's New York City basement apartment to explore their mutual musical genius. During this time he was commissioned to write a piece for the Dizzy Gillespie's orchestra and delivered "Cubano Be/Cubano Bop," a then-unique fusion of Afro-Cuban rhythms and modern jazz that was premiered at Carnegie Hall in 1947. He also arranged music for Claude Thornhill and Artie Shaw. But it was the publication of a book on musical theory in 1953, *The Lydian Chromatic Concept of Tonal Organization* (named for the Lydian scale mode of Greek music), that transformed the direction of modern jazz.

Russell's revolutionary concepts were conceived during yet another extended hospital stay for TB when the musician

pondered Miles Davis's response, when asked to describe his musical aim, that he "wanted to learn all the changes." The new harmonic and tonal approaches Russell described liberated jazz players from the confines of a composition's chord structure and freed them to improvise on a modal system of linear scales in a manner that one musical key could be superimposed on another. The concept, built on the affinity of the fifth tone of a musical scale and its corresponding root note, opened an enormous door to new creative opportunity, and Russell's ideas jazz captivated the era's most experimental players, including Miles Davis, Bill Evans and John Coltrane.

Within five years of the book's publication Davis was embracing the new modal jazz on his celebrated *Milestones* and *Kind of Blue* recordings, and by the early 1960s Coltrane adopted Russell's ideas to perform the masterful and ground-breaking improvisations of such recordings as "My Favorite Things" and "A Love Supreme."

Russell led his own groups playing piano, recording influential works such as *The Jazz Workshop*, but finding limited opportunities and once again in ill health he relocated to Scandinavia in 1964. He returned from his sojourn to Sweden and Norway five years later in renewed spirits and better health and, at the urging of his friend Gunther Schuller, began teaching at the New England Conservatory of Music where he remained until 2004. Among George Russell's many honors are a MacArthur Foundation fellowship, an NEA Jazz Masters award, two Grammy nominations, and a 2007 Kennedy Center for the Performing Arts Living Jazz Legend award.


■ **Sam Butera, 81, saxophonist, arranger, August 17, 1927, New Orleans – June 3, 2009, Las Vegas.** The son of a guitar-playing butcher, saxophonist Sam Butera mixed his Italian-American heritage and Louisiana roots into a swinging and showy R&B style. Early in his career he was considered an up and coming jazz player, working in the bands of Ray McKinley,



Sam Butera.

Tommy Dorsey and others, but he gained fame as the bandleader for fellow New Orleans native Louis Prima, with whom he reigned supreme in the lounge rooms of Las Vegas for more than 20 years. Along with vocalist Keely Smith, the group created many classic hit records during the rock 'n' roll era, including "That Old Black Magic," (which won a Grammy Award) "Just a Gigolo/I Ain't Got Nobody," "(Come on a) My House," and "I Want to Be Like You." The group often appeared on television and in several films.

After Prima's death in 1978 Butera formed a band he called the Wildest and continued to perform in the raucous, energetic style he developed with Prima. Over the years he saw his music reprised by others in records, commercials and films, including Disney's *The Jungle Book*. Butera retired from performing in 2003.

**AT PRESSTIME:**As this issue of *Jersey Jazz* was going to press it was announced that guitarist, inventor and recording pioneer Les Paul died of complications of severe pneumonia at White Plains Hospital in White Plains, New York, surrounded by family and loved ones. He was 94. *Jersey Jazz* will print an obituary of Mr. Paul in our October issue. 



WBGO has been honored with a national Community Impact Award for Engagement by the Corporation for Public Broadcasting for their award-winning Kids Jazz Series

"WBGO has direct access to the entire community via its broadcast, online and in-person communication platforms," states WBGO General Manager Cephas Bowles.

"Through these platforms, we can share those important moments and experiences that help illuminate and define us as individuals and as communities. We serve as the actual and virtual town square where listeners both receive and disseminate information and cultural enrichment," he said. "WBGO recognizes the uniqueness of its stage and uses it to benefit the entire local community. To do anything less would be to squander this amazing and enviable asset."

In acknowledgment of WBGO's impact on the community, the Corporation for Public Broadcasting cited WBGO for its educational outreach and youth initiatives, helping to perpetuate the art of jazz, through the free WBGO Kids Jazz Series, its *Jazzmatazz* children's newsletter and Jazz Appreciation Month live broadcast in April with high school and college jazz bands from the local community.







## Dan's Den | Big Awards Day in Gotham

Story by Dan Morgenstern

Photos by Fran Kaufman

It's been a while since we last met in my Den, so I thought I'd share a very special summer doubleheader with you.

June 16 was a big jazz day in New York. It began in mid-afternoon at the Jazz Standard, with the 13th Annual Jazz Journalists Association Jazz Awards. Arriving not long after starting time, I found the joint already jumping with jazz scribes, nominees and acolytes, most of them on line for the club's very good food, doled out buffet style or at the adjacent bar, where Brother Theo's Ale was part of the deal, anything stronger strictly cash.

Conversation was not an option with Charles Tolliver's big band going full blast. But once their brief set ended, an almost equal level of babble arose, and remained fairly constant throughout, even as awards were presented and softer music performed. To put it bluntly (and I was not alone in this opinion), it was a mighty rude crowd, musicians excepted.

Since there were almost 50 awards, I can't name them all, but among winners present to accept were pianist Hank Jones—also the subject of the winning photo, by John Abbott—trumpeter Terrence Blanchard, trombonist Roswell Rudd, clarinetist Anat Cohen, flutist Frank Wess, altoist Rudresh Mahantappa, baritonist Gary Smulian, violinist Billy Bang, organist Dr. Lonnie Smith, and bandleader-pianist Arturo O'Farrill, who won for

*continued on page 14*

Best Latin Album; composer-trombonist George Lewis, whose monumental history of the AACM, *A Power Stronger Than Itself*, was named Best Book About Jazz, and George Wein, Events Producer of the Year.

A bevy of singers gathered around Mark Murphy, cited by the JJA and the Jazz Foundation of America for "Special Career Honors for Words with Music," among them Male Singer of the Year Kurt Elling, old friend Sheila Jordan, Roberta Gambarini, Giacomo Gates and Venissa Santi. Scott Robinson accepted for triple winner Maria Schneider (Composer, Arranger, Large Ensemble), and managed to juggle the three trophies, and son Josh Konitz accepted the Lifetime Achievement award for his father, Lee, while nephew-trombonist Clifton Anderson did the honors for uncle Sonny Rollins, Musician and Tenor Saxophonist of the Year.

Roswell Rudd is just THRILLED with his award!



this column top to bottom: Mike Morganelli tries to interest Hank Jones in his upcoming event at the Rose Theatre.

Frank Wess accepts his award as Flautist of the Year from Hothouse Jazz's Elzy Kolb.

Helen Sung getting some pointers from Hank Jones.

Sheila Jordan and Mark Murphy.





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## DAN'S DEN: AWARDS

continued from page 12

Trombonist Benny Powell with ASCAP Wall of Fame honoree, Randy Weston.



A packed house at the ASCAP award ceremony. Among the audience members, Ron Carter, Aria Hendricks, Jon Hendricks. Love the shoes!

Vocalist Karyn Allison and Jon Hendricks greeting each other at the ASCAP reception.



Photos by Fran Kaufman

The A Team awardees included Record Man Bruce Lundvall, for whom I was the presenter, an honor and a pleasure—Bruce is one of the best things ever to happen in the record business, soon to become history—and two friends no longer with us, Peter Levinson, author and publicist, and Richard Sudhalter, author and musician. Dick's sister Carol, playing flute and tenor sax, joined Daryl Sherman, piano and vocal, in a musical tribute to her brother that included a fine rendition of "Skylark" that dampened the babble.

Also heard from were Rumanian pianist Marian Petrescu, in tandem with guitarist Anders Oberg. Petrescu sounds like Oscar Peterson on steroids. And it was great to see old friend Doug Ramsey, now residing in the state of Washington, and former winner of JJA's Lifetime Achievement in Jazz Journalism, on a rare visit East.

Doug, Ira Gitler, expert blogger Marc Myers and I made our exit to share a car to the next awards happening, starting at 6:00 at Jazz at Lincoln Center's Allen Room—the ASCAP Jazz Wall of Fame induction

ceremony. This is always a class event. It was fun to meet new ASCAP President and Chairman Paul Williams, and it was a special kick for me to be a presenter again, for Anat Cohen, recipient of the very first Jazz Wall of Fame Prize for composer-performers of special talent. Anat responded with a beautiful clarinet piece, backed by her regulars, Jason Lindner, Joe Martin and Daniel Freedman on piano, bass and drums. Regina Carter got the ASCAP Foundation Vanguard Award and joined her fiddle with accordion and kora, a long-necked harp lute of the Malinke people of western Africa.

Then came the Wall of Fame inductions. First, John Coltrane, eloquently presented by John Clayton, the evening's emcee, and musically saluted by Joe Lovano and Steve Kuhn. Tito Puente was next, with Eddie Palmieri, Bryan Lynch, Carlos Henriques and Vincent Riveria serving up a caloric tribute, and our favorite weather girl, Audrey Puente, among the relatives accepting the trophy. Randy Weston, very much alive, performed in a unique setting for his piano—three horns: Benny Powell, trombone; T. K. Blue, alto sax, and Billy

Harper, tenor sax, and no rhythm section—and spoke movingly; composer Johnny Mandel, a native New Yorker, was honored by Karrin Allyson and accepted in warm and gentle fashion.

Now it was the turn of Lambert, Hendricks & Ross. Dave, of course, could not be there (his daughter, Dee, accepted), but Jon and Annie, backed by a quartet including pianist Tardo Hammer and drummer Jimmy Wormworth, reunited for the first time in years. They opened with "Every Day," then a favorite of mine, "Cloudburst," featured Annie on her famous "Twisted," and finished off with a marvelously swinging "Jumping at the Woodside."

Everyone left in high spirits, and my spies tell me that Annie and Jon repaired to the Metropolitan Room, where she holds forth on Tuesdays, and proceeded to regale another lucky audience. Let's hope they favor us with more reunions. **JJ**

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



## At Trumpets: Things are "Looking Up" for Frank Vignola

By Tony Mottola *Jersey Jazz* Editor



Guitar wizard Frank Vignola brought his current trio to Trumpets Jazz Club in Montclair recently to preview his new CD at a pair of cozy and swinging Saturday night sets. The disc, *Looking Up* (FV009 – scheduled for release next month), features Vinny Raniolo on guitar, frequent partner Gary Mazarroppi on bass, and a cut list that ranges from Mozart to Dizzy to Sting.



His guitar playing is as impossible to categorize as his repertoire and Frank seems at home in any style, but at his essence he possesses the soul of a Gypsy and the CD's first cut, "Gypsymania," a Vignola original, sizzles with the magic of Django. The new album also includes a standout performance of the Reinhardt classic "Tears." At Trumpets, Vignola mixed the jazz with generous helpings of pop and standards, delighting the crowd with musically rich renditions of "Killing Me Softly," "Alone Again (Naturally)," and "Stardust." Vignola has virtuoso skills on his instrument, but it is his ability with melody — to play it with feeling and to dance around it with imagination — that keeps the audience fully engaged. His performances never fail to entertain.

At Trumpets, Raniolo played accompanying guitar with a command and confidence that belied his young age, providing Vignola with the necessary pulsing le pompe rhythm playing when called for and also soloing most ably. Mazarroppi, as always, was steady, swinging and musical.

Next up for the guitarist is "Frank Vignola's Hot Club," a new quintet he's assembling to perform tribute concerts during the centennial of Django Reinhardt's birth in 2010. Sounds worth looking forward to. For more information visit [www.frankvignola.com](http://www.frankvignola.com). JJ

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**JAZZ FOUND A PLACE** in more than the president's BlackBerry when the first lady invited some 150 young music high school students to the White House this summer for an afternoon workshop led by **Wynton Marsalis** and four other members of the distinguished trumpeter's musical family. The youngsters were instructed in "American History and Jazz," "Syntax of Jazz," "The Blues Experience and Jazz" and "Duke Ellington and Swing." **Michelle Obama** said jazz might be "America's greatest artistic gift to the world." **Paquito D'Rivera**, one of several non-family instructors, played a guessing game with the audience, which included the two Obama daughters. When he tooted a famous **Dizzy Gillespie** lick, Mrs. Obama said, "Salt Peanuts, Salt Peanuts!" "Ahh!" shouted the clarinetist, "Michelle knows it!"

**BACK IN JANUARY '08**, an American-turned-Dane, **Phil Glaser**, put the **Andrews Sisters'** "The Boogie-Woogie Bugle Boy of Company B" on YouTube. The number is from "Buck Privates," the first (1941) Abbott and Costello film. "It's been seen over 85,000 times," reports Glaser. A youngster posted a comment: "i'm 13, but i love this kind of music ... i hate the commercials... nowadays." Glaser said other young people wrote they're "performing that number in their choirs or in high school musicals." Google YouTube; in the search box, write as one word, philipglaser.

**ITALIAN-AMERICAN MUSICIANS** are no strangers to prejudice. **David Anthony Witter**, co-author of a book on Italian Americans in jazz, contacted *The Washington Post* after it ran an obituary on the tenor saxophonist **Sam Butera**. Asked for examples of prejudice in the 1920s onward "that compare with the fear of lynching and the humiliation of segregation faced by many black musicians for much of the 20th century," Witter replied: "From the 1890s

until about 1920, Italians were the most lynched group of white Americans in the Deep South." Even after Sacco and Vanzetti were executed in Boston and Italians quietly entered the middle class, he added, they were harassed and interned in 1942 (*Una Storia Segreta*) and negatively depicted in the major media well into "an age of political correctness ('The Sopranos')."

**WHY PAY FOR A BOOK** you can read for free on your computer screen? "I don't see any chance of any new print editions of any of my stuff," **Donald Clarke**, author of *All Or Nothing At All: A Life Of Frank Sinatra* (Macmillan, London, 1997), tells this column. So he edited the book and laid it out on his website, with other works, for all to read. Meanwhile, a site called [www.jazzfirstbooks](http://www.jazzfirstbooks) offers the first edition for \$40. The rare jazz book purveyor calls it "Probably the best of the recent Sinatra biographies by a popular music scholar and author of the well-regarded biography of Billie Holiday, *Wishing On The Moon*." Clarke still insists the book is "not in print anywhere." As for his masterwork, "The number of people worldwide who give a damn about my *Encyclopedia of Popular*



The Andrews Sisters in an early 1940s PR photo.

*Music* (3,932 entries A-Z, [www.donaldclarkemusicbox.com](http://www.donaldclarkemusicbox.com)) is apparently very small, but they are no less precious to me for that."

**'JAZZ TIMES' IS BACK** on the stands and the Web, making many happy. Only the June issue was skipped while a new publisher, Madavor Media of Boston, pumped new life into the nearly 40-year-old trade magazine. "Anybody who cares about the music has

to be delighted," Dan Morgenstern told this column. "It's ironic that the presumed demise came on *Down Beat* magazine's 75th anniversary, but good for old DB not to be deprived of its only viable competitor," declared DB editor emeritus Morgenstern. "And isn't it heartening that both *Jazz Times* and New York's primary jazz festival will still be with us after all?" (The JVC Festival has a new sponsor, CareFusion, a medical technology company.)



Sinatra *All or Nothing at All* and other biographies are free reads on author Donald Clarke's website.

**WEB HIT-OF-THE-MONTH:** A rare video has surfaced and it's a must-see, especially for seniors: **Louis Armstrong and Danny Kaye trade licks in a live performance of "When the Saints Go Marching In."** Search for: **Louis Armstrong & DannyKaye.wmv**

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 Arturo O’Farrill

By Schaen Fox

*If you are in Puppet’s Jazz Bar in Brooklyn most Wednesday nights from 7:00 to 8:00 PM you will be treated to hearing an artist seriously committed to improving his solo piano skills. That Grammy winner Arturo O’Farrill feels such a need, or can fit such a commitment into his exceedingly crowded schedule, says much about his passion for his art. He is another son of a jazz icon who has embraced his father’s legacy as he works diligently to secure his own position in the jazz Pantheon. I spent an enjoyable few hours talking with him in early March.*

**JJ:** First I would like to congratulate you on your Grammy win.

**AO:** Thank you. I’m very pleased and kind of surprised and amazed by it, but thank you very kindly. It was interesting because as a small label we were up against the Concord Music Group and better-known artists and yet we prevailed. I’m happy. It is always interesting to me when the little guy gets some attention and is able to circumvent the powers of the big institutional jazz machine. That is why I was happy about it, besides the fact that it confers some sort of music institution validation on your work. This seems to be the year of a lot of people prevailing against the big machine. This is the year of the “Under-Slum-Dog Millionaire.”

**JJ:** I like that. Reading about your family history I see that one of your ancestors was the mayor of Havana and that there is an O’Farrill Street there.

**AO:** There is actually no O’Farrill Street that I know of in Havana. There is an O’Reilly Street and the Hotel Palacio O’Farrill is just at the beginning of O’Reilly Street. The O’Farrill family has a long history in Cuba and the Hotel Palacio O’Farrill was at one time a mansion owned by the O’Farrill family. I think this is a legendary tale about one of my ancestors being mayor.

**JJ:** Well, then, I’d like to ask you about your legendary father. How did he feel about spending those years away from the music he loved?

**AO:** He was very, very torn up about having to work in the commercial jingle field. My father was a very hardworking, honest, honorable man and put food on our table. Composition in jazz related genres is not an easy way to make a living. I mean, if he had his druthers, he would have loved the jazz world to have recognized him and given him his due when he was young and allowed him to pursue a career in creative writing. It did not work out that way. He spent much of his later years composing music for American Airlines and Dunkin’ Donuts. It was very decent work, performed at a very high level and performed by some of the best musicians on the planet. I grew up in that world and was continuously amazed at the high level of musicianship and artistry that is expected from a workaday commercial musician. It is not an easy field and



PHOTO: JOHN ABBOTT

Photo by John Abbott.

my father was very proud of the work he did, but he was very conflicted. He felt it was hack-work and it caused him a lot of emotional turmoil.

For me, the biggest problem was that every now and then here would be this great, legendary composer who contributed “The Afro-Cuban Jazz Suite” to the world, scoring some 30-second spot for some product and some 20-year-old art director would tell him: “No, it’s not green enough.” And my father, being five times the artist than this line producer was, would very humbly and tolerantly do whatever was asked. I was always amazed because it showed me that, sometimes the advertising world is filled with very unimaginative people.

**JJ:** Your father was most active in the years when drugs were decimating so many of the jazz greats. How did he avoid that fate?

**AO:** My father was very clean-living. He drank, but I don’t think he ever did drugs. And I don’t think just jazz musicians have substance issues; it’s endemic to society. Musicians are prone to weird hours, hard schedules and dubious recognition for their work and all that is very hard and painful. They do whatever it takes to get through the moment, day, week and month. The reason I’m remarkably sane and sober is because I saw a lot of people lose it and end up devastating themselves, their careers and their families. I’m not going to go there.

*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.*



Arturo O'Farrill, age 6, with his father Chico. Photo courtesy of Arturo O'Farrill.

I think the word "artist" is thrown around very casually today. I don't know how to avoid saying this, but we refer to people like Sean Combs as an artist and people who have minimal talent as artists and I find that lamentable.

**JJ:** I'm also curious if your name has ever been a problem. I mean has anyone ever questioned how you can play "real" Latin Jazz since your last name is Celtic.

**AO:** It has never been said to me, but it is clear to me, and I think it was to my father, that people don't know what to do with unusual mixes, unusual intermarriages; not just of race but also of culture and genres. People have never known quite what to do with my father and me. We are seen as Latino by the whites, whites by the heavily Latino population and certainly not African-American. Those things are cultural constructs; I don't think they actually exist in the minds of musicians. Record companies and consumers, however, they want a Latin jazz musician to have a name that sounds Hispanic. "Chico" and "Arturo" won't do when followed by the name O'Farrill; that's a little bit confusing. On the other hand, that can work in your favor because sometimes people will attach to those things as hooks. An unusual combination of surname and forename can be an attraction to some people. I think in the case of Cuban-Irish we would probably have the monopoly on that.

**JJ:** Speaking of categories, I've been told that in at least some European countries you will hear a broad mix of musical styles on a single station and so the population is more knowledgeable about more types of music.

**AO:** You are hitting on something that is very, very much at the nerve center of what is wrong with American radio. American radio used to be regional; it used to be controlled by the people that it served. A terrible thing has happened with the advent of mega, monolithic broadcast corporations. They have codified and compartmentalized the music for the whole of the country. You can be driving in Oklahoma and think you are listening to a local station and looking for the great Bluegrass traditions of Tulsa and you are actually listening to some DJ in New York playing a sanitized and streamlined version of Country Western. The days of local radio are really over and it is very sad. Europe does not have that. Europe has state broadcasting channels but, from what I understand, a greater variety of arts programming, and is much more open. You can probably hear more Roy Orbison in Denmark than you can in Oklahoma.

**JJ:** What a shame. I was interested to read that you credited Andy Gonzalez for your musical education.

**AO:** It was Andy Gonzalez who sat me down and got me to really listen to some of the great Latin musicians. Of course, I had an institutional education by that time. I'd been to conservatory; I'd played with Dizzy Gillespie, Harry Belafonte and had quite a broad range of playing experiences. I'd had a really precocious career when I met Andy. Andy said to me, and I don't know the exact words he

used, but the intent was: You really need to check out your own roots musically, and it is OK to do so. We would sit in his house and listen to great music of the Afro-Latin, Afro-Cuban and Afro-Caribbean traditions. And it was Andy who got me to understand the stylistic and genre intricacies of this music that were fascinating and brilliant.

Artists are a little bit like perplexed children. We have a kind of attention span where if something catches us we'll be consumed by it. When I discovered that Latin music had this incredible complex, simplistic, not simple, but very difficult essence to capture; I became intrigued and it became a vehicle in which I found a lot of love and expression. It is not easy to play. You have to be steeped in this culture and tradition. You can tell when jazz musicians try to play this music whether or not they've educated themselves in this genus.

**JJ:** That brings me to another question. Do you recall how you first felt when you heard a musician referred to as an artist?

**AO:** I do recall at a very early age that music left visual impressions in my brain and that being an improviser or composer was very much like being an artist. "Sound painting" was a concept that I identified with very much. I think the word "artist" is thrown around very casually today. I don't know how to avoid saying this, but we refer to people like Sean Combs as an artist and people who have minimal talent as artists and I find that lamentable.

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## ARTURO O'FARRILL

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Let's face it; an artist is someone whose vision transcends the standard. In other words, an artist is someone who takes the art form a little bit further. Artists are people who change things, and you can't say that about some contemporary young performers. It's an inappropriate word. You can call them performers, not artists. Being a performer is not necessarily bad, in fact it is a very honorable and age old tradition.

**JJ:** I admire how you are not just such an important Latin jazz musician, but also an impassioned proponent for the music.

**AO:** There is a fascinating book by Ned Sublette called *Cuba and Its Music* and one of the opening quotes is attributed to Mario Bauza who said so much of what we listen to today in America is Cuban in origin, but we don't want to talk about it. I think what he meant was [that] a lot of jazz and the origins of Cuba took place in the same communities in Africa. They made their way here and became influenced by different forces, but they resulted in similar music; music that was based on improvisation, call and response, on rhythms that were not European.

Latin jazz is not a subset or subsidiary of jazz. If you look at a famous poster of the jazz tree there is a little branch called Latin jazz. Well, actually, Latin jazz is part and parcel of the roots of jazz. It's as firmly entrenched in the ground as in the leaves. When we don't strive, as jazz musicians, to understand the importance of Latin culture and rhythms in New Orleans, in bebop and in swing, then we are doing a tremendous disservice to ourselves and to educating our youth. I mean, if you only listen to the Ken Burns version of jazz you will think Latin jazz doesn't even exist, neither do women in jazz, organ trio jazz, Woody Shaw, [or] Hoagy Carmichael. The people who write jazz history, who appoint themselves as interpreters for America, and who are institutionally condoned for this, they give their version of jazz. Unfortunately, there is a lot of misinformation. Why don't we talk to people who are still alive? Why do we have to listen to something about the history of jazz from the same four or five faces when Sonny Rollins is still alive? It makes no sense and for me, the crime is that if you listen to Sonny Rollins, you hear Calypso, Latin, the rich rhythms of Caribbean and Antillean influences in every note of his playing.

There is a problem in our society today that we don't have an understanding for what Latin



Arturo with his sons Zachary and Adam in June 2005 at the renaming of 88th Street and West End Avenue as Arturo "Chico" O'Farrill Place, in honor of Arturo's father. Photo by Katja von Schuttenbach.

American culture has done to our dress, our food, our art, our music or our philosophy. This I don't understand. Maybe it's because there is a foreign language involved. On some level, Americans have yet to deal with the idea that American culture is incomplete without understanding the appropriation of Latin influence. In jazz, it is an abhorrent oversight, because jazz is, according to these same self-appointed speakers, some sort of picture of democracy. They have democratically chosen to obliterate the influence of my people and just give it three shows out of a season. So there are a lot of problems and the problems are institutional. Even the great Jelly Roll Morton said without the Spanish tinge there is no jazz.

**JJ:** I think this is a good time to ask about your connection to and break from Jazz at Lincoln Center. How did that start?

**AO:** As far as our connection to, this is much to Wynton's credit. We performed at Alice Tully Hall in 1995 with my father, and I was really impressed that an institution would embrace Wynton and jazz and give it a home. So I said to April Smith, who was Wynton's assistant, it would be amazing if Wynton could use his power to help guide us toward an institution that would be interested in supporting the Afro-Cuban big band tradition. One of the things that institutions are supposed to do, I

know because I'm trying to run my own non-profit, is provide you with the logistics for getting things done. Sometimes I'm so busy running the Afro Jazz Alliance, taking care of my career, teaching and performing that I feel that if I had five assistants it wouldn't be enough. What organizations like Jazz at Lincoln Center are supposed to do is provide you with the infrastructure to run these things. Just putting a concert together, getting guest artists, and making sure the programs are printed — I mean, there are a thousand details. Anyway, Wynton eventually decided it would be a good thing to allow us to be a part of Jazz at Lincoln Center; and for that I'm grateful. Wynton was trying to do the right thing.

**JJ:** But then a few years later came your "banished from the kingdom" remark. What ended the relationship?

**AO:** Yeah, I keep saying things that seem controversial. I also feel that I have to be truthful in what I say. I think Jazz at Lincoln Center is incredibly important and it would be an untold national tragedy if [it] were to fold. The work of Jazz at Lincoln Center should be supported by every jazz lover; well, those who can afford it, anyway. Jazz at Lincoln Center does a lot of good for a lot of people and we need to remember that. That is really how I feel about it. And forever till the day I die, I'll be

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## ARTURO O'FARRILL

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grateful to Wynton Marsalis for attempting to recognize and right a wrong.

On the other hand, I am very bad at being dishonest. I'm just uncomfortable with it. My father was like that, too. What happened at Jazz at Lincoln Center was to some degree bad management. They created the orchestra and then promptly forgot about us and moved on to other things. Creating an orchestra is easy, branding it and giving it the support it needed to take off never took place. Our houses were full, but it is hard to compete with a star of the magnitude of Wynton Marsalis, so we were marginalized even by their own admission. It was seen among their executive management as a little tiny project. They'll counter by saying that I wanted more than we could afford. We were just asking to be treated with regularity; that we would be allowed to pursue more performance opportunities in the Rose Hall. At every step we were told, "No." In one of the last seasons, they made their big poster announcing the new season and they left us off. In our five years of Lincoln Center residency, we had only one publicity photo — taken at the very beginning. What I heard from a lot of musicians was, "Yeah, it kind of looked like you guys were being hidden."

They had a largely inept person who was running the production and touring department, and he took on too many

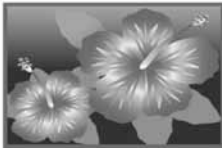


In Guantanamo Cuba playing percussion with La Tumba Francesa.  
Photo courtesy of Arturo O'Farrill.

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The Chico O'Farrill Afro Cuban Jazz Orchestra. Photo by John Abbott.



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**ARTURO O'FARRILL** *continued from page 22*



**Arturo O'Farrill displays the program announcing his Best Latin Album award from at the Jazz Journalists Association Jazz Awards on June 16, 2009. Photo by Fran Kaufman.**

Latin jazz is part and parcel of the roots of jazz...if you only listen to the Ken Burns version of jazz you will think Latin jazz doesn't even exist, neither do women in jazz, organ trio jazz, Woody Shaw, [or] Hoagy Carmichael.

projects. Let's face it, the turnover at Jazz at Lincoln Center is legendary. There was a lot of management change and ineptitude and we got caught up in that maelstrom. People ask, "Well, why aren't you angry?" I'm not angry; I'm just reporting what happened. I'm actually grateful. Again Wynton tried something that nobody in the history of jazz ever tried. I love Wynton for that. Actually the cachet we got from being part of Lincoln Center is invaluable. The only reason we exist today at Symphony Space is because of the cachet, authenticity and validation that we got from being part of Jazz at Lincoln Center. So trust me when I say this: Thank you Jazz at Lincoln Center. Thank you Wynton, you gave us the birthplace, the honor, the opportunity and the pedigree to walk into where we are now. It is a mixed feeling that I have. I wish they were more responsive to the idea that they could have helped us. They could have issued statements; they could have been more magnanimous; I mean they treated us in parting like they treated us while we were there — as an afterthought.

Anyway, what more can be said? We won a Grammy. We are doing well. We are touring. We're performing, we are educating and I'm in the prime of my artistic life. I'm writing, composing and playing at a higher level than I ever thought possible; so it's all good. I don't lose sleep over any of this. I sleep like a baby and I appreciate Wynton.

There are a few people at Jazz at Lincoln Center that are just wonderful. They're devoted, caring and hard working and every now and then I hear from them. On the other hand I would be inauthentic to myself as a human being if I painted a rosy picture of everything. It's not who I am.

**JJ:** Let's cover another serious topic. Would you care to share some memories of 9/11?

**AO:** I remember that day I had to pick up my kids a mile downwind of Ground Zero and we had to walk to our car with our shirts and tee shirts pulled over our faces because I did not want them to breathe anything. That day Gonzalo Rubalcaba was supposed to begin a week at Birdland and of course he couldn't travel. So John Valenti, the owner of Birdland, invited me to bring in a quintet and so that very first week, that very Wednesday I performed and the city was in complete lockdown. There were fighter jets flying overhead, National Guard people were at every entry point. There were checkpoints everywhere and the population looked absolutely frightened. It was one of the saddest days I can remember. I'm just glad my father did not live to see that day because it would have killed him.

I remember playing and the audience was three people and those three were in tears, as were the musicians. I do remember somebody saying it meant so much to me that you guys played today.

It really speaks eloquently about the power of music. We got up, dusted ourselves off and went right back to what we needed to do. In fact, John Valenti should be acknowledged as a great leader in our music because he kept the big band alive at Birdland for months after 9/11. Eighteen musicians would play and there would be 10, five, seven, nine people in the audience. Sometimes John could only afford to pay us for the first set, but he did not abandon the Afro-Cuban big band, unlike Jazz at Lincoln Center. He made a commitment, kept his word and now our sets are sold out on Sundays and people come from all over the planet to hear this great music. People like that are sometimes unspoken heroes. Club owners are seen as somehow not a part of the community and that is complete nonsense. It takes a lot of people to keep this music alive and John is one of the trustees.

**JJ:** Let's change tone. Since this is for the New Jersey Jazz Society, has our state been significant in your career?

**AO:** Absolutely! Besides having spent my first three years as an adult living in Fort Lee and performing at NJPAC and Princeton, you cannot live in New York City without having a huge part of your life be spent in New Jersey. New York and New Jersey are inexorably tied together and really part of the same world. The other thing, of course, is WBGO. [It] is an incredibly important institution and

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# ARBORS RECORDS



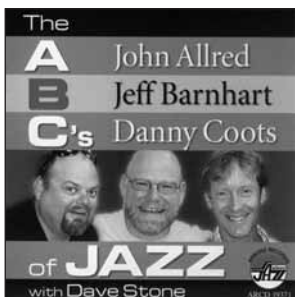
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**ARTURO O’FARRILL**

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has played an amazingly huge part in the careers of so many musicians. I love ‘BGO and have an incredible affinity for the people who work there. They are friends. I would reach out to people to support and protect ‘BGO at all costs.

**JJ:** Amen to that. I was impressed by the amount of teaching you do, besides everything else.

**AO:** I really love teaching. I am amazed by the opportunity to work with young people. I have a lot of agendas about what jazz is, what music is and so I come at them with baggage for sure. I also look at it as a privilege to influence a generation of people that may save music from its mediocrity and sameness. Getting young people to think of music in a different way [because they] may be the future generation of composers and performers that create art. That is all I really care about, creating art. Art changes things, fights sameness and mediocrity.

One of the things I treasure most in my entire teaching experience is a young lady by the name of Taylor. I went to give her high school jazz band a clinic. They were playing a Duke Ellington composition pretty accurately, but there was no real connection with them. It was a simple blues. You play the music and really connect with it, you really become a band and a band is a group of people that really love each other, warts and all. Unfortunately sometimes that doesn’t always happen. So, I had them turn off the lights and somehow that clicked for them. This young woman was so moved that [she] wrote her college entrance

...if you listen to Sonny Rollins, you hear Calypso, Latin, the rich rhythms of Caribbean and Antillean influences in every note of his playing.

essay about that experience, which she considers a defining moment in her decision to become a musician. Years later she came to a show I was doing in Los Angeles and said, “You changed my life.” I’ve kept in contact with her and her family. Her brother is a fabulous drummer and her mother is a sweet, sweet human being just filled with pride for both of them.

**JJ:** You are involved with so many projects, how do balance your time?

**AO:** I do work too hard. I could probable relax more. It would regenerate my creative batteries. [I] have trouble saying no to any project because I have no real regular paycheck. I mean I get paid what I get paid from teaching but it’s negligible. If I don’t work hard constantly I can’t maintain my half of the mortgage, car payments and the upcoming college education for two boys. All of these things are incredible economic pressures, so it is incumbent upon me to continue to build the career and work hard to create the opportunities this music deserves. So yeah, I probably work a little too hard and probably should slow down, [but] on the other hand you get the opportunities you get but once in a while.

**JJ:** What do you do for relaxation, when you get the chance?

**AO:** I like to scuba dive, hang out with my children a lot, watch movies [and] play video games with them. I read a lot. I also enjoy hanging out and having a drink with my friends every now and then. That’s about it, a pretty simple life.

**JJ:** How did you get interested in scuba?

**AO:** My father took me on vacation to Jamaica when I was about 17 and I think it was part of the package. I got an introductory scuba trip and I was amazed. Anytime I’ve been on vacation where there is any kind of diving I’ve gone underwater. Eventually I got certified and got my kids certified. There is something about being somewhere where you are not naturally part of and seeing things that you are not naturally privy to that is fascinating. I think it makes you aware that you are not the center of existence and should Mother Nature ever get really pissed off at us; we’d be in serious trouble. Divers tend to be people who marvel at nature and be obsessed with seeing things that are beautiful and amazing.

**JJ:** Since you’ve mentioned beautiful things, what kind of art do you have at home?

**AO:** My wife and I have very little art at home. We are musicians. We are definitely not visually governed [Chuckles] and I’m not an art collector; plus we

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live in a house with only x amount of wall space. I've purchased one or two prints. I love things with vibrant colors, things that are very, very surreal. I like a very specific school of Chicano art that is associated with East LA. Carlos Santana has a big collection [of it], but I don't have anything major. We have original works by Chris Chambers, an African mask that I bought in South Africa, a beautiful lithograph that was given to me by Lafayette College for a residency I did there, and a beautiful sculpture given to me by a Cuban artist named Carlos Plana, who's a national treasure.

**JJ:** Would you recommend any book, film or story that you feel has the reality of the musician's life?

**AO:** *Round Midnight* with Dexter Gordon is a fairly good factual picture of what it feels like to be a jazz musician. It feels right, but no, I don't think there's been a movie that actually captures the tedium of travel, the boredom of backstage, the incessant din of drug use and alcohol. You can go from being on stage in front of tens of thousands of people who are screaming and yelling and then find you can't get a record company to return your call. It just goes all over the map and I don't think the films been made that deals with all the nuances of it.

**JJ:** How about a book?

**AO:** *Devil in a Blue Dress* by Walter Mosley, the language and sense of rhythm in the intricacies of day-to-day life are more like a musician's thoughts.

*[JJ: When I told this to Walter Mosley he replied, "What an extraordinary complement."]*

**JJ:** Do you have anyone you consider to be a musical mentor?

**AO:** I've always seen Randy Weston as a kind of musical mentor, even though I've never studied with him. I've always been influenced by Randy's approach to piano playing. He is one of the greats, an heir-apparent to the legacy of Thelonious Monk. His approach to improvisation and life is something I really admire. Another great influence was Roland Hanna. I had the privilege of studying with Roland Hanna and consider that one of the highlights of my life. Of course, my father was very, very huge to me.

Carla Bley was probably the biggest influence in my young years because she had the integrity to really pursue her artistic vision and goals. When I first started working with her she was known as a kind of "free jazz, crazy loft scene New York avant-garde" composer. Then she all of a sudden turned around and started writing these kinds of rock-ish songs with elements of free jazz and the free jazz audiences hated her for it. She was committed to her artistic vision. I really understood that you have to follow your artistic direction no matter what [even though] it may cause you to have lean years. Easy to say now, Grammy winning artist, blah, blah, blah, but I really had some dicey years and still tried to continue to play the music I love, and that's a very big part of what Carla left me.

**JJ:** What is the best advice you've received about building a career in music?

**AO:** Somebody said don't wait for opportunities, create opportunities and you rally people to your cause. You don't wait for things to happen. I think that's very important. Too many musicians take a view that career advancement is something that happens to them and it really is not the case. You have to

create opportunities; I mean the record companies are dying...One of the amazing things about the Grammy is that the label I'm associated with, Zoho, is not a major league player. We are a small independent label that couldn't, but we've had incredible success with the Grammy. I think that happened because people take responsibility away from corporate America and create their own grass root solutions. [Chuckles]

**JJ:** That is a good thought to end with. Thank you for being so generous with your time. I really enjoyed talking to you.

**AO:** My pleasure entirely. Take care now.



You can learn more about Arturo O'Farrill at his website: [www.arturoofarrill.com](http://www.arturoofarrill.com) and in several articles at [www.allaboutjazz.com](http://www.allaboutjazz.com) and at [www.jazz.com](http://www.jazz.com).



Photo courtesy of Arturo O'Farrill.

## Jessie Smith Edwards Earns First Ever "Student of Distinction" Music Award

**EAST ORANGE, NJ** — Jessie Smith Edwards, a 16-year-old who attends Cicely Tyson School of Performing and Fine Arts in East Orange, New Jersey is the inaugural recipient of the Jazz House Kids and RS Berkeley Band Instruments Student of Distinction Music Award. Jessie was presented with a hand-selected Erwin Otto Cello in recognition of his talent and musical efforts, courtesy of RS Berkeley Band Instruments at a special one-day extravaganza hosted by Jazz House Kids with acclaimed trumpeter Chris Botti and bassist Christian McBride at William Patterson University in May.

Originally a violin student, Jessie began playing the cello 18 months ago and his musical development has gone into overdrive. He is the youngest member of the South Orange Symphony, a scholarship student at Montclair State University Preparatory Center, and a participant in JazzConnections Summer Workshop and Concert Series. This is the first cello he has owned.

Jessie's musical accomplishments are all the more impressive when viewed along with the challenges of his young life. Jessie lost his mother to illness when he was a baby and soon after became a ward of the state, where he lived with an uncertain future. Recently Jessie was adopted by the Edwards family and has thrived under the direction of his dedicated orchestra teacher, Tricia Galvez Gruswitz. Jessie looks forward to attending college as a musician and hopes to work with children and share with them his talents and dreams.

Each year, the Student of Distinction Music Award will be given to a deserving New Jersey public school music student who embodies the qualities Jazz House Kids seeks to foster — leadership, musicianship, creativity and dedication to excellence.



left to right:  
Les Silver, RS Berkeley;  
Jessie Smith Edwards;  
Chris Botti;  
Christian McBride;  
Al Pantilone,  
Erwin Otto Strings;  
Tricia Galvez Gruswitz,  
Jessie's music teacher

### About Jazz House Kids

Jazz House Kids was founded in 2002 with a mission to enhance the quality of life for young people, their families, and teachers through the medium of jazz. The non-profit organization provides a wide range of creative and tested enrichment programming for students in grades K–12 that has been shown to boost achievement, particularly in underperforming schools. In-school programs include an acclaimed multi-media assembly, Let's Build a Jazz House Workshop™; two music residencies — the Vocal Summit and the Instrumental Jazz Lab — which bring professional teaching artists into public schools over an extended period; and Jazz Across the Curriculum™, a professional development program for New Jersey K–8 teachers. Jazz House Kids programs incorporate New Jersey's stringent Core Curriculum Content Standards for Performing Arts, Career Education, and Consumer, Family and Life Skills along with its Standards for Required Professional Development of Teachers. Since 2002, Jazz House Kids programs have served more than 13,500 New Jersey public school students and over 700 teachers and administrators.



left to right:  
Chris Botti;  
Jessie Smith Edwards,  
award recipient;  
Melissa Walker,  
executive director,  
Jazz House Kids;  
Christian McBride,  
bassist, Jazz House  
Kids board member

### About RS Berkeley Band Instruments

Based in northern New Jersey, RS Berkeley Band Instruments has quietly been earning the respect of music educators and players ranging from beginning students and seasoned pros. The company is headed by Les Silver, who is perhaps best known for his 12-year association with Applied Microphone Technology, where he focused on artist relations and regularly consulted with some of the world's top musicians. His ongoing relationships with these players have in turn informed RS Berkeley's instrument designs. Silver regularly communicates with saxophonists Joe Lovano, Sonny Rollins, and Dave Liebman, and worked closely with Michael Brecker shortly before Brecker's passing in 2006. The company also relies on instrument designers, such as Al Pantalone, who helped expand the Erwin Otto string instrument line to include hand-carved violins, violas, cellos, and basses. J



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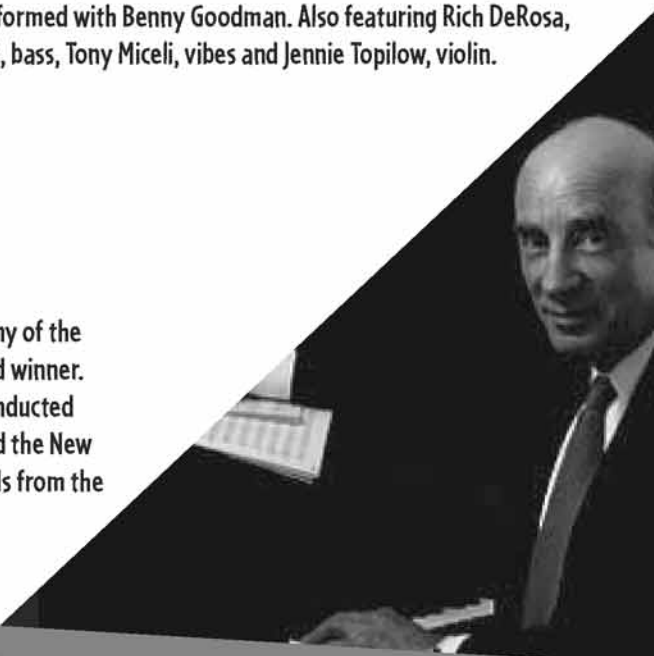
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## ARMSTRONG HOUSE WITH WBGO

continued from page 1

Arriving at 34-56 107th Street in Corona, we filed into the Japanese-inspired garden alongside it, where in addition to a fish-filled pond we were treated to a breakfast spread of fruits, muffins and coffee, prepared by the Museum staff. We met Assistant Director Deslyn Dyer and her new baby.



We also met a very important personage: the Armstrongs' longtime next-door neighbor Selma Herald. In fact, it was Selma's mom who'd first made Lucille's mother aware the red brick house was available. Lucille bought it in 1943 while Louis was away touring and mailed him the address. It's said that when he first pulled up in a taxi, he didn't believe this palace (modest though it was, it was lightyears from the extreme poverty Louis had known in his New Orleans childhood) could really be his new home. Sure enough, Lucille greeted him at the door; he was so tickled he invited the cab driver in for dinner.

Selma, nicknamed "Dynamite" by Louis, was friend, neighbor, confidante and sometime travel companion to the Armstrongs from the time they moved in until they passed away. And she had stories to tell!

Selma told us Louis was only home 35 days out of the year. Sometimes when he'd get back, he'd stop at her house and cajole her mom into scrambling some eggs for him. He'd eat and they'd talk for hours.

Louis had a relaxed and happy lifestyle in this neighborhood, where he'd walk a couple of blocks to the barber shop and wait his turn for a trim, and where he was popular with all the local children, who'd carry his bags in from his travels. He was generous, said to carry two rolls of \$50 bills in his pockets, one for himself and the other to give away.

The house was given to Queens College with the stipulation that it be administered as a museum. All of its contents are catalogued and are more or less exactly as the house was last lived in, with its original vibrant and

meticulous decorating overseen by Lucille. On opening day in 2003, trumpeter Jon Faddis was invited to step out onto the balcony and play "West End Blues" on Louis's own trumpet.

Recently discovered treasures in the archives include 650 reel-to-reel tapes recorded by Louis, more than 500 of whose cases had been decorated by him with collaged clippings, photos, and lots of scotch tape. (A book of these collages has recently been published (see

May 2009 *Jersey Jazz* review of *SATCHMO: The Wonderful World and Art of Louis Armstrong*.) Many are music tapes, but many are candid recordings of musicians practicing, talking, telling jokes. Some contain just the sounds of everyday life in this house: dinner at the table with Lucille, one of the dogs barking in the background (at one time, schnauzers Trinket and Trumpet ruled the roost, followed by two Boston terriers named General and Duchess — given to Louis by his manager Joe Glaser). A trove of over 5000 photographs was also uncovered.

The garage currently functions as the gift shop (the telephone number for the gift shop is still the Armstrongs' home number!) and the basement rec room holds a series of changing exhibits. Knowing our group was coming, they'd kindly left the collage exhibit up longer than originally planned.

So many simple things, and so moving, were to be seen and felt here. On display were some of the handkerchiefs that were always with him during performances. He was said to travel with 300 of them at a time.

We saw fan mail he'd received from around the world, pieces addressed — and delivered — simply to "Satchmo, USA."

In another case, we saw a piece of the banister from the Colored Waif's Home for Boys — a

New Orleans orphanage Louis had lived in for 18 months as a child.

Louis championed the herbal laxative Swiss Kriss and there are amusing references to this product throughout the house, exhibits, and in the gift shop. He frequently gave Swiss Kriss as a gift, even once to the British Royal Family.

There are plans for a separate Visitors Center across the street from the house, to open about two years from now — it will include a jazz club-style performance space and the complete archives which are now stored off-site. When that opens, the garage and basement will be restored to their original appearance.

We split into small groups and moved through the house with guides. The house is a wonderful combination of glamour and the common touch, like Louis and Lucille themselves. Our group made its way up the narrow carpeted stairs to the second floor, where we saw the bedroom (he boasted of his "wall-to-wall bed"), closets, dressing room — each surface painstakingly covered with elaborately patterned foil wallpaper, creating a dazzling showbiz effect while still feeling practical and homey. There was built-in storage all around, and clothes hangers with long wooden handles for easy reaching on the high rods. Lucille's dressing gown lay on the bed. Several pairs of gloves on a side table. The chrome-and-mirrored bathroom had star appeal.

Through a narrow hallway toward the front of the house, it was a thrill to stand in the den where hung a painted portrait of Louis signed by artist "Benedetto" — Tony Bennett. This portrait shows the flat place on his lip — injured while hitting high notes as he forever changed the way trumpets were played from sounding like a marching band to sounding as expressive as a human voice. Photos of neighborhood children with Louis were on display here. And in this modest room were

his beloved Tanberg tape decks — the best available, on bookshelves lined with favorite albums, including many classical records, even opera.





Here, more of his notebooks and his unique indexing in neat ballpoint script.

Reel 70: The Dick Cavett T.V. Show.  
Louis Armstrong guest...

1. Someday
2. Hello Dolly (Repeat)  
Barbara — Louis  
Streisand — Armstrong
3. Pretty Little Missy — Louis  
Armstrong
4. Martin Luther King's Choir  
Recordings — V.-P-DISC
5. Fats Waller 'Plays' his Songs
6. Art Tatum — Piano Solos...

Our guide pushed a button on the wall to play a recording of Louis speaking in his own voice from his reel-to-reel tapes.

Downstairs to the living room, we saw a lovely-and-determined portrait of Lucille, who had broken the color barrier at the Cotton Club. Another painting of Louis by Calvin Bailey, painted from a photo that had appeared in *Vanity Fair* magazine. A portrait of Gerry Mulligan by Leroy Neiman that Louis bought at an arts fair. A portrait of African women

from Louis's first trip to Africa in 1956 where 500,000 people were in the audience. White seating pieces were arranged into separate conversation areas and the walls were lined with seagrass wallpaper. On the coffee table, an assortment of matchbooks. Inside a credenza, the television he'd watch with neighborhood children while serving up ice cream. We learned that in 1960 during the Congo Crisis when activist Patrice Lumumba was under house arrest, Armstrong performed there as a Jazz Ambassador for the U.S. State Department — and the civil war stopped for the concert. Also present: a piano that neither Lucille nor Louis played, but that no doubt was used by any number of visiting friends.

Here, too, Louis's own voice is audible at the press of a button. We hear him saying: "We can play music anywhere. We musicians. We don't believe in vacations." We also hear part of his recording of a dinner gathering where he speaks of "brussel sprouts, raised in Brussels...miniature cabbages..."

*continued on page 32*

Photos by Tony Mottola, except as noted.

page 30, top: Selma Heraldo's joie de vivre is evident in every moment.

In the exhibit room, a 1934 Selmer trumpet and mouthpiece given to Louis by King George V. this page, top to bottom: The bedroom; sadly it's here that Louis died in his sleep in 1971.

The den with reel-to-reel tape decks and a sampling of his notebooks.

We wish we were printing this issue in color, just so you could see the color of the cabinets!

WBGO's Gary Walker at left with local treasure Selma Heraldo, a landmark herself, and at right, Michael Cogswell, Director of the Louis Armstrong House and Museum.

above: Louis Armstrong teaches neighbor children how to blow the horn. Photo courtesy of Louis Armstrong House and Museum.





left: The cozy living room. Photo by Tony Mottola.



right: an artist's rendering of the planned Visitor's Center across the street. Photo courtesy of the Louis Armstrong House and Museum.

**ARMSTRONG HOUSE WITH WBGO** *continued from page 31*

Normally steering clear of politics, while quietly breaking color barriers in many places (“I won’t play where I can’t stay”), we learned that in 1957 Louis was supposed to play in Russia but refused because he was so disappointed in the racial strife occurring in Little Rock, Arkansas where young African Americans were being forbidden to attend the white high school. He said, “a black man doesn’t have a country.” Two weeks later, Eisenhower sent troops into Little Rock, and Louis sent him a wire saying: “If you decide to walk into the schools with the little colored kids, take me along, Daddy. God bless you.”

Also on the first floor is a show-stopping bathroom with a converted birdbath for a sink, marble imported from Europe, and mirrors, mirrors, mirrors.

Even more astonishing is the kitchen, where Lucille cooked (a prerequisite for their marriage was that she had to learn to cook red beans and rice). Its lacquered turquoise cabinets...a custom-made Crown stove with double oven and broiler...a breadbox and an electric can opener built into the wall, ivory-colored countertops with state-of-the-art recessed port for a blender; one of the first microwaves. On a shelf, two Brunswick Records coffee mugs.

We heard that Lucille had once gone with a friend to look at a mansion in Long Island, and they mentioned it to Louis. He asked them each in turn whether they had jobs. “No, Pops...” was the reply. “Well, you two go and get yourselves some jobs, buy that house and I’ll visit you there.”

Louis took some of his neighbor kids to Manhattan to appear on a television Christmas special with him, and made sure they all got paid scale wages. Once while Louis was in Toronto for a week of shows, a lady offered him a home-cooked meal for Thursday

of that week, which he graciously accepted. The mayor of Toronto subsequently invited him for a banquet at which he’d receive the key to the city, and Louis graciously refused, citing a prior engagement.

An electric stair chair installed for Louis reminds us that his health was failing in the last years. Toward the end, though weakened he couldn’t wait to come out of the hospital and to play again. The garden was built adjacent to their house toward the end of Louis’s life, and he was able to relax and recuperate surrounded by its ponds and plantings. On July 5, 1971 he’d been feeling better and wanted to rehearse, but on the 6th he died in his sleep. He was buried in Flushing Town cemetery, and his eulogy was read into the Congressional Record. Lucille followed him in 1983.

Michael Cogswell recommended Armstrong’s autobiographies, especially the first one, as a must-read. He also cited Gary Giddins’s biography for an overview of Armstrong’s life. He said that the soon-to-be-published *Satchmo: The Genius of Louis Armstrong* by *Wall Street Journal* arts critic Terry Teachout will be definitive.

After being steeped in all of this good feeling, we reluctantly took our leave of 107th Street. Only for now, though, because we surely must return.

As if all of that weren’t enough for one day, the WBGO folks had planned another stop for us, at a terrific Peruvian Restaurant back out on Northern Boulevard — Pío Pío. We got to know each other a little better at tables of eight while savoring a variety of yummy foods, all included in the price of the trip. Editor Tony and I sat with Dorthaan Kirk and David Rosenak, and exchanged insights about jazz festivals and jazz films and life in general. □

Louis Armstrong, “Dixieland Jubilee,” Hollywood Bowl 1959, ©Ray Avery / CTSIMAGES.COM

**Louis Armstrong House Museum**  
[www.louisarmstronghouse.org](http://www.louisarmstronghouse.org)  
 3456 107th St  
 Flushing, NY 11368-1226  
 (718) 478-8274

The Museum is shown only through guided 40-minute historic house tours that start every hour on the hour (last tour of the day starts at 4 pm). The exhibit area and garden can be explored before or after the tour. No appointment is necessary, unless you are planning a group visit for at least 8 people.

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## The Local Scene story and photos by Frank Sole

### Bucky Pizzarelli and Ed Laub Jazz Up the Minstrel Coffeehouse

Friday, July 17 was a special night at the Minstrel Coffeehouse in Morristown, marking only the second time in 30 years that the venerable traditional Folk music venue presented a jazz night. The event was a huge success, bringing out both the Folk music world's cognoscenti as well as many jazz fans. There was a capacity crowd and organizers eventually had to put chairs on the stage to accommodate the many music fans in attendance.

Bucky performed with his longtime friend and protégé Ed Laub who also played a seven-string guitar. Ed also provided some very nice vocals on a few numbers including heartfelt renditions of "It Had to be You" and "I Thought About You."

Frederic Chopin once said: "There is nothing more beautiful than the sound of a guitar, save perhaps two." This was certainly true in Morristown last July 17 as Bucky and Ed held the audience in a musical rapture for the entire evening.



### Bob Himmelberger, Rick Crane and Surprise Guest Russell Malone at Shanghai

Bob Himmelberger and Rick Crane were the scheduled performers for Thursday night July 30 at Shanghai Jazz. I met Bob last year at a party and got to play a tune with him. I found him to be a nice guy and a great piano player so I was looking forward to hearing him play that night especially with Rick on bass. I've known Rick for many years and he is a smokin' bass player.

After arriving early, Margy and I settled in and began looking at the menu. I usually pick from one or two of my favorite items but that night I decided to try something new. When my "3 Chili Chicken" arrived I was surprised and pleased at how hot and spicy the dish tasted. It would turn out to be the first of two surprises that evening.

Bob and Rick began to play and they were hot and swingin'! I finished eating and settled back with a beer to listen. Well about

half way through the set Rick announced that a special surprise guest was going to sit in on guitar. Being a guitar player I was happily wondering who it might be. Rick then introduced none other than Russell Malone who proceeded to turn the heat up a notch and the band never looked back. This was the first time Bob and Rick had met Russell and it was as much a surprise to them as it was to the audience. Bob and Rick and Russell were having a great time and so was the audience.

I got to talk with Russell a little bit during the break and I can tell you that he is a



warm-hearted and friendly individual. We had one of those "guitar player" conversations about everything from players to picks to amps. He's also a very funny guy.

You can tell by the smiles on their faces in this shot that they all had a good time. So did everyone else who was lucky enough to be there that night. □

*Frank Sole is an NJJS member and occasional contributor to Jersey Jazz.*

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**\*\* Recently added – Dave Bennett and Aaron Weinstein \*\***

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## Compact Views


By Joe Lang  
NJJS Board Member

There are only a couple of items to be added to the NJJS inventory this month, both from Sackville Records.

■ **Nostalgia (Sackville – 2073)** is an appealing new disc from Canadian guitarist **ANDREW SCOTT'S** quartet with guests **JON-ERIK KELLSO**, trumpet and **DAN BLOCK**, tenor saxophone/clarinet. The album is dedicated to revisiting some jazz tunes that are based on the chord changes of popular songs. The band also has pianist Mark Eisenman, bassist Pat Collins and drummer Joe Haynes on board. They give spirited readings of the nine selections, Ben Webster's "Did You Call Her Today" ("Rose Room"/"In a Mellow Tone"), Tadd Dameron's "Hot House" ("What Is This Thing Called Love"), Dameron's "On a Misty Night" ("September in the Rain"), Barney Kessel's "Vicky's Dream" ("All the Things You Are"), Fats Navarro's "Nostalgia" ("Out of Nowhere"), Zaid Nasser's "Junior's Soul" ("Body and Soul"), Charlie Parker's "Quasimodo" ("Embraceable You"), Andrew Scott and Jake Wilkinson's "Contrafact" ("Back Home in Indiana"), and Gigi Gryce's "Salute to the Bandbox" ("I'll Remember April"). Kellso and Block are two musicians most associated with playing in trad and swing contexts, but they are truly versatile musicians who sound perfectly at home playing the bebop style that dominates this album. Scott is a superb guitarist, and has shown once again with this release that he is marvelously adept at selecting musicians and tunes that suit the theme of his recording project. The musicians bring to vibrant life tunes that, except for "Hot House" and "Quasimodo," are rarely performed.

■ So much of **DICK HYMAN'S** recorded output has been theme oriented, often placing him in the position of being confined by a specific jazz style or emulating given players, that his great talent for just sitting down and playing tunes with any approach that suits his own conception of the tunes is under documented. **Concert at the Old Mill Inn (Sackville – 2079)** is, therefore, a welcome addition to his recorded legacy. The 12 selections were culled from a two-hour concert recorded at the Old Mill Inn in Toronto in 2007. The program is primarily made up of standards like "Ain't Misbehavin'," "Stompin' at the Savoy," "All the Things You Are" and "The Man I Love." A welcome inclusion is the fine tune by Gene DiNovi, "Have a Heart," one that

has lyrics by Johnny Mercer. Hyman has such an eclectic approach to his playing that it is impossible to categorize him by style. This has the advantage of keeping his playing fresh, with surprises always around the corner. Hyman enthusiasts will welcome this opportunity to hear him at his creative best, as should anyone who digs wonderful solo jazz piano performances.

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

## Other Views

With two months having passed since I last filled you in on non-NJJS inventory discs, there is a lot of ground to cover.

■ The late Bob Florence was recognized as among the premier modern big band arrangers. When he passed unexpectedly last year, the members of his big band, the **BOB FLORENCE LIMITED EDITION**, under the leadership of Kim Richmond, decided that there needed to be one more album of his magnificent music. The band was assembled for two sessions in October of 2008, and they produced **Legendary (MAMA – 1037)**, nine tracks of new music that is wonderfully representative of the Florence genius. He was a composer and arranger who never rested on his laurels, and the one thing that could be expected from a Florence chart was the unexpected. He had an impish sense of humor that was never far from the surface. He hired players who were technically able to execute his demanding charts, and were all creative musicians who would add their unique voices to the canvas that he provided for them. This is a band that features a cast of first-call Los Angeles area players. The lineup includes Don Shelton, Kim Richmond, Tom Peterson, Jeff Driskill, Bob Efford, Bob Carr

and Rusty Higgins on reeds; Carl Saunders, Pete DeSiena, Steve Huffsteter, Ron Stout and Larry Lunetta on trumpets; Alex Iles, Bob McChesney, Scott Whitfield, Dave Ryan, Jacques Voyemant, and Craig Ware on trombones; Alan Broadbent on piano; Larry Koonse on guitar; Trey Henry on bass; and Peter Erskine on drums. Listen to the opener, Florence's totally unique approach to the much played "Take the 'A' Train," and you will swiftly understand that this is not just another big band album. Whether he is providing a new slant on a familiar tune such as "I'm All Smiles," "Suicide is Painless (The Theme from MASH)" or "You Must Believe in Spring," or adding some great new compositions to the world of big band jazz, as he does with "Fluffy," "Geezerhood," "Limited Edition Express" and "Luci," the results are universally interesting and satisfying. To close the program, the Limited Edition has added its voice to a previously released solo piano recording of "Auld Lang Syne" by Florence. It is a touching and effective conclusion to a disc that would have surely brought a smile to the face of a very proud Bob Florence. To supplement the music, there are excellent liner notes by co-producer Phil Norman, and moving quotes from each of the participating musicians. This album gets my enthusiastic recommendation! ([mamajazz.org](http://mamajazz.org))

■ Check out the sounds on **Sound Check (Jazzed Media – 1046)** by the **JACK CORTNER BIG BAND**. What you will find are 11 selections arranged ingeniously by Cortner, and superbly executed by a crew of outstanding New York City based musicians. Trumpeter/flugelhornist Marvin Stamm is the featured soloist throughout the album, with impressive solo contributions also coming from Jim Pugh on trombone, Jon Gordon on alto sax, Dave Tofani on tenor sax, Bill Mays on piano and John Riley on drums. The program includes several standards, "Strike Up the Band,"

*continued on page 38*



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**OTHER VIEWS** *continued from page 36*

the most appropriate opener, "Speak Low," "Yesterdays," "Caravan," "You and the Night and the Music" and "It's All Right with Me." The two Cortner originals, "Sound Check" and "à la Mode," deserve to have further examinations by other bands. The work of Stamm, Mays and Gordon on Herbie Hancock's classic "Canteloupe Island" is sure to linger with a listener for some time. Another highlight is the lovely playing of Mays and Stamm on "Cinema Paradiso Love Theme." This is the second big band album fronted by Cortner. It had better not be the last! ([www.JazzedMedia.com](http://www.JazzedMedia.com))

■ There have been many notable tenor sax duos in jazz, but none swung any harder than the combination of Zoot Sims and Al Cohn. **LEW DEL GATTO** and **BOB KELLER** provide a fine tribute to this legendary pairing on **To Al and Zoot, With Love (220 Music Corp. – 1003)**. In their recognition of these two giants, Del Gatto and Keller are assisted by Jesse Green on piano, Tony Marino on bass and Tom Whaley on drums. While the leaders do not strive for imitation, they certainly acknowledge the remarkable improvisational art and ceaseless swing that were the hallmarks of the Cohn/Sims team. One of the joys of seeing Al and Zoot was the inevitable inclusion in their sets of the always-engaging tunes that sprung from the mind of Cohn. They always swung, were original and interesting, and they sounded like old friends immediately, even when they were new to the listener. Six of the 11 tracks on this disc are Cohn originals. Probably the most familiar tune that Sims had a hand in creating was "Red Door," a song that has Gerry Mulligan listed as co-composer, and is a must-hear track on this disc. Eventually, Dave Frishberg, who wrote one of the

tunes on this album, "Saratoga Hunch," added Sims-inspired lyrics to "Red Door," and named it "Zoot Walks In." For those who feasted on the music made by Al Cohn and Zoot Sims, this album will spark fond memories of evenings at their frequent haunt, the Half Note, or at another hip venue somewhere along the way. ([www.lewdelgatto.com](http://www.lewdelgatto.com)) or ([www.bobkeller.net](http://www.bobkeller.net))

■ When I received **Our Delight** by the **PAUL GORMLEY QUARTET**, I was anxious to hear it. Bassist Gormley's name had escaped my attention in the past, but the other players, Sam Most on flutes, Larry Koonse on guitar, and Paul Kreibich on drums were known to me, and in a most positive way. Once through the album, and I knew that Gormley was not only a fine bassist, but that he had recruited a quartet that plays together with the kind of empathy that makes for special music. I will admit up front that I am not enamored of jazz flute, but Sam Most is one of those players who, like Frank Wess, gets a wonderful tone, and has such a natural sense of swing, that my innate resistance to this instrument is overcome, and I just sit back and enjoy their music. Koonse is another swinger, equally at home in a small group or big band setting. Gormley keeps great time, and shines when taking a solo. Kreibich is always right where he should be, providing a rhythmic bed, and adding just the right percussive accents. The nine-song program is a delight from the first notes of "Good Bait" to the last ones of "The Preacher." The music is always accessible and interesting. This is the third album by this fine combo, and I believe that I shall seek out the first two, especially since they explore the world of Ellingtonia. ([www.talkingdogmusic.com](http://www.talkingdogmusic.com))

■ The influence of Django Reinhardt continues to be among the most consistent elements in jazz. The genre that has become known familiarly as gypsy jazz has a presence throughout the world, and its fans include many who are not normally drawn to jazz. This phenomenon manifests itself in many ways. In 2000, Pat Philips and Ettore Stratta produced the first Django Reinhardt NY Festival at Birdland, and it has continued to be an annual event at that venerable New York City jazz bastion. In addition, the producers have taken this event on the road to several venues around the country. **Live at the Kennedy Center (SP Productions )** by **DORADO SCHMITT** and the **DJANGO REINHARDT NY FESTIVAL ALLSTARS** documents a 2007 concert by this group. It gives a fine representation of the magic that is created by these players who include Dorado Schmitt on guitar and vocals, Florin Niculescu on violin, Samson Schmitt on guitar, Ludovic Beier on accordion and accordina, and Brian Torff on bass. Like Reinhardt and his contemporaries, these players lend their interpretations to a mix of originals, other gypsy jazz tunes, and a smattering of standards. The players are all highly accomplished artists, each of whom has developed his own unique voice. The blending of these talents is what places them among the most admired and popular of the numerous practitioners of this jazz style. Their music has an insistent pulse that draws in the listener, grabbing your attention, and never relinquishing it. I have observed the intensity that grips both the players and the audience during their gigs at Birdland, and this album provides a tasty sampling of what takes place whenever they perform. ([Patmusic2@aol.com](mailto:Patmusic2@aol.com))

■ **Concerti (Ambient – 107)** is the third album by guitarist **GENE BERTONCINI** on this audiophile label. For this outing, he is accompanied by bassist David Finck and a string quartet. The eclectic program consists of eight selections that range from "Eleanor Rigby" to a pair of classical/jazz medleys. Bertoncini has sensitively combined an excerpt from the Chopin Prelude (Op. 28#4) with Jobim's "How Inesensitive," and Rodrigo's "Concierto de Aranjuez (adagio)" with Chick Corea's "Spain." His ear for what works together is exceptional, and his execution is flawless. The strings provide an elegant setting for Bertoncini's subtle artistry. I have often seen the beautifully understated playing of Bertoncini quiet a room of noisy diners. Put this disc on at a

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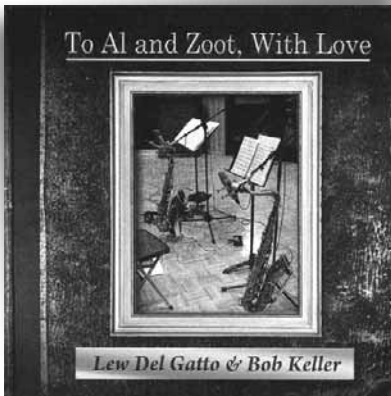
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gathering that you might be hosting, and do not be surprised if the conversation dissolves into rapt attention to the lovely music that Bertoncini creates. ([www.GeneBertoncini.com](http://www.GeneBertoncini.com))

■ It is amazing how many fine musicians fly under the radar of wide recognition. **DAVID GINSBERG** has been playing jazz trumpet on and off for about 40 years, but **Inner Spaces (David Ginsberg – 2008)** is his first recording. Ginsberg has been a cornerstone of the Tuesday night jam sessions at the Crossroads in Garwood for several years. He is a bebop-based trumpeter, but does not limit his playing to this style. Check out his lovely original “Esther’s Child Dance” and you will find an example of his sensitive ballad playing. His cohorts, Ed Alstrom on piano, Edward Howard on bass and Don Guinta on drums provide him with rhythmic support that frees Ginsberg to take of on his flights of fancy confident that his back is being well covered. The song lineup is comprised of a couple of standards, “My Shining Hour” and “For All We Know,” and six Ginsberg originals. He knows how to create jazz lines that fall easily on the ears of the listener, unlike many of the tunes that come along these days. They are fresh and appealing. It has taken a long time for Ginsberg to have the opportunity to expose his talents

to a wider audience. He has done a great job of giving the uninitiated reason to find opportunities to catch him at a gig. [davidjazztrumpet@yahoo.com](mailto:davidjazztrumpet@yahoo.com)

■ It seems like only yesterday that I first heard bassist **NICKI PARROTT** sing. She was a natural. Her phrasing was right on, she had a wonderfully appealing sound, and she knew how to spice up any lyric that had the slightest hint of suggestiveness. It was actually several years ago, and she has now made a few vocal albums, the latest of which is **Fly Me to the Moon (Venus – 1023)**, her second for that Japanese label. For support, she called upon Lisa Parrott on baritone and soprano saxes, Harry Allen on tenor sax, John Di Martino on piano, Mark Sganga on guitar and Billy Drummond on drums. The 13 tunes are intelligently selected and programmed. Especially noteworthy is a song that Parrott discovered while watching the television movie about Doris Duke, Bernard and Doris, “I Love the Way You’re Breaking My Heart,” a rarely recorded gem written by Lewis Alter and Milton Drake. Other noteworthy selections are a saucy “Do It Again,” a too infrequently heard Irving Berlin tune, “I Never Had a Chance,” and the always welcome “Two for the Road.” Highlighting these songs is not meant to slight the other selections, as they all are well done, and ear

*continued on page 40*

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**OTHER VIEWS** *continued from page 39*

catching. Allen and Lisa Parrott are both adept at playing appropriate fills behind Parrott's vocalizing, and shine during their solo opportunities. Di Martino is a master accompanist, and an accomplished jazz player. It is Nicki Parrott's singing, however, that makes this album extra special. She has quickly become one of the truly hip vocalists on the scene, and *Fly Me to the Moon* will make her mark as a vocalist even more emphatic. ([www.eastwindimport.com](http://www.eastwindimport.com))

■ After listening to **Doozy (Open Art – 07262)** by vocalist **JACKIE RYAN**, I made a note to drop whatever else I might be doing, and catch her the next time that she appears in the New York City area. This is one impressive album. It was recorded during two 2006 sessions in New Jersey, and in one 2008 session in Los Angeles. The roster for the earlier sessions was Eric Alexander on tenor sax, Jeremy Pelt on trumpet, Cyrus Chestnut on piano, Romero Lubambo on guitar, Ray Drummond on bass and Carl Allen on drums. Bassist Dezron Douglas and drummer Neal Smith replace Drummond and Allen for the West Coast session. Ryan has terrific support from these cats, each of whom is first rate, as they prove throughout this album. There are 20 tunes spread out over this two-disc set covering a lot of stylistic territory. Opening with the title song as the first track, a Benny Carter composition to which Ryan added her own hip lyrics, was a wise choice, as it lets you know immediately that this is a lady with serious jazz chops. She next turns to a lovely ballad by Carroll Coates, "You'll See," and her lyric interpretation is magnificent. Another facet of her artistry is her empathetic feeling for Brazilian tunes, and that is evident on the third track, Jobim's "Caminhos Cruzados," which she impressively renders in Portuguese. Ryan also includes several wonderful songs that one does not often find on current albums. Among them are "Do Something," a wonderful 1920s pop song, "Beautiful Moons Ago," a gem from the Nat Cole Trio, "My How the Time Goes By," a Cy Coleman/Carolyn Leigh ditty, "I Haven't Got Anything Better to Do," a song recorded by the likes of Carmen McRae and Meredith D'Ambrosio, "Get Rid of Monday," a Jimmy Van Heusen/Johnny Burke tune associated with Lena Horne, and "Tell Me More and More and Then Some," written by Billie Holiday and a staple of the repertoire of Nina Simone. When she got to "Spring Can Really Hang You Up the Most," the fourth track on the second disc, I was full of anticipation, as this demanding song takes a special singer to perform it effectively. I have always considered the version by Carmen McRae on her classic *Bittersweet* album to be the definitive version. Well move over Carmen, you now need to share that pedestal. *Doozy* is simply one of the most satisfying albums to come along this year, or any year. ([www.OpenArtProductions.com](http://www.OpenArtProductions.com))

■ Seattle has been a wonderful jazz town for many years. One of the major voices on the current Seattle scene is vocalist **GRETA MATASSA**. Her latest

album, **I Wanna Be Loved (Resonance – 1010)**, gives ample proof of why she has an international reputation as a premier jazz singer. She has terrific musicians backing her, including Tamir Hendelman, the arranger of the album, and pianist on eight of the 11 tracks. The band is augmented by a string section arranged by Kuno Schmid on two selections, "Chan's Song" and "You'll See." It is interesting that the latter of these two songs is suddenly turning up on recent albums. It is a superb ballad, and deserves the exposure that it is currently receiving. Another tune on this disc, "Would You Believe" by Cy Coleman and James Lipton, has also been receiving renewed attention, with recent recordings of the tune by Carol Fredette and Patti Wicks. Matassa can swing with the best of them. She also has a terrific feel for ballads, phrasing them with intelligence, and reading the lyrics with great insight. Her warm alto is perfectly suited to her jazz infused approach to her material. This album deserves much airplay and attention from the jazz press. Greta Matassa deserves to be recognized as one of the finest vocal jazz talents anywhere. ([www.ResonanceRecords.org](http://www.ResonanceRecords.org))

■ Since she made her recording debut on Concord Records in 1992, vocalist **KARRIN ALLYSON** has eleven albums to her credit. **By Request: The Best of Karrin Allyson (Concord – 31459)** is a new compilation of 12 performances from her previous albums, plus one previously unreleased track from her *Footprints* album. Allyson, who also plays piano on an occasional track, has grown with each release, and is now among the most respected of the women on the vocal jazz scene. This collection gives a nice overview of her vocal eclecticism. She is as at home with a ballad like "What's New" as she is with the rhythms of bossa nova on a tune like "A Felicidade (Happiness)," or swinging her own lyrics to Duke Jordan's "Jordu," a reworking that she has titled "Life Is a Groove." Her take on "Moanin'" is drenched in the blues, and she almost channels Edith Piaf with her take on "Sous La Ceil De Paris (Under Paris Skies)," singing the French lyrics with aplomb. This disc will serve as a great introduction for newcomers to her artistry. For those of us who were already hip to her talents, this is a nice way to get a taste of the many moods that she so expertly creates. ([www.concordmusicgroup.com](http://www.concordmusicgroup.com))

■ Trumpeter/vocalist **JEREMY DAVENPORT** first came to national attention as a trumpeter in the Harry Connick Jr. Big Band in the 1990s. During the latter part that decade, he released two albums on the Telarc label that featured his playing singing and songwriting. He eventually settled in New Orleans where he has been a consistent presence on that jazz scene. **We'll Dance 'Til Dawn (Basin Street – 1101)** is his first studio album since 1998, and it is nice to have a new recording available from him. He is a fine trumpeter in the trad/swing tradition. His vocalizing harkens up comparisons with his former boss, Connick, as do his original songs. He has many of the vocal qualities that brought Connick to great success, a somewhat husky baritone, tasty jazz phrasing and an appealing friendliness. The five original tunes included in this 12-song program are well crafted, and not at all out of place among familiar songs like "When I Take My Sugar to Tea," "That Old Black Magic," "There's a Small Hotel," "The Lady Is a Tramp," "By the Time I Get to Phoenix," "I Didn't Know What Time It Was" and "Come Rain or Come Shine." He has a fine cast of New Orleans musicians to support him, particularly pianist David Torkanowsky. New Orleans trumpet star Kermit Ruffins joins in the fun for a trumpet and vocal duo on Davenport's "Mr. New Orleans," a whimsical ditty that finds both of them in good humor. There is a winning New Orleans influence present throughout this fun filled album. ([www.basinstreetrecords.com](http://www.basinstreetrecords.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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## Book Review

### To Be, or Not...To Bop

By Dizzy Gillespie with Al Fraser

University of Minnesota Press, Minneapolis | 552 pages, Paper, \$19.95

By Joe Lang NJJS Board Member

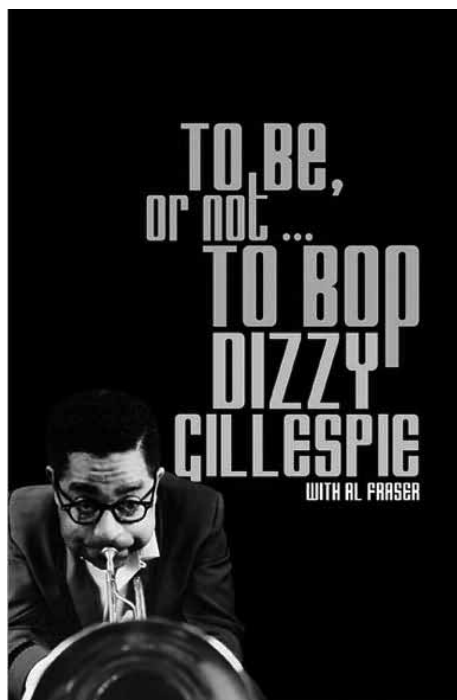
Dizzy Gillespie's autobiography, *To Be, or...Not to Bop*, was originally published in 1979, but has been out-of-print for many years. Fortunately for those who missed it the first time around, the University of Minnesota Press has made this highly readable tome available once again.

To much of the public Dizzy Gillespie was that trumpet player with the big cheeks who clowned around a lot, but to real jazz fans, he was recognized as one of the most influential players in the history of jazz. Gillespie and Charlie Parker were the prime movers in the development of bebop, a style that revolutionized the world of jazz. The story of where he started, how he arrived at his seminal position among jazz musicians, and how his career and life developed up to the time that he wrote this book is engagingly presented.

Gillespie's life began on October 21, 1917 in Cheraw, South Carolina. He grew up in difficult circumstances, ones made more difficult by the premature death of his father in 1927. Gillespie proved to be a mischievous youth, and one who was touched by, and very aware of the racism that was pervasive in the South of his early days. His formal introduction to music started in the third grade with the trombone being his first instrument, but he soon discovered the trumpet, and found his natural musical home. His talent on the trumpet won for him a scholarship to Laurinberg Institute, a boarding school in North Carolina. While he was at Laurinberg, his mother moved up to Philadelphia, and Gillespie eventually left school and followed her to the City of Brotherly Love.

Inevitably, Gillespie was drawn to the scene in New York City, playing first with Lucky Millinder, and then filling the seat of his idol, Roy Eldridge in Teddy Hill's Orchestra. He gained national notice as a member of the Cab Calloway Orchestra. During his stay with Calloway, he had many conflicts with the leader about his daring solo style. His tour with the Calloway organization ended with the infamous spitball incident that led to his dismissal.

By now, Gillespie was deeply into his search for new methods of musical expression, a search that led him to the jam sessions at Minton's playhouse and Monroe's Uptown House where he found a soul mate in Charlie Parker, and other young players who were getting hip to the new sounds, including pianist Thelonious Monk and drummer Kenny Clarke. Gillespie also played on several big bands, and contributed many forward-looking arrangements to several bands. His next major association was with the Earl Hines big band, one that also had Parker, vocalist Billy Eckstine and vocalist/singer Sarah Vaughan on its



roster. Out of this band Eckstine drew several players, including Gillespie, Parker and Vaughan, and formed the first big band to feature bebop arrangements.

Nineteen forty-five proved to be a watermark year in Gillespie's career. It was in 1945 that Gillespie and Parker made their first recordings together, and suddenly bebop was exploding on the scene. By 1946, Gillespie was ready to put together his own big band, and what a band it was. In addition to charting new ground in the realm of big band bebop, Gillespie also explored the world of Latin rhythms. Gillespie became a musical figure of great renown, his blown out cheeks, goatee, beret and dark framed glasses, his eye-catching outfits, and his outgoing sense of humor adding to his notoriety. The big band lasted for about four years, and influenced many of the surviving big band leaders to incorporate bebop charts into their books.

The element that had made the big bands the focus of musical popularity for about 10 years starting in the mid-1930s was the fact that it was primarily dance music. This was not the case

with bebop, and this factor combined with changing tastes in entertainment led to a vast reduction in the number of big bands that were able to survive. Gillespie's was not among the survivors.

Except for a couple of years starting in 1956 when he formed a big band for a series State Department sponsored international tours, Gillespie spent the bulk of his career fronting small groups. His strong personality, and musical genius enabled him to continue as a major jazz draw.

There is much information in the book about the details of Gillespie's musical growth. He discusses his Baha'i faith. He talks about the incident that led to his starting to play his distinctive trumpet with its uplifted bell. His 1964 Dizzy Gillespie for President campaign is the subject of one chapter. Gillespie is very open in discussing all facets of life in the jazz world, including explosive subjects like drug abuse and racism. These are but a few of the fascinating areas that he touches upon in his book.

The format is particularly effective in presenting his story. His first person narrative is complemented by the inclusion of ample reminiscences from many others who are part of the larger story. These musings are integrated into the narrative at appropriate intervals. Some of these recollections are in conflict with Gillespie's memory of events. This highlights how much of written history is based on conflicting memories and perspectives. It gives the book a feeling of spontaneity and honesty that is rare and refreshing. □

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# Jazz Summer in the City

## Newark Museum Jazz in the Garden 2009

Story by **Linda Lobdell** Co-Editor *Jersey Jazz*

Photos by **Tony Mottola** Editor *Jersey Jazz*

This is getting to be a regular thing. Yes, I guess after 44 years, this festival MIGHT be said to be here to stay. Each year has its unique flavor, renewing and refreshing our enjoyment of discovering the new while savoring our favorites, all in the senses-pleasing environment of the Dreyfuss Memorial Garden. Or, in the case of rain, inside the Museum itself.

This year? This most interesting summer of ours? We saw a bit more of the inside of the Museum than we'd hoped, but we don't regret a minute of it.

■ Season opener vocalist Antoinette Montague on June 25 (she put in a guest appearance at one of our own jazz socials last year), accompanied by, among others, Bill Easley on tenor sax and Tommy Lee on piano, put her bluesy spin on a set of less-often-heard tunes, like "Love Is Like a Summer Day," and "Rough and Ready Man." Ms. Montague likes to get a little closer to the audience: she jumped off the stage and got a dance groove going in the grass. Vocalist Cynthia Holiday in the audience was invited up for a song or two.

■ July 2 — A day of climate drama to a bossa nova beat. The wonderful Nilson Matta and Brazilian Voyage featuring Anne Drummond on flute, got to play two songs when the overcast turned to actual wet. The intrepid stuck it out as long as they could under umbrellas (it was a warm rain), but when the stage and the instruments started getting slick, we all high-tailed it indoors and waited it out for a half hour or so. The downpour stopped, and our NJJS tablecloth started drying in the hot sun...we danced around to a free-flowing ride: "Badek by Beek," and Jobim's "Wave" — appropriate because just then a chill wind blew thick stormclouds back overhead and down came the torrents. Soaked through, but it felt good — like we were kids at summer camp.

■ Drummer T.S. Monk, son of Thelonious, brought close to 600 people out on July 9 with his sextet. Series Producer/Consultant and WBGO announcer Sheila Anderson said she'd been trying to get T.S. for years. He is a raconteur — as happy to connect with stories as with his hard-swinging music. From "Chessman's Delight" — which he said they play to establish that the band can swing, and that he's not just about "this MONK thing that I always have to deal with — which I love!" Lanky, dressed in white, wearing shades and an

earring and two-tone leather gloves, he declared that "in the world of jazz, you're nobody if your bass player and your piano are not happening," and proceeded to sing the praises of his piano player Freddy Henderson, a Jersey guy who plays in the "three baddest big bands in the world" including JALC. Referring to his time playing with his own funk/R&B band in the '70s, he said, "I know some of you used to dance to my records in high school." He paid tribute to the late pop icon Michael Jackson. But the rest of the set was hard-driving jazz, real swinging tunes, and inventive ballads like "You Don't Know What Love Is." He said Clifford Jordan was the cat who invited him back into jazz when he was getting back into his father's music. "All of us were invited by someone." At the NJJS table that day we met Chico Rouse, son of Charlie Rouse, Monk Sr.'s frequent tenor sax player. He told us he has a new jazz club in Asbury Park. We also spotted Dan Morgenstern and Ed Berger of the RU Institute of Jazz Studies.

■ Elegant trumpeter Cecil Bridgewater, who currently leads the Frank Foster Big Band, appeared on July 16 with a quintet, and for this week no chance was taken on the weather — the gig was moved indoors to the Billy Johnson Auditorium, where the sound quality was superb and the seating comfortable. No snacks allowed, though! And of course not as many seats as outdoors, so we were SRO. Cecil told us he shares a birthday with Thelonious Monk. He opened with "Straight, No Chaser" played with an easy touch and a subtle, controlled technique. He told a story about Abbey Lincoln having written a lyric for this song, and Thelonious Monk telling her to "Make a mistake. Don't try

this page, top to bottom: Antoinette Montague

Percussionist Ze Mauricio with Brazilian Voyage

Sheila Anderson with Tommy Lee and Bill Easley







to sing it just the way I wrote it." Cecil said there are lots of lessons to be learned, and that he'd learned a lot from Thad Jones, whose tune "Mean What You Say" he played with a gorgeous muted tone. Bridgewater recounted that his father had taken him to a concert at the University of Illinois in his home town. That's where he heard Louis Armstrong play for the first time. He was 9 or 10 years old and he screamed "What IS that?? I wanna DO that!!!" The next year the concert they heard was a big band – it just so happened to be Ellington's band. Ellington opened a lot of doors for other musicians to try things, said Bridgewater. And he treasures a three-hour conversation he once had with Dizzy Gillespie at a benefit for Pepper Adams. Dizzy had taught Bridgewater's mentor Jon Faddis, and Faddis passed his learnings on to him.

■ In the Auditorium again (threat of thunderstorms) saxophonist Adam Niewood appeared with his Rabble Rousers Thursday July 23. William Paterson University sponsors one Jazz in the Garden

concert each year, and since Adam is a WPU alum, this was the one. Vic Juris added his unique guitar vision and the quartet was rounded out with Chris Higgins on bass and Greg Ritchie on drums. It's fun to see how players program their sets, and Niewood chose to start with a Newark connection — playing Newark native Wayne Shorter's "Pinocchio." Mr. Niewood has a dry, sly sense of humor and that comes through in his playing and in his original compositions. He's into experimenting with electronic sounds, and for many of us it was the first time hearing an "ewi" — "electronic wind instrument." It is blown, but it's capable of being preprogrammed to produce a range of sounds like a digital keyboard. This all suited Juris's preferences for wah effects and otherworldly imagery very well. Niewood's compositions "Ella Bella," written for his daughter, "Child Psychology," and "Melodrama," (a tango-like piece he "wrote for the ladies") were quirky and engaging. We heard some swinging arrangements of Coltrane's "Satellite" and Sonny

Rollins's "Oleo" — (quipped Niewood: "Oleo was a butter substitute. If you remember Oleo you've really been around.") He recalled he learned to play jazz at The Peppermint Lounge, which got a rise out of the audience, and he mentioned he shows up at the Crossroads jams



this page, clockwise:  
Nilson Matta and Anne Drummond

A faithful fan braves the raindrops.

Appreciative listeners.

T.S. Monk drumming up new friends  
and satisfies longtime supporters.

continued on  
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JAZZ IN THE GARDEN 2009

continued from page 45



that have now taken its place. He dedicated "Gone With the Wind" to his father, the late saxophonist Gerry Niewood who tragically died this past winter in the Buffalo plane crash that also claimed the life of guitarist Coleman Mellett. And ended on an up note with "Five Corridors" – all about choices — "You might get a million dollars or you might get a wet fish."

■ Our happy summer tradition finished up on a beautiful sunny and breezy day with saxophonist Lou Donaldson who at 82 years of age is really kicking! A smart aleck, a powerful player, a snappy dresser — a real pepper! "I'm no Snoop Doggy Dogg!" he declared, launching into some groovy blues and some kick-ass (!! ) swing. On drums was Fukuchi Tanaka ("He's from Mississippi!") and playing the heck out of the Hammond B3 organ was Akiko Tsuruga ("She's from Alabama!"). "Let me pay tribute to the most

wonderful jazz man in the world and if you don't know who that is the heck with you, we're playing it anyway!" Lou's declaration preceded his take on "What a Wonderful World," which he closed with an Armstrong-inspired vocal "Oh, yeah." "Armstrong called everybody 'Pops' — even the women. He couldn't remember anybody's name. He was a great goodwill ambassador for the US all across the years." After a super-quick tune he stated, "You have to practice to play this music...getting high won't help you." "James Brown and Michael Jackson are gone — I'm filling in for them. I'm brushing up on the Moonwalk right now. I'm gonna call it the Slow Walk." After "Alligator" and "Softly as in a Morning Sunrise," he reminded us he's got "CDs, DVDs, and BVDs" for sale. After a sultry blues he opined, "You got to eat pig feet, pig tail, pig bellies to play this music... no grease in, no grease out." JJ



this page, clockwise: Trumpeter Cecil Bridgewater  
Leader Adam Niewood with drummer Greg Ritchie  
Guitarist Vic Juris with Adam Niewood  
Lou Donaldson on sax with Akiko Tsuruga  
T.S. Monk's pianist Sergio Salvatore





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## A Tale of Two Festivals

Story and photos by Mitchell Seidel

*While you weren't looking, two New York jazz festivals became a little more important, by luck and design.*

Freihofer's Jazz Festival in Saratoga Springs, which started 31 years ago as an offshoot of George Wein's Newport-New York event is, due to a variety of circumstances, one of the oldest continuously running now in the country. Meanwhile, across the state, the eight-year-old Xerox Rochester International Jazz Festival is bucking all economic trends and conventional wisdom by becoming the most important festival in the Northeast.

Both events have uniquely different identities. While Rochester is by its producers' admission a sort of Montreal Jazz Festival light and Saratoga is a big family reunion with music, both follow one common principal: jazz cannot live by jazz alone. That would explain why the opening night headliner in Rochester was Motown legend Smokey Robinson and in Saratoga Springs it was disco queen Patti Labelle. Those two may have attracted the Great Unwashed, but once the pop music fans arrived at the festivals, they found themselves surrounded by jazz.

With Robinson as a first night headliner, Rochester had the attention-getter for local news coverage. It also helped that there were many other real jazz acts to be heard that night. Two saxophonists played different venues and turned in sterling performances. London alto player Peter King was the first of many superb British acts playing a UK showcase at Christ Church. His quartet set of straight-ahead hard bop showed why he is one of England's more renowned jazz musicians. Around the corner from him, tenor saxophonist Eric Alexander brought his New York group north for sets at Montage, one of the local clubs appropriated as a venue for the festival. The muscular-fingered Harold Mabern and drummer Joe Farnsworth helped to create supercharged modern bop.

The Alexander and King shows were part of the festival's pay-one-price in advance "club pass" ticket plan where festival-goers could cruise among eight different venues and catch up to nine acts a night. Naturally, that sometimes made for fancy footwork if one wanted

to catch Ken Peplowski's Benny Goodman Centenary on the festival's first Saturday at Harro East Ballroom, a converted temple, but also wanted to catch organist Joey DeFrancesco in the Eastman School of Music's stately Kilbourn Hall or trumpeter Terrell Stafford at the Montage club.

The Eastman Theatre shows, one each for seven of the nights, required a separate ticket purchase and kept in the festival's mixed bag mode. Robinson's Motown memory lane was followed by the electric bass jazz funk of Stanley Clarke, Marcus Miller and Victor Wooten, an intriguing pairing of Jake Shimabukuro's solo ukelele and Carolyn Wonderland's folk-rock, Dave Brubeck, pop veteran Michael McDonald and a blues double-bill of Taj Mahal and Susan Tedeschi.

If all that wasn't enough, three free stages on local streets helped to lure the curious listeners with such varied performers as the local Greece (N.Y.) community big band, the Hot Club tribute band the Faux Frenchmen, Dwayne Dopsie and the Zydeco Hellraisers and the country rock Marshall Tucker Band.

As in previous years, the operation ran with stopwatch efficiency, and even some pre-summer heavy rainstorms failed to chase away the spectators. Co-producer and artistic director John Nugent seemed to be everywhere at once to introduce the performers and accept well-deserved applause, thanks in part to slightly staggered starting times and a trusty motor scooter.

Nugent, himself a working jazz musician before embarking on the festival that seemingly has become his life, is often quoted in press handouts as saying, "It's not who you know, it's who you *don't* know!" Nowhere was that more evident than the series of Scandinavian acts playing at the Lutheran Church (Swedish saxophonist Jonas Kullhammar's Wayne Shorter and John Coltrane-inspired playing being a standout) and the Brits (a standout being the aforementioned and better-known saxophonist King,



this page, top to bottom: Guitarist Pat Martino pauses during a soundcheck in Kilbourn Hall at the Xerox Rochester International Jazz Festival. June 19, 2009.

Saxophonist Eric Alexander performs at Montage, June 12, 2009.

After his two shows at Kilbourn Hall, saxophonist Joe Lovano, right, joins bassist Cameron Brown, guitarist Bob Sneider and Xerox Rochester International Jazz Festival Co-producer and Artistic Director John Nugent at the after-hours jam session at the Rochester Plaza Hotel's State Street Bar and Grille June 20, 2009.

Hawaiian Jake Shimabukuro plays solo ukelele at the Eastman Theatre, June 16.



this page, top to bottom: Saxophonist Peter King performs in Christ Church in one of the performances showcasing British musicians June 12, 2009.

Jazz fans suffer for their art as they endure the rain in front of one of the outdoor stages.

Gap Mangione performs during the Festival's tribute to Joe Romano in the Xerox Auditorium. June 19, 2009.

whose group also included former Oscar Peterson sideman Martin Drew).

Of more well-known performers, pianist Monty Alexander recalled his days as a Rochester jazz club regular in the 1970s, Cedar Walton's New York trio performed an admirable collection of standards and guitarist Pat Martino had a wonderfully retro organ trio with Tony Monaco pulling out the stops and Jason Brown kicking the drums.

The festival also seemed to have the local press reviewers running a longevity race of older festival stars, with a photo finish among vocalist Ernestine Anderson (still swinging at 80), Chico Hamilton (probably older than his group put together at 88) and Dave Brubeck (also 88 but younger by a nose and leading his best quartet since Paul Desmond). All three defied their years.

Rochester also played host to the Jazzweek Summit, a gathering of some 65 jazz radio producers, program hosts and a few musicians. The small gathering brought to mind some of the earliest Radio Free Jazz/ JazzTimes conventions, where schedules were less frantic and everyone seemed to know everyone else. While the programmers and disc jockeys, many of them from public radio stations, talked about getting more jazz on the air in the 21st century, the very term "on the air" expanded to include globe-spanning internet radio operations.

Seven days after Rochester picked up stakes, jazz bedouins set down further east in Saratoga Springs for the 32nd Annual Freihofers Jazz Festival, traditionally held the last weekend in June at the Saratoga Performing Arts Center (SPAC). Once a behemoth of an event drawing some 15,000 a day, the festival now draws less than half that amount. Still, it remains one of the great hangs in jazz. With the absence of the JVC-

New York Jazz Festival on the calendar this year, Saratoga Springs' event became the closest major festival to the metropolitan area.

Contributing to that party atmosphere is a loyal core audience that keeps returning like swallows to San Juan Capistrano. Half the fun of Freihofers' jazz festival is clearly in the people you meet there year after year, giving the entire event an air of *deja vu* even if the lineups change over time at the main amphitheatre and the smaller gazebo stage. Also adding to the familiarity is co-producer Dan Melnick's Absolutely Live Entertainment, which includes a lot of the same people who formerly co-produced the festival as part of George Wein's Festival Productions.

Trumpeter Mark Morganelli played Saratoga Springs once before several years ago, but this was his first time on the main stage. His Jazz Forum Brazil Project not only celebrated the music of Antonio Carols Jobim but also the 30th anniversary of Morganelli's New York loft and nonprofit jazz organization, Jazz Forum Arts. As a leader, he was extremely generous with members of his group, particularly vocalist Monika Oliveira, whose singing added a new dynamic to Morganelli's performance, showcasing his talents as an accompanist.

Another anniversary was celebrated by drummer Jimmy Cobb's So What Band with "Kind of Blue @ 50," an appreciation of the best-selling Miles Davis recording on which he played. While Davis's original session was more of a cool, blue flame, Cobb's group was more fiery, thanks in large part to the playing of pianist Larry Willis. Wallace Roney continued his work of channeling classic period Miles Davis, both looking a and sounding a lot like the master.

If SMV — bassists Stanley Clarke, Marcus Miller and Victor Wooten

— displayed half the high-octane energy in Saratoga that made their show so exciting in Rochester, it would have been a great set. Unfortunately, out in the open air the performance that was billed as "The Thunder Tour!" seemed barely rumbling.

Disco queen Patti LaBelle closed the Saturday with a gospel-inspired set that covered both her old hits but also proved there's still some energy left in yesterday's star.

Sunday's lineup included a very loud and raucous set by the trombone-laden Bonerama, some more from Dave Brubeck's quartet celebrating the 50th anniversary of his landmark album, *Time Out* (1959 was a vintage year for Columbia Jazz) and a gazebo-stage performance by alto saxophonist-singer Grace Kelly (her real name). The Boston-based Kelly is an emerging talent with a real ear for the mainstream. The girl also plays up her teenaged good looks by dressing like she's going clubbing. Could this be another Candy Dulfer in the making?

Wrapping it all up on the main stage was George Benson doing a double length set that started as an orchestra-backed tribute to Nat King Cole and ended as a routine collection of the guitarist's own vocal and instrumental hits. During the Nat Cole portion, Benson sounded so much like him it first seemed like he was lip-synching to an old recording of the pianist, but it soon became apparent he was doing a near-perfect mimic. While this may have been nice for one tune, it was an unfortunate choice. Hearing Benson do the tunes in his own voice would have presented a far better example of how much an influence Cole had on him. **J**

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



# Caught in the Act

By Joe Lang  
NJJS Board Member

## Spider Saloff Libby York

Metropolitan Room, New York City  
May 27 – 28, 2008/May 29, 2009

A few years ago, I wrote a couple of articles for *Jersey Jazz* about the late, lamented Danny's Skylight Room, at that time the best small and affordable cabaret venue in Manhattan. Luckily for fans of jazz/pop vocalizing, The Metropolitan Room came along almost instantly to fill the void left by Danny's. Examples of the pleasures that can be derived at this venue took place on three evenings in May when two Chicago-based singers, Spider Saloff and Libby York held forth at The Metropolitan Room, Saloff for two evenings and York for one.

Spider Saloff first came to my attention in the late 1980s when she was appearing around the Big Apple with her then performing partner Ricky Ritzel. For her two shows at The Metropolitan Room, she concentrated on the songs of Cole Porter. Accompanying her were Tony Monte on piano and Steve LaSpina on bass. Saloff arrived on stage for the Thursday show looking very much like she had just stepped out of one of the legendary 1920s Porter soirees in a black dress trimmed with roses, an ample white pearl necklace, and long black gloves.

She opened the show with one of Porter's most performed songs, "Night and Day." Her saucy take on "Let's Misbehave" captured the '20s feel, and she added some scat choruses that demonstrated that this is a lady who has her heart in the world of jazz. Following an interlude of chatter about Dorothy Parker, she sang "I Concentrate on You" with a happily romantic attitude, made poignant by the fact of the recent passing of her husband.

"Get Out of Town" was rendered with a tango arrangement, and she followed with a devilishly humorous version of "Tale of the Oyster," one of those curiosities that could only have been penned by Porter. Saloff spoke of the sensation that was created by the introduction of "Love for Sale," a

prostitute's lament, that sent the censors scurrying around, and then rewarded the audience with a superb interpretation of the song.

Steve LaSpina's bass provided the sole backing for "You'd Be So Nice to Come Home To." Her "Dream Dancing" was perhaps the most joyous and sprightly approach that this song has ever received. Saloff dug deep into the Porter catalog for the rarely heard "Weren't We Fools," with Monte's sensitive pianism wonderfully underscoring her dramatic reading of Porter's lyrics. The pace changed quickly with Saloff performing "The Laziest Girl in Town" a la Marlene Dietrich, the performer most associated with this piece of whimsy.

The vulnerable side of Saloff came to the fore on "Ev'ry Time We Say Goodbye." The mood took an ambiguous turn with the cynical "Just One of Those Things." The evening ended on a passionate note as Saloff gave a torchy reading of "I've Got You Under My Skin."

Porter's musical legacy was well served on this occasion. Saloff has the intelligence, sensitivity and flexibility to find the heart of each Porter piece, no matter what the mood or implications may be. Monte is one of the premier piano accompanists around, one with the kind of sense of humor that discovers light nuances in the Porter melodies that might escape a less sensitive player. Any singer would be ecstatic about having Steve LaSpina and his bass along for the ride.

For those interested in getting a taste of the delights that Saloff brings to the world of Cole Porter, I suggest that you go to [www.cdbaby.com](http://www.cdbaby.com), and order Saloff's new album, *Cole Porter Live at Maxims*.

Libby York also lived in New York City during an earlier part of her career, and has been playing occasional gigs in the city for the last few years. She is planning on a permanent return to the area, and those who saw her at The Metropolitan Room will welcome more opportunities to catch this jazzy vocalist.

Her band for the recent show included Warren Vaché on cornet, Howard Alden on guitar, Todd Coolman on bass and Tom Melito on drums. Their opener, "My Shining Hour," let everyone present know that they were in for a swinging evening. York was relaxed and confident with the band settling into a nice groove that did not waver. Antonio Carlos Jobim's "Dreamer" was an appropriate follow-up, giving York the chance to show that she was also

able to inject the kind of sensitive lyric reading that suited the intensely passionate words of Gene Lees.

When York posited, "It's a Good Day," it met with hearty approval from the enthusiastic audience, for it was proving to be exactly that for those gathered in the room. One thing that was evident from her opening number was that York really knows how to phrase a lyric with a marvelous jazz feeling. This was well illustrated by her treatment of "Cloudy Morning," a song she was inspired to sing by the version recorded by Peggy Lee.

Warren Vaché has been making more frequent expeditions into the land of vocalizing in recent years, and he does so with a limited vocal range, an attribute that he shares with other great jazz players, an instinctive knowledge of how to effectively deliver a lyric. York invited him to join her for a vocal duet on "Walkin' My Baby Back Home," and they nailed it. Another taste of a bossa beat was present on "My Little Boat."

For me, Alan and Marilyn Bergman have done some of their best work writing lyrics for tunes by Johnny Mandel. Outstanding among these is "Where Do You Start," and York got to the heart of this poignant tale of a failed romance. The opposite side of a romantic relationship followed with "A Beautiful Friendship," with Coolman providing the sole support the first time through the song. It was simple and effective.

At this point, York called up a special addition to the band, pianist Renee Rosnes. She joined the others in the band to support York's take on "Sunday in New York." The other cats then sat out as Rosnes and York explored the loneliness that one feels "In the Wee Small hours of the Morning." York once again took a page from the Peggy Lee book with a heartfelt expression of the emotions that she was feeling as she performed for this most empathetic audience, "I Love Being Here With You."

Her choice for an encore piece was "For All We Know," and when she sang the words "we may never meet again," I doubt that there was a person in the room who did not sincerely hope that these words would prove false many times over, for York and her associates had just whetted our appetites for future reunions.

I suggest that you go to the YouTube site, search under the name of Libby York, and you will find clips of several selections from this show, as well as her prior appearance at The Metropolitan Room. It will give you a nice sampling of what took place on May 29.



## Mel Torme in Words and Music

Lyrics & Lyricists: Sunday in New York  
Billy Stritch, Artistic Director  
92nd Street Y, New York City  
June 6-8, 2009

Lyrics & Lyricists, the long-running series at the 92nd Street Y, was originally dedicated to honoring the artistry of the great lyricists of the Great American Songbook. The early programs usually featured personal appearances by the honorees who contributed first-hand information about their craft. As time went on, most of the major living figures had been covered, and emphasis was often shifted to the composers of this wonderful wealth of musical material. Eventually, the series developed programs that were more broadly directed to other related topics.

The final program in the 2009 series explored the career of Mel Tormé, the versatile performer who is primarily remembered for his vocalizing, but who was also an eclectic talent who wrote melodies and lyrics, was a fine arranger, played drums with aplomb, and was generally a

Renaissance man in the fields of jazz and popular music. Serving as the artistic director and host for the program was singer/ pianist Billy Stritch, who recently released a tribute CD titled *Billy Stritch Sings Mel Tormé*. Joining Stritch in this endeavor were vocalists Hilary Kole, Marilyn Maye, Johnny Rodgers and La Tanya Hall, bassist David Finck and drummer Mark McLean.

This proved to be a celebration that Tormé would certainly have enjoyed as much as did the enthusiastic audience, as this superlative cast caught the essence of the Tormé genius without ever resorting to attempts at imitation.

There were so many aspects to the Tormé career that it must have been difficult for Stritch to cull the selections that he chose from the wealth of material that Tormé created.

As a songwriter, Tormé is best known for "The Christmas Song," the tune that Stritch opted to use for the sing-along selection, a Lyrics & Lyricists tradition, that he used to open the second half of the program. Stritch sang the first Tormé song to attract attention, "Lament to Love," and Maye assayed "Born to Be Blue," written with Robert Wells, as was "The Christmas Song." They also wrote a

unique piece for the Disney film *So Dear to My Heart*, "County Fair," and Stritch sang it effectively.

Tormé appeared in several musicals during the 1940s, most notably *Good News*. From that score Stritch sang "Lucky in Love," Rodgers contributed "The Best Things in Life Are Free," and Kole performed a lovely rendition of "Just Imagine." Tormé also appeared in the Rodgers and Hart bio-flick *Words and Music* singing "Blue Moon," a selection sung by Hall on this occasion.

Tormé had a singing group in the 1940s called the Mel-Tones, one that anticipated many of the more modern vocal groups like the Four Freshmen and the Hi-Lo's. To illustrate their hip and unique sound, Hall, Kole, Rodgers and Stritch recreated the arrangement of "What Is This Thing Called Love" as sung by the Mel-Tones. Another highlight of Tormé's career was his work with the Marty Paich Dek-tette. Paich's arrangements for a medium sized group, one that created the effect of a big band with a smaller lineup of musicians, were innovative and influential. Hall and Kole captured the feeling of this phase Tormé's career with their take on "Too Close for Comfort."

Jazz always was an important element in the Tormé canon. He devoted an album to the music of the Ellington and Basie bands that included "I'm Gonna Go Fishin'" and "Down for Double." Hall gave us the first of these, while Rodgers and Stritch sang the other. Surprisingly, one of the albums that has been dismissed by most Tormé fans, the 1962 effort titled *Comin' Home Baby*, produced two songs that were minor hits for Tormé, the title selection, a curiosity by Bob Dorough and Ben Tucker, and "Dat Dere" with lyrics written by Oscar Brown Jr. to a catchy tune by Bobby Timmons.

There were 30 songs covered during the show, and many of them have been mentioned so far. Among the others that are closely associated with Tormé, and performed during this program were "Out of This World" (Rodgers), "Let's Take a Walk Around the Block" (Hall and Stritch), "Walking Shoes" (Rodgers and Stritch), "Mountain Greenery" (Maye and Stritch), "When the World Was Young" (Maye), "Lulu's back in Town" (Stritch) and "A Nightingale Sang in Berkeley Square," the song that closed the show, and was performed by the entire company.


Each of the singers was in top form. Billy Stritch was a congenial and informative host, and performed each of his turns with a tremendous feeling for the Tormé artistry. Hilary Kole is a rising star, and shone throughout, particularly when she gave a stunningly beautiful performance of "The Folks Who Live on the Hill." Johnny Rodgers is a young man who has a fine singing style, and a winning presence that fit perfectly with the Tormé material. Hall has a terrific voice, and a charismatic quality that grabbed your attention every time that she was on the stage. Particularly memorable was her take on "I've Got It Bad (and That Ain't Good)." Reams have recently been written about Marilyn Maye, who followed up her appearance in this show with a series of sold-out performances at the Metropolitan Room where she got rave reviews for a program of songs with lyrics by Johnny Mercer. Her moments in the spotlight at the Tormé celebration gave the audience a taste of what those at the Metropolitan Room enjoyed in the following weeks, especially her dramatic reading of "When the World Was Young," also a highlight of her Mercer show.

It would be hard to imagine how a better tribute to Mel Tormé than the one conceived by Stritch could have been created, unless there was a way to bring back to this realm the man himself.

JD

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## And the winners are...

*J*ersey Jazz conducted two member contests over the summer hiatus and we're pleased to announce the winners.

Nita Loebis of Freehold is the lucky winner of a copy of John Tumpak's new book, *When Swing Was The Thing*, selected from 28 entries. And, in the largest-ever contest conducted by *Jersey Jazz* — 41 entrants — Charles Canty of Hillsborough is the winner of the just released DVD, *Anita O'Day: The Life of A Jazz Singer*.

As always, the winners were sniffed out at random by Chickie the Jazz Dog. Congratulations to the winners and thanks to all who entered.



## NJJS Board of Directors Election

### We're Looking for a Few Good Jazz Fans

The annual election of members of the New Jersey Jazz Society Board of Directors is approaching. The NJJS depends on your support and participation, and to that end, we encourage anyone who is willing and able to commit time, creativity and effort to step forward and throw his or her pork pie hat in the ring and run for a seat on the NJJS Board of Directors. Here are some parameters for those of you considering running for the Board:

- 1 Candidates must be NJJS members in good standing for a minimum of one year.
- 2 Those of you interested in running should submit your name, along with a statement presenting your background, the skills you would bring to the Board, and any other information you think pertinent for the nominations committee and Board of Directors to consider when deciding whether to vote for you (e.g., your views on various issues, your thoughts on where NJJS should be headed, etc.). The maximum length of your statement is 200 words, firm. You may also submit your resume.
- 3 Candidates must be prepared to put in a few hours a week and attend at least one evening meeting a month. Board meetings are typically held the third Tuesday of each month. Each Board member participates on one or more committees and volunteers at NJJS events.
- 4 More and more of the Board's business is conducted electronically; accordingly, candidates must have regular access to E-mail and to Microsoft Word.
- 5 Submissions can be sent by email to: Elliott Tyson [nominations@njjs.org](mailto:nominations@njjs.org) or by calling Elliot at 732-470-6123.
- 6 Submissions must be received by October 15, 2009.



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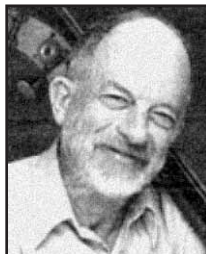
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**More info: [www.PaJazzSociety.org](http://www.PaJazzSociety.org)  
or e-mail: [PAJazzsociety@aol.com](mailto:PAJazzsociety@aol.com)**

COMING UP: October 11, 2009  
**Jazz Lobsters Big Band**  
Easton Moose Lodge  
Easton, PA



## From the Crow's Nest

By Bill Crow

I don't often tell stories on myself, but this one is really stupid. In April I spent several hours in the studio at station WBGO-FM in Newark, recording a Benny Goodman birthday broadcast with a nice group put together by Paquito D'Rivera. After a forty-minute drive from my home, I had dropped off my

bass and amplifier at the studio and parked across the street in a huge underground municipal garage.

When we finished the date, I saw that it was raining, so I stowed my equipment in WBGO's lobby and ran across the street to pick up my car.

After a long walk to where I'd found a parking space, I drove around in many circles underground, looking for the exit.

When I found it, I came out on a street I didn't recognize at all. I pulled over to the curb and got out the GPS device that my son gave me for my last birthday, and was pleased to find that it knew where I was, and how to get home.

Following its instructions, I drove back to Rockland County. I pulled into my driveway and opened my van to take out my bass, but, of course, the bass and amp were still back in the lobby at WBGO!

Fortunately, I had enjoyed the date so much that the extra trip down to Newark and back to retrieve my equipment wasn't that big of a drag. But now, driving to and from jobs, I find myself glancing over my shoulder to make sure my bass is there. J

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



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### JAZZ TRIVIA ANSWERS questions on page 5

1. "King Porter Stomp."
2. Louis Prima.
3. Benny is said to have replied, "I dunno. How long does Toscanini get?"
4. "Why Don't You Do Right?"
5. Count Basie.
6. Bill Hyland, a former New Jersey attorney general. (And a longtime member of NJJS.)





## What's New? Members new and renewed

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

### Renewed Members

Mr. Jerry Allocco, Morristown, NJ  
 Dr. Joseph Alpert, Savannah, GA  
 Mr. Rod Anderson, Princeton, NJ  
 Mr. & Mrs. George D. Aue, Hopatcong, NJ  
 Mr. Gregory Babula, Bloomfield, NJ  
 Mr. & Mrs. Charles Becht, Morristown, NJ \*  
 Mrs. Beverly Berly, Pine Brook, NJ  
 Mr. Robert J. Bialy, Cedar Grove, NJ  
 Ms. Elsa Blum, Newark, NJ \*  
 Mr. & Mrs. David Bonn, North Caldwell, NJ  
 Mr. & Mrs. George Boyer, Chatham, NJ \*  
 Mr. Bernard Burke, Summit, NJ  
 Mr. Robert Burn, Mountain Lakes, NJ \*  
 Mr. Richard and Mary Ann Buteau, Pittstown, NJ  
 Ms. Sylvia Campbell, Denville, NJ  
 Mr. & Mrs. Charles R. Canty, Hillsborough, NJ  
 Mr. Sandy Catz, Ambler, PA  
 Mr. Ernest & Marian Chrisbacher, Wayne, NJ  
 Mr. Darrell Courtley, Randolph, NJ  
 Mr. Robert Creveling, Clinton, NJ  
 Mr. Robert Davies, Chatham, NJ  
 Ms. Joanne Day, Westfield, NJ \*  
 Mr. & Mrs. Bob Denapoli, Monroe Township, NJ  
 Mr. & Mrs. Richard Diffenderfer, Summit, NJ  
 Ms. Verlynda Dobbs, Jackson, NJ  
 Ms. Mary Donelik, New Providence, NJ  
 John Dubicki, Newark, NJ  
 Mr. Thomas L. Duncan, Teaneck, NJ  
 Mr. Charles H. Engler, Clinton, NJ  
 Ms. Cynthia A. Feketie, Morris Twp., NJ \*  
 Mr. & Mrs. Lincoln S. Ferriss, Denville, NJ  
 Mr. & Mrs. Bob Findlay, Flanders, NJ  
 Dr. Jeffrey Flamme, Summit, NJ  
 Mr. James A. Floyd, Princeton, NJ  
 Mr. Jack Frey, West Caldwell, NJ  
 Mr. Jim Fryer, New York, NY \*  
 Mr. Stephen C. Galleher, West New York, NJ \*  
 Mr. & Mrs. Charles Germanetti, Kinnelon, NJ \*  
 Mr. & Mrs. Marvin Goldstein, Wickatunk, NJ  
 Mr. Robert Gunhouse & Jean Crichton, Summit, NJ  
 Mr. William Hart, Cranbury, NJ  
 Mr. & Mrs. William Hunt, Glen Gardner, NJ  
 Ms. Susan Jarvis, Lincoln Park, NJ  
 Mr. Michael Katz, Chatham, NJ  
 Mr. Mark Keller, Bloomingdale, NJ  
 Mr. Russell T. Kerby, Jr., Basking Ridge, NJ  
 Mr. & Mrs. Charles Krug, Great Meadows, NJ  
 Mr. James Lafferty, Monmouth Junction, NJ  
 Mr. Don Lass, West Allenhurst, NJ  
 Ms. Phyllis Layne, Cedar Knolls, NJ  
 Mr. & Mrs. Elliott Levine, West Orange, NJ  
 Mrs. Alton L. Lineweaver, Salisbury, MD \*  
 Ms. Ginny Llobell, Maplewood, NJ

Mr. & Mrs. Richard Logan, Hockessin, DE  
 Mrs. James Lough, Westfield, NJ  
 Mr. John L. Madden, Jr., Middlesex, NJ \*  
 Mr. & Mrs. Charles Maguire, Peapack, NJ \*  
 Mr. Robert Manigian, Sparta, NJ  
 Mr. & Mrs. Alan McBride, Randolph, NJ \*  
 Mr. Fred McIntosh, Old Tappan, NJ \*  
 Ms. Barbara McLaughlan, Mountainside, NJ \*  
 Mr. James J. McLaughlin, Avon-by-the-Sea, NJ  
 Mr. & Mrs. Froman Mehl, West Caldwell, NJ  
 Mr. & Mrs. Edward I. Metz, Buck Hill Falls, NJ  
 Mr. Linc Milliman, Pomona, NY  
 Mr. Hal Moeller, Madison, NJ  
 Mr. & Mrs. Farley Moran, Madison, NJ  
 Ms. Abbie Morgan, Caldwell, NJ  
 Dr. Lester Nadel, Livingston, NJ \*  
 Mr. Carlo Nisi, Dover, NJ  
 Mr. & Mrs. Robert O'Neill, Morris Plains, NJ  
 Mr. & Mrs. Joseph A. Parascand, Morganville, NJ  
 Mrs. Dorothy Phelan, Jackson Heights, NY  
 Mr. C. Robert Pletzner, Metuchen, NJ  
 Mr. & Mrs. Jeff Rantzer, Mt. Arlington, NJ  
 Margaret Copeland & Edward J. Raser, Monroe Township, NJ  
 Mr. Robert R. Reichenbach, Basking Ridge, NJ  
 Mr. Louis L. Rizzi, Beach Haven, NJ  
 Mr. Thomas Salvias, Chatham, NJ  
 Mr. Stewart Schiffer, Roseland, NJ  
 Mr. Howard E. Schulien, Montville, NJ  
 Mr. Bernard Schwartz, Springfield, NJ  
 Cynthia Nedzela and Martin Shapiro, Secaucus, NJ  
 Mr. & Mrs. Joseph Sheppard, Palmyra, VA  
 Mr. Jon G. Sinkway, Glen Rock, NJ  
 Mr. James J. Smith, Nutley, NJ  
 Mr. Joseph P. Smith, Denville, NJ  
 Mr. Frank Sole, Green Village, NJ \*  
 Mr. & Mrs. Ron Spinella, Glen Gardner, NJ  
 Mr. & Mrs. Harold G. Sterling, South Orange, NJ \*  
 Mr. Dan Tobias, Mercerville, NJ  
 Mr. John S. Tomasini, New Haven, CT  
 Mr. Jerry Vezza, Madison, NJ  
 Ms. Roseanna Vitro, Warren, NJ  
 Mr. Chris Volinsky, Morristown, NJ  
 Mr. Lincoln R. Wadsworth, Jackson, NJ  
 Mr. & Mrs. Bernard Waters, West Orange, NJ  
 Mr. Mark Webb, Arlington, VA  
 Mr. Max Webb, Arlington, VA  
 Mr. & Mrs. Richard Weidner, Shillington, PA  
 Mr. & Mrs. Vic Ziegel, New Rochelle, NY  
 Mr. & Mrs. Lyonel E. Zunz, Fort Lee, NJ

**New Members**  
 Ms. Sheila Anderson, New York, NY  
 Leonard Argese, Paterson, NJ \*  
 Helena Axelrod, Chatham, NJ

Mrs. Joan Bauer, Bethlehem, PA  
 Rudolph Baynes, Rutherford, NJ  
 Ronald I. and Elaine Birchman, Monroe Twp., NJ  
 Trevor and Laura Bond, Short Hills, NJ  
 James Bourke, New York, NY  
 Cephas Bowles, Dover, NJ  
 Stefanie Brooks-Jacobs, West Orange, NJ  
 Ellington Brown, Rockaway, NJ  
 Tom and Beth Calfagno, Flemington, NJ  
 Edith Cardona, Hackettstown, NJ  
 Alex Donatic & Lorna Carter, Lakewood, CO  
 Martin Cohen, Ridgewood, NJ  
 William P. Deegan, Mahwah, NJ  
 Rich and Regina Desvernine, Flemington, NJ  
 Edward A. Eick, Glen Gardner, NJ  
 William D. Galloway, Jr., Rutherford, NJ  
 Robert Gibson, West Orange, NJ  
 Edwin Greene, Verona, NJ  
 Alan Grossman, Short Hills, NJ  
 Mr. Adrian Hendricks, Vienna, VA  
 William Huggett, North Caldwell, NJ

Peter Lamattina, Spring Hill, FL  
 Richard J. Lombardo, Andover, NJ  
 Tom McCloskey, Bloomingdale, NJ  
 Raymond Moore, Williamsport, PA  
 George O. Morton, Hillsdale, NJ  
 Evangelynn Mueller, Metuchen, NJ  
 Richard Myers, Doylestown, PA  
 Barbara and Kevin O'Connor, Verona, NJ  
 Anthony Ozga, Wallington, NJ  
 John Patten, Manville, NJ  
 Frank J. Pish, Flemington, NJ  
 Ruth Plager, Short Hills, NJ  
 Don and Lynn Randall, Yardley, PA  
 Maureen and Art Schaub, Randolph, NJ  
 David Schlossberg, West Windsor, NJ  
 Gail Schulz, Columbia City, NJ  
 Norman & Carol Semel, Edison, NJ  
 Linda Stansfield, Mountain Lakes, NJ  
 Joseph Straczynski, Somerset, NJ  
 Matt Sutton, Cranford, NJ  
 Louise Thompson, Tobyhanna, PA  
 Carole & Charles J. Trojahn, Somerset, NJ  
 Sarah Williams, Jersey City, NJ



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Wednesday, September 23 at 7 PM  
*Jazz on a Summer's Day*  
 Bert Stern's classic documentary about  
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*Thelonious Monk — Straight No Chaser (10/28)*  
*Stan Levey: The Original Original (11/18)*


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**FOR MORE INFO: [www.njjs.org](http://www.njjs.org)  
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## 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](mailto: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](mailto:treasurer@njjs.org). 

## Be a STAR for NJJS —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.

Call Volunteer Coordinator Elliott Tyson at 732-470-6123 or E-mail him at [volunteer@njjs.org](mailto:volunteer@njjs.org).

Your Jazz Society thanks you!! 

## 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](mailto:art@njjs.org) for more information. 

## 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](http://www.njjs.org), e-mail [info@njjs.org](mailto: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](http://www.njjs.org) and *Jersey Jazz* for updates.
- **FREE Film Series** — See [www.njjs.org](http://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](mailto: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](mailto:membership@njjs.org)  
OR visit [www.njjs.org](http://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

When Pittsburgh-based hot pianist **Tom Roberts** assembled a program for MidWeek Jazz last year, his approach was unexpected. First he drafted cornetist **Charlie Caranicas**, heard with Independence Hall, Kevin Dorn's TJC, Dan Levinson's Benny Goodman centennial tributes and more. They had just made a duet CD together, receiving raves from the likes of Dan Morgenstern, Phil Schaap, and nearly everyone else who listened. It has been compared to the classic trumpet/piano sides recorded by Louis Armstrong and Earl Hines. So far, an impressive selection, though hardly surprising.

But he also used the concert to introduce German Klezmer clarinetist **Susanne Ortner** to a New Jersey audience. A Roberts-Ortner duet in Europe "became a breathtaking, exciting and virtuosic journey through time," wrote reviewer Ingeborg Anderson, "so it is no wonder that the performance was received with thunderous applause." Faith Newman of Sony Records remarked: "I can't believe I am hearing only two musicians! Where is the orchestra hiding?"

Well known throughout Europe, Susanne is just developing a following in North America. Can't visualize Klezmer? The famous Ziggy Elman trumpet solo in "And the Angels Sing" is rich in Klezmer influences. Her repertoire goes beyond Klezmer though, so you'll hear Goodman, Shaw, Dodds and Bechet pieces too.

Tom himself has treated New Jersey audiences to exciting tributes covering the work of Eubie Blake, Willie "The Lion" Smith, James P. Johnston and namesake Luckey Roberts. He was selected to experiment with twin piano duets at the Watchung Arts Center, and was the pianist with the Roof Garden Jass Band celebrating important anniversaries of recorded jazz. You'll hear all three stars together here on TUESDAY, September 15.

Then things get really busy, since the entire fall program celebrates the 10th anniversary of this popular series. New to the Bickford is **String of Pearls**, a stunning vocal group that does the Boswell and Andrews Sisters material, plus much more. It's a polished yet zesty performance that has packed rooms at recent area concerts. "This New York jazz group is composed of three marvelous singers," wrote a French reviewer. "They responded to many curtain calls from a conquered audience."

The trio and their band arrive on October 5, followed by an all-star group built around world-class trombonist **Dan Barrett** on October 19. The Arbors recording artist will be working with cornetist **Dan Tobias** (recently here with the Midiris), rising star pianist **Ehud Asherie**, Jazzfest bassist **Joel Forbes** and Midiri drummer **Jim Lawlor**.



Charlie Caranicas



Jeff Barnhart

The **Midiri Brothers** themselves will be back on November 2 to play as a trio with manic stride pianist **Jeff Barnhart**. **Anne Barnhart** will doubtless also contribute with her flute. Then on November 16, **Dan Levinson** will introduce **Fête Manouche**, his Django-style Gypsy jazz group with three string players backing his clarinet. Acclaimed pianist **Rossano Sportiello** (2009 Chicken Fat Ball) ends the year with a December 7 solo appearance.

*Wyeth, due to its merger with Pfizer, has ended its support of the Bickford's Jazz Showcase. The series will continue while they search for another corporate sponsor. If you can be of any assistance in this regard, please contact the Box Office by phone or send an e-mail to [jazzevents@aol.com](mailto:jazzevents@aol.com). E-mailing that address (subject: "subscribe") triggers monthly updates on these concerts, without being subjected to spam. Their list, never sold or shared, is separate from the NJJS E-mail list.*

Jazz For Shore NOTE temporary venue change!

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

Stride pianist **Jeff Barnhart** has an aggressive style that ought to strike terror in the heart of the owner of any instrument on which he performs. He's played the Bickford, plus Watchung and even Bridgewater, where he shared the billing with Neville Dickie, an early influence in his development. He is also ubiquitous on the festival and cruise circuit. As reedman **Dan Levinson** put it: "There are jazz festivals going on all over this country — and Jeff Barnhart is in every one of them!" If you check ads in *The American Rag*, you'll realize that's only a slight exaggeration.

In recent years, festivals have "doubled up" by also inviting **Ivory & Gold**, in which wild and funny Jeff is paired with studious and serious **Anne Barnhart**, a classically trained



Tom Roberts and Susanne Ortner

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





Anne Barnhart

flute virtuoso. Somehow it works, and this pairing has developed its own avid following. "Ivory & Gold more than fill a hall," writes critic Frank Grace, "with their ragtime, jazz, Tin Pan Alley and Broadway tunes." They've also added swing, gospel and pop influences to their repertoire.

Luring Ivory & Gold to MidWeek Jazz on Wednesday (of course), September 23 is a real coup. Cam Miller called them "a perfect balance of musical selections, impeccable taste and masterful performances." They count ragtime piano great Max Morath and reed legend Bob Wilber as avid fans.

They are followed on October 14 by celebrated West Coast trombonist **Dan Barrett**, a major talent. He'll be helped by **Dan Tobias** (cornet), **Joel Forbes** (string bass) and youthful Israeli piano star **Ehud Asherie**. Dan spent some years living in New Jersey before returning to his native California, so get the word out to his fans that this is a rare opportunity to hear him in the East.

November 18 is reserved for the return of drummer **Kevin Dorn's** popular group, the **Traditional Jazz Collective**, or TJC as it is known to followers. He's got pianist **Jesse Gelber** and cornetist **Charlie Caranicas** lined up for this date, plus alto and soprano ace **Michael Hashim**, trombonist **J. Walter Hawkes** and bassist **Doug Largent**.

The year closes with fireworks! Internationally admired cornet star **Warren Vaché** brings his trio on December 16. That means you get to hear guitarist **Vinnie Corrao** and bassist **Nicki Parrott** too! And the **Midiri Brothers** have already committed to a January 20 date. JJ



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

**Institute of Jazz Studies, Rutgers, The State University of NJ**  
**John Cotton Dana Library, 185 University Avenue, Newark, NJ 07102**  
**Web site: [newarkwww.rutgers.edu/IJS](http://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. Financial support for the Roundtable is provided by the Rosalind & Alfred Berger Foundation.

free  
roundtables

- **September 23, 2009:** Pianist Marty Napoleon and Trumpeter Randy Sandke — Interview and Performance
- **October 14, 2009:** Allen Lowe: When Did the Blues Leave? Looking at Down From Up
- **November 11, 2009:** Bassist Chris White: A Life in Jazz

### CONCERTS/PERFORMANCE

#### Jazz Dialogues: Intimate Improvisations

**2 – 3:30 PM, Dana Room, Dana Library, Rutgers-Newark (free admission)**

This series is designed to bring to campus leading jazz soloists in duo and trio settings. Each concert will include an interview/Q&A segment. IJS will again partner with local schools to give students an opportunity to meet and interact with these noted artists. Funded by a grant from the Rutgers-Newark Cultural Programming Committee.

free  
concerts

- **October 14, 2009: CHRISTIAN McBRIDE**
- **November (date to be determined): WARREN VACHÉ**

### JAZZ FROM THE ARCHIVES

Broadcast hosted by IJS Director, 2007 NEA Jazz Master Dan Morgenstern, every Sunday at 11:00 PM on WBGO Radio (88.3 FM). [www.wbgo.org](http://www.wbgo.org).

- **August 30** — Jess Stacy: The Quiet Man of Jazz. Host Annie Kuebler on the great pianist perhaps best known for his stay with Benny Goodman, but with much more to offer.
- **September 6** — Jazz Goes To The Movies, Pt. 1: Tad Hershorn examines the relationship between jazz and the cinema focusing on jazz performances on film soundtracks.
- **September 13** — Salute to Sal, Pt. 2: Join host Vincent Pelote and guest Don Messina as they continue to survey the career of revered pianist and teacher Sal Mosca, who died July 28, 2007.
- **September 20** — Happy 80th, Joe Temperley! Dan Morgenstern's birthday salute to the master of the baritone sax and bass clarinet (and no slouch on the soprano).
- **September 27** — Spotlight on Klemmer: Bill Kirchner focuses on tenor saxophonist John Klemmer's, late 1960s-early '70s Cadet and Impulse recordings.
- **October 4** — Remembering Ahmed Abdul-Malik: Host Ed Berger looks at the fascinating career of the man who played bass with Thelonious Monk, Earl Hines and many others, as well as oud on his own pioneering recordings which presaged "World Music." Includes rare interview clips.
- **October 11** — Two Pianos, Four Hands: Bill Kirchner examines the art of the piano duet by playing recordings by Elmo and Bertha Hope, Kirk Lightsey and Harold Danko, Dick Hyman and Ray Kennedy.

# Somewhere There's Music

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

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

**Asbury Park**  
**CHICO'S HOUSE OF JAZZ**  
 631 Lake Ave.  
 732-455-5448  
[chicoshouseofjazz.com](http://chicoshouseofjazz.com)  
 Jazz 6 nights a week

**TIM McLOONE'S SUPPER CLUB**  
 1200 Ocean Ave.  
 732-744-1400  
[timmcloonesupperclub.com](http://timmcloonesupperclub.com)

**Bayonne**  
**THE BOILER ROOM**  
 280 Avenue E  
 201-436-6700  
[www.arts-factory.com](http://www.arts-factory.com)  
 Fri/Sat 10 PM; Sun 7 PM

**Bernardsville**  
**BERNARD'S INN**  
 27 Mine Brook Road  
 908-766-0002  
[www.bernardsinn.com](http://www.bernardsinn.com)  
 Monday - Saturday 6:30 PM  
 Piano Bar

**Bloomfield**  
**PIANOS BAR AND GRILL**  
 36 Broad Street  
 Bloomfield NJ 07003  
 (973) 743-7209 Reservations  
[www.pianosbarandgrill.com](http://www.pianosbarandgrill.com)  
 Jazz Thursdays, Piano Bar Fridays/Saturdays,  
 Cabaret Wednesdays/Fridays

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

**Brooklawn**  
**BROOKLAWN AMERICAN LEGION HALL**  
 Browning Road & Railroad Ave. 08030  
 856-234-5147  
 Tri-State Jazz Society usual venue  
[www.tristatejazz.org](http://www.tristatejazz.org)  
 Some Sundays 2:00 pm

**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](http://www.capemaytraditionaljazzsociety.com)

**MAD BATTER**  
 19 Jackson St.  
 609-884-5970  
 Jazz at the Batter  
 Wednesdays 7:30 - 10:30PM

**BOILER ROOM, CONGRESS HALL**  
 251 Beach Ave  
 888-944-1816  
 Blues and Latin Jazz Saturdays  
 July 18 - Sept. 19  
 8:30 PM - 12:30 AM

**MERION INN**  
 106 Decatur St.  
 609-884-8363  
 Jazz Piano daily 5:30 - 9:30PM

**Cherry Hill**  
**TRINITY PRESBYTERIAN CHURCH**  
 Rt. 70  
 856-234-5147  
 Tri-State Jazz Society occasional venue  
[www.tristatejazz.org](http://www.tristatejazz.org)  
 Some Sundays 2 PM

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

**Closter**  
**HARVEST BISTRO & BAR**  
 252 Schraalenburgh Road  
 201-750-9966  
[www.harvestbistro.com](http://www.harvestbistro.com)  
 Every Tuesday: Ron 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](http://www.arthurtopilow.com)

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

**Englewood**  
**BERGEN PAC**  
 30 N. Van Brunt St.  
 201-227-1030  
[www.bergenpac.org](http://www.bergenpac.org)

**Fairfield**  
**BRUSCHETTA RESTAURANT**  
 292 Passaic Avenue  
 973-227-6164  
[www.bruschettarestaurant.com](http://www.bruschettarestaurant.com)  
 Live piano bar every night

**Garwood**  
**CROSSROADS**  
 78 North Ave.  
 908-232-5666  
[www.xxroads.com](http://www.xxroads.com)  
 Jam Session Tuesday 8:30 PM

**Glen Rock**  
**GLEN ROCK INN**  
 222 Rock Road  
 201-445-2362  
[www.glenrockinn.com](http://www.glenrockinn.com)  
 Thursday 7 PM

**Hackensack**  
**SOLARI'S**  
 61 River St.  
 201-487-1969  
 1st Tuesday 8:00 PM  
 Rick Visone One More Once Big Band  
 No cover

**STONY HILL INN**  
 231 Polifly Rd.  
 201-342-4085  
[www.stonyhillinn.com](http://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  
 Swingadeic

**Hopewell**  
**HOPEWELL VALLEY BISTRO & INN**  
 15 East Broad St.  
 609-466-9889  
[www.hopewellvalleybistro.com](http://www.hopewellvalleybistro.com)  
 Friday/Saturday 7 PM  
 Minimum \$15

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

**Little Falls**  
**BARCA VELHA RESTAURANT/BAR**  
 440 Main St., 07424  
 973-890-5056  
[www.barcavelha.com](http://www.barcavelha.com)  
 Fridays 7:30 PM Bossa Brazil  
 No cover

**Lyndhurst**  
**WHISKEY CAFÉ**  
 1050 Wall St. West, 07071  
 201-939-4889  
[www.whiskeycafe.com](http://www.whiskeycafe.com)  
 One Sunday/month James Dean Orchestras  
 swing dance + lesson

**Madison**  
**SHANGHAI JAZZ**  
 24 Main St.  
 973-822-2899  
[www.shanghaijazz.com](http://www.shanghaijazz.com)  
 Wednesday/Thursday 7 PM  
 Friday/Saturday 6:30 PM  
 Sunday 6 PM  
 No cover

**Mahwah**  
**BERRIE CENTER/RAMAPO COLLEGE**  
 505 Ramapo Valley Road  
 201-684-7844  
[www.ramapo.edu/berriecenter](http://www.ramapo.edu/berriecenter)

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

**Manville**  
**RHYTHMS OF THE NIGHT**  
 729 S. Main Street  
 908-707-8757  
[rhythmsofthenight.net](http://rhythmsofthenight.net)  
 Open jam session Wednesdays 7-10 PM

**Mendham**  
**KC'S CHIFFAFA HOUSE**  
 5 Hilltop Road  
 973-543-4726  
[www.chiffafa.com](http://www.chiffafa.com)  
 Live Jazz - Call for schedule

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

**Montclair**  
**CHURCH STREET CAFÉ**  
 12 Church St.  
**FIRST CONGREGATIONAL CHURCH**  
 40 South Fullerton Ave.  
 973-744-6560

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

**RICHE CECERE'S**  
 2 Erie Street  
 973-746-7811

**SESAME RESTAURANT & JAZZ CLUB**  
 398 Bloomfield Avenue  
 973-746-2553  
[sesamerestaurant.com](http://sesamerestaurant.com)  
 Monthly Jazz Night, call for schedule

**TRUMPETS**  
 6 Depot Square  
 973-744-2600  
[www.trumpetsjazz.com](http://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.morrismuseum.org](http://www.morrismuseum.org)  
 Some Mondays 8:00 PM

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

**HIBISCUS RESTAURANT**  
 At Best Western Morristown Inn  
 270 South St.  
 866-497-3638  
[www.hibiscuscuisine.com](http://www.hibiscuscuisine.com)  
 Friday Jazz Nights call for dates & times

**THE SIDEBAR AT THE FAMISHED FROG**  
 18 Washington St.  
 973-540-9601  
[www.famishedfrog.com/thesidebar](http://www.famishedfrog.com/thesidebar)

**ST. PETER'S EPISCOPAL CHURCH**  
 70 Maple Avenue  
 973-455-0708

**SUSHI LOUNGE**  
 12 Schuyler Place  
 973-539-1135  
[www.sushilounge.com](http://www.sushilounge.com)  
 Sunday jazz 6 PM

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

**Newark**  
**27 MIX**  
 27 Halsey Street  
 973-648-9643  
[www.27mix.com](http://www.27mix.com)

**BETHANY BAPTIST CHURCH**  
 275 Market Street  
 973-623-8161  
[www.bethany-newark.org](http://www.bethany-newark.org)

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

# Tell them you saw it in Jersey Jazz!

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

## NEWARK MUSEUM

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

## NJPAC

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

## THE PRIORY

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

## SKIPPER'S PLANE STREET PUB

304 University Ave.  
973-733-9300  
www.skippersplanetstreetpub.com

## New Brunswick

### DELTA'S

19 Dennis St.  
732-249-1551

### CHRISTOPHER'S AT THE HELDRICH HOTEL

10 Livingston Ave.  
732-214-2200  
Friday Jazz Nights  
Call for dates and times

### 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

## New Providence

### PONTE VECCHIO RISTORANTE

At Best Western Murray Hill Inn  
535 Central Ave.  
908-464-4424  
Monthly Jazz Nights with Laura Hull  
Call for dates & times

## Newton

### BULA

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

## North Arlington

### UVA

602 Ridge Road  
Friday 7:00 PM  
Adam Brenner

## North Branch

### NEW ORLEANS FAMILY RESTAURANT

1285 State Highway 28  
908-725-0011  
7:00 PM

## Nutley

### HERB'S PLACE AT THE PARK PUB

785 Bloomfield Avenue  
973-235-0696  
8:30-11:30 PM

## Oakland

### HANSIL'S BAR AND GRILL

7 Ramapo Valley Rd.  
201-337-5649

### RUGA'S

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

## Pine Brook

### MILAN

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

## Plainfield

### CAFÉ VIVACE

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

## Princeton

### MCCARTER THEATRE

91 University Place  
609-258-2787

### MEDITERRA

29 Hulfish St.  
609-252-9680  
NO COVER  
www.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.jmgroupprinceton.com  
Tuesday night jazz 6:30 - 9:30 PM

## Rahway

### ARTS GUILD OF RAHWAY

1670 Irving St.  
732-381-7511  
www.rahwayartsguild.org  
8:00 PM

## UNION COUNTY PERFORMING ARTS CENTER

1601 Irving Street  
www.ucpac.org  
732-499-0441  
(Call for schedule)

## 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  
Thursday 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@sbtjn.net  
first Friday every month  
\$5 admission includes light refreshments

## South Orange

### 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 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

The **Bob DeVos** Organ Trio, at The Priory in Newark on 9/4, grows into the Bob DeVos Organ Quartet at The Candlelight Lounge, Trenton on 9/26. No music charge, either size.

**Beacon Hill Jazz Band** presents the Richard Rodgers Retrospective Sunday 9/13 at Watchung Arts Center, Watchung.

**James L. Dean Big Band** celebrates 6th year at Whiskey Café, Lyndhurst 9/20. \$15 includes dance lesson, dinner buffet, live music and DJ.

**John and Bucky Pizzarelli** at Shanghai Jazz, Madison on 9/29-30.

**Swingadelic** at Maxwell's in Hoboken 9/28.

Singer **Susie Meissner** hosts a CD release party for her debut Lydian Jazz Records opus I Remember April at The Iridium Jazz Club, NYC on 9/30. Shows at 8:30 and 10:30.





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

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Fran Kaufman photo

Brazilian vocal legend Leny Andrade backstage, preparing for her performance with Trio Da Paz at the Litchfield Jazz Festival, 2009. Andrade stops putting on her makeup to talk with vocalist Pamela Driggs and guitarist Romero Lubambo.

**Fran Kaufman photographs the world of jazz  
—on stage and behind the scenes.**

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**Francis 'Joe' Lang**

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