

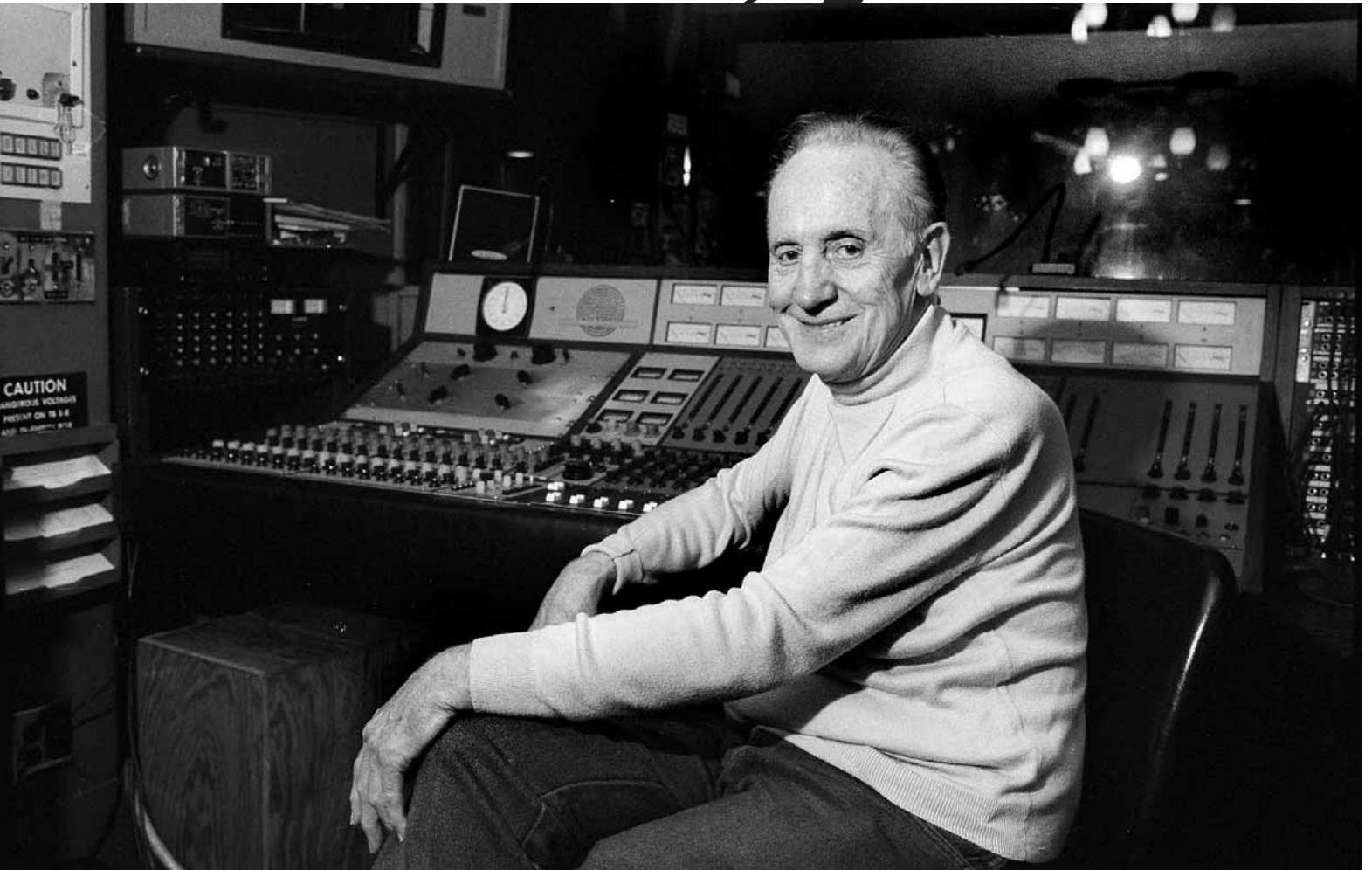
JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 37 • Issue 9
October 2009



Les Paul at the control board of his home recording studio in Mahwah, N.J. July, 1990. Photo by Mitchell Seidel.

REMEMBERING Les Paul 1915 - 2009

“The Empire State Building.
Rockefeller Center. Central Park.
The Statue of Liberty. Les Paul.”

The Jeopardy Answer: “Name five well-known New York City landmarks.”

For more than a quarter century, the famous guitarist who redesigned the music business was as much of a stop on a sightseer’s baedeker as any of those more physically substantial landmarks named. Holding court Monday nights at Fat Tuesday’s and later at the Iridium, the guitarist charmed a new

generation of listeners in what were supposed to be his sunset years. The Wisconsin-born New Jersey resident died August 13 at 94.

Before he started his long-running series on Monday nights in the early 1980s, Paul had all but retired from the music scene for some 20 years, content to stay a living legend in his rustic Mahwah home. Interestingly, in a 1990 interview at 75 years old, he said it was concern for his health that prompted him to get active again in 1984.

“I felt in 1965 that I was overdue to hang it

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Prez Sez

By Andrea Tyson President, NJJS

One of the pleasures of being the NJJS President is going around to many different venues where I always meet friendly people who love our magazine, love what our organization is doing and think that we're on the right track of keeping the music alive. One such evening was at **Shanghai Jazz in Madison** where I went to hear Nicki Parrott, Warren Vaché and Tardo Hammer. The group enjoys playing together and they have many off-microphone asides for the audience to hear as well. The intimate dining room is perfect for that. www.shanghaijazz.com

I agree...our Society is on the right track. We now partner with about 20 venues in NJ where we are very fortunate to be offered lobby tables during their jazz concerts to disseminate our information. Sometimes we need NJJS members to sit at the tables when board members can't make it. If interested, contact Membership Chair Caryl Anne McBride (topaz21@optonline.net); she'll get in touch and tell you more about it. We also get some free tickets to these many events to raffle off at our Jazz Socials (so please attend!). We also arrange for member discounts at their box offices when it's feasible. So, if you're not a member, please join at www.njjs.org and get in on the great deals we offer. You'll also get this fine magazine and support our very worthwhile 35+ year house that Jack built – Jack Stine that is (with a little help from his friends. OK, Jack, a lot of help!).

■ One new partner is the **Axelrod Performing Arts Center (APAC)** in Deal Park that I mentioned last month. We were at their August 30 performance of the Topilow Brothers, and what a show it was! Art is a long-time member of NJJS and a fine pianist. As an extra added attraction, we had a delicious dinner not 15

minutes away at Charley's Ocean Grill in Long Branch. We're not usually day-trippers down the shore but this was outstanding and worth the trip.

October 25 might be cool outside but will be one hot night at APAC with Dick Hyman and Art Topilow. Check it out at www.axelrodartscenter.com

■ We're very pleased to tell you that Jack Kleinsinger is providing us some raffle tickets for his **Highlights in Jazz** shows in October (Thursday, October 8 at 8 PM "Hot Jazz from New Orleans to Israel" featuring Evan Christopher, Duke Heitger, Anat Cohen, Ehud Asherie with George Masso, Jackie Williams, Johnny Varro and Joe Ascione); November (Thursday, November 12, "Living Jazz Legends" featuring Buddy DeFranco with Jay Leonhart, Joe Cohn, Ron Odrich, and Ed Metz, Jr., Bucky Pizzarelli with John Pizzarelli, Martin Pizzarelli, and Mickey Roker) and December (Thursday, December 10 "Celebrating the Swing Masters" Ken Peplowski recalls Benny Goodman; Terry Gibbs recalls Lionel Hampton; Freddie Bryant recalls Charlie Christian with Derek Smith, Nicki Parrott, and Alvin Atkinson). See their website for more ticket information. **TRIBECA Performing Arts Center**, Borough of Manhattan Community College, 199 Chambers Street. **TRIBECA Box Office** at (212) 220-1460 www.tribecapac.org/music.htm. We thank Jack very much for his generosity.

■ We are blessed by such accommodating jazz venues and we thank them for their generosity. Also tune into radio station **WBGO** and listen for NJJS because we're partnering with them, too. NJJSers will be on hand to assist WBGO in their fund drives three times a year starting in 2010 and to spread the word of both jazz radio and NJJS. Bring your friends to our events, give them gift memberships to NJJS (half-price), go to our

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) continues October 18, around at Shanghai Jazz. These Socials offer a great opportunity to meet other jazz lovers, while being entertained and informed. Free for members, but open to the public for just \$10, 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 or via E-mail.

FREE Film Series Next Film: Wednesday October 28 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. 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, or write J. Sinkway, 43 Windham Place, Glen Rock, NJ 07452.

website, www.njjs.org and check out what's happening, encourage others to do the same. Be our ambassadors of good will. And the word is getting out. More and more people have heard of the NJ Jazz Society and that is the good news.

■ At present we are looking for a few members for our **Board of Directors** to help in many ways. It's worth the time to be on the board and work toward a common goal and see jazz holding its own in New Jersey. We are a great big part of that. But we need your assistance to keep it going. If you think you can work with our group, please let us know of your interest, area of expertise, and get in on the fun. Don't mistake my message, it is work and commitment, but it's fun to see our efforts come to fruition during a Jazzfest or Stomp, when the music is hot and cool at the same time! So, just let Elliott Tyson know you're interested and he'll speak with you about it: nominations@njjs.org. We'll be selecting our new Board at the Annual Meeting at Shanghai Jazz in December.


■ The traveling Tysons were up, up and away this summer. The **Great Connecticut Jazz Festival** was such a treat — so near with so much to offer. It's a get-away for me to enjoy someone else's hard work in putting it all together. And they put it together beautifully this year at a new venue with many of our favorites...the Midiri Brothers, Jeff and Anne Barnhart, etc. The weather was absolutely gorgeous on Saturday and we stayed in the pool for a good part of the afternoon with one of our grandsons, hearing the music, of course, from the poolside venue. Can I get any more decadent? The music is from noon until the wee

hours of the morning and I stayed for it all! Our wine and cheese was a hit with the musicians and a couple of NJJSers who tore themselves away from the music for a little while to rub elbows and break bread with the Midiri Brothers Band. I hope to keep up this tradition next year so come on up and join us.

■ Speaking of the Midiri Brothers...they joined Ed Polcer's group on Sunday August 23 for the **Riverboat Swing on the River Queen** paddle wheeler out of Bogan's Brielle Basin. Mark Shane/piano/vocals; Frank Tate/bass; Joe Ascione/drums; Joe Midiri/sax/clarinet; Paul Midiri/vibes/trombone/vocals; Ed Polcer/ cornet/vibes/vocals; and Judy Kurtz on vocals. What a day it was! Don Robertson has a more comprehensive story and pictures further along in this issue. From the time we started lining up on the dock we heard the music...we all boarded and started listening to fine musicians. The boat was rollin' and swingin' up and down the quiet inland waterway for four hours, passing gorgeous homes. The way the boat is set up every seat is good and even the standees were up close and personal with the band. Everything is very well done. The food was terrific — tasty and plentiful — with an open bar all afternoon and for dessert, birthday cake for all for one happy fella — Elliott Tyson! We love to celebrate with Chick and Audrey Krug because they put on such a good show. Door prizes, too. Or should I say galley prizes? Anyway, what I really mean to say is join us next year but it sells out fast so as soon as you see their ads, send in your money.

■ For those of you who frequented The Cornerstone (Novita) in Metuchen over the years, you'll remember our beautiful Kawai grand piano which was a gift to NJJS from former Board member Frank Nissel. Well, it's been very carefully moved to **Hibiscus in Morristown**. Laura Hull was instrumental (no pun intended) in working out the details with both venues and it sounds great in its new home. Please come out and give it a listen. We were recently there for dinner; listened to Donna Antonow tickle the ivories and she is a definite show stopper. Every seat seems to be very well positioned to listen comfortably. Their future lineup is sure to please, as will the food. At Hibiscus, there is a BYOB policy. Come on down! You'll probably see some NJJSers you know! www.hibiscusrestaurantnj.com

■ This month's NJJS **Jazz Social** is at 3 PM on October 18 and features pianist/chanteuse Champion Fulton so please join us for what promises to be a wonderful afternoon. Champion is young, beautiful and oh so talented at the keyboard. Her stylistic vocals are unique and engaging. We've got tickets to raffle. And there's sure to be something great on the musical menu in the evening, too, so stay for dinner at Shanghai Jazz in Madison.

■ This magazine went to press before I had a chance to tell all about the **Detroit Jazz Festival** over Labor Day Weekend which Elliott and I attended. More to follow on that next issue. 



Champion Fulton is the special guest at NJJS October 18 Jazz Social. Photo by Valerie Cho.

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

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

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

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

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

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

NJJS Calendar

State Theatre's Third Annual

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9/24

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9/25

Marcia Ball



9/26

Yellowjackets

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The Mail Bag

I JUST STUMBLED ON your publication (handsome and informative) and was delighted to see the coverage and photographs of Frankie Manning. He was an extraordinary, gifted and wonderful human being. Thank you so much for devoting the space to memory of a dancer whose talent and humility engendered the love of the lindy hop in many places throughout the world. I [will] send copies of this issue to Frankie's family.

Lana Turner
New York, New York

THANK YOU FOR YOUR detailed coverage of the Newark Museum's 2009 "Jazz in the Garden" series. Along with a small group of students from the Wae Center in West Orange, I was privileged to attend the amazing July 23 performance by Adam Niewood & His Rabble Rousers. For some students, this was their first experience of live jazz. One young woman told us she had always disliked jazz and tended to avoid it, but after hearing Adam's group had changed her opinion. We regret being unable to attend more of the shows. At least, by reading your lively article, we can imagine we were there.

Keep up the fine work!
Sincerely yours,

Daniel J. Grossman
The Wae Center
West Orange, NJ

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**NJJS presents
FREE
Jazz Film
SERIES**

Wednesday, October 28 at 7 PM
*Thelonious Monk:
Straight No Chaser*

Coming Attractions:
Stan Levey: The Original Original (11/19)

Followed by discussion.
Library of the Chathams
214 Main Street, Chatham NJ

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

Jazz Trivia

By O. Howie Ponder II
Questions

1. Born in Savannah, Georgia, this artist was better known for his song lyrics, songwriting and singing. He co-founded Capitol records in 1942.

2. Billie Holiday nicknamed him "Pres," short for "President" (of the tenor saxophone, that is), and he called her "Lady Day."

3. This Brooklyn-born composer/ arranger is remembered for his pre-war jitterbug favorite, "The Dipsy Doodle" which Tommy Dorsey recorded and which he used as a theme song for his own band in 1938.

4. A New Orleans-born and styled drummer, he is best remembered for his long stint with the Bob Crosby orchestra and for his duet with bassist Bob Haggart on "Big Noise From Winetka."

5. A pioneer jazz violinist, he is remembered for his hard swinging style and amplified instrument. Perhaps his given names Hezekiah Leroy Gordon led him to adopt the abbreviated nickname we remember him by.

6. This trombonist played with Chick Webb, Benny Carter and Teddy Hill before his long stay with the "Old Testament" Basie band (1938-1950). In his later freelance career he played with Ray Charles, B.B. King and The Countsmen, a Basie alumni band.

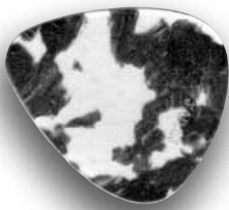
More Centenarians 1909 was such a prolific year in the birth of jazz greats that we didn't get to cover enough of them in our March Jazz Trivia column.

Here are some more who deserve to be remembered.



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

answers on page 53



The Editor's Pick

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

My Les Paul Story

For years Les had been bugging my father to come to one of his shows at the Iridium. They were old friends, and mutually admiring guitarists since the 1950s. Jazz guitar players are like a brotherhood; maybe that's because they all share a magical gift. So when Les's 83rd birthday was coming up my dad phoned me and said, "Why don't you come pick me up Monday and we'll drive into the city, have dinner at Patsy's and go see Les."

At the time, one of my nieces and one of my nephews were living in Manhattan. Another niece and nephew came in from Connecticut and they all joined us at the club. Les was very solicitous of my dad and they sat together at the front table chatting about old times while an amazing guitar quartet of Al Caiola, Bucky Pizzarelli, Vinnie Bell and, of course, Lou Pallo opened the show, cutting each other up with smiling faces and hot solos — until Vinnie blew the house down.

After a while Les got on the stand and single-noted his way through a couple of tunes. His chops were pretty shot with arthritis by then, but he still played with deep feeling and his trademark distinctive tone. He was always a great melody man, something my father really admired in a player.

Now Les was what my dad would call "a salty guy." So he went into his schtick, kibitzing with the audience, and at one point he launched into a pretty randy joke about oral sex. Once he got started my father waved his hand and said, "Hey Les, give me a break. I've got my grandchildren here!"

Not missing a beat, Les looked down at him with a grin and said, "Don't worry Tony. They'll explain it to you later."



Like this issue of *Jersey Jazz*? Have it delivered right to your mailbox 11 times a year. Simply join NJJS and get your subscription. See page 55 for details or visit www.njjs.org.

Comments?

Jersey Jazz welcomes your comments on any article or editorial. Send E-mail to editor@njjs.org or mail to the Editor (see masthead page 6 for address). Include your name and geographical location.

Advertising Rates Quarter page: \$50; Half page \$75; Full page \$100. Biz card size \$25. 10% discount on repeat ads except biz card size. To place an ad, please send payment at www.PayPal.com using our code: payment@njjs.org, or mail a check payable to **NJJS** to New Jersey Jazz Society, 382 Springfield Ave., Suite 217, Summit NJ 07901; please indicate size and issue. Contact art@njjs.org or 201-306-2769 for technical information and to submit ads.

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

November: September 26 • December: October 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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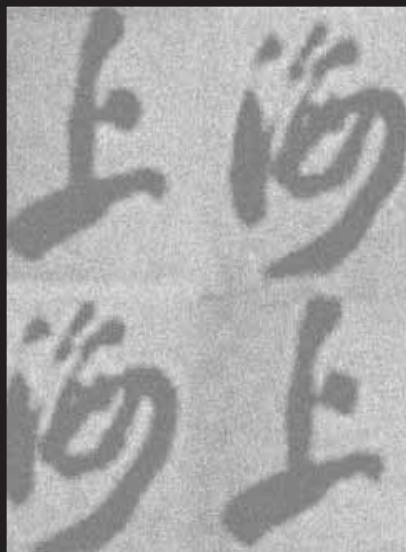
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Highlights, end of September, October 2009:

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fri/sat

9/25 & 26: WINARD HARPER

tue/wed JOHN PIZZARELLI & BUCKY PIZZARELLI

9/29 & 30: (by reservation only)

thur 10/1: WARREN VACHE WITH TED ROSENTHAL

fri 10/2: ROB PAPAROZZI

wed 10/7: HARRY ALLEN

thur 10/8: MORRIS NANTON

**wed 10/14: NICKI PARROTT
AND ROSSANO SPORTIELLO**

thur 10/15: ANAT COHEN

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**for latest schedules and updates,
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Notes from the Music Committee

By **Laura Hull** NJJS Music Committee Chair

“Words make you think a thought.
Music makes you feel a feeling.
A song makes you feel a thought.” —E. Y. “Yip” Harburg, Lyricist

We’re pleased to tell you that planning is underway for our 2010 Education Scholarship Fundraiser. We are teaming up with the Folk Project to present **Tern Swings—a Swing Concert for Listeners and a Swing Dance for Dancers!** for the benefit of the NJJS Educational Scholarship Fund. This fundraiser will increase the grant monies we award annually to New Jersey jazz studies students. The event features the 18-piece jazz-swing band, Reeds, Rhythm & All That Brass, led by former NJJS Vice President Dr. Lou Iozzi. The show is scheduled for Saturday, January 30,

2010 at First Presbyterian Church, Parish Hall, 14 Hanover Road in East Hanover. Tickets are \$15 in advance and \$20 at the door, and can be purchased online at <http://dance.folkproject.org> or by calling 908-591-6491.

■ If you are unable to attend the Tern Swings event, we invite you to purchase tickets anyway, to **support the scholarship fund**. In addition, we welcome your direct donations and invite you to visit the NJJS website: www.NJJS.org/scholarships and simply click on the Donations button. Donations of \$1,000 or more entitle the donor to lifetime membership in the NJJS!

■ Planning is underway for the **Pee Wee Russell Memorial Stomp** and we’ll be announcing the music lineup in the next issue. We’ll be back at the Birchwood Manor on Sunday, March 7 — so be sure to mark your calendar

for this annual afternoon of swinging music.

■ Our monthly **Jazz Social** is scheduled for Sunday, October 18 from 3–6 PM and will feature an *Intimate Portrait with Champion Fulton*. Now taking place at Shanghai Jazz in Madison, the Socials are an opportunity to meet like-minded people and listen to some great programming. Admission is free for members and just \$10 for non-members — good toward a new annual membership! There is a \$5 minimum food and beverage charge.

■ Our **jazz film series** will feature *TheLonious Monk: Straight No Chaser* on Thursday, November 19. This is a change of date, so please mark your calendars accordingly. The series takes place at Library of the Chatham in Chatham and begins at 7PM. Joe Lang is host of the jazz film series and he’ll be on hand for an after-film discussion. Admission is free. JJ

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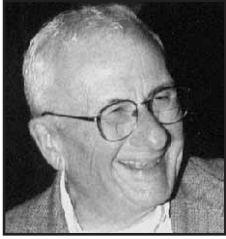
Tickets: \$18 in advance/\$20 at the door

and November 22
under the auspices of
The Big Apple Pops,
at Lorenzo’s Restaurant,
Hilton Garden Inn, Staten Isl.
NY. **718 477 2400**

See calendar page 3 and stay tuned to www.njjs.org for updates and details.

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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.



Classic Stine

By Jack Stine
NJJS President Emeritus

...mulling over Teachout's question, one has to wonder if it's the right one. Shouldn't he be asking if music itself can be saved?

Terry Teachout's Brouhaha

Imagine a lot of NJJS members read Terry Teachout's recent article in the *Wall Street Journal* asking if jazz can be saved.

The article is replete with statistics showing that the jazz audience is shrinking at an alarming rate. Figures supplied by the latest NEA Survey of public participation in the arts seem to warrant Teachout's question. In 1982, for instance, the median age of those attending jazz events was 29. In 2008, it was 46. College-educated adults attending live jazz events declined from 19.4% in 1982 to 14.9%. Stats like that inspired Mr. Teachout to fire up his word processor and take his case to the people.

He goes on. "What I find no less revealing, though, is that the median age of the jazz audience is now comparable to the ages of those who went to live performances of classical music (49 in 2008 vs. 40 in 1982), opera (48 in 2008 vs. 43 in 1982), nonmusical plays (47 in 2008 vs. 39 in 1982) and ballet (46 in 2008 vs. 37 in 1982)." And so on and on.

We've all learned, often the hard way, that statistics can be twisted in many ways to make a point, but Mr Teachout's contentions would really seem to serve as a wake up call for action. But what action? Shed a few years to reduce the age difference in the audience? Attend more programs, even if we doubt the stuff being played doesn't square with music we've always revered as jazz? Might it not be that the cure will have to be made not by us in the audience but by the musicians themselves?

Many times during the past years I've referred to Dick Wellstood's classic statement that there is no jazz; only music exists. It's a sentiment that was firmly supported by Dick's on and offstage compadre Kenny Davern, certainly one of the greatest clarinetists any jazz lover will ever hear. Kenny would drop anything any time to discuss either Bruckner and Dvorak or Tschernach and Clayton. It made no difference to him. It was all music. With this in mind, and mulling over Teachout's question, one has to wonder if it's the right one. Shouldn't he be asking if music itself can be saved? And if so, where's the audience to do it?

Let's repair to a scene that took place a couple of years ago on a very cold day in a Metro Station in the District of Columbia. The exact location is unimportant — you've seen its like any time you took a subway or train any place.

A nondescript-looking guy wearing a baseball cap and clad in what street people might call basic black sweatshirt and jeans stood in a passage, sawing away on a fiddle. On the deck before him was a battered can that begged for donations. He played for about an hour and it was estimated that about 2000 commuters passed, either going

to or returning from their trains.

After the first four minutes, a lady dropped a dollar in the can without breaking her pace. A young man leaned against the wall and listened for a few minutes. After a bit, he looked at his watch and left, leaving nothing. A toddler pulled his mother to a stop to listen but the mother dragged the child away. For three quarters of an hour the man played non-stop. Twenty people made donations; six people interrupted their walk to listen briefly. The final take was \$32, which any itinerant musician in similar circumstances might have thought pretty good.

After an hour, the musician packed up his instrument and walked off. Nobody noticed. Nobody applauded. Nobody looked after him.

Of course it had all been an experiment. The violinist had not been wearing his customary concert attire. He was Joshua Bell, one of the era's greatest violinists, playing part of a program that had sold out a concert in Boston a few evenings before where the seats averaged a hundred bucks a pop. His instrument that day in the DC Metro station was one valued at \$3.5 million.

The above is a true accounting of a test organized by the *Washington Post* to determine how we perceive beauty, do we stop to appreciate it, and do we recognize talent wherever or whenever we experience it in an unexpected context? In conclusion, the *Post* asked, "If we do not have a moment to stop and listen to one of the best musicians in the world, playing some of the finest music every written, with one of the most beautiful instruments ever made...How many other things are we missing?"

I happened on this little item the same day as the Teachout article. Statistics and narrative don't always go together, but in this case I see a complement, and it is this. Can an audience that does not save itself be expected to save anything at all?



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Big Band in the Sky

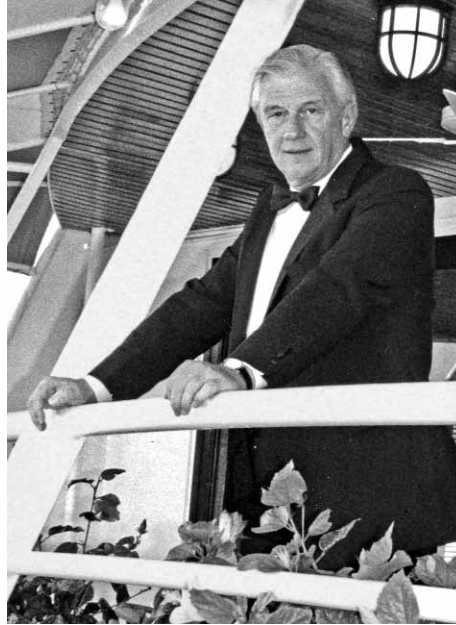
The New Jersey Jazz Society mourns the passing of former president Ed Metz, Sr.

■ **Edwin Irvin Metz, Sr., 74, pianist, bandleader, composer/arranger, June 14, 1935, Bath, PA – September 1, 2009, Allentown, PA.** By every measure — as an engineer and businessman, as a family man, and as a jazzman — Ed Metz, Sr. lived a life of extraordinary accomplishment. As a young engineer he was on the cutting edge of technological innovation as part of the team that developed the first computer; but as a musician, Ed was strictly a traditionalist, who worked tirelessly to keep Chicago-style swing and New Orleans jazz alive.

The eldest of three boys, Ed grew up in Bath, Pennsylvania and attended Central Catholic High School in Allentown where he met Johanna “Joey” Kulowitch, who would later become his wife of 52 years. He studied physics at St. Joseph’s University as a scholarship student and it was there he began his musical career, composing the university’s fight song and serving as musical director for student musical theater pieces. At the time he also began his jazz career, honing his piano playing skills touring with The City Line 5.

After graduation, Ed began his career as an engineer at the Philco Corporation, where he worked on the production of the first computer, and married his childhood sweetheart, Joey. Concurrently he became an active piano sideman on the Philly jazz scene.

In 1966 Philco was sold to the Ford Motor Company and Ed and Joey moved with their three young sons to Ann Arbor, Michigan. There he joined a group of entrepreneurs to form a data management company called Cyphernetics and jumped into the Detroit jazz scene, including playing with the New McKinney’s Cottonpickers among others. Cyphernetics developed many products that were well ahead of their time, and whose concepts are contained in many of the most important PC applications, even today. In 1976 the company was acquired by Automatic Data Processing and Ed and his family moved to Montville, NJ where he lived for the next 30 years.



After Ed left ADP he became involved in corporate mergers and acquisitions, serving on the boards of a half dozen technical firms and finally retiring in 1998. But he never retired from music, and often traveled often to perform at jazz festivals around the country working with Dixieland and Swing bands, particularly Swing’n Dixie and, beginning in 1991, with the Bob Crosby Bob Cats where he served as leader and arranger until the time of his death. A family affair, his sons, drummer Ed, Jr. and bassist Tim, regularly performed in the group.

Ed became an active member of the NJJS, joining the Board of Directors in 1993 and serving as a member of the Education Committee. He served a term as vice president of the Board in 1994 and as president in 1995. He also served as vice president of the American Federation of Jazz Societies.

Ed performed several times at NJJS events, including with Bobby Levine and his Dixieland All-Stars at the Bridgewater Manor in 1989 and at “Spring Into Spring” in 1990, at the Society’s Annual meeting with sons Ed, Jr. and Tim in 1995 and again with his sons and Alan and Warren Vaché at Jazzfest in 2002. Most recently Ed led the Bob Crosby Bob Cats at Jazzfest in 2008.

In addition to being a fine pianist, Ed was a prolific music writer, composing an

astounding 500 original songs and writing more than 1,000 big band arrangements. Among Ed’s many performance highlights was an appearance at President Ronald Reagan’s second Inaugural Ball at the Kennedy Center.

Donations in Ed’s memory may be made to the American Diabetes Association, Northern NJ Office, Center Pointe II, Suite 103, 1160 Route 22 East, Bridgewater, NJ 08807.

— *Tony Mottola*

[Thanks to Joanne Day, Joe Lang, Don Robertson and the Metz family for assistance with this obituary.]

■ **Chris Connor, 81, vocalist, Nov. 8, 1927, Kansas City, MO – August 29, 2009, Toms River, NJ.** Legendary jazz vocalist Chris

Connor, who first came to prominence with the orchestras of Claude Thornhill and Stan Kenton and went on to record dozens of successful albums and singles, died on Saturday evening, August 29 at the Community Medical Center in Toms River, NJ following a long bout with cancer. She was 81. Among her many hits were “All About Ronnie,” “Trust in Me” and “I Miss You So.” Nearly her entire recorded legacy has been reissued on CD, including such classic albums as *The George Gershwin Almanac of Song*, *Witchcraft* and *Lullaby of Birdland*.



Chris Connor was among the most popular ’50s vocalists, famous for altering rhythms on ballads, using little vibrato except on special occasions, and a husky, lush sound and she continued to record and perform successfully throughout the world for the next 50 years.

Born Mary Loutsenhizer in Kansas City, MO on Nov. 8, 1927, Connor studied clarinet for eight years as a child, then began singing in her late teens. She was the vocalist with a large band at the University of Missouri led by Bob Brookmeyer modeled after the Kenton band. After working with a group in Kansas City, Connor moved to New York in 1949. She sang with Claude Thornhill, Herbie Fields and Thornhill again in the early ’50s, performing with Thornhill’s vocal

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BIG BAND IN THE SKY

continued from page 10



group the Snowflakes.

An admirer of Kenton singers Anita O'Day and June Christy, Connor recalled, "I had my sights set on singing with

Kenton." While appearing with Jerry Wald's band, she got her wish, receiving a phone call to join Kenton in 1952, with whom she recorded her biggest hit, "All About Ronnie." Connor went solo in 1953 and signed with Bethlehem Records for two years. She then moved to Atlantic, and enjoyed worldwide success as one of their biggest album sellers, having two chart singles in the late '50s. They were the songs "Trust In Me" and the title cut from the album "I Miss You So." Connor switched to Roulette and ABC-Paramount and was highly praised for her 1966 appearance at the Austin Jazz Festival. Following a period of semi-retirement, Connor made a comeback in the mid-'70s, cutting albums with Kenton and Maynard Ferguson. She continued recording into the '80s, '90s, and 2000s for such labels as Progressive, Contemporary, High Note and Enja, and touring throughout the world, including Carnegie Hall in New York, the Kennedy Center in Washington, D.C. and top venues in Japan, where she was hugely popular. Her last appearance was at the Iridium jazz club in New York City in 2004 in a split engagement with her idol Anita O'Day. — Alan Eichler

■ **Lawrence Lucie, 101, guitarist, Dec. 19, 1907, Emporia, VA – Aug. 14, 2009, New York, NY.** Prior to his death at a Manhattan nursing home on August 14, Lawrence Lucie was the last living musician to have recorded with Jelly Roll Morton. His long musical career began in the early years of jazz and the guitarist worked with a star-studded list of the music's icons, including Duke Ellington, Billie

Holiday, Fletcher Henderson, Benny Carter, Louie Bellson and many others.

He was a member of Louis Armstrong's band for four years in the early 1940s, during which time he served as best man at the trumpeter's marriage to fourth wife Lucille. He also performed at the Apollo Theater the first night the venue was opened to black audiences.

"The most amazing thing about him is how many great musicians he worked with," commented Dan Morgenstern, director of the Rutgers University Institute of Jazz Studies at a celebration of Lucie's 100th birthday. "It's like a whole living history of jazz."

Lucie studied banjo, guitar and violin in his boyhood years and performed in a band led by his father. He moved to New York City at age 19 and embarked on a musical career that lasted a remarkable 79 years. He was a rhythm player who rarely stepped into the solo spotlight, but his steady beat kept him in demand for recording sessions and earned him a seat in top bands.

Later he performed and recorded with his wife, singer Nora Lee King, and the couple had their own Manhattan cable television program for many years. He taught music at Manhattan Community College for 30 years and was a member of the New York Jazz Repertory Company and the Harlem Jazz and Blues Band. He also performed with Panama Francis and the Savoy Sultans in the 1980s and '90s and had a long-standing Sunday night solo spot at Arturo's, a Greenwich Village Italian restaurant where he performed until 2005.



Asked once about the secret of his long life, Lucie remarked: "I didn't have but one woman at a time. I didn't drink a lot of whiskey. I did what my father told me to do."

— Tony Mottola

■ **Eddie Higgins, 77, pianist, Feb. 21, 1932, Cambridge, MA – Aug. 31, 2009, Ft. Lauderdale, FL.** Higgins was an elegant player who is best known for a long run as house pianist at Chicago's former London House jazz club from the late 1950s to the late 1960s. He had moved to Chicago from Massachusetts to study at the Northwestern University School of Music.



He was known for sophisticated harmonics, an extensive repertoire and a knack for playing in almost any style.

"When he played at the London House, a lot of times the main act did not want to follow him — or shouldn't have," former Chicago pianist Judy Roberts told the *Chicago Tribune*. (Roberts took over Higgins's gig at the London House in 1969.)

"He was brilliant and had tons of chops without being flamboyant," Roberts said. "He had gorgeous facility, and he was high-class all the way. He never resorted to any cheap tricks...He was flawless."

At the famed London House, Higgins shared the bill with all the greats, including Oscar Peterson, Dizzy Gillespie, Stan Getz, Erroll Garner and many others. Suitably impressed, several invited him to record, including Coleman Hawkins, Lee Morgan and Jack Teagarden.

In 1970 Higgins moved to Florida and thereafter split his time between there and Cape Cod, where he played the local clubs and enjoyed sailing and tennis. He also performed widely on the jazz festival circuit in Japan and Europe, and recorded several best-selling albums for the Japanese Venus label.

— Tony Mottola





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Dan's Den | Benny Goodman & Beyond

Story by Dan Morgenstern

More summer highlights: Benny Goodman's centennial was celebrated by the usual suspects, some of whom do very well with BG tributes on a regular basis, but I'd lay odds that the musically most interesting salute to the master was Anat Cohen's *Benny Goodman & Beyond* week at the Village Vanguard in early July. With superb support from Benny Green, piano; Peter Washington, bass, and Lewis Nash, drums, Anat revitalized well-chosen items from the vast BG repertory, including some surprises, with refreshing energy, enthusiasm and imagination. Nash not only swung in the most tasteful manner imaginable, but also offered a couple of knocked-out scat vocals. There'll be a live recording forthcoming on the Anzic label. Look for it!

How about 14 grand pianos lined up in front of Central Park's Bandshell, itself inhabited by an all-star big band directed by yet another pianist, Norman Simmons, for an evening salute to Bobby Short, presented by the Duke Ellington Center for the Arts, exactly 14 years after Short unveiled the Ellington statue at 110th Street and Fifth Avenue. The weather gods smiled upon the July 1 occasion, and an audience of all ages enjoyed a musical menu consisting of Ducal warhorses as well as lesser-known gems, all 18 from Short's repertory. Among the standouts: Daryl Sherman's "Reflections in D" and Frank Owens' "Take Love Easy" and "Sophisticated Lady." Adam Bernbaum, Courtney Bryan, Chris Cherney, James Crease, Aaron Diehl, Eldad (not to be confused with Eldar), Tommy James, Ian McDonald, Leonard Oxley, Marcus Perfisani and Peter Zack rounded out the cast.

The pianos—a mixed bag, quality-wise; early arrivals got the best—were provided by Beethoven Pianos. The island of Grenada, Short's favorite home away from home, was a co-sponsor, and Duke's charming granddaughter, Mercedes Ellington, emceed. (This may be the only coverage of the extraordinary event.)

Trek to New Orleans

Made my annual trek to New Orleans for the Satchmo Summerfest, the ninth, and attendance-wise, one of the best. The city has spruced up Armstrong Park, the site of a morning birthday celebration with music provided by Japan's Louis Armstrong, the amazing Yoshio Toyama, and his band, which for the past few years has included Jimmy Smith, the American drummer now residing in Japan.

Toyama and his banjo-playing wife lived in NOLA 1968–73, and their Wonderful World Foundation has donated more than 700 instruments to the city's youth. WWF was the topic of one of the July 30–August 2 festival's dozen seminars, which also featured George



Anat Cohen.
Photo by Osnat Rom.

Avakian, Michael Cogswell, Robert O'Meally (who gave the keynote), Ricky Riccardi (who showed marvelous Louis videos), David Ostwald, and yours truly. As always, trumpeter Leroy Jones was a standout, and as always, it was a special treat to hear and see Lionel Ferbos, now 98 years young, who still beats off perfect tempos, plays solid lead trumpet, and sings like a man half his age.

And speaking of trumpeters, I caught my old friend Jack Fein, active in New York years ago, on his first gig after a quadruple bypass—he still has one of the biggest sounds in captivity. A special treat was an exhibit celebrating the centennial of the Zulu Social Aid and Pleasure Club, and the 60th anniversary of Louis's crowning as King of the Zulus. New York and New Jersey's own Daryl Sherman did two nights at a nice boite in the Garden District, Le Chat Noir, backed by an excellent bassist, Jesse Boyd, doing songs from her most recent CDs, *N'Orleans* (Jazzology), recorded locally last year, and her fine *Johnny Mercer Centennial Tribute* (Arbors), packing them in.

Contrabass Sarrusaphone

Finally, back home, a far too rare opportunity to catch multi-instrumentalist Scott Robinson at the helm of his own group—this at Kitano, a nice place to listen, especially if you like sushi and interesting cocktails. With Mike Le Donne on piano, Martin Wind on bass and Dennis Mackrel on drums, the amazing Scott presented a program of music by Thad Jones, as featured on his latest CD, *Forever Lasting* (Arbors), which I love. On one number, he plays the contrabass sarrusaphone, which, like most ordinary mortals, I had never seen—it looks like a tuba after the Atkins diet, but being a sarrusaphone, has a reed mouthpiece. Live, it doesn't vibrate quite as much as on record, but the thing is that Scott, as he does on all his instruments, makes music on it—as he did on the theramin, in duet with his wife's alto flute.

Scott played an E-flat soprano flute on the super-fast "Fingers," which also spotted his magisterial bass saxophone and his marvelous tenor, which he featured on just a single chorus, in slow ballad tempo, of Thad's beautiful "To You." Scott also played trumpet, flugelhorn and echo cornet. His cohorts, all but Dennis new to the music, did a great job, Mike consistently first-rate in solo. Frank Wess and Jerry Dodgion were in the enthusiastic audience. If I had a club, I'd install Scott Robinson as permanent resident. He is, to coin a phrase, something else. J

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).

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More about LES

By Schaeen Fox

I was so fortunate to have spent hours interviewing Les (for *Talking Jazz*, JJ, June 2008). His memory was amazingly sharp as was his wit. In spite of all the accolades for his great achievements, he was wonderfully cooperative, patient, and easy to talk to. He made you feel that you were with a friendly neighbor, rather than a musical colossus. The following are some of my memories and those of his fellow musicians.

I heard Pat Martino say that when he first came to New York and was struggling to get started, Les Paul took him in until he established himself. Later he got Les to come to hear him play and during Pat's break, they hurried to see Wes Montgomery perform nearby. They stood at the bar and Wes came over to them. The young guitarist tried to introduce his benefactor to Wes but Wes said, "I know who this is. I have two guitar heroes, Charlie Christian and Les Paul." Pat said he soon had to hurry back to his own gig and left Les there. He then said, "After I returned, I joined with Les Paul, Wes Montgomery, Grant Green, and George Benson for breakfast at Wells Diner."

In November 2006, Les was scheduled to perform at Kean University. The show was delayed by about 15 minutes while emergency personnel helped someone in the audience. Les then came out with his regular musicians from the Iridium. His guitar was giving him some trouble, and as he worked on it, he leaned to the microphone and quipped, "I should have brought a Fender." They then did the standard first act; and as the others walked off for the break, Les stayed and answered questions from the audience until his bandmates returned for the second half. After the show, Les said that if we would give him a few minutes, he would come out to the lobby for autographs



Wayne Wright, Les Paul and Gary Mazzaroppi at Fat Tuesday's, New York City, April 15, 1985. Photo by Mitchell Seidel.

and photographs. When we got there, the line of fans snaked back and forth completely filling the space. People held programs, CDs, LPs, guitars and scraps of paper. He autographed them all and chatted with each fan. I'm sure he didn't get out of there until long after midnight.

In April 2007, Freddie Hubbard played at the Iridium. The night I was there, his performance was uneven, at best. The audience, however, gave him the applause he deserved for the music we remembered. Later, backstage, he talked with some fans. He told us that when he was unable to play, he would just sit home with the TV or video games and wish he could get back to New York. He said he was surprised to learn that Les Paul had managed to get him booked into the Iridium because he hadn't been

"That was one of the biggest lessons that I learned from him; play the melody. All he had to do is play the melody and the place would go crazy, all the time."

– Paul Nowinski

playing at all, and had no group. Freddie said he had to hustle to get ready and that was a key event in his reemergence.

The last time I spoke to Les, he told me one final story. When his sons were quite young, they told him they had found his old Booger Brothers transmitter and damaged it. Considering that this was the piece of equipment that had almost killed Les, he wanted to impress the boys with how serious this was. After the fatherly warning to stay away from his electronic equipment, "we took the broadcast transmitter out in the backyard and I took a shotgun and shot it. Then we dug a hole and buried it."

Les truly loved entertaining people. When we talked about his medical history and his reduced ability to play, he spoke about his need to perform. He had decided that if his medical problems left him totally unable to play the guitar, he would develop a comedy act and carry on. He was an amazing person and we will never see his like again. He was truly, "The one and only..."

Jack Wilkins: Les Paul was one of the true innovators of the jazz guitar. He was a traditionalist and also an electronic wizard. I was fortunate to play with him a few times and found him gracious along with his legendary sense of humor. Les Paul was an institution that will most likely never be equaled again. He will be missed.

John Pizzarelli: The one thing that still amazes me about Les Paul isn't the multi-tracking, the electronics or the solid body guitar. It is the guitar playing itself. Les got a sound that was uniquely his own. Whether he was overdubbing it ten times or just playing the melody, it was always him. Also, he was such a vibrant and raucous person. I think the guitar kept him that way.

Marlene VerPlanck: I worked for Les in his studio during the jingle days but I have no real stories except he was a fun guy, very professional. The only thing I can say is I ran into him at The Iridium after about 25 years and he said, "Marlene, where have you been?" Great to the end...

Lew Soloff: I had very little personal contact with Les, silly me always had an open invite from his piano player to sit in, but

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MORE ABOUT LES

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only did it once when I worked opposite him with Jerry Vivino and thoroughly enjoyed the experience. However when I was a kid I would play Les Paul and Mary Ford records on the juke box over and over, notably “Via Con Dios.” It was thrilling when I finally met him.

Vic Juris: I met Les Paul when I was 17 years old. I had just gotten my driver’s license and I drove up to his studio for my very first recording session. It was with a group of singers. His studio, in those days, was open to the public. I met him at that session and had a lifelong friendship with him. He treated me great and was very encouraging. He really liked what I did. He loved to play. He used to come to some of my gigs and sit in and play and hang out. I ended up spending a lot of time with him at his house. He was just a very interesting person to be around. I think inventing was what he enjoyed the most. He loved music and he loved the guitar and to be around people, but he was a naturally curious person. He could have lain back on his laurels and taken it easy but he kept trying to find new pickups for the guitar and things of that nature.

He was a friend of mine, I really loved Les.

Paul Nowinski played bass for Les at one of his last gigs at Fat Tuesdays and the first four years at the original Iridium —

The first time I heard of Les Paul, I didn’t know it was a person, I thought it was just a guitar. I was familiar with him, but I only met Les when he was 80. I [went to Fat Tuesdays] and saw his show and it was, “That guy is cool.” I spent almost five years with him and we remained friends. He was my adopted grandfather and the beginning of my old-timer musical experience. I remember that first night I played with him, he basically made that whole show about me. “Yeah, you know, he doesn’t know any of the songs, but he’s not bad, is he?” You had to have a sense of humor to stick with Les because if you didn’t, he didn’t want to be around you. Those years for me were like college...Show Business College. I didn’t like going to school, but I was really trying to learn that stuff and he had a lot to offer. He was a complete original, seriously from the old school. I loved him, I really did.

He had a catalogue of jokes that he would just hit every week. It was like fishing. He’d

throw them out there and get a laugh and then he’d just stick on it and elaborate until he had everybody rolling. He would get the audience and just kill them. It was funny, after years of being off and going back and hearing all the same jokes and I was: “Les, I’ve got to tell you, when I was playing with you I didn’t think those jokes were that funny”; but he actually got me to crack up, just the way he told it. He would always riff on his material. Part of his show was teasing the band and Tony Bennett was there once and Les gave me a little bit extra-hard time that night. I got off stage and I saw Tony and he said, “Les Paul — Show Business 101.”

He’d let anybody get up on stage. That was the big part of the show. If somebody was really bad, he’d go, “Want to do another one?” If they knew nothing, he would make them play by themselves. And if they were good he’d keep them up there all night. There were times that Les wasn’t aware of who even was there. One night Carole Kaye came in. She played bass on all the Beach Boys records. She’s a tremendous L.A. session bass player. She and Joe Pass were really tight. She proceeded to get on stage and she was like Joe Pass on guitar. He said, “OK, you start it up” and because Les didn’t know who she was, she had no mercy and she just wiped the floor with him.

[Usually] people would come in and play so much all over the place. Then Les would play the melody with one finger and just bring the house down. They would play a million notes, and nobody felt anything, but when Les just played the melody that was so deep that it would affect people. He was upset that he couldn’t do the fast stuff and felt limited by his arthritis and everything, but it didn’t matter. He would figure out a different way to do it. That was one of the biggest lessons that I learned from him; play the melody. All he had to do is play the melody and the place would go crazy, all the time.

He was so tenacious, just sticking to what he wanted to do. He had a tremendous mental focus on the matter at hand, whatever it was. It was like a tunnel vision and I think that is why he got so much done.

He was one of the first tricksters to get that electric sound. Charlie Christian was an electric guitar player, but [his] guitar still sounded acoustic. When Les got his sound it was like from another world. All the things with the echoes and reverbs, he was the first to get into that so the rockers latched on to that. He was a show business entertainer on that guitar and he would do

those tricks and Jeff Beck copped it and Jimmy Page copped it and then all the other guys. He’s had generations of influence.

Everybody is taking it hard, we’ve seen him get sick and come back so many times that it just seemed like, OK, he’s just resting. He had a lot of wiry strength. His mind was just completely there, but when you’re that old...everybody was sure he was going to make it to at least 100. We all wanted him to but all we have is his memory, his formula. We can all learn from that.

Bucky Pizzarelli: Les Paul got a sound on one note that nobody else could get a — great, great sound. Les’s mind was always one step ahead of everybody else. I remember when I played with him at the St. Regis; I told him that Ed McMahon was coming in, because I was doing the Tonight Show. He got a table [set up] right next to us with a glass and a bottle of Budweiser beer because Ed used to do the ads for Budweiser. It was brilliant because when Ed saw it he broke up.

Lou Pallo was the ever-present guitar player on Les’s bandstand—

I met him like 45 years ago and the first thing he said was here’s my phone number, give me a call. I spent a lot of time with him. We did a lot of jamming together. He followed me all around in New Jersey because he was retired at that time. No matter where I played, he’d show up. He’d bring his guitar, plug into my amp and just play with me. What a thrill [and] honor just to have him there, because when I was a kid, I idolized Les Paul. Then he said let’s get something going, we’ll do some concerts and maybe we’ll get a gig in New York, which we did. But we did a couple in New Jersey in what he called a box. When you go to a restaurant they always have a party room. It’s just a room, there isn’t any bar, the ambiance is not the same and he didn’t like that. He wanted a nice nightclub where there is a stage and a bar. He liked to be close to people. He always said, “Lou, don’t get big. Don’t go to the big time, because when you play for 10,000, 20,000 people you’re not close to them and it is so nice to be near them.” He liked that nice nightclub intimacy. So we booked Fat Tuesdays and we were there for 12 years and then the Iridium for about 13 years or whatever it was.

He had arthritis very bad. When he was sitting in with me all the time, he had problems with his fingers. He had to learn to play all over again [because] he was only using two or three fingers. He’d come in

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Rebecca Kilgore,
Danny Coots, Pieter Meijers

MORE ABOUT LES

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and say, "Oh, my hands are hurting" and put them in hot water. He tried everything, but the arthritis was really so bad, but he still played and played good. When he played, especially "Over the Rainbow," you wanted to cry, that was so great. No one could play it like him. There is no one that will get that Les Paul sound. He played the melody which is very important. When Les played, you went out humming the melody and he always said when people walk out humming the melody, you've got it made and he did.

It was packed Monday night [at Les's Iridium tribute]. Steve Miller was there. He sang "Nature Boy" and "God Bless the Child." Les loved those songs. Steve was Les's godchild and his mom and dad stood up for Les Paul and Mary Ford. They were their best man and maid of honor. So he came Monday night and we did "How High the Moon" and every time I'd think "Here's where he comes in," tears came to my eyes. I kept saying, "God bless you Les." He was a great, great, great musician and a great friend. I learned a lot from him, and I think, every musician that worked with him has learned something from him and they will in the future too. JJ

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

The Jazz Room Series at William Paterson University Announces Fall 2009 Line-up

Mulgrew Miller, Pianist, with Gary Bartz, Saxophonist

Sunday, October 4, 2009, 4 PM
Sittin' In — Meet-the-Artist Session 3 PM

Ben Allison, Bassist

Sunday, October 11, 2009, 4 PM
Sittin' In — Meet-the-Artist Session 3 PM

Carl Allen, Drummer, and Rodney Whitaker, Bassist

Sunday, October 18, 2009, 4 PM
Sittin' In — Meet-the-Artist Session 3 PM

Paul Meyers: World on a String Quintet with Donny McCaslin, Helio Alves, Leo Traversa and Vanderlei Pereira

Sunday, October 25, 2009, 4 PM
Sittin' In — Meet-the-Artist Session 3 PM

Carrie Jackson

Sunday, November 1, 2009, 4 PM
Sittin' In — Meet-the-Artist Session 3 PM

Frank Wess, Saxophonist and Flutist

Sunday, November 8, 2009, 4 PM
Sittin' In — Meet-the-Artist Session 3 PM

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Noteworthy

Fradley Garner International Editor *Jersey Jazz*

JOIN '#JAZZLIVES' AND SHOW 'EM ... ALL 88S FOR BILLY TAYLOR ... BUCKINGHAM PALACE VOTED JAZZ VENUE ... L.A. PHILHARMONIC HIRES HANCOCK ... NGASSA'S AFRICA WITH STRINGS ... WHAT IS JAZZ? TUNE TO BILLY!

WITH THE JAZZ PUBLIC SHRINKING, a new group of activists formed a “#jazzlives” campaign on Twitter to buck the trend. Surveys by the National Endowment for the Arts picture jazz being viewed by ever more Americans as a high-culture art form, like classical music. Fewer are hearing it live than at any time since the late 1940s. Sparked by the New York-based author and critic **Howard Mandel**, the campaign aims to use the Internet networking platform, Twitter, to show that “recent reports of jazz’s demise are”—Mandel quotes **Mark Twain** on his own death—“greatly exaggerated.” Mandel’s group of jazz writers and broadcasters, bloggers and presenters mounted the drive to get Americans out to jazz concerts in the weeks starting Labor Day weekend. When you attend a jazz event, name it and who played on the Twitter site, and/or in blogs and websites. Include the “hashtag” #jazzlives in your Tweet (short message). That will let the tweets be ferreted out and counted. For the “widget” or more campaign information, write to tweetjazzlives@gmail.com.

88 YEARS, 88 KEYS, 88 VIDEOS is the tally for **Dr. Billy Taylor**, renowned master of the 88 ivories, composer, broadcaster and teacher whose 88th birthday was celebrated this summer by posting 88 videos on his Web site (www.billytaylorjazz.com) and by his trio concert at William Paterson University in Wayne, New Jersey. Billy was artist-in-residence. He worked with students in the jazz program, critiquing ensembles and conducting a master class. All 88 videos, selected by archivist and producer **Bret Primack**, document the career



Billy Taylor: 88 years, ivories, videos. Photo courtesy JazzPromoServices.com

of the horn-rimmed Olympian whose first gig was with **Ben Webster** at Three Deuces, in 1944. Watch Primack’s 30-minute, 2006 documentary, *Billy Taylor, American Hero*.”

BUCKINGHAM PALACE a significant jazz site? Jolly right, and after hosting occasional command performances by jazz bands and stars for 90 years, and even housing some recent knighthoods, why not? The palace is one of a dozen more obvious venues like Ronnie Scott’s club in Soho and the London Hippodrome, entered in an online election run by the Brecon (England) Jazz Festival. The years 1919–1932 were specified for the palace. **Nick LaRocca’s** Original Dixieland Jazz Band played there in 1919 for **King George V** and French Marshall **Philippe Pétain**. Swingers who later performed for King George included **Sidney Bechet** and **Louis Armstrong**, who reputedly dedicated one number to His Majesty with the words, “This one’s for you, Rex.”

HERBIE HANCOCK has been named creative chair for jazz by the Los Angeles Philharmonic. The pianist and composer takes over the two-year position in 2010 from **Christian McBride**, reports *The Washington Post*. His duties include “over-seeing the program-



From Africa to Germany, Terrence Ngassa has horn, will travel. Photo by Franziska-Pilz.

ming for the Walt Disney Concert Hall and the Hollywood Bowl, helping to hire musicians and mentoring young artists.” Hancock wants to present projects uniting different cultures and artistic genres.

'AFRICA WITH STRINGS' is the latest project of Cameroon-born, Cologne, Germany conservatory-trained **Terrence Ngassa**. The young trumpeter’s septet was joined to a string quartet for his original compositions. “The premiere is September 10 in Cologne,” Ngassa tells me in an e-mail, “and we’re taking it on tour in 2010.” In 2007, he recorded a double album, *Ngassalogy, Vol. 1* (Bess Records, Cologne) and *Vol. 2* (Konnex Records, Berlin). In grade school back in Yaoundé, Terrence recalled playing **Glenn Miller’s** “In the Mood.” “It was thrilling, because some classmates would swing and dance on their desks.” www.ngassa.com, www.myspace.com/terrencengassa. **J**

WEB HIT-OF-THE-MONTH:
WHAT IS JAZZ? TUNE TO BILLY!
Billy Taylor’s videos have garnered nearly a million and a half views on YouTube. Check out *What is Jazz?* where his trio demonstrates the music’s vital components, including rhythm, improvisation and chord progressions. There is also a Cue Sheet for Students. www.billytaylorjazz.com
 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 John Pizzarelli

By Schaen Fox

Many of us in the New Jersey Jazz Society remember John Pizzarelli as the young son who played with Bucky Pizzarelli at some of our earliest Waterloo Jazzfests. Others possibly remember him as the guitarist who might have given us a new state song, but almost gave us an official state jingle. Now a few decades on, he is an international star who frequently shares the stage and radio waves with his lovely and talented wife, Broadway's Jessica Molaskey. After trying to fit an interview into his very crowded schedule, we finally made phone time on April 27. Not only did the interview feel more like my own private stage performance, but it ended in a most unusual manner.

JJ: I love your stage banter. You are such a polished raconteur that I feel like simply saying "Go" and letting you say what you will rather than asking questions.

JP: OK, perfect, not a problem. [Chuckles]

JJ: Yeah, but that would be too easy. There are an impressive number of interviews with you on the web. About how many do you do in a year?

JP: I guess whatever city you are going to, you end up doing some sort of interview. So I guess between 25 and 50 a year.

JJ: You tell great stories. Have you considered that in the future you will not only be a topic of research, but also a source for historians?

JP: Yeah, I guess so. Sometimes I can't believe the places I've been and the people I've played with, especially in my early 20s and even in my teens. I was lucky enough to hang out with people like Zoot Sims, Joe Pass and Slam Stewart and play with Ray Brown, Marshall Royal, Buddy Tate, Bob Haggard, Milt Hinton, Ralph Sutton and Paul Smith; a pretty good list of guys. It's pretty amazing. [Laughs] To have been in those situations at such an early age was pretty mind blowing as I look back at it. Luckily I didn't know anything then that I know now or else I would have been more scared than I was. I've taken some of that whenever I do clinics and little experiences that I've had on the road and sort of pass them on and tell stories. They are fun to tell and they are pretty amazing.

I like entertaining people and it's part of the whole package.



John Pizzarelli. Photo by Andrew Southam.

JJ: And you do tell them so very well.

JP: Well, I try. I think it is part of the whole thing. I've been playing professionally for 30 years and with my own group for 19; so something's got to happen. I try to pass those stories on, because it's part of the entertainment of the show. I like entertaining people and it's part of the whole package.

JJ: I'm one of those who have been watching you since your dad first brought you out to play. So I look on your ascent in popularity as succession in the royal line.

JP: I'm glad, but it hasn't been without its bumps in the road. It's still very interesting because of just the process of it all: Being my father's son; singing on a record in 1983; making three records in the '80s; making my first sort of national record in 1990; then going to RCA the next year; and really touring an incredible amount in those first eight years. It was just wild. I was under the Harry Connick, Jr. radar in the early '90s so I wasn't under the scrutiny that a lot of 20-year-olds who come up today are. I was 30 when I finally got to a major label and I had all that music to lean back on. I had played with Zoot Sims, Slam Stewart, a lot with my father, I had 10 years of experience and that really was

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Larry Harlow.
Photo by Tom Ehrlich.

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George Winston.
Photo by Joe DeLufo.

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John Pizzarelli

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JOHN PIZZARELLI

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the key to grounding me. And, I was always lucky to be able to make the records I wanted to make.

JJ: Speaking of records, would you tell us about your adventures with “I Like Jersey Best.”

JP: Ben Maggio, a school teacher from Plainfield, NJ was a big fan of ours, and he used to say we should make this the state song. So, we always threw our shoulders up and said OK. We always thought it was a fun song and whatever happened, happened. He worked it all out and some guy sponsored a bill to make it the official state jingle. I remember driving down Route 1 with my father going to Trenton and I kept asking, “Do you know where you are going?” And he was like; [Slipping into Bucky’s voice] “I’ll find it. It is around here somewhere.” [Chuckles] It was hilarious. Then we got there and the guy introduces my father as “Rocky Pizzarelli.” So I laughed so hard, [but] had to sing the damn song. It was just pretty crazy. It passed in the House, but it died on the Senate floor. That song at that time was really hot and a lot of fun; WNEW was playing it a lot in New York City and it’s been fun every time I sing it.

JJ: I like the way you have evolved it over the years.

JP: We try to keep it topical and entertaining because you find yourself in [countries] where you least expect to play it and since it is now on three or four records in different versions, somebody will say, “Do Bob Dylan, do Bob Dylan!” so they want the Bob Dylan version of “I Like Jersey Best.” They don’t really know what the song is about, but they love to hear that version; so it is pretty crazy. [Chuckles] You know it works as a pretty fun piece of material that if I need it, I’ve got it. I don’t lean on it every night, but when you’re in New Jersey you have to do it.

JJ: OK, let’s get serious for a moment. You grew up in northern New Jersey, but now you are part of the Red Sox Nation, how did that happen?

JP: I was a Yankees fan. I first saw baseball in ‘67 and I remember seeing Jim Lonborg winning for the Red Sox. I remember Carl Yastrzemski. The next year I wanted my mother to get me a Red Sox uniform for my birthday, but she got me and my brother Yankees uniforms, so I became a Yankees fan. I rooted for them through the ‘70s and it was about the early ‘80s when Mr. Steinbrenner was complaining [about] the Yankees and Billy Martin got hired for the fifteenth time, it became such a zoo, it was crazy. All my friends were Red Sox fans, so I said I’m content to root for the Red Sox. New Yorkers who root for the Red Sox have some sort of similar story. I’m not one of those screaming bloody murder against the Yankees, I just happen to love the Red Sox.

JJ: Aren’t you concerned that some drunken Yankees fan will yell that you are no longer worthy to sing “I Like Jersey Best?”

JP: [Laughs] No, I don’t mix politics and music. As Martin reminds me every time I make the mistake, “No sports from the bandstand.”

JJ: Now Bucky and Martin, your brother, rarely talk on stage while your banter is almost as entertaining as your guitar work. So, where does your stage persona come from?

JP: Well, he was listening to guitar players and I was watching entertainers, probably with as much gusto as he was watching guitar players. I come literally out of watching Johnny Carson as much as I could. I listened to Bill Cosby and George Carlin records. I liked David Frey, Rich Little and Fred

Travellino. I loved Ed Sullivan and things like that. So for me it was all timing and entertainment. How a joke lands is as serious a business as playing “I Got Rhythm.” I actually point to three New Jersey concerts, Springsteen in ‘84 and Billy Joel in ‘83 and ‘84 or ‘85; all three had something that you could apply to any kind of entertaining anywhere. I’ve always kept those three as templates for what I was going to do when I had the chance to be behind a microphone.

We always used to joke with my father, “Can’t you say, ‘That was Honeysuckle

Rose?’” [Slipping into Bucky’s voice] “That was... I think that was...uh... uh...’Honeysuckle Rose.” [Laughs] “Is it that hard?” So I used to take the mike from him and say, “Now we are going to do a song by Fats Waller. It’s called ‘Honeysuckle Rose.’” We just laugh about it still. He’s gotten better about it, I think from watching us. [Laughs]

JJ: Well there is that retrospective CD...

JP: ...Where he speaks, *Flashes*. Yeah, it’s brilliant. I even asked, “Did you write all that out?” because it’s fantastic. I guess they edited the hell out of it, because it is really great. I love it. My son listens to it [and] I think it is a gift to everybody. He even said, “I’m going to talk between [songs]. Do you think the DJs will get mad at me?” I said, “No. If I had a record of George Van Eps talking between songs like that, I would think that was the greatest thing ever to hear your hero speaking on your record telling why he did what he did, or just telling a story. I think that’s all a part of jazz history.” Just think about his grandchildren listening to that, much less guitar players — but just to have that in our family, it’s a brilliant thing.

JJ: Since you mentioned them, do you think we might have another generation up on stage?

JP: I think my son is interested in other things, although he likes to play the drums and he can play the guitar. But he never picked it up the way I picked it up. My daughter, though, plays really good piano and loves music. They both love music and both are brilliant, dare I say, kids. Really, they are, and my daughter has picked up the whole thing. She likes the Marx Brothers and the Beatles, so she already won her way to her father’s heart...and she likes the Red Sox. My son’s the same way. They have passion for the things they listen to. My daughter listens to rock and roll, but she also loves show music and knows when she’s heard a good show. She saw *Sunday in the Park with George* and she was wiped out — and this is a 10-year-old at the time.

JJ: I read that you were a trumpet player in school.

JP: I was. When I was in fourth grade I remember telling my father, “I think I’m going to play trumpet because I like Doc Severinson.” So I played trumpet all the way through grammar and high school. Then when I went to college and I was going to have a music education degree. I got a little bit of a scholarship to go to the University of Tampa, so I played trumpet there. I mean I seriously concentrated on it for a couple of years, meanwhile playing the guitar. I came back home in January, 1980 and

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JOHN PIZZARELLI

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went to William Paterson and played trumpet there too. Then I left school and just played guitar with my dad, because trumpet is hard. [Chuckles] At that point I was, like, "I don't need to be practicing this thing every day." Before you do anything you've got to wake up and practice an hour of long tones and I was, like, "Nah, I'm not going to do that." But I love the instrument.

JJ: What was your favorite piece?

JP: The piece I loved in particular was Hindemith's "Sonata for Trumpet and Piano." I used to play it. I still have it on my iPod. I saw Wynton Marsalis in Lincoln Center and kept saying, "Are you going to re-record that piece?" and he played it for me; so I always say, "Play the Hindemith for me." And he plays the hell out of it

JJ: I wish I could walk up to Wynton and say, "Play the Hindemith for me."

JP: Well, I realized over the years [that] Dave McKenna isn't going to tell you about G7 or C7, but Dave McKenna will definitely tell you why Dustin Pedroia should bat second or first for the Red Sox. He'd talk to me for 20 minutes about that, but he did not want to hear, "That one song you played was really great." He'd just go, "Yeah!" I realized that somebody is going to go up to Wynton and say, "That one record was great;" but I said, "How about that Hindemith thing, isn't that a pain in the ass, that last movement?" Because I know that last movement is a pain. [Chuckles] It's called "All Men Must Die." It's all half notes and by the time you get to it, you can't play it because you've already played three other movements that just kill you. All of a sudden it's just [hums some music] and then there is blood coming out of your ears, out of your chops [and] out of your horn. And he's like, "How do you know that?" So it was an interesting way to have a nice conversation with him.

JJ: Do you still play the trumpet at home?

JP: No, my father gave it away [chuckles] to a waiter at Feinstein's. [In Bucky's voice] "Hey, the kid wants to play trumpet. I'm going to give him your trumpet." I haven't played... Well, Warren Vaché will hand me his cornet once in a while and I'll play "Trumpeter's Lullaby" and that's about as far as I go. [Laughs] What I want to do is play the "Bugler's Holiday" and play the fourth part with a symphony. They would go [scats some notes] and I'd be the really rotten trumpet player on the bottom; like some Pete Barbutti sketch. [Chuckles]

JJ: There is a name I haven't heard in a while. How about jazz trumpet players?

JP: Oh, Clifford Brown was my favorite. And Clark Terry had made a "Music Minus One" record that we had [and] I used to play along. So Clark and maybe Sweets, I guess, were my top three. I liked Doc Severinson a lot and Snooky Young — I got to meet him a bunch of times — and Warren. I love Warren Vaché. I've known him since he was my age. [Chuckles]



John, center, flanked by father Bucky and brother Martin at Newport Beach Jazz Party, February 2005.

JJ: Did Doc visit at the house?

JP: We got to see Doc before the gigs a few times, but I don't remember him coming to the house. Zoot came to the house all the time. So we saw Zoot Sims a lot.

JJ: Of all the giants who came by the house, who was the most fun for you kids?

JP: Oh, Zoot Sims. He was a lot of fun because he just liked to hang around and we weren't a bother to him. We had fun with him. [Joe] Venuti was great because he told a lot of stories. I used to have a cassette with the stories and I can't find it anymore; but I remember most of [them]. Les Paul came over at the same time and we got to watch them all play. So that was REALLY crazy. At that time I was 16 or 17 years old.

I always found Les to be extremely engaging, because he'd talk to you all day about the guitar. We did a gig at Rutgers in the '80s that was on TV. Between the sound check and the gig we had like four hours and we sat backstage and [we were] just talking about all the records he had made. He still remembers those things like they were yesterday, so it was really amazing to have that conversation

with him. I've [done an] homage to Les on almost every record I've made. He was fun to be around because he knows so much about the guitar.

Joe Pass was great. He is another guy who just loved the guitar so much. He was so interesting to meet and hear him play, "OK, that's something completely different than I've heard in my life." He was just jumping around on the guitar and it was like, "Whoa...OK!" [Chuckles] My father was laughing the whole time. It was just very interesting. Slam Stewart was a gas. We had a little bass in the house and he'd want to play after dinner. We had Ray Brown over when we moved across the street [from him] in 1980. My father brought him over for Sunday brunch and it was really interesting to hear this guy talking about Oscar Peterson. [Chuckles]

JJ: Your father told me about having these people to your house, but still, hearing you rattle off these names leaves my jaw near the floor and I don't know what to say.

JP: The thing that was interesting to me was I didn't know the entire story of those guys. I knew who they were, but I didn't know enough to blow my mind, so I was lucky. I tried to have one conversation with Slam Stewart about Nat Cole and it really went nowhere because Slam was like, "Well he was good, but when he started singing he was better." That was the story. Zoot we just liked hanging around with. I played ping pong with him and he played my sister's clarinet a couple of times. It was just great because he was loose. I did not know all about Joe Venuti when I was 16 or 17. I know I loved the way he played, but I had no idea about Eddie Lang and all that other stuff. I never really spoke to him, other than just listening and going, "Gee, that's unbelievable." I got to play with Grappelli and that was crazy. [It was recorded on one of the Telarc records from the Blue Note.] They said, "We want you to be a guest." and I sat in on two songs and then drove Grappelli back to his hotel. I remember him saying, "It's so energetic... it's just got so much energy." We just sort of laughed because we know how those guys want to hear the music, because I've heard my father say it all my life. My father's been so respectful of those guys; he knew what to do for them. So when we got on the bandstand we were ready to follow the leader and he was going to get what he wanted to hear.

JJ: I remember how focused your dad was on studying Grappelli as they played.

JP: Yeah, that was an unusual gig for him because he had to learn a lot of arrangements. It wasn't just

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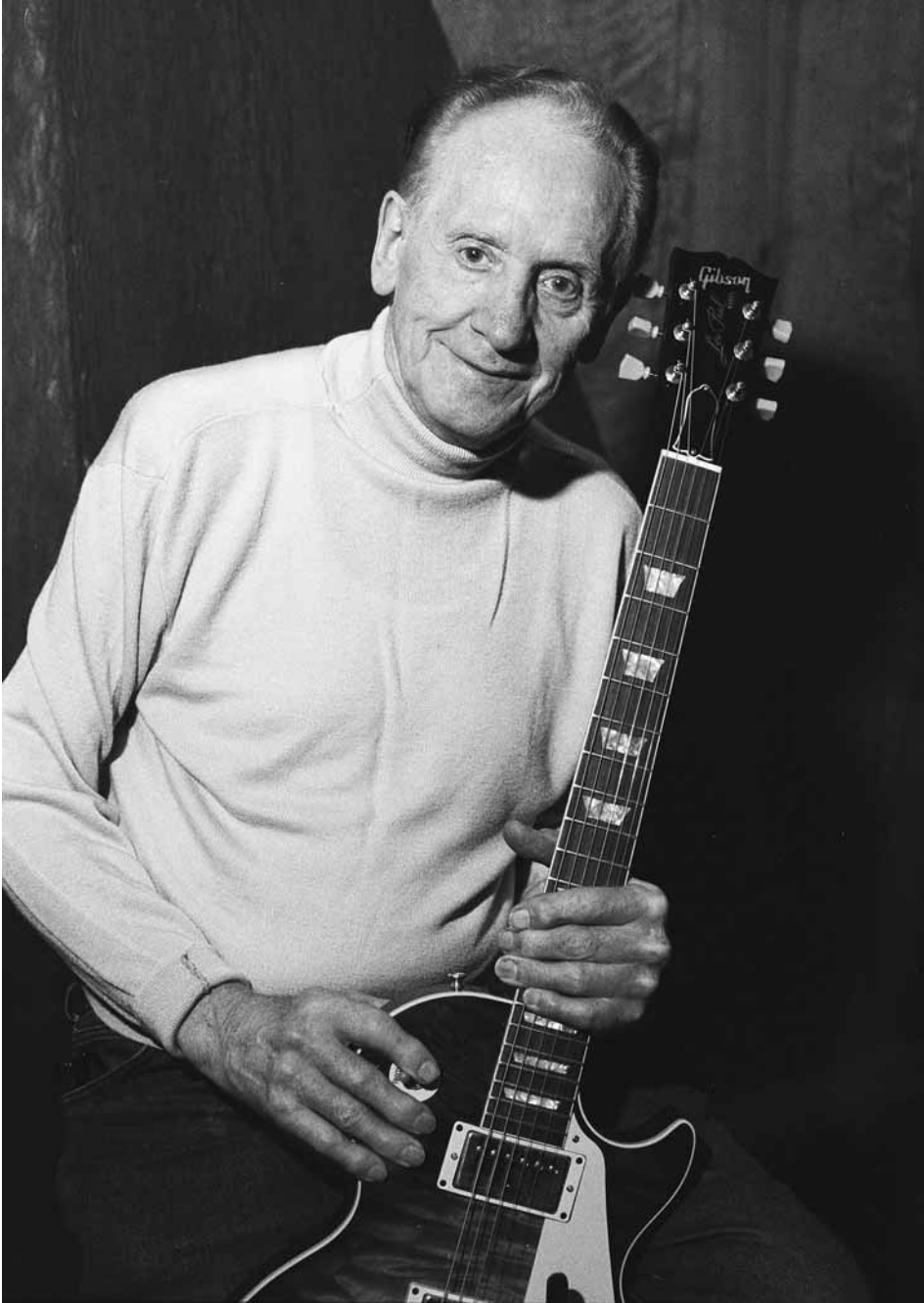
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Les Paul holds one of his Les Pauls in his Mahwah, N.J. home. July 1990. Photo by Mitchell Seidel.

LES PAUL *continued from page 1*

“They didn’t pay to
and look at t
They came down

up,” said Paul, whose performing career spanned the worlds of pop, jazz and country and produced hit recordings with his then-wife, Mary Ford. The pair divorced in 1964.

He was equally renowned in the electronic world for either modifying existing equipment to suit his musical needs or inventing something new outright. In fact, the summer day we talked 19 years ago he was in the midst of renovating his home studio for a new series of recordings while also getting ready to ship the original eight-track recorder he invented off to the Smithsonian Institution.

Open heart surgery 15 years after his “retirement” had led Paul to reassess his life yet again, he explained. The doctor’s prescription was “hard work” and Paul said he figured out what he really wanted to do most. Keep in mind that Paul’s career had already spanned the early days of radio and television, as well such landmark performances as Jazz at the Philharmonic.

“I did an analysis and I came up with an answer. And the answer is I want to play in a club. I want to go back and play the guitar,” he said.

“I went to every nightclub that I could find in New York. And when I found a nightclub that I liked, I went to the manager,” he recalled. “I said, ‘I’ve got the idea of playing one night a week, on Monday night.’” He says, ‘we’re not open on Mondays.’ But he says, ‘Maybe you’ll be interested in coming in for a week or something.’ I said: ‘No, no. I’m interested in Monday nights. One night a week. He says: ‘sorry, we’re not interested.’ And I said, ‘But I’m willing to work here for nothing.’ He says: ‘We’re open on Monday nights.’ And the following week we open.”

The agreement to work gratis was short-lived, since Paul was packing the place every week. Les Paul on Monday night became the

Les Paul, 1915 – 2009

Born in Waukesha, Wisconsin on June 9, 1915, Les Paul was an acclaimed guitarist and entertainer whose innovations in the art of sound engineering revolutionized the way music is recorded. The indomitable Mr. Paul, who enjoyed an extraordinary 79-year career in music, had continued to entertain and play his guitar weekly for large and enthusiastic audiences at New York’s Iridium Jazz Club until earlier this year. He died from complications of severe pneumonia at White Plains Hospital in White Plain, New York, surrounded by family and loved ones on August 13.

Les Paul is the only individual to share membership into the Grammy Hall of Fame, the Rock and Roll Hall of Fame, the National Inventors Hall of Fame, and the National Broadcasters Hall of Fame. —TM

come down there
the wallpaper.
to be entertained.”

place to go for amateur guitar fanatics and working pros alike. It wasn't unusual to see jazz legend George Benson or rock icon Jimmy Page sitting at the great man's feet.

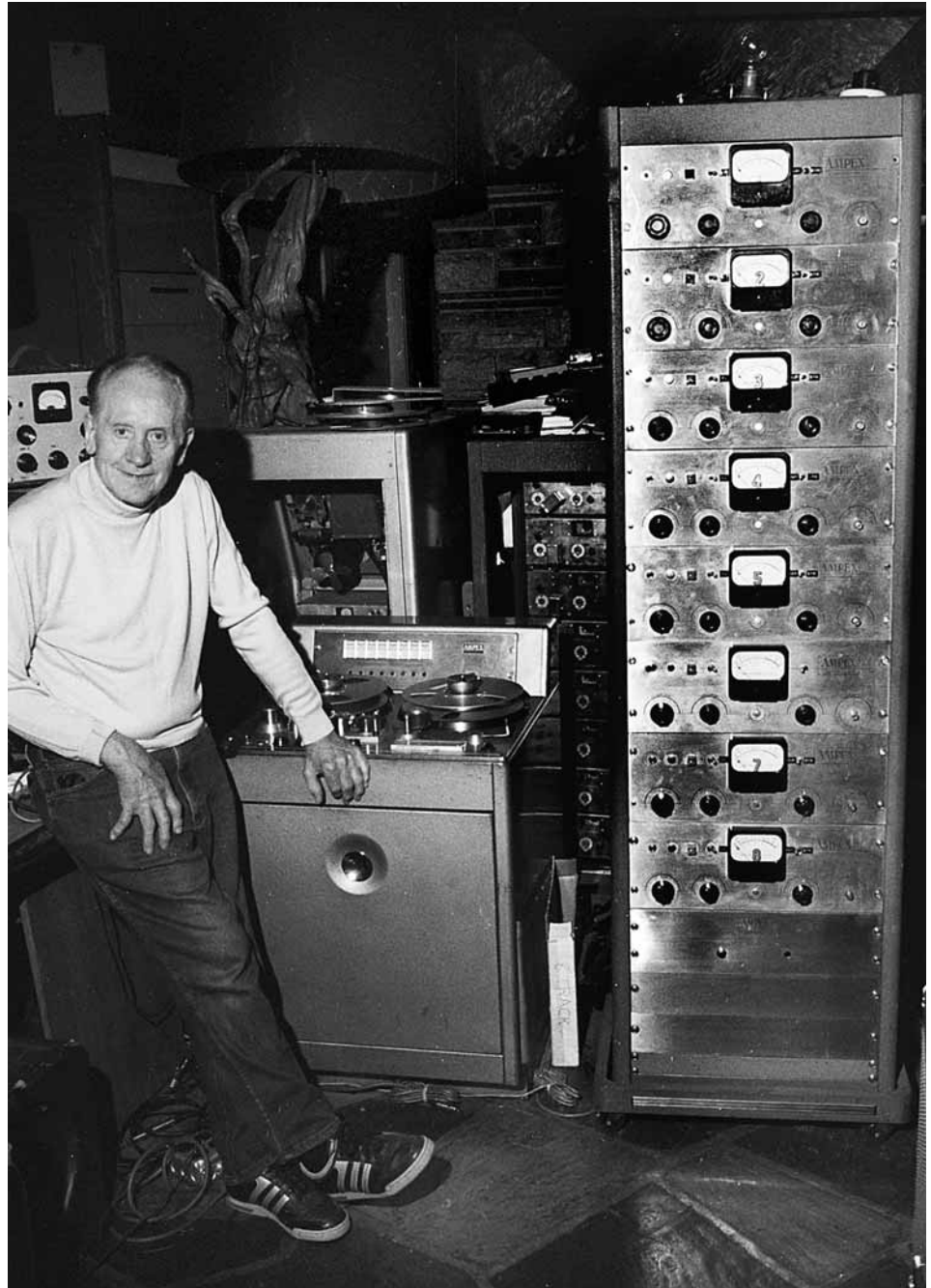
When Fat Tuesday's on Third Avenue finally closed, Paul simply shifted his base of operations uptown to Iridium near Lincoln Center, and eventually to the club's current home on Broadway in Midtown.

Over the years, you could always expect a Les Paul evening to be lightly eclectic, thanks to Paul's long experience as an entertainer. Whether joking with the band, schmoozing with the audience or just playing the guitar, any night listening to Les Paul was always entertaining.

“Sometimes it's jazz. Sometimes it's country. Sometimes I talk,” he said, describing the folksy pace of a typical set that he said was reactive to the mood of the audience. The average customer, he explained, “either likes it or he dislikes it. That's why they've got a knob on the radio.” People listening in a club, though, “don't have a knob on the radio, and so I have chosen to have a knob. And I adjust to them. They don't adjust to me. They didn't pay to come down there and look at the wallpaper. They came down to be entertained.”

If Paul's attitude towards entertaining an audience was old school, so was his approach to making a record: “It takes me three hours to do an album. One afternoon — the album is done. As fast as you can press 'record,' we can make it. I want to do it where there's no fooling around.” While not that simple, Paul did manage to win a Grammy in 2006 for *Les Paul and Friends: American Made, World Played*.

Modern 128-track recordings that sometimes take more than a year to complete are the direct descendents of Les



Les Paul with the original eight track recording machine in his Mahwah, N.J. home. He was preparing to send it off to the Smithsonian Institution in Washington, D.C. July 1990. Photo by Mitchell Seidel.

Paul and Mary Ford's home-made 12-track overdubbed hits from nearly 60 years ago. Even as he saw his basic recording principals ever expanding to take over the music business, Paul was cautious.

“Beware that a tape machine is a storage (device),” he said. “It's not to create. What you're creating is done in your head, before you go over and turn that machine on. A lot of people turn the machine on, figuring it's going to turn their head on.

“The electronic recording world is so complicated today, so involved. And I'm probably one of the instigators,” he said with a smile.



JOHN PIZZARELLI

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playing stuff. It was a lot of work. He said, "Yeah I missed one arrangement and Grappelli wanted to bug me about it, 'I think you missed it.' I just turned and said, 'Big deal. Forget about it.'"

JJ: I hope you are preserving these stories.

JP: We're trying. I'm doing the best I can with a lot of them. I keep telling kids who play tenor, and they all mention John Coltrane first, if you go back to Lester Young and Zoot Sims, you're not doing yourself any harm. Even guitar players are starting with Jim Hall now and are missing the whole history of the guitar. They are not going back as far as Charlie Christian, George Van Eps, George Barnes or Oscar Moore. So those are the people I talk about when I do a clinic at a college. It's sort of like learning the primary colors before you go to the pastels.

JJ: Oscar Moore, now there is an important name that is seldom mentioned.

JP: I have one record he made with a guy named Carl Perkins who I think was a piano player. In the Nat King Cole book I read [that] when Oscar Moore died his son found all his *DownBeat* awards and everything he had won in the garage. So I don't think he had too happy an ending. Certainly that [King Cole Trio] was one of the great things on the planet. They worked hand-in-glove, those guys.

JJ: I know Zoot lived about 20 minutes away, but did you have any other famous neighbors?

JP: Pat Summerall lived down the road from us. We went to school with his kids. We would run into him at gigs over the years; a lovely man. Richard Nixon lived on the other side of Saddle River and we played for Pat Nixon's birthday once. We met Bebe Rebozo, Tricia and Ed Cox and Julie Eisenhower there. It was pretty crazy, but fun.

JJ: What do you think of YouTube?

JP: I think it is great for the most part. Sometimes there are performances that are, "Oh what are you going to do?" But, that is one way that people can



Jessica Molaskey and John Pizzarelli.

get to see you. It's a whole different world: YouTube and getting music digitally over the internet is a blessing and a curse. It is killing the record stores, but on the other hand somebody will read this article and see "Oscar Moore" and say "Who is that?" [They will] type it in and find Oscar Moore music in a minute and hear the Nat Cole Trio right away. You used to have to go to the record store and if that store didn't care for jazz you weren't going to find it.

JJ: I'm hoping that somehow there is a new way for musicians to make a decent living from it.

JP: I don't know. I mean, recording is just one part of it. They still haven't figured out how to replace live music, and I don't think they ever will. I think that's the key. As long as you can go out and be a viable entertainment commodity, whether it is classical, jazz, rock or whatever, there is no way to replicate that. You can't put [up] two speakers and press a play button and have people be entertained for 90 minutes. That's what I'm here to do. I hope I can provide you with that joy whenever you come

to see us play. That you will smile and say, "Well that was a heck of a show and made me feel better for 90 minutes." Really, that's what we do. We are entertainers at heart, and the better we do it, the more people want to go see it.

JJ: Since you mentioned making us smile, I enjoyed hearing you on NPR's comedy news show *Wait, Wait, Don't Tell Me*. How did that happen?

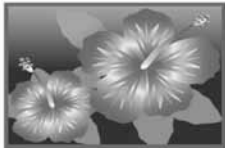
JP: My publicist said, "Do you want to do it?" [Chuckles] I said, "Yeah." I really didn't know the show that well. I had listened to it a little bit. I flew to Chicago and did the show and it was really fun. That's how a lot of things happen. They say, "So-and-so wants you. Do you want to do the show?" And you find yourself there.

I've been pretty lucky. I like the crazy places I go to because I wouldn't go there unless I had to. I'm not, "Let's go to Japan!" I would never do that. I'd sit upstate in a little cabin and swim in the lake. I'm a very non-adventurous person. I'd rather go to a ball game. I have a good manager now and a Brazil tour [next month.] Right before the tour I [will be] in Denver and I said, "Well, if they want, I'll fly through from Denver to Rio. And he said, "No, you are not going to do that." It took 19 years to get somebody to actually do that for me.

When you are Bucky Pizzarelli's son you do anything you are supposed to do. Like, if somebody says, "Oh yeah, you are supposed to do this gig without pants." Bucky would say, "Yeah, that's no problem, I could do that." And you go and you are saying, "I don't have any pants on." It's the best analogy I can think of. Every once in a while I'd go, "You know, Dad, we're going to wear pants for this gig. I think it's only right." "Oh you know the guy said..." "I don't care what the guy said. We are going to wear pants." My father basically will do anything and God bless him, he is 83. He could be sitting up somewhere, instead he is playing the guitar better than anybody in the world and we tend to forget that. We also want to protect him and just say, "You don't have to do that," but, no big deal to him; so we bang heads on that front. My wife reminds me, "He's 83 years old, he's playing the guitar, and he's getting on planes and going all over the world. There is nothing you can do about it." HE CAN'T BE STOPPED!

Rosemary Clooney could hardly breathe and she sang better than anybody. She was the real McCoy, the best. She was as good as it got.

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JOHN PIZZARELLI

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JJ: Hopefully.

JP: That's right.

JJ: Both you and Bucky backed Rosemary Clooney in her later years. I've heard you say that you learned a lot from her, but just what was it she taught you?

JP: She came to see us before one show and said to Jess, my wife, "Just keep telling the truth." She meant musically. All you've got to do is tell the truth, because everybody knows the difference. They can see through you right away. So that's all you need to know about Rosemary Clooney. I used to see her sing "Wee Small Hours" the nights I worked with her and she would always sing "...that's the time you miss him most..." then she'd say, "most," "...of all." Every night she said that second "most" and you knew there was so much coming out of that one word. You felt like you were with someone who knew what they were talking about. I hope that someday I'm that honest in my delivery. I know she was as good as anybody and I don't care if she spoke the words, I don't care if she spit them up; whatever she did, she did better than anybody. Rosemary Clooney could hardly breathe and she sang better than anybody. She was the real McCoy, the best. She was as good as it got.

JJ: I remember hearing her talk about her addiction problem of years before and then saying how she still missed the pills so terribly; that said so much about addiction.

JP: Yeah, she didn't deny her past; that was refreshing. She knew where she'd come from and put it all into her music.

JJ: Do you have any memories of 9/11 you would be willing to share?

JP: The thing I remember is that at the end of our block of 90th Street was a bar called The Victory Café. It was owned by a former firefighter who lost two of his nephews from our local fire department. Martin and I drove to St. Louis the following Thursday; I don't think the planes were going yet. Somewhere along the way, I remember calling Jess up and saying, "We've got to do something for Ronnie at the Victory and for our 85th Street fire department." She said, "Yeah, let's see what we can figure out." She was home and had just come from the Victory and thought a



good way to help out our friends would be to gather them at the bar and try to raise money for our fire department. She did a lot of the leg work with people from the Victory.

I was supposed to do a gig at the Rainbow Room with George Shearing and some guy was paying me a decent amount of money and I said, "Well, just so you know, I'm going to take the money and we're going to rent a PA and we're going to have this sort of block party for our fire department." Ninetieth is between 3rd and Lexington and they were still going to have traffic running. So I said to Ronnie, "You know, a fire truck could break down right at 90th and Lexington and nobody could get down the street." He said, "That's not a bad idea," but then around five o'clock the cops came and said, "We are closing the street, don't worry about it."

My trio, Ray Kennedy on piano, Martin Pizzarelli on Bass and Bucky on guitar pitched in and played. So we put the band on the corner and everybody got together. They had people all up and down the street, drinking and having, like, an Irish wake. The Victory provided some food and all the beer, but you had to pay [to get in.] We had an auction. I [had] called the husband of the lady who ran the Regency [because he] is the head security guy for the Yankees. He said, "I got an autographed ball and you can auction that off and Roger Clemens is going to come." So Roger Clemens showed up, and it was like Babe Ruth showing up. He was fantastic. He stayed for a couple of hours. [When we auctioned that ball], I won it and gave it to my son. [Then Roger] auctioned off the jacket he wore the night the Yankees came back. It was as beautiful an evening as you could have and Ronnie took \$85,000 in a brown paper bag to our fire department. So out of that horrific scene was this coming together of all these beautiful people; that was really amazing.

I remember thinking after it all happened, like, on September 13th, "I've got to make a record with George Shearing. Is there really going to be any music? Is there really a reason to keep singing these songs?" When we went into the studio on October 12th, I realized why we were doing it. We were singing "September in the Rain," "Lost April" and "The Lady's in Love with You" with one of the verses: "If you've been traveling by plane and she says please take the train;" and here's George Shearing still continuing to play. It was rather reaffirming. And that December playing "Have Yourself a Merry Little Christmas" with James Taylor on the *Today Show*, when they were talking about how this Christmas was going to be different from everything. There was so much

emotion in all those following months artistically that was really amazing.

JJ: Indeed it was. Since you've mentioned "artistically," what art do you have at home?

JP: We have jazz photographs actually. I have two of Zoot Sims, one by Bill Claxton and one by Al White. I have just two Bill Claxtons. We met Bob Gomel, who took pictures for *LIFE* magazine, and my wife got me three Peggy Lees that he took and they are amazing. I have two William Gottlieb photographs; one that Dave and Martha from Shanghai Jazz gave me of Django Reinhardt and then a friend gave me one of Joe Mooney. So I've got a lot of good photographs around the place and there's a little Bucky Pizzarelli art here and there

JJ: Is there a film or book that you feel shows the real life of a jazz musician?

JP: I think that Broadway show *Sideman* was pretty interesting. *Round Midnight* was sort of sad. There is always the musician who is your friend and then is no longer around because they can't handle the drinking or whatever. Oh, I love *The Benny Goodman Story*. That is one of my favorite movies because it's so crazy. There is always somebody who says, "Hey Benny, don't be that way!" I find [that] to be wildly entertaining. But no, I don't think there is any movie where you go, "Oh, that's what the jazz life is really like." [Phone rings to "Take Five."] Oh, that's Don Sebesky.

JJ: Do you want to take that and I'll call back?

JP: No, he just called me on my cell phone. I've got to call him back. I called him an hour ago because I need a chart for a pops gig in Houston next year. I'm doing a Gershwin show and I said I need "Fascinating Rhythm" and he said, "Oh, OK. I can do that." Knowing Don he's probably got it written already. So that is great. [Laughs]

JJ: I've taken enough of your time, though. I enjoyed talking to you and please tell your wife that we enjoyed her performance when we saw *Sunday in the Park with George*.

JP: Thanks so much. I appreciate it. □

*John's web page,
www.johnpizzarelli.com is well
worth a visit. There is a link to
listen to the popular
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show as well as numerous
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Schaen Fox is a longtime jazz fan. Now retired, he devotes much of his time to the music, and shares his encounters with musicians in this column.

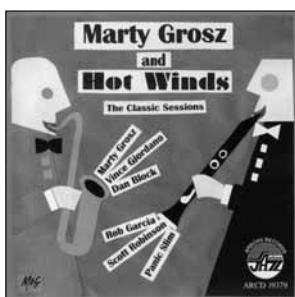
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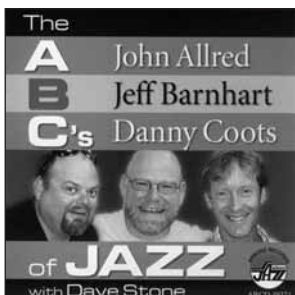
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With the Sedona, Arizona Jazz on the Rocks festival cancelled for this year, jazz at Newport rescued from the brink of oblivion by impresario George Wein, and festivals around the country cutting back on schedules and rosters, the seeming recession-proof Cape May Jazz Festival just motors on, presenting the full complement of 14 acts plus jams and workshops at multiple venues in the picturesque southern Jersey shore town on the weekend of November 6-8.

Headlining the 32nd Cape May event on Friday evening is "A Tribute to the Count" by the Count Basie Orchestra under the direction of trombonist Bill Hughes in the Theatre at Lower Regional High School. The night continues with alto saxophonist Richie Cole at Carney's Other Room and vocalist Barbara King, who returns by popular demand with her dusky Sarah Vaughan-like voice, at the Victorian Gardens at the

Marquis deLafayette Hotel. Continuing in Carney's Main Room is the Hammond B3 master Radam Schwartz with his Quintet. Friday night is rounded out with Gary Allegretto, the versatile blues harmonicist, with his blend of electric and acoustic blues in Cabanas.

Ravi Coltrane leads off Saturday night at the Theatre featuring Geri Allen on piano, along with Massimo Biolcati, bass, and E. J. Strickland, drums. The night continues with Houston Person performing at the Jazz Dinner at Aleatheas with open seating at 11 PM. Detroit-based singer Denise Thimes graces Victorian Gardens and guitarist Teddy Royal performs with Kyle Kohler on organ and Ralph Bowen on sax in the Boiler Room at Congress Hall. Royal calls New Orleans home, where he wrote and recorded with the Staple



Detroit singer Denise Thimes, who wowed SRO crowds at the NJJS 2008 sanofi-aventis Jazzfest, returns to New Jersey for two sets at the Cape May Jazz Festival on Nov. 7.

Singers, Allen Toussaint, Patti LaBelle and the Neville Brothers, and was Fats Domino's guitarist for 30 years. Edgardo Cintron and Inca return to Carney's Main Room with a "Tribute to

Carlos Santana" and the Armstrong-influenced trumpeter Dominic Farinacci performs in Carney's Other Room. Memphis Gold continues the blues tradition at Cabanas evoking the vintage sounds of southern soul and blues.

The festival also includes Jam Sessions Saturday and Sunday in Carney's, Blues Jams in Cabanas with Alan Weber and Frenz on Saturday, and Frank Bey and the Swing City Blues Band on Sunday. **J**

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CAPE MAY JAZZ

The schedule, musicians' information and sounds bytes can be found on the Web at www.capemayjazz.org. For more information, or to be put on the mailing list, please call 609-884-7277.

An All-Event Weekend Pass to attend 18 events beginning 8 PM Friday through 4 PM Sunday is \$150 general admission. Individual Friday or Saturday night All-Event Wristbands are \$55. Saturday Afternoon Jam Wristbands are \$35, Sunday Jams \$25. Reserved seating is available at the Theatre at Lower Regional High School for an additional \$25 per person. Complimentary festival transportation running every 10 minutes is available between venues all weekend.

The 32nd Cape May Jazz Festival is presented by New Jersey Department of State, Division of Travel and Tourism (VisitNJ.Com) and the Bank of America, and is sponsored by Barefoot Wines, the Delaware River and Bay Authority, WRTI Temple Public Radio, WBGO Jazz 88, WMGM TV40, WCFA 101.5, WTTT The Touch, Cape May Star and Wave, Jazz Times, Verizon Wireless, with generous support from the New Jersey State Council on the Arts/Department of State, a partner agency of the National Endowment for the Arts, the New Jersey Cultural Trust, local businesses and donors.

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Funding for the Jazz Room Series has been made possible, in part, by the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts.





Jazz Goes to School | The College Jazz Scene

By Frank Mulvaney

Here are the college jazz performance schedules for the upcoming academic year. As you will see, some top professionals, including Jazz Society board member Carrie Jackson and modern jazz legends will be performing with the students. For the first time we are publishing the Montclair State schedule, which just started its Jazz Studies program last year. The schedule for Rowan University was not available at press time. Check the Events tab www.njjs.org for all updates and additions that will be made for the Spring semester.

2009/2010 College Jazz Performance Schedule

William Paterson University

October 4: Pianist Mulgrew Miller and Friends duo with alto saxophonist Gary Bartz

October 11: Bassist/composer Ben Allison

October 18: Carl Allen/Rodney Whitaker Quintet

October 25: World on a String — Brazilian Jazz with Paul Myers

November 1: Vocalist Carrie Jackson and her quartet

November 8: Saxophonist/flutist Frank Wess and the William Paterson Jazz Orchestra

Amazingly talented student groups perform before each professional guest.

All performances are on Sunday at 4 PM in the beautiful Shea Theatre on the Wayne Campus. Admissions are \$15, \$12 (seniors) and \$8 (students). Free artist interviews at 3 PM. Ample free parking.

Rutgers University — New Brunswick

October 13: RU Jazz Ensemble: A Musical Tribute to Prof. William Felder; A Jazz Trumpet Celebration, featuring Terell Stafford and other distinguished RU jazz trumpet alumni.

December 1: RU Jazz Ensemble featuring Tom “Bones” Malone, trombone star of *The Letterman Show*, *Saturday Night Live* and original Blues Brothers

February 23: RU Jazz Ensemble: A Tribute to Cannonball Adderly, featuring alto saxophonist Mike Smith, alumnus of the Adderly, Maynard Ferguson and Buddy Rich bands and Sinatra concert orchestra

April 23: RU Jazz Ensemble: Duke’s Praises,

a celebration of the music of Duke Ellington, featuring Walter White, lead trumpet for the Lincoln Center Jazz orchestra and alumnus of the Maynard Ferguson and Charles Mingus bands.

All performances are Tuesday’s at 8:00 in the magnificent Nicholas Music Center on the Douglas campus. Admissions are free and there is ample free parking.

New Jersey City University

October 12, Monday: Alto saxophonist Charles McPherson and trumpeter Tom Harrell 7:30, Sozio Rehearsal Hall. *Free admission but seating is limited.*

October 19, Monday: NJCU Jazz Ensemble and saxophonist/flutist James Moody 7:30 PM, Margaret Williams Theatre. *Admission is \$15/ \$10 seniors and students. Come early to find parking.*

November 1, Sunday: Jazz Day featuring trumpeter Jon Faddis 12 to 6 PM, Sozio Rehearsal Hall and Ingalls Recital Hall. *Free admission.*

December 1, Monday: Jazz Bash: student small groups perform, 7 PM, Ingalls Recital Hall and Sozio Rehearsal Hall. *Free admission .*

April 5, Monday: Spring Jazz Ensembles Concert with guest vocalists Kevin Mahogany and Roseanna Vitro, 7:30, Margaret Williams Theatre. *Admission is \$15/\$10 seniors and students.*

Montclair State University

December 6, Sunday: MSU Jazz Band 3 PM

December 9, Wednesday: MSU Jazz Band II and Vocal Jazz Ensemble 7:30 PM

March 27, Saturday: An Afternoon of Brazilian Jazz with pianist/composer Dr.

Jeffrey Kunkel and faculty guest artists: Bill Mooring (bass), Sergio Gomes (drums) and other guests, 3 PM.

April 25, Sunday: Trombonist/composer Alan Ferber and the MSU Jazz Band, 3 PM.

April 28, Wednesday: MSU Jazz Band II and Vocal Jazz Ensemble, 7:30 PM.

All performances are in the Leshowitz Recital Hall. Admission is \$15.

Princeton University

October 17, Saturday: Concert Jazz Ensemble — The Voice of the Jazz Composer: Duke Ellington and His Music, Richardson Auditorium, 8:00 PM.

November 15, Sunday: PU Jazz Faculty Recital — Composing in the Moment, Richardson Auditorium, 8:00 .

November 18, Wednesday: University Jazz Composers Collective — Exceptionally talented students perform their compositions in small ensembles, Taplin Auditorium, 3:00 PM.

December 5, Saturday: Concert Jazz Ensemble — The Voice of the Jazz Composer: Latin/Brazilian Inspired Music of Michael Philip Mossman, Richardson Auditorium, 8:00 PM.

December 11/12, Fri./Sat.: Concert Jazz Ensemble and University Orchestra — Ellington/Strayhorn Adaptation of Tchaikovsky’s *Nutcracker*, Richardson Auditorium, 8:00 PM.

February 24, Wednesday: NJ High School Combo Festival and PU Small ensemble Taplin Auditorium, 5:00 PM.



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

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NJPAC presents 3rd Annual ¡Encuentro!
Latin Jazz Festival, October 30 – November 1

Hot on the heels of the reissue of Chico O’Farrill’s classic 1961 *Mazel Tov, Mis Amigos*, and a live performance of the entire album by Chico’s son Arturo this summer at Lincoln Center, NJPAC presents three nights of imaginative programming of “Spanish Tinge” at the end of the month.

Here’s a brief look at the shows:

Baila Mi Gente Latin Dance Party

FRIDAY, OCTOBER 30 AT 7:30 | VICTORIA THEATER
TICKETS: \$28

Step out of your seat and onto the dance floor! Mix, mingle and dance the night away at this special event that kicks off a weekend of sizzling Latin jazz at NJPAC. The evening will feature live music courtesy of Cubanoson, a traditional Cuban dance orchestra created by pianist Leonel “Papo” Ortega. This high-energy evening will also welcome the sounds of DJ Jose Rodriguez. Cash bar and refreshments will be available.

Paquito D’Rivera

SATURDAY, OCTOBER 31 AT 7:30 | VICTORIA THEATER
TICKETS: \$39

Experience the artistry and energy of Latin jazz with one of the music’s master practitioners. NJ-based clarinetist, saxophonist and composer Paquito D’Rivera is the recipient the National Medal for the Arts and the first artist in history to win Latin Grammy Awards in both the Classical and Latin Jazz categories. “One of the woodwind giants of our time — his sounds are truly sublime!” says *Jazz Times*. This season, he debuts his latest project, entitled Paquito’s Cuban Band, the Next Generation.

Spanish Harlem Orchestra & Tito Puente, Jr. Orchestra

SUNDAY, NOVEMBER 1 AT 5:00 | PRUDENTIAL HALL
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This exclusive double-bill brings together two of today’s standard bearers of Afro-Cuban music. The all-star Spanish Harlem Orchestra, comprised of veterans of New York’s most legendary salsa outfits, is led by world-renowned pianist-arranger Oscar Hernández. Their 2008 CD, *United We Swing*, just earned them a second Grammy for “Best Salsa Album.” Every time he steps on stage, Tito Puente Jr. proudly walks in his father’s footsteps. That legendary Puente fire is sure to heat-up NJPAC when Puente, Jr. and his orchestra make their NJPAC debut with a program drawn from *In My Father’s Shoes*, their recent CD of pure, classic Puente. □

¡Encuentro! Latin Jazz Festival is an NJPAC Alternate Routes event sponsored by American Express.



Paquito D’Rivera. Photo by R. Andrew Lepley

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Hurricane Bill Fails to Dampen 13th Annual Riverboat Swing

By Don Robertson Former *Jersey Jazz* Editor

The forecast for Sunday, August 23, was not encouraging, with the backlash from Hurricane Bill threatening the Jersey shore with high tides and rough water. Nevertheless, the day opened promisingly and things got better as the 'noon sailing approached. The enthusiastic crowd of 100 might have been just as happy to sit dockside and listen to the music, but they would have missed seeing all those million-dollar waterfront properties—more of them showing “For Sale” signs than last year.

This was the 13th annual cruise that NJJSers Chick and Audrey Krug had organized. This year as an added benefit, Chick extended the cruise by an hour to 4:00 PM, for which we were all grateful. Music like this doesn't hit the waterways all that often. If you didn't know, Chick and Ed Polcer were high school classmates, which explains why Ed's always in charge of the music. As if an explanation was needed!

Ed brought pretty much the same band of all-stars as last year — Ed on cornet and his wife, singer Judy Kurtz, Joe Midiri on clarinet and alto sax, Paul Midiri on vibes and trombone, Mark Shane, piano, Joe Ascione on drums and, returning after a few years absence, Frank Tate on bass. This was the second year for the Midiris and they fit into this group as though they'd always been there. Their multi-instrumental abilities add greatly to the band's variety. Most of the band got to sing at some point, too.

As the River Queen cast off from the Brielle dock promptly at noon, the sun was breaking through and the band was playing “C'est Magnifique,” a harbinger of things to come. Last year, with Benny Goodman's centennial



coming up, they devoted some tunes to BG's honor. This year we have Artie Shaw's centennial coming up in 2010 and they dedicated the next tune, “Star Dust,” to Shaw's memorable recording. Joe Midiri reprised Shaw's famous clarinet solo almost note-for-note and Ed and Paul Midiri sounded a lot like Billy Butterfield and Jack Jenney on their turns. Judy Kurtz was up next with “I Can't Believe That You're in Love With Me.” Next was a feature for the Midiris appropriately titled “Together.” The band came back with a rousing “Beale Street Blues” and then a dream sequence; Judy doing “Dream a Little Dream of Me” and the band closed the set with a rousing “If Dreams Come True.” They did, they did.

Did I mention the open bar and food buffet? They were busy by this time, and the band took a while to get the second set started. They opened with “The One I Love Belongs to Somebody Else” followed by Judy's singing “I Don't Know Why...” If you looked closely on this one, the vibes soloist was Ed Polcer, who explained that he was proficient on vibe/marimba before he took up the trumpet. The band swung into an up-tempo “Goody, Goody,” again featuring Ed on vibes. “My Gal Sal” was followed by what Ed described as “the orchestra,” composed of Mark Shane and Joe Ascione. “Lonesome Me” was their offering, an obscure Fats Waller composition, complete with Mark's relaxed vocalizing. The band came back with “Roses of Picardy,” and then the Midiris were featured in another tune associated with Artie Shaw, “Moonglow.” Keeping with the relaxed atmosphere, Judy brought out the lead sheet for “But Not For



Photos by Charles Krug & Don Robertson

Me” for the band to run through. Joe Midiri played his alto sax on this one and it's clear Johnny Hodges is one of his idols. And why not? The almost-set closer was “Blues My Naughty Sweetie Gives to Me” with Ed handling the vocal — and the tricky stop-time patter chorus. And he nailed it. They could have quit there, but gave us one cool-down, “It Had To Be You.”

The third and final set started off with “Once In a While,” followed by Judy's rendition of “Our Love is Here to Stay.” The Midiris

were featured on a burning rendition of “Shine,” with strong assistance from Joe Ascione. I am sure somebody sang “What a Wonderful World,” but my notes got a bit wobbly by this time. (You understand.) Judy Kurtz sang “But Beautiful” and then the band took things out with “Please Don't Talk About Me When I'm Gone” with Joe Midiri doing a gravelly imitation of Satchmo on the vocal. There was plenty to talk about, and savor, as the crowd disembarked for the drive home—in the rain.

It may be a sign of the times, but it seems to me that there was less boat traffic — particularly the large, fast and noisy ones — and that made things more pleasant for everybody. And I like to think we made things more pleasant for those boaters who throttled back enough to listen to the music wafting from The River Queen. Even some people on the verandas of those shore-side mansions probably envied us, but I can't be sure about that.

If this has whetted your appetite for next year, circle August 22 on your 2010 calendar and watch for the announcements. **JJ**

Left, Ed Polcer. Photos above, top to bottom: The setting at the beautiful Jersey shore; the players fill the lush River Queen with delightful music; Joe Ascione in the drivers seat.

Not-the-Newport Jazz Festival

Story and photos by Mitchell Seidel

In August, George Wein held a jazz festival in Newport Rhode Island. If this were like any other year in Wein's life, that would not be all that unusual. But this year was different.

The mere fact that a jazz festival was held at Newport at all was something of a miracle. In 2007, Wein, the longtime producer of the event with his Festival Productions, had sold his company to a new one that became known as Festival Network. They continued producing Newport, with Wein as a major participant. But when the new company ran into money problems last year, it looked as if Newport — and Wein's legacy — was in danger.

Tenor saxophonist James Carter performs with his organ trio at George Wein's CareFusion Jazz Festival 55 in Newport, RI. August 2009.



Saxophonist Joshua Redman meets with some young fans backstage.

Festival Network's plans for the venerable Wein-founded jazz and folk festivals in the seaside resort town for this year were scrapped and it looked very much there wasn't going to be any music in Fort Adams State Park in August.

Who would save this legacy? Wein himself. To use an appropriate phrase, Wein got the band back together and took matters into his own hands, taking over the Festival Network scheduled dates to produce the folk and jazz festivals himself, without the benefit of major name sponsors or the company he used to own. While the folk festival went on without outside support, a California-based medical technology company stepped in with barely a month to go and became a name sponsor for George Wein's CareFusion Jazz Festival 55. The slightly clumsy name was prompted by the amalgam of a new sponsor, the 55th anniversary of Wein's original effort in 1954 and Festival Network's still owning the rights to the name "Newport Jazz Festival." To produce the event, Wein assembled any of the old hands he used in the days at Festival Productions. And despite the late notice for bookings, he was still able to attract name talents who all seemed to be participating with a "let's do this one for George" spirit.

"It's my life, my legacy..." Wein told *JazzTimes* magazine. "I couldn't let it die."

The 11th-hour nature of the festival managed to keep attendance down on both Saturday and Sunday, but sunny skies and warm temperatures the first day boosted a 4,000 advance sale with an additional 2,000 walk-ups. Grey skies Sunday kept the crowd to 4,500 with few last-minute attendees. Still, if it was your first time at Newport, you probably wouldn't have noticed anything was amiss, except for the unexpected benefit of hotel rooms still available as the festival approached. Another benefit of lighter crowds was that the festival just seemed less congested. Walking



Festival producer George Wein reminisces about the origins of the Newport Jazz Festival while moderator and bassist Christian McBride listens during this year's festival at Newport.

among the three stages that bordered the brick and embankment fort became more of a stroll and less of a gridlock-navigating race. While in the past you might be forced to make artistic decisions as to which of three nearly concurrent but slightly staggered acts to catch due to time constraints, this year it was easier to manage a larger sampling. And when the waterside performance space sported the name of Branford Marsalis's Marsalis Music label, it seemed more like an identifier and less like another billboard for a sponsor's product.

Few other festivals draw upon the allure of the venue as a major part of the presentation as does Newport. Ever since the 1959 film "Jazz on a Summer's Day," fans conjure up scenes of watercraft and heads bobbing in unison to the music in the open air.



Tony Bennett acknowledges Dave Brubeck, left, after the two performed together.



Singer Mos Def, not exactly a jazz performer, was among those stretching the boundaries at George Wein's most recent jazz festival in Newport, RI, August 2009.

Singer-bassist Esperanza Spalding performs.

Floating jazz fans anchored in the nearby harbor or paddling by on kayaks were able to take in the scene as well as anyone on land, while the massive brick walls of the fort provided a background for performers on the main stage. Sprinkle in a healthy selection of food vendors peddling everything from candied nuts to flatbread pizzas to barbecue, as well as dry goods merchants ranging from artwork to hand-made clothing and you have the makings of a pleasant afternoon near the water.

Oh, did anyone mention music? No doubt the last-minute nature of the event made it difficult for Wein to completely stick to his formula musical diversity, but you'd be hard-pressed to figure out what he missed. Israeli reed player Anat Cohen and guitarist Howard Alden opened Friday night's customary pre-festival concert at the Newport Casino with a tribute to Benny Goodman before giving way to 1970s funk Diva Chaka Khan and a set of jazz standards with pianist George Duke's trio.

As for the festival proper, singer Mos Def and the Watermelon Syndicate delivered a show of rap-cum-spoken word-music late on Saturday, with a big band backing that

emphasized the latter. Even if you didn't appreciate his vocal efforts, the musicianship around him made for an impressive display. Go anywhere, do anything saxophonist Joe Lovano continued to prove that while his music is definitely modern, his performing spirit is undeniably old school, coming out after his own set to later join pianist Michel Camilo on Dizzy Gillespie's "A Night in Tunisia."

The festival did engage in some of that mix-and-match programming that Wein will use when the opportunity avails itself. Thus, Branford Marsalis could be heard at the Waterside stage in duo performance with pianist Joey Calderazzo, shifting over to the main stage an hour or so later with a quartet. In a similar spirit, the decidedly avant Vandermark 5 were followed by chanteuse Jane Monheit on the mid-sized Harbor Stage Saturday while on Sunday crowds at the same venue were treated to such transitions as saxophonist James Carter's more traditional organ trio followed by the considerably more modern The Bad Plus. Bassist Christian McBride, who performed with his own trio on the Harbor Stage Saturday was booked to appear the

following day on the smaller Waterside venue in what was billed as "Conversations with Christian McBride," a part interview and part performance set a la Marian McPartland's "Piano Jazz." Interestingly, his choice of partner for the chat was undecided until the last minute, when, appropriately enough, Wein himself joined him onstage.

While youth will be served, elders were the main course. Sunday's main stage featured ageless drummer Roy Haynes's appropriately named Fountain of Youth Band with the surprisingly jovial bassist Ron Carter. Followed by the equally ageless pianist Dave Brubeck and then, as a closer, the ultimately ageless Tony Bennett. All three acts would have sufficed as a closer, but as an age-defying geriatric pile-on they were triple impressive, particularly when Bennett and Brubeck performed together on "That Old Black Magic," something they hadn't done since the Kennedy Administration. **J**



Ageless drummer Roy Haynes, left, coaxes a laugh out of the usually stoic bassist Ron Carter at George Wein's Jazz 55 festival in Newport, RI, August 2009.



Boaters gather off shore at Fort Adams State Park to catch some of the sounds.



Compact Views

By Joe Lang
NJJS Board Member

Sackville and Arbors have both contributed new selections to the NJJS inventory this month.

■ **ROSSANO SPORTIELLO** has an ever-expanding discography, and that is good news for fans of jazz piano. This young Italian pianist, who has relocated to New York City, has quickly become a favorite of both those who play with him, and those who have heard his artistry. ***It Amazes Me (Sackville – 3072)*** is a recently recorded solo album that gives the listener a taste of his impeccable technique and his tasteful eclecticism. If you dig ballads, you will be pleased with his sensitive renditions of “Darn That Dream,” “I’ve Told Every Little Star,” “What Is There to Say” and “It Amazes Me.” Do you dig good tunes that have been hiding from the public in recent times? Then you will be pleased with his reviving of “Dearest, You’re Nearest to My Heart.” Having studied with the legendary pianist and jazz educator Barry Harris, it is natural that he would include a few Harris originals, and “Rouge” and “Just Open Your Heart” do nicely on this occasion. Sportiello gives a taste of his classical roots with Scarlatti’s “Sonata No. L-33.” Jazz musicians are by their very nature composers, as their improvisations are instant compositions. When they consciously create a melody that is designed to stand on its own, the good ones create pieces that will be often heard played by others. Sportiello has contributed two such pieces in this collection, “Prologue,” done in medley with the standard “Never Let Me Go,” and “Song for Lala.” If you have seen Sportiello in person, you know that he is at home playing stride piano, and he lets that aspect of his playing come through in the closing tunes, starting with the second part of a medley comprised of “It’s the Talk of the Town” and “Chinatown, My Chinatown,” and continuing with “When I Grow Too Old to Dream” and “Sleep.” This is an exciting session from one of the bright new lights on the jazz scene.

■ For another aspect of **ROSSANO SPORTIELLO’S** talent, dig him in a duo setting with **NICKI PARROTT** on ***Do It Again (Arbors – 19387)***. They assay nine of the 16 tracks as instrumentals, but on the others, Sportiello assumes the role of accom-

panist for Parrott’s vocals, even adding his unique vocal style to a duet on “Two Sleepy People.” Parrott’s singing is becoming a more significant part of her performances, and she is developing into a fine jazz vocalist. On this disc, she gives wonderful readings of “I Love the Way You’re Breaking My Heart,” “Come Rain or Come Shine,” “Do It Again,” “You’re the One I Think I Waited For,” an original song that has words and music by Parrott, “Sugar Sweet” and “Moonglow.” The duo instrumentals cover a lot of bases. They include Tommy Flanagan’s “Sea Changes,” “Idaho,” Ellington’s “Fleurette Afracaine,” “Liza (All the Clouds Roll Away),” “Climb Ev’ry Mountain,” “Sentimental Journey,” and “A Sleepin’ Bee.” Sportiello takes solo honors on “Of Foreign Lands and People” from Robert Schumann’s *Scenes from Childhood*, and “Wonder Why.” Both Parrott and Sportiello are a real pleasure to catch in person, as they both have personalities and smiles that ooze charisma. Their music has the same quality.

■ Without reading a word on the booklet for ***Diggin’ Up Bones (Arbors – 19394)*** I knew that I was in for a surprise when I saw the cover photo of **BUCKY PIZZARELLI** done up in a cowboy hat, kerchief and sheriff’s badge with a broad grin on his face. The band is billed as “Buck” Pizzarelli and the West Texas Tumbleweeds. The other members of the band are John “Rusty Pickins” Pizzarelli on guitar, Tommy “Dusty Spurs” White on pedal steel guitar, Martin “Marty Moose” Pizzarelli on bass, Aaron “Hoss” Weinstein on violin and mandolin, Danny “Two Drum Sticks and a Side of Grits” Coots on drums, and Rebecca “Becky-Lou” Kilgore, Andy “The Velvet Sage” Levas and “Cowboy” Joe West on vocals, with “Rusty Pickins” Pizzarelli and Jessica “Jesse Janes” Molasky providing occasional backup vocals. The album is designated as Arbors Country Series, Volume 1. Space does not permit



me to fit each of these players into the scheme of things via biographical references. Suffice to say that they have pulled off one of the surprising albums of the year, a fun-filled trip down the path of Western Swing, that hybrid of jazz, swing and country sounds that was originally popularized most famously by Bob Wills. It is a style that has been perpetuated by many since, influencing many of the country stars like Willie Nelson and Merle Haggard, both of whom have often expressed their affinity for jazz. The disc is loaded with terrific tracks. Particularly notable is John Pizzarelli’s “Ain’t

Oklahoma Pretty,” his sole vocal feature, kind of a southwestern version of “I Like Jersey Best.” Kilgore actually has had a fair amount of experience working with Western Swing bands, and she sounds right at home in these surroundings. The closest thing to a straight ahead jazz track is the two guitarists Pizzarelli and Weinstein’s collaboration on “Stage Freight” by Carl Kress. If you have never opened up your ears to this genre of music, it is about time that you did, and ***Diggin’ Up Bones*** is a good place to start.

■ The Diva Jazz Orchestra has spawned many players who have gone on to significant careers as jazz stars. It also gave birth to Five Play, a small group with a fluctuating cast of players drawn from the big band. Now the rhythm section that has been a bedrock for the big band for many years, drummer and leader Sherrie Maricle, pianist Tomoko Ohno and bassist Noriko Ueda have put out their first session as **THE DIVA JAZZ TRIO, *Never Never Land (Arbors – 19393)***. These three talented players are simply a pleasure to hear. Ohno is a fluid and swinging improviser. Ueda never lets the pulse falter, and has the kind of solo chops that belie the jokes about bass solos. Maricle has established herself as one of the most versatile and accomplished drummers on the scene, equally

continued on page 46



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The Harry Allen-Joe Cohn Quartet (Harry Allen, Joe Cohn, Joel Forbes, Chuck Riggs)

BED (Dan Barrett, Joel Forbes, Rebecca Kilgore, Eddie Erickson)

Chris Hopkins and Echoes of Swing from Germany (Hopkins, Lhotzky, Colin Dawson, Oliver Mewes)

In addition performing there will be Warren Vaché, Duke Heitger, John Allred, Bucky Pizzarelli, Nicki Parrott, Jerry Bruno, Ed Metz Jr., Antti Sarpila and Bob Wilber

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

Also, Norm Kubrin, Ehud Asherie and Tom McDermott will perform on piano in the Mainstay Tavern

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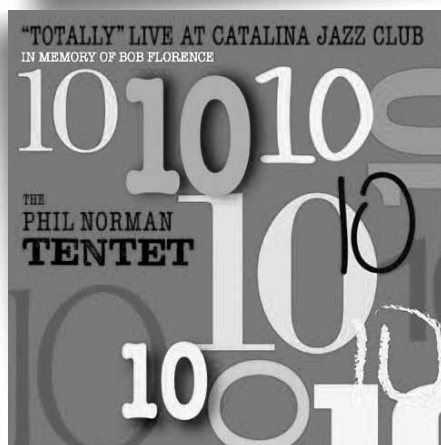
COMPACT VIEWS

continued from page 44

effective on skins and cymbals, with sticks or brushes, and in groups of any size. They cover a lot of ground. The first track, "If I Only Had a Brain," is an up-tempo take that immediately creates the kind of energy that makes you ready for a pleasant musical excursion. Leave it to DIVA to turn the Chopin "Piano Nocturne #6" into an exciting jazz experience. Ueda's bass states the melody on "I've Grown Accustomed to Her Face," and wonderfully so, with Ohno taking the piece to interesting places. Their performance of "My Favorite Things" will, for many, rescue it from the noted drone version by John Coltrane. By the time they get to "Love for Sale," you are ready for the next step, seeing them in live performance. Hopefully, they will be playing gigs that will provide them with ample opportunities to expound musically upon these selections, as well as others that join the lucky ones already in their book.

■ There are not a lot of people who are still productive in their chosen fields at the age of 93. That kind of career longevity seems reserved mostly for jazz musicians. Most of them, if their health permits, seem to continue to pick up their axes until the Grim Reaper is close to make his appearance at their doors. Violinist **SVEND ASMUSSEN** has titled his new release ***Makin' Whoopee!...and Music!*** (Arbors – 19390). The disc does not enlighten us on the whoopee aspect of the title, but if the musical energy that he demonstrates on the album is an indication of his general well being, then he is one happy Danish gentleman. Joined by two Florida jazz players, multi-instrumentalist Richard Drexler on bass, piano and organ, and Tony Martin on drums, plus Danish guitarist Jacob Fischer, he saunters hiplly through a program of 16 tunes, including two of his originals "Fiddler in Rio" that brings Scandinavian sensitivity to the land of Brazil, and "Sermon for Stuff," a tribute to another great jazz violinist "Stuff" Smith. The program is a diverse one that includes standards like the title tune that opens the album, "There Will Never Be Another You," "You Brought a New Kind of Love to Me," "The Nearness of You," and "Skylark;" folk tunes like "Trubbel" and "Danny Boy;" and jazz classics like "Nuages" and "Things Ain't What They Used to Be." Particularly moving is his exploration of "Just a Gigolo" that captures the sadness of this song, even without the presence of the touching lyrics. With the arrival on the scene of a number of young jazz violinists like Aaron Weinstein, Sara Caswell and Jonathan Russell, it is nice that one of those who helped to define this instrument in a jazz setting is still making superb music.

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Other Views

Despite all of the talk about the difficult times being experienced in the recorded music industry, new CDs keep coming along, many of which I shall continue to write about, like those mentioned in the following paragraphs.

■ In the 1950s, there were several mid-sized instrumental groups that became an integral part of what was then known as the West Coast sound. Among them were the Dave Pell Octet, a group that continues to appear occasionally to this day, the Marty Paich Dek-tette, and Shorty Rogers and His Giants. There are a few current leaders trying to keep that sound alive, including Phil Norman, leader of the **PHIL NORMAN TENTET**. They have now released their fifth album, a two-disc set titled ***"Totally" Live at Catalina Jazz Club (MAMA – 1034)***. Norman, a successful businessman who has returned to his love for jazz as an avocation, always has first call players on his band, and he commissions charts from the cream of the crop of West Coast arrangers. For this gig at the Catalina Jazz Club on January 15, 2008, Norman had on the bandstand himself, Rusty Higgins and Roger Neumann on reeds, Carl Saunders and Ron Stout on trumpets, Andy Martin on trombone, Larry Koonse on guitar, Christian Jacob on piano, Kevin Axt on bass, Dave Tull on drums and Brad Dutz on percussion. The arrangements of the 12-selection program were by Med Flory, Bob Florence, Kim Richmond, Roger Neumann and Scott Whitfield. The opening track, Med Flory's "I'm Dig," with a terrific solo from Stout, sets the bar high for a memorable evening of music. Kim Richmond is an

arranger who often thinks a bit outside of the box, as can be heard on "The Outlaw and Middle Jazz," his re-conception and combining of two tunes by Horace Silver and Martial Solal, "Tumbling Tumbleweeds," adapted from a chart done for his big band to fit this smaller ensemble, and a stunningly original take on "Nature Boy" featuring Stout and Jacob. Roger Neumann, who has his own big band, wryly named Roger Neumann and His Rather Large Band, is a cat with a great sense of humor on and off stage, and it come through in his writing for Norman's band. His charts include a beautiful vision of Willie Maiden's "Hymn to Her," featuring Martin's exceptional trombone work, Oliver Nelson's classic "Stolen Moments," and an ebullient "Robin's Nest" that put Neumann front and center on baritone sax. Scott Whitfield, who used to be an important presence on the New York City scene, has taken his trombone playing, composing and arranging talents westward. His contribution to this session was an imaginative reworking of Dizzy Gillespie's "Night in Tunisia." Bob Florence, who held down the piano chair in this band from its inception until his failing health no longer permitted him to do so, was one of the primary arrangers for the Phil Norman Tentet. On this occasion, they assayed his charts for "All Blues," with some amazing playing by Jacob, "Frothy," a piece written specifically for this band, and highlighted by the solo work of Koonse and Saunders, the mightily swinging "A Joyful Noise," and his interpretation of Bill Holman's "Theme and Variations," used as the background for the closing comments of radio personality Helen Borghers. This review is somewhat longer than most that I write, but it is hard to hold back when commenting on two discs worth of exciting sounds, and that is

what you will find on this superb collection. (www.mamajazz.com)

■ Trumpeter **MARK BUSELLI** has been the co-leader with trombonist Bruce Wallarab of the Buselli-Wallarab Jazz Orchestra, a powerful mid-West big band based in Indiana, since 1994. Their prior albums have featured arrangements by both of the leaders as well as some other band members. For **An Old Soul (Owl – 130)**, they concentrate on charts conceived by Buselli. This is a band that adapts to any setting from the gently moody “Chelsea Bridge,” featuring some wonderful baritone sax playing by Ned Boyd, to the fiercely swinging Buselli original “135 B. Chiswick.” Put a talented vocalist like Kelleen Strutz in front of the band, and they sound great playing the settings penned by Buselli. Strutz is featured on five of the 11 selections, Jobim’s “If You Never Come to Me,” sing nicely in Portuguese and English, “Angel Eyes,” “Open Up Your Heart,” an original tune by Buselli with lyrics by Jennifer Johnson, “If I Should Leave You,” and “When I Fall in Love.” She has a seductive voice that is wonderfully complemented by Buselli’s arrangements. The title track is dedicated to Buselli’s late golden retriever, and shows off his sensitive creativity as both composer and arranger. There are plans underfoot to follow up this impressive album with one featuring the arrangements of Bruce Wallarab. Having heard his work on prior releases, it promises to be an equally fine collection of modern big band jazz. (www.owlstudios.com)



■ **JAMES MOODY** has been recording in seven decades, and shows no diminution in his genius as a jazz player. Dig his playing on **Moody 4A (IPO – 1016)**, where he is accompanied by the stellar rhythm section of Kenny Barron on piano, Todd Coolman on bass and Lewis Nash on drums. He gives us eight selections that affirm his continuing mastery of the jazz idiom. Equally at home on tenor or alto sax and flute, he sticks with the tenor for this album, one that has classic written all over it from the opener, “Secret Love,” where he conjures up several styles and moods, to his last track, “Bye Bye Blackbird.” Moody and Barron have been playing together off and on since the early 1960s. The natural affinity between the two is particularly evident on Barron’s jazz standard “Voyage,” a tune that Moody takes to as naturally as the proverbial duck digs a pond, and on their duo treatment of “East of the Sun” that becomes a deep conversation between two old friends. It is refreshing to hear the quartet take “Without a Song” with a pace that exceeds expectations, and their bossa influenced reading of “Stella by Starlight.” This is one of those albums that I would rather listen to than write about, as the writing takes time away from keeping my attention tuned into the joyous sounds emanating from my CD player. (www.iporecordings.com)

■ There is one word that kept recurring in my mind as I listened to **When the Heart Dances (naim Jazz – 112)** by pianist **LAURENCE HOBGOOD**, and that word is sensitive. This 11-song collaboration with bassist Charlie Haden is replete with quietly persuasive jazz. Hobgood has composed three of the tunes, “When the Heart Dances,” “Leatherwood,” and “Sanctuary,” my particular favorite, a solo piano piece that picks up steam and passion as it evolves from

a hymn-like beginning to a fervid statement of commitment before receding into a final Amen. Haden and Hobgood put their creative minds together to compose a very engaging number that they titled “Chickoree.” Hoagy Carmichael wrote so many wonderful, yet diverse songs that it is not easy to place him in a stylistic box. “New Orleans” is certainly one of his most unique and engaging tunes, and Hobgood perfectly captures its reflective mood. Vocalist Kurt Elling and Hobgood have been musical partners for quite some time, and it feels perfectly natural to hear Elling’s voice pop up on three of the tracks, “First Song,” a Haden original, “Stairway to the Stars” and “Daydream.” In keeping with the rest of the album, Elling pulls back on his normal intensity to provide some wonderfully understated and impressive vocalizing. As Hobgood and Haden ruminated on the lovely “Why Did I Choose You,” it occurred to me that this would have made a good title track for an album that you would be wise to choose as an addition to your CD library. (www.thenaimlabel.com)

■ Those of you lucky enough to have experienced the magic of a **FRANK SINATRA** concert will have memories galore flood into your consciousness as you dig the sounds coming out of your speakers while listening to **Live at the Meadowlands (Concord – 31331)**. If you were extra fortunate, and saw him on his home turf in New Jersey, the excitement was that much more than anywhere else. To paraphrase the old adage, you can take da boy outta Joisey, but you can never take Joisey outta da boy. He was their guy, and the anticipation in the

building as they waited for him to appear was electric. Reading the liner notes for this disc written by Hank Cattaneo, Sinatra’s production manager, you get a clear image of what was evolving as the team prepared for the moment when the Boss hit the stage. Sinatra did not suffer fools gladly, and he was a stickler for details and schedules. All of that was of little importance to those out front. All they knew was that they were going to see their man, and they would let him know that he retained a special place in their lives and hearts. I saw him on great nights, good nights, and once when I wanted to cry. The concert documented here was one of the great nights. He sings with confidence and verve, and gives the audience a primo example of why he was among the most important, dynamic and transformative figures in the history of the world of entertainment. Most of the tunes that they wanted to hear were included in his program. It only took a note or two of the intro to each song for them to know what was coming. Of course “You Make Me Feel So Young,” “I’ve Got You Under My Skin,” “Theme from ‘New York, New York’” and “One for My Baby (and One More for the Road)” brought on the extraordinary cheers, but no matter what he sang they were with him, and it is palpable as you listen to the disc. As I listened to this music, I would occasionally close my eyes, and it all came back. I was out there digging every moment. He turned an enormous space into his living room, and he was singing just for you and your friends. Nostalgia is a comfort for many, but hearing this material takes you beyond nostalgia to memories of what it is like to be transported for a little while to a place where time stood still, and all the cares of the world seemed far away indeed. (www.concordmusicgroup.com)

continued on page 57

Old Old Favorites Star at Newport

By Sandy Ingham | Photos by Richard Skelly

Neither Brubeck nor Bennett played or sang anything new, but who really cared?

“We have three stages now, and I wish we could have more to give all these young musicians a chance to be heard,” Newport jazz festival founder (and savior for 2009) George Wein told thousands of listeners at the August 7–9 re-dubbed George Wein’s CareFusion Jazz Fest 55.

And indeed there was plenty of youthful talent at this most venerable of jazz fests, including luminaries like Esperanza Spalding, Jane Monheit, rapper Mos Def, Hiromi, Miguel Zenon, Brian Blade, Joshua Redman, Claudia Acuna and James Carter. All are 40 or under, which qualifies them as mere kids to this 70-year-old reviewer.

But when it came to booking talent for prime time on the big stage that Sunday, the nod went to a trio of octogenarians: Roy Haynes, 83, Dave Brubeck, 88 and Tony Bennett, 83, and their small groups.

Neither Brubeck nor Bennett played or sang anything new, but who really cared? Audience roared at “Take Five” and “I Left My Heart” and dozens of other well-done chestnuts.

Brubeck was in particularly fine form. He opened with an Ellington medley, full of his trademark stutter-step chords and between-the-beat accents, building the tension so integral to all good jazz. He teased the crowd playing “Stormy Weather” as clouds threatened to burst over historic Fort Adams State Park and the yacht-filled Narragansett Bay. The rain never came, and the pianist took a stroll on the “Sunny Side of the Street.”

Alto player Bobby Militello switched to flute on Brubeck’s ethereal “Elegy,” and injected some “Blue Rondo a la Turk” into “Take Five,” a double rhythmic adventure.

Rock-steady backing from Michael Moore on bass and drummer Randy Jones allowed Brubeck to meander at will on keys without ever losing his way.

Festival closer Bennett brought Brubeck back to sit in on piano as they revisited “That Old Black Magic,” a duet they last

played together at JFK’s White House in 1962.

Bennett clearly relishes his continued reign as king of the Great American Songbook, raising his arms like a prizefighter after conquering a high-note climax, grinning ear to ear, sometimes doing a Gene Kelly impersonation as his rather sedate quartet takes a turn in the spotlight. His voice remains a wonder of the world.

I missed most of the Roy Haynes Fountain of Youth set as I checked out Steve Bernstein’s Millennium Territorial Orchestra on a side stage and was captivated. The nine-piece band employs a violinist and guitarist both equipped with wah-wah pedals, and the leader plays a slide trumpet at times. The repertoire ranges from 1920s jazz to pop to Sun Ra-like chaos to country (guitarist Matt Munisteri sings in a laid-back way that echoes Willie Nelson). All of this is rearranged for maximum novelty, and joy.

Case in point: One number begins with a free jazz free-for-all, then morphs into “Le Marseillaise,” then into a super-swinging Beatles hit, “All You Need Is Love.”

Bernstein conducts with show-biz flair, summoning imaginative, often zany, solos from all hands, and coaching the crowd, shushing us when a tune seems to be ending only to be calming down for a violin solo.

The MTO is based in New York. Alas, no upcoming dates are listed on Bernstein’s Web site. Many of us would love to hear this band again.

Earlier Sunday, alto saxist Rudresh Mahanthappa’s Indo-Pak Coalition created jazz out of Indian-based melodies, including a hypnotic Ravi Shankar ballad. Dan Weiss’s hammering and tapping on finely tuned and retuned tablas was music to both ear and eye.

I caught the end of Joe Lovano’s UsFive set, with the robust saxophonist wailing the



Lew Tabackin

WBGO's Josh Jackson prepares for live broadcast from Newport.



Esperanza Spalding



Sandy Ingham is Jersey Jazz's roving reporter.

Dave Brubeck



George Wein interviewed.

blues on two sopranos simultaneously while two drummers pounded away behind him. Lovano later joined Dominican piano great Michel Camilo for a rousing “Night in Tunisia.”

I found Saturday’s lineup less compelling and kept roaming from stage to stage, hoping to find music that would plant me in a seat.

There were some highlights:

■ Pianist Cedar Walton led a group with tenor sax player Lew Tabackin and trombonist Curtis Fuller, a combination that had a brawny appeal. Tabackin’s feature ballad, “Old Folks,” was at once gruff and tender.

■ Jane Monheit’s honeyed voice on a bevy of standards, notably “Waters of March” and “Rainbow Connection.”


■ Claudia Acuna singing an old Brazilian bolero that later became Americanized as “What a Difference a Day Makes.” Branford Marsalis soloed on soprano, one of many occasions he played with his quartet, or as guest with others recorded on his Marsalis Music label.

■ Christian McBride’s booming bass notes and George Colligan’s impressive piano accompaniment on a McBride trio set.

■ The North Carolina Central University big band (and small groups) had a blast playing with Marsalis and his pianist, Joey Calderazzo — both on the NCCU faculty.

■ The festival opener Friday night (August 7) at the 19th-century International Tennis Hall of Fame, with Chaka Khan subbing for an ailing Etta James, plus the Swing Era-leaning Howard Alden-Anat Cohen quintet. Khan has a surprisingly good feel for jazz and an ear for good tunes, but her frequent forays into her upper register were like fingernails on a blackboard, all shrill, no thrill.

Alden, Cohen and Co. sounded just fine, swinging effortlessly on a dozen familiar tunes, including clarinetist Cohen’s salute to Benny Goodman on his centennial, playing “Memories of You.”

Impresario Wein sat in on “All of Me” and took his first of many bows over the weekend for having rescued the festival after the company he sold it to two years ago ran into financial problems. CareFusion, a California health care company, is joining Wein as lead sponsor of a number of festivals including next June’s two-week celebration in New York. 

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Satchmo Summerfest: N'Orleans Salutes its Favorite Son

Armstrong's music was everywhere — I heard "Sleepy Time Down South" and "It's a Wonderful World" done every which way, and his fun-loving spirit was contagious.

Sauntering down Frenchmen Street in New Orleans late on the night of July 31, I thought: I am indisputably in the right place, right time, mingling with more happy people per square foot than could be found anywhere else in the world.

The occasion was the annual Satchmo Summerfest Club Strut, one of the greatest parties in this great party town. If you think midsummer in the Deep South isn't your cup of iced tea, the thousands reveling in the music from several directions, the food and drink and camaraderie, might change your mind.

The ninth annual Louis Armstrong Centennial birthday party — they started in 2001, when on August 4 Louis would have turned 100 — was a bit bigger and better than its predecessors.

The Club Strut offered music in 19 different venues along raffish Frenchmen Street, which juts off from a corner of the French Quarter. For the price of a wrist band (\$25, or \$75 for a VIP pass that includes free food and drink) locals and tourists got royally entertained from 6 PM until 2 AM or beyond. (I conked out at 1:30.) Thousands of others just celebrated in the street for free, serenaded by the marching Treme Brass Band and by smaller groups playing on three balconies overlooking the street.

Some choice moments:

■ Trumpeter-singer Shamarr Allen belting out "Meet Me on Frenchmen Street," an anthem to what has emerged as the musical Mecca in this city. It's no Bourbon Street, and that's a good thing. Allen's amusing banter with sidemen and audience is engaging, but it's his musicianship — he accompanied Willie Nelson on a recent tour

— that marks him as a rising star.

■ Bluesman Chris Thomas King revisited his contributions to the *Oh Brother, Where Art Thou* soundtrack.

■ Drummer Herlin Riley crossed into another zone on his "Caravan" solo while leading a quintet that featured Wessell "Warmdaddy" Anderson. Sitting in, Lucien Barbarin, sans his trombone, leaped into the vocal on "Lil Liza Jane" and veered into "Shake Your Money Maker," with some impromptu lyric innovations.

■ Tony Dagradi's New Orleans Saxophone Quartet wove intricate harmonies on bop and jazz classics, notably Ellington's "In a Sentimental Mood."

■ Trombonist Delfeayo Marsalis led the Uptown Jazz Orchestra, a big band good enough to bring brother Branford back to his hometown to play tenor. The 15-piece band swung relentlessly on several numbers from the classic Count Basie-Neil Hefti "Atomic" album from the 1950s.

■ Youngest brother Jason Marsalis closed out my night at the city's premier jazz club, Snug Harbor, leading a quartet on some imaginative originals from his new *Music Update* CD. Marsalis, initially a drummer, has developed into a superb vibraphonist. He welcomed saxman Anderson to sit in on two standards and closed with a straight-ahead blues, titled intriguingly, "Western Vacation Ranch."



Audience listens to seminar at Satchmo SummerFest.



Chris Thomas King



Lionel Ferbos performs at Satchmo Club Strut, New Orleans' oldest working musician.

The music continued Saturday and Sunday at the Satchmo Fest's outdoor stages at the Old Mint Museum. Armstrong's music was everywhere — I heard "Sleepy Time Down South" and "It's a Wonderful World" done every which way, and his

fun-loving spirit was contagious.

■ Seguenon Kone, on an extended visit to the Crescent City from his Ivory Coast homeland, has assembled an eight-piece African and New Orleanian band that emphasizes the forceful rhythms driving music from both places. He plays a giant timbale-like contraption, fitted up with hanging gourds and other percussion aids,

“All of us who play jazz, or any kind of American music, are standing on Louis’s shoulders...”
Amen.

that he wears around his neck while dancing and spinning around the stage. His compositions have a trance-inducing quality.

■ Singer Leah Chase recalled an Armstrong rarity: Louis joined with Leon Thomas in recording Pharoah Sanders’ “The Creator Has a Master Plan.” Her version, complete with Thomas-like yodeling, paid homage to both innovative singers.

Trumpeters were in the spotlight all day Sunday:

■ Lionel Ferbos, at 98 the oldest working musician in the city, still has chops and his voice, too, and was featured in Lars Edegran’s Ragtime Orchestra.

■ James Andrews’s Crescent City All-Stars focused on the rhythm and blues music that New Orleans sent out to the world in the 1950s, brassy versions of classics by legends such as Earl King, Allen Toussaint, Professor Longhair and Andrews’s own grandfather, Jesse Hill, whose “Ooh Poo Pa Doo” remains a sing-along staple here.



Brass band plays at start of Satchmo Club Strut on Frenchman Street.



Kermit Ruffins

■ Kermit Ruffins, the most Satchmo-inspired trumpeter-singer of all, closed out the festivities as usual, then presided over a trumpet summit that propelled one last “The Saints” and “Happy Birthday” into the blue sky.

There was more club-hopping. I checked out trumpeter-bandleader-civic leader Irvin Mayfield’s swanky new club at the Royal Sonesta Hotel, where elegant singer Johnaye Kendrick mixed standards with some adventurous originals.

On another memorable night, John Boutte, a great singer, was backed by a fine trio at d.b.a. Boutte’s high tenor handles jazz standards, gospel and r&b with equal skill, and his occasional rants about “loudmouths” in the audience and gripes about a quirky sound system are endearing parts of his act as well.

Just up the street, Herlin Riley led a quintet in a late set with trumpeter Marlon Jordan and the ubiquitous Warmdaddy Anderson in the front line. His opening whacks on a tambourine, creating an inimitable New Orleans groove, set the pace for “Night

By Sandy Ingham
Photos by Richard Skelly

Sandy Ingham is Jersey Jazz’s roving reporter.



Shamarr Allen

in Tunisia,” and he remained in stellar form all set. Things only got better when brothers Branford and Delfeayo showed up and sat in for more than an hour.

Before the closing “St. Louis Blues,” Riley paid tribute to Armstrong. “All of us who play jazz, or any kind of American music, are standing on Louis’s shoulders,” he said. Amen. JJ

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Caught in the Act

By Joe Lang
NJJS Board Member

Dave Frishberg & Rebecca Kilgore

Feinstein's, New York City | July 28 – August 1, 2009

Vocalist/pianist Dave Frishberg and vocalist Rebecca Kilgore have been working together occasionally since the early 1990s. They are both residents of Portland, Oregon, and have had some regular gigs over the years at local venues. There have also been three albums resulting from the teaming of these two unique interpreters of the Great American Songbook, the most recent being *Why Fight the Feeling: Songs by Frank Loesser*, released in 2008 on Arbors Records. Folks in New York City were given the opportunity to enjoy their winning artistry for four nights at Feinstein's at the Regency Hotel.

Dave Frishberg is one of the few true hipsters left on the scene. His occasional duos with another of this rare breed, Bob Dorough, always bring out an enthusiastic crowd. Several years back, they recorded an album titled *Who's on First*. They wrote the title song to humorously explore the quandary faced when two performers of equal stature are paired together, and must decide which of them is to perform in the initial slot. Frishberg and Kilgore were faced with a similar situation, and used this clever ditty to introduce their show.

Kilgore then left the stage to Frishberg, and he spent a pleasant interlude exploring a half-dozen of his own musical creations. He opened with three songs about cities, the wry "Another Song About Paris," the lament "Do You Miss New York," and the cynical "Living Too Long in L.A." Frishberg wrote the words and music for the score of a musical presented in Portland about the characters that comprised the legendary Algonquin Round Table. Judging by the two selections that he offered from this theatre piece, "What's Your Plan Mrs. Parker" and "Hey Pal (Who Do You Think You Are)," it should be hoped that the producers of the show find the resources to bring this piece to the Big Apple where it would have its most natural appeal. He closed his segment with one of his typically cynical meditations on contemporary life, "Long Daddy Green." Frishberg is a superb jazz pianist, and a sensitive accompanist. His voice is the kind that one often finds from a singing jazz player, not attractive in a classic manner, but his sense of phrasing and understanding of his material allows him to make his limited vocal resources take a back seat to his ability to communicate. I often think of him as a contemporary Hoagy Carmichael, both as a performer, and as a composer/lyricist.

It was then time for the return of Kilgore, and she gave the audience a taste of why she is so highly thought of by those who love great songs. She is one of the select few singers who digs deep into the Great American Songbook, and always opts to sing selections that might be a bit off of the beaten path, but are well worth the detours. She opened with "Evenin'," a tune most associated with the great blues singer, Jimmy Rushing. Not being familiar with Portuguese, it is hard to judge how effective it is when an American sings in that language, but my untrained ears were quite satisfied with her warbling of "Brazil" in Portuguese. Among her other superb selections were "Namely You," "Martha,"

"Not a Care in the World" and "Happy As the Day Is Long." Kilgore is a pleasure to hear. She has an appealing voice, and an understated style that demands your attention. Her reading of lyrics is simply perfect, and her interpretations always reflect a jazz influence.

The duo once again joined forces for a Johnny Mercer medley. Frishberg declared "You Must Have been a Beautiful Baby," Kilgore gave a witty rendition of "Arthur Murray Taught Me Dancing in a Hurry," Frishberg urged us to "Accentuate the Positive," and they teamed up on "Hooray for Hollywood" and "Glow Worm."

To close, Frishberg exposed his sensitive side, singing his lyrics to an Alan Broadbent tune that advises a young child to "Listen Here" to mature words of advice about how to face life. It added a nice touch to conclude this fine evening of song and good spirits. J



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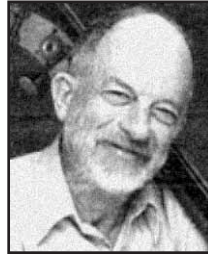
MEMBERS \$18
OTHERS \$20 / STUDENTS \$5
Food and Drink Available

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

Info: 610-740-9698

**More info: www.PaJazzSociety.org
or e-mail: PAJazzsociety@aol.com**

COMING UP: November 8, 2009
Doug Smith
Easton Moose Lodge
Easton, PA



From the Crow's Nest

By Bill Crow

While I was chatting on the phone with Marty Napoleon...we got to talking about his late brother Teddy, who was well known for his colorful expressions. Once while eating spareribs, Teddy finished a rack of them and said to the host, "I'll have another octave!"

■ Between sets on a job, David Finck found himself in a conversation with a man and wife who claimed to be avid jazz fans. Eventually, the man asked Dave's un-favorite question, "So, do you do this full time?" The implication being that Dave must also have a "real" job. "Yes, I do," Dave told him. "Wow, that's great! You know, I put myself through medical school playing drums on the weekends." Dave countered with: "Wow, that's great! I put myself through conservatory doing brain surgery, but I got tired of the hours and my beeper going off all the time."

■ Herb Gardner passed this one along from Randy Reinhart, who was playing a children's concert at which Dave Ostwald held up his tuba and asked, "Who knows what this is?" A little girl raised her hand and said, "A trapeze?" John Erik Kellso muttered, "No, you can SWING on a trapeze!"



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



Jim Eigo

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JAZZ TRIVIA ANSWERS questions on page 5

- | | | |
|------------------|------------------|------------------|
| 1. Johnny Mercer | 3. Larry Clinton | 5. "Stuff" Smith |
| 2. Lester Young | 4. Ray Bauduc | 6. Dicky Wells |



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. Peter Ballance, Upper Montclair, NJ
 Ms. Karen H. Berner, Yardley, PA
 Mr. & Mrs. James E. Bredenkamp, Anderson, SC *
 Ms. Caren Brodsky, Philadelphia, PA *
 Mr. & Mrs. John M. Bucher, Mountainside, NJ
 Mr. Anthony Campesi, Summit, NJ *
 Mr. Bob Cantalupo, Monroe Township, NJ
 Mr. Patrick Capone, Chatham, NJ
 Mr. & Mrs. Thomas Carr, Neptune City, NJ
 Mr. & Mrs. Jerome Chamberlain, Wayne, NJ

Mr. & Mrs. Al Connelly, Ringwood, NJ
 Mrs. Rae Daley, Morristown, NJ
 Mr. Edgardo T. Farinas, Montclair, NJ
 Mr. & Mrs. Hank Gasbeck, Camden, DE
 Mr. & Mrs. Robert Gold, Montclair, NJ *
 Mr. Stephen Gruber, Millington, NJ
 Ms. Lorelei Harris, Morristown, NJ
 Mr. Theodore Jones, Morristown, NJ
 Mr. Louis Katz, Rockaway, NJ
 Mr. & Mrs. Walter Keady, Jr., Ramsey, NJ
 Mr. John Kolesar, Bordentown, NJ
 Mr. Howard Leary, Basking Ridge, NJ
 Mr. & Mrs. Howard D. Leigh, Toms River, NJ

Mr. Arthur Smith Levy, Mountainside, NJ
 Mr. & Mrs. Steve Lipman, Springfield, NJ
 Dr. & Mrs. Robert L. Malatesta, Washington, NJ
 Mr. Arthur W. Markowitz, Mahwah, NJ
 Ms. Sue Moore, Weehawken, NJ
 Mr. Greg Natic-Scotch Plains Music Ctr., Scotch Plains, NJ
 Mr. & Mrs. James Nissel, Blue Bell, PA *
 Mr. & Mrs. Joe Pareti, Spotswood, NJ
 Mr. & Mrs. Henry W. Pfeiffer, Chatham, NJ
 Mr. Sidney Rabinowitz, Aberdeen, NJ
 Mr. Jerry Ritzer, Livingston, NJ
 Mr. Kevin Roberson, Old Bridge, NJ

Mr. John S. Shaw, Wyckoff, NJ
 Mrs. Carol Stone, Cape May, NJ
 Mr. David Sullivan, Chester, NJ
 Ms. Ellen Tyroler, Randolph, NJ
 Mr. Richard Waters, Chatham, NJ


New Members

Arlene Chasek, New Providence, NJ
 Frank Gooch, Sarasota, FL
 Ms. Latronia Green, East Orange, NJ
 Susie Meissner, Lawrenceville, NJ
 Diane Montalbino, Union, NJ
 Flip Peters, South Orange, NJ

NJJS Board of Directors Election

We're Looking for a Few Good Jazz Fans

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

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


- 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 or by calling Elliot at 732-470-6123.
- 6 Submissions must be received by October 15, 2009.



Changing Your Address? Even Temporarily?

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

Your Will Can Benefit NJJS

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

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.

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

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

Member Benefits

What do you get for your \$40 dues?

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

Join NJJS

MEMBERSHIP LEVELS Member benefits are subject to update.

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

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

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

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

OR simply send a check payable to "NJJS" to:
NJJS, c/o Mike Katz, 382 Springfield Ave., Suite 217, Summit, NJ 07901.

'Round Jersey

Morris Jazz

The Bickford Theater at the Morris Museum

Morristown, NJ 07960

Tickets/Information: 973-971-3706

"String of Pearls shows an authentic and affectionate spirit, with an extraordinary kaleidoscope of group singing styles," observes Michael Bourne of WBGO-FM. "They sound good. They look good. Pearls of great price, indeed." No extra charge to you when this lively group visits the Bickford Jazz Showcase for the first time on Monday evening, October 5, to help the series celebrate its tenth birthday.

Susan Halloran, Jeanne O'Connor and Holli Ross all have impressive vocal resumes as individuals, but it is as a trio that they really shine. They capture the sound of the Boswell Sisters, the Andrews Sisters, the McGuire Sisters — even the Mills Brothers — without the taint of slavish imitation. They and their expert backup musicians expand from that base to include other jazz, cabaret and pop material, presented with similar zest. "If you'd like to know why I play cuts from String of Pearls' CD at least three days a week," says DJ Gil Ellis, "it's because they're damned good, and I get favorable audience feedback." Their 90-minute set will fly by quickly.

World-class trombonist Dan Barrett will return to NJ for a short visit, touching down in Morristown on Monday evening, October 19 to continue the anniversary celebration there. Dan first gained national attention when, as a youth, he played the difficult "Ory's Creole Trombone" at jazz pioneer Kid Ory's funeral, but he is most familiar to Easterners for an intense period of playing and recording in the NYC area. He has plenty of Concord and Arbors CDs in circulation, having become musical director at the latter label. "He is one of the delights here," wrote noted *New York Times* jazz columnist John S. Wilson about one of his early recordings. "He's a melodist, a colorist who knows how to use a plunger mute with taste and, in total, a player Duke Ellington would have loved."

Dan will be backed by some familiar names at his Bickford visit. Dan Tobias, who assembled the band, will play cornet. Perhaps he'll duet with Barrett, who also plays and records with that instrument. Their all-star rhythm section has Israeli pianist Ehud Asherie, Jazzfest bassist Joel Forbes and drummer Kevin Dorn, a frequent guest here.

The intensity of the fall anniversary season continues with the Midiri Barnhart Trio on November 2. Potent pianist Jeff Barnhart joins popular twins Joe Midiri (reeds) and Paul Midiri (vibes and drums, at least) as they return to the Bickford to try to improve upon past triumphs. Their edge this time is Anne Barnhart, who will join them from time to time on flute. They really look forward to these reunions, and have been working on comprehensive arrangements for this expanded instrumentation all year!

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



Jeanne O'Connor, Susan Halloran and Holli Ross



Dan Barrett

cornetist Dan Tobias, plus that hot "new" pianist Ehud Asherie and familiar bassist Joel Forbes. Low prices still prevail, so if you miss this moment, you'll have to spend a bit more to catch Barrett at any one of numerous jazz parties, cruises and festivals in other parts of the United States, Canada, Europe, the United Kingdom, Australia, and Japan. Might be awhile before he gets back here!

Drummer Kevin Dorn's popular group, the Traditional Jazz Collective, takes a third encore with this series on November 18. Their fan club knows them as the TJC, and they have no shortage of talent. Pianist Jesse Gelber and cornetist Charlie Caranicas have been applauded here with other groups. Alto and soprano sax phenom Michael Hashim, trombonist J. Walter Hawkes and bassist Doug Largent are also committed for this date.



Dan Tobias

Clarinetist Allan Vaché had a sellout here in August, so fans of that talented family can also hear his brother, world-class cornet star Warren Vaché, when he appears with his trio on December 16. He'll be with a local favorite, guitarist Vinnie Corrao, who also appeared with Allan. Also featured is stunning bassist Nicki Parrott, a hit last year with Bria and Jim. The 2010 season is taking shape, with the Midiri Brothers and guests opening things on January 20.

Clarinetist Dan Levinson is also looking forward to November 16, when he will introduce Fête Manouche, his Django-style Gypsy jazz group here. Three expert string players back him as they romp through the challenging Reinhardt repertoire. Italian pianist Rossano Sportiello (remember him from the 2009 ChickenFat Ball?) closes the year by soloing on December 7. The 2010 season is already taking shape, with another Great GroundHog Day Jam, the Big Bix Beiderbecke Birthday Bash and centennial celebrations for Artie Shaw and Django Reinhardt. Lots of familiar names involved, plus some new discoveries.

Jazz For Shore

NOTE temporary venue change!

Mancini Hall, Ocean County Library Toms River, NJ 08753

Tickets/Information: 732-255-0500



OTHER VIEWS

continued from page 47

■ **I Just Want to Get Paid! (Toy Car – 0110)** is a truly engaging album of original songs by drummer **DAVE TULL** who wrote both music and lyrics for the 14 selections, and sings them as well. He is joined on the album by Doug Webb on reeds, Steve Huffsteter on trumpet, Corey Allen on keyboards and Kevin Axt on bass. The songs are a mix of whimsy and sensitivity. There are a few sardonic ruminations about life as a jazz musician, "I Just Want to Get Paid," "You're Talkin' Too Loud" and "The Minutes Pass Like Hours When You Sing," each of which explores some of the pet peeves that are endemic to cats who toil in the jazz trenches. The vagaries of contemporary air travel are the subject of the occasionally laugh out loud funny "The Airplane Song." If you know someone with lots of bread who complains about things that most people would dig having a chance to endure, then you will love "Every Other Day I Have the Blues." Tull has a sensitive eye for the subtleties of personal relationships, especially those involving romance. These are not your typical love songs. They are not full of flowery romantic flourishes, rather cut to the heart of human feelings. One that is particularly memorable is "Where Is All the Rain," a ditty that explores the feelings of love lost using the weather as a metaphor for emotions. The closing track is a moving expression of parental love, "Got to Get Home So That I Can See My Children." Tull's songwriting conjures up the work of Dave Frishberg and Jay Leonhart, witty and perceptive. His singing also recalls Frishberg or Hoagy Carmichael, jazz players and songwriters who have a sense of phrasing that makes the less than classic sounds of their voices secondary to their ability to convey the essence of the lyrics. There is a lot of pleasure to be derived from this album that becomes amplified with repeated listening (www.davidtull.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.



Tell them
you saw it in
Jersey Jazz!



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

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

calendar:

JAZZ RESEARCH ROUNDTABLES

free 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.

- **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

free concerts

Jazz Dialogues: Intimate Improvisations
2 – 3:30 PM, Dana Room, Dana Library, Rutgers-Newark (free admission)
973-353-5595

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.

- **October 14, 2009: CHRISTIAN McBRIDE**
- **November 18, 2009: 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.

- **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 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
Jazz 6 nights a week

TIM McLOONE'S SUPPER CLUB

1200 Ocean Ave.
732-744-1400
timmcloonesupperclub.com

Bayonne

THE BOILER ROOM

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

Bernardsville

BERNARD'S INN

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

Bloomfield

PIANOS BAR AND GRILL

36 Broad Street
Bloomfield NJ 07003
(973) 743-7209 Reservations
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
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

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
Some Sundays 2 PM

Clifton

ST. PETERS EPISCOPAL CHURCH

380 Clifton Ave.
973-546-3406
Saturdays 7:30 PM

Closter

HARVEST BISTRO & BAR

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

Cresskill

GRIFFIN'S RESTAURANT

44 East Madison Ave.
201-541-7575
Every Tuesday Frank Forte solo guitar

Deal

AXELROD PAC

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

Edgewater

LA DOLCE VITA

270 Old River Rd.
201-840-9000

Englewood

BERGEN PAC

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

Fairfield

BRUSCHETTA RESTAURANT

292 Passaic Avenue
973-227-6164
www.bruschettarestaurant.com
Live piano bar every night

Garwood

CROSSROADS

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

Glen Rock

GLEN ROCK INN

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

Hackensack

SOLARI'S

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

STONY HILL INN

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

Highland Park

PJ'S COFFEE

315 Raritan Avenue
732-828-2323
Sunday 1 PM Open Jam

Hillsborough

DAY'S INN

118 Route 206 South
908-685-9000
Thursday 7 PM Open Jam

Hoboken

MAXWELL'S

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

Hopewell

HOPEWELL VALLEY BISTRO & INN

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

Lawrenceville

FEDORA CAFÉ

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

Little Falls

BARCA VELHA RESTAURANT/BAR

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

Lyndhurst

WHISKEY CAFÉ

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

Madison

SHANGHAI JAZZ

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

Mahwah

BERRIE CENTER/RAMAPO COLLEGE

505 Ramapo Valley Road
201-684-7844
www.ramapo.edu/berriecenter

Maplewood

BURGDORF CULTURAL CENTER

10 Durand St.
973-378-2133
www.artsmaplewood.org

Manville

RHYTHMS OF THE NIGHT

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

Mendham

KC'S CHIFFAFA HOUSE

5 Hilltop Road
973-543-4726
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

RICHIE CECERE'S

2 Erie Street
973-746-7811

SESAME RESTAURANT & JAZZ CLUB

398 Bloomfield Avenue
973-746-2553
sesamerestaurant.com
Monthly Jazz Night, call for schedule

TRUMPETS

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

Morristown

THE BICKFORD THEATRE AT THE MORRIS MUSEUM

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

THE COMMUNITY THEATRE

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

HIBISCUS RESTAURANT

At Best Western Morristown Inn
270 South St.
866-497-3638
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

ST. PETER'S EPISCOPAL CHURCH

70 Maple Avenue
973-455-0708

SUSHI LOUNGE

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

Mountainside

ARIRANG

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

Newark

27 MIX

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

BETHANY BAPTIST CHURCH

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

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

Tell them you saw it in Jersey Jazz!

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

NEWARK MUSEUM

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

NJPAC

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

THE PRIORY

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

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

Wyckoff

THE BRICK HOUSE INN

179 Godwin Ave.
201-848-1211
Wednesdays

The Name Dropper

Recommendations may be sent to editor@njjs.org.

Cape May Traditional Jazz Society presents 9/24 **Atlantic City Jazz Band** and 10/22 **Ragtime Jazz Band** at VFW Post 386, Cape May.

At The Priory, Newark, **Mimi Jones Band** on 9/25.

Swingadelic at Maxwell's in Hoboken 9/28.

Rich Reiter TRIO: 10/4, Morristown Green, Morristown, NJ, rain or shine, Free. SWING BAND: 10/23, Metuchen High School (732)

632-8502. DUO: 10/30, Hibiscus, Morristown.

10/8 **Hot Jazz From New Orleans To Israel** at Jack Kleinsinger's Highlights in Jazz, Tribeca Performing Arts Center, NY NY.

James L. Dean Big Band Salute to Sinatra with vocalist Van Martin at Whiskey Café, Lyndhurst 10/11. \$15 includes dance lesson, dinner buffet, live music and DJ. **James Dean Groove Cats** at Mina's on

the Mountain, West Paterson, 10/9 for listening and dancing; 973-279-7400.

Ed Laub, every Wednesday at the Brick House Inn, Wyckoff. Guitar. vocals and special guests.



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
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