

Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 37 • Issue 10

November 2009



MVP: Marlene Shines at Jazz Feast

Story and photos by Tony Mottola Editor *Jersey Jazz*

The Most Valuable Player award at the 2009 JazzFeast surely goes to the inestimable vocalist Marlene VerPlanck. After all she has the perfect monogram, and her performance in Princeton on September 12 was near perfect as well.

Billed as *Marlene Meets the Saxophones*, her fast-paced set

featured 19 gems of American song backed by a swinging band that featured four saxes and a killer rhythm section. That unusual reed-filled instrumentation is nothing new for the singer. She recorded two CDs in Paris with the French group Saxomania, *Marlene VerPlanck Meets Saxomania* and *What Are We Gonna*

Do With All This Moonlight? — and the Princeton show “brought back loads of memories,” she said afterwards.

Memories that surely included her husband and musical partner Billy VerPlanck who died earlier this year. Billy was a fixture at all of Marlene’s performances, and his absence was

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Prez Sez

By Andrea Tyson President, NJJS

As I write this article, I am struck by how grateful I am for all the wonders in my little sphere of influence. For one, hot off the presses, this past year's NJJS sanofi-aventis **Jazzfest** made a small profit. Now, that hasn't happened in quite a while and, in this economy, we are very happy with the result because we all know what a wipe-out it could have been had it rained on our parade into Saturday! Saturday the sun came out and so did the audience. We are grateful to all the attendees for making Jazzfest a success.

■ Another success came on Saturday, Sept. 12 when we went to Princeton for the all-day free **JazzFeast**. We learned that, after 18 years, event producer Jack Stine will be bowing out and cornetist Ed Polcer will be stepping in to do the musical programming for the Palmer Square Management Group, coming back to his roots, so to speak, as Ed is a Princeton University graduate. Anita Fresolone presented Jack with a donation of \$2,000 for the NJJS Education Fund. We'll be putting that to good use over the next two years. On stage, Jack was at a loss for words...for the first time I can remember. He was so blown away by the generosity and kindness shown toward NJJS in his honor. We wish Jack well as he retires from that job and passes the clipboard on to Ed!

■ Sunday, Sept. 13, bathed in glorious sunshine, we went to **OSPAC in West Orange** for a pleasant afternoon. We had to leave early to go to our first Jazz Social at Shanghai Jazz, but we did get to hear very good music while sitting at our NJJS info table up on the hill. The Bob DeVos Organ Trio featuring vocalist

Kevin Burke was a hit with the audience, giving their all in an exceptional set. Kate Baker always puts on a good event and this year again featured good music and interesting vendors selling merchandise and food. What's not to like? Gary Walker was the emcee as always, though he wasn't feeling well, and we understand he had walking pneumonia. We extend our get-well wishes to Gary.

■ Later that day, arriving at **Shanghai Jazz**, we were very pleased to see so many members. We thank David and Martha Niu for their generosity in opening up their restaurant early for us. The afternoon show presented Ed Polcer on cornet with the Brooklyn-based Baby Soda Band, seasoned musicians who were so talented you forget how young they were. Where did they learn all those old tunes? Read more on page 46.

■ We also caught the New Jersey Blues & Jazz Festival at the "Backstage Jazz" club of the **State Theatre in New Brunswick** the last weekend in September. Thursday, Rod Piazza, put on a great show — the audience was crazy about him and his harmonica. Rod played several mean blues harmonicas, and Honey on the keyboard was absolutely smokin'. She has so much energy and enthusiasm it just gets everyone up on their feet! Friday, Marcia Ball came in. She is one heck of a Southern belle and her singing and keyboard expertise were appreciated by all. Check out her CD *Peace, Love & BBQ*. The series closed with the ever-popular Yellow Jackets. There was an "ewi" on stage (Electronic Wind Instrument) which made funky sounds and enthralled the audience. Sort of like a flute/ piccolo combination. The heroes of

NJJS Bulletin Board

BE A STAR for NJJS! We always need help with our efforts. Volunteering is fun! volunteer@njjs.org

FREE Jazz Socials Our season of Jazz Socials (formerly called Member Meetings) continues November 22, around at Shanghai Jazz. These Socials offer a great opportunity to meet other jazz lovers, while being entertained and informed. Members pay only a \$5 venue charge; open to the public for just \$10 + the \$5 minimum, 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: Thursday, November 19 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:

Allan Vaché — *Revisited!* (Nagel Heyer/NHCD 044)
 Scott Whitfield — *Live At Birdland* (Summit/SMT 390)
 Metz Family — *Metzin' Around* (Arbors/ARCD 19299)
 Complete list at www.njjs.org, or write J. Sinkway,
 43 Windham Place, Glen Rock, NJ 07452.

the series were the sponsors, New Millennium Bank and the Karma Foundation — they make it happen for the theatre. We thank Dan Grossman, VP Marketing of the State Theatre, for the hospitality shown to NJJS by giving us tickets to raffle off and for allowing us to have an information table on their stage. Check their website for more information www.StateTheatreNJ.org.

■ Here are upcoming events you might be interested in knowing about: Monday Nov. 9 is going to be an evening you won't want to miss. There will be a **memorial concert remembering J. Billy VerPlanck at 7 PM at the Shea Center for the Performing Arts at William Paterson University**. It will be a special night with all proceeds funding WPU's J. Billy VerPlanck Jazz Scholarship Fund. For the modest entrance fee of \$20 you will not only see a great show celebrating Billy's music with many musicians, but will also receive a double CD of Billy's music and have an opportunity to go to the VerPlanck residence nearby to share champagne and dessert. Tickets now on sale at Shea Center Box Office, 973- 720 2371, or on-line at www.wpunj.edu/wplive — click on *buy tickets*. If you can't attend, you can send donations directly to: J. Billy VerPlanck Jazz Scholarship Fund, c/o Office of Institutional Advancement, William Paterson University, 300 Pompton Rd., Wayne, NJ 07570.

■ On **November 22**, pianist and composer Eric Mintel (www.ericmintelquartet.com) will continue the Intimate Portrait Series at our **Jazz**

Social at Shanghai Jazz. He'll talk about his career as a composer, what led to the formation of the Eric Mintel Quartet in 1993, and he'll provide us with great entertainment at a wonderful restaurant. Sounds like a win-win to me — please come in from the cold and say hello at around 3 PM.

■ Save the date: At our **Annual Meeting** this year (**Sunday, December 6 at Shanghai Jazz**), we'll be changing the guard and I'll be passing the gavel. We always have entertainment as the main part of the day; this year Pam Purvis will delight us. We will also be giving out the Nick Bishop award to a deserving non-board member of our Society. So, join us and hear where we've been and where we're going. It will be an opportunity to meet and greet, so bring your friends. It's perfect timing for holiday gifts: we'll have *Stine's Songs* books and some of our extensive CD collection to purchase (check out inventory at our Website and call Jack Sinkway 201-652-2424 to bring you some tasty treats) bundled with a gift membership (\$20), and your jazzy friends will really enjoy their gifts.

It is with mixed emotions that I report to you I am packing up the old kit bag and leaving the presidency of NJJS this December 31 after four years. This is my penultimate Prez Sez column. I enjoy going around promoting our Society and its musical offerings to all who will listen (which I probably will still do as immediate past president). But, leading, for me, comes with a

great deal of responsibility and some sleepless nights as I worry about it all. I'm leaving, knowing our Society is solvent, and that we are able to continue giving out scholarships from our Educational Fund, bolstered now by the JazzFeast donation. That fund could use more help, so if you're in a giving mood, consider making any contribution you can afford. Go on-line to our Website, www.njjs.org or check with Frank Mulvaney at fmulvaney@comcast.net. Hopefully this fund will continue to thrive in the future. The arts are losing funding all around — we will endeavor to stay the course and continue to produce our events and award scholarships. With over 800 members, it's a pleasure to know our Society is growing and offering more and more opportunities to musicians, young and old, to perform and be appreciated by audiences. Our board will be led by Laura Hull as President. She has some very capable people with whom to work and lead our Society to greatness. I will be in the background, still on the board, able to devote some time to other interests of importance to our Society. I hope some of you will join us on the board and help guide us to new heights.

I leave you knowing that my next article will be my last as President. But, look to these pages for more informative and entertaining news tidbits as our next president takes over. Happy Thanksgiving to you. I look forward to seeing you out and about at jazzy hot spots. JJ

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

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

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

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

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

See page 8 and
 stay tuned to
www.njjs.org
 for updates and
 details.

Sunday, March 7, 2010
 PEE WEE STOMP
 Birchwood Manor,
 Whippany
 NOON – 5 PM

Sunday, May 2, 2010
 Afternoon of Jazz:
 Piano Spectacular
 Morristown Community
 Theatre. *Rio Clemente,*
Jerry Vezza, Tomoko Ohno
 3 PM

Sunday, May 2, 2010
Friday & Saturday,
June 4 & 5
 JAZZFEST
 Drew University,
 Madison

NJJS Calendar

The Mail Bag

THANKS SO MUCH FOR ANOTHER fine issue. The piece on John Pizzarelli was great fun; we saw him recently in Des Moines and he is such a great entertainer: his recordings will never do him justice.

I was especially moved by Jack Stine's column relating the Terry Teachout piece ("Can Jazz be Saved?") to the experiment with Joshua Bell playing in the underground in Washington DC. The experiment was interesting but inconclusive; people on their way to work are not going to be waylaid by a busker no matter how good he is, but they may have enjoyed the sound as they passed by.

I personally think that there are two kinds of people: those who can notice and appreciate beauty, no matter how casually they come across it, no matter whether it's music or something visual or whatever; and those who cannot, because their hearts or brains are closed or distracted for whatever reason. I am exercised by this question as it relates to music, because the radio has never been adequate and the record shops are disappearing. On the Internet we are going to have a level playing field; the question in the future will be whether or not music fans will be willing to dig for their music like a dog digging for truffles. With less hype from the major record labels, with live music recovering its central role (we hope) and with word-of-mouth playing an even larger role, the whole game is changing.

Donald Clarke

IT TOOK ME THE BETTER PART OF YEAR, perhaps more, but I finally joined the New Jersey Jazz Society tonight.

Joe Lang's posts and reviews of CDs and music sent to the West Coast Jazz List kept reminding me, and the ability to download some of the past issues of *Jersey Jazz* from the NJJS link forced me to acquiesce. The downloadable issues and the well-developed NJJS site made me realize how active and well organized the society really is. All I can say is "Bravo!"

Bruno F. Vasil
Arlington, MA

THANKS FOR SHARING that great story in your "Editor's Pick" JJOct2009! Classic!! My sincere thanks to *Jersey Jazz* and Mitchell Seidel for the wonderful profile and great photographs of Les Paul (October 2009) "Remembering Les Paul 1915-2009." I can't imagine anyone who enjoyed music on any level that didn't know of Les Paul and the contributions he made, but your profile was indeed informative and appreciated. I know I will dearly miss seeing and hearing him play up close and personal Monday nights at Iridium when I visit New York City. He was simply spellbinding! I am grateful for the memories.

Cynthia Sesso
San Pedro CA

From the Desk of
Chickie the Jazz Dog

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Jazz Trivia

By O. Howie Ponder II
Questions

POTPOURRI

This month we are **miXing thINgS uP**
to test your knowledge on a variety of jazz subjects.



1. We all know that the answer to September's Question #1 was "King Porter Stomp." Some of us know it was written by Jelly Roll Morton. Who was King Porter?
2. This novelty tune, based on "Shortnin' Bread," was said to be Igor Stravinsky's favorite Woody Herman recording.
3. Trombonist Wilbur Schwichtenberg was born in Newton, New Jersey. As you might guess, he gained fame under a different name. Who was he? (Hint: He co-led a band with Ray McKinley.)
4. Two of Billie Holiday's most famous songs were originally barred from radio broadcasting, one because of the subject matter and the other because of reports of listeners committing suicide.
5. How did Zoot Sims acquire that nickname?

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

answers on page 50

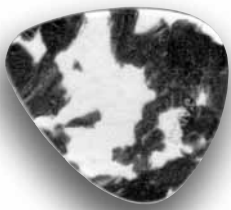
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The Editor's Pick

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

Jerry Topinka's Smooth Summer Nights

Summer Nights, guitarist Jerry Topinka's new CD, brings to mind some of the better music of the 1970s, and the disk has a kind of breezy optimism that's not heard much nowadays. Topinka calls his style "groove jazz with funk feel and with improvised jazz on top," so we'll take his word for it, and just add that the groove often has a Latin accent.

As a guitarist, Topinka, who earned his stripes in Vegas lounges and show bands, seems to have listened to his fair share of Wes Montgomery and George Benson (and, by his own admission, Tony Mottola. I mention this in the interest of full disclosure). But he's synthesized his well-chosen influences into a distinctive personal style of his own, and possesses a warm, pleasing tone. He also has chops to spare, soloing in single note and chordal styles and playing Montgomery-like octaves, all with a confident ease.

Unlike Montgomery and Benson, who plumbed popular hits of the day for their commercially oriented guitar albums (songs like the Beatles "A Day in the Life" and Leon Russell's "Masquerade"), Topinka's program here is all original material, 11 of the 12 cuts penned by the guitarist. The choice may be one of economics for a self-produced recording, but in this case it's also a good one. Topinka has an ear for melody and populates his tunes with clever riffs and catchy hooks. All of the music is engaging and several cuts, including the title tune, are downright infectious.

The disk was recorded at Bennett Studios in Englewood, NJ and like all of the many CDs coming from the former train depot its sound is bright, crystal clear and well separated. Topinka's supporting cast includes some fine players. The disk's groove is supplied by drummer Tom Cottone, percussionist Chuggy Carter, and Chris Plunkett or Mark Peterson on bass. Dusty Micale rounds out the rhythm section on keyboards — often an R&B flavored organ. Topinka shares many of the melody lines with pianist Brad Mandingo whose fluid style fits nicely with the leader's guitar. Most of the solo work is also by those two but with some fine contributions by the horn players, including Bill Harris's soulful sax playing. The arrangements are also by Topinka, with bandmates Rick Brunermer and Dusty Micale chipping in on some of the horn and string charts.

The disk breaks its steady and funky groove just once, for a Dusty Micale composition called "La Luz" with a Spanish lyric written, and beautifully sung here, by Karen Rodriguez. The haunting, romantic ballad, set against a violin, viola and cello trio, provides a kind of meditative rest stop along Mr. Topinka's otherwise sultry and jazz-filled summer journey.

Summer Nights will be released later this month with a CD release party at McLoone's Supper Club in Asbury Park set for November 22. For more information visit www.JerryTopinka.com on the web.



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.

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NJJS Deadlines The deadline for submission of material for upcoming issues is as follows:
December: October 26 • January: November 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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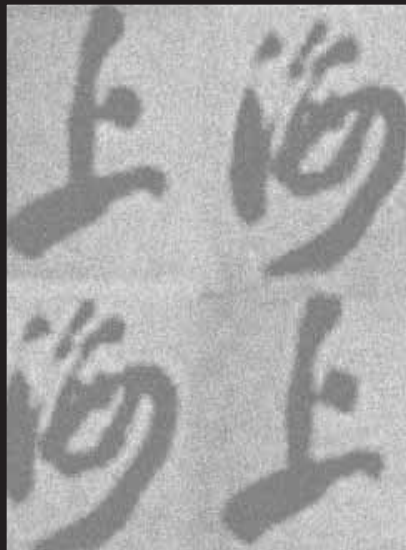
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Highlights, end of October, November 2009:

tues 10/20 RICH EISENSTEIN

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fri 10/23 JERRY VIVINO vocalist/saxophonist
of the Conan O'Brien Tonight Show Band.

sat 10/24 DANNY MIXON GROUP

sun 10/25 Vocalist **JAN FINDLAY** sings jazz and
pop with **TOMOKO OHNO** on piano

tues 10/27 Guitarist **JOHN ZWEIG**
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Friday and Saturday two seatings: 6:30 PM & 8:45 PM; Sunday: 6:00 PM – 9:00 PM

**for latest schedules and updates,
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Please note: We take reservations by telephone only 973.822.2899 and not by e-mail.

“Life is a lot like jazz... it’s best when you improvise.” —George Gershwin, Composer



Notes from the Music Committee

By **Laura Hull** NJJS
Music Committee Chair

Our **Jazz Socials** are a big hit! The next one is scheduled for **Sunday, November 22** from 3-6 PM and will feature an Intimate Portrait of Eric Mintel. Eric is a New Jersey favorite and we want our members to get to know why! Shanghai Jazz in Madison is hosting our meetings; they merely require attendees at the Socials to spend \$5 on food or drink — a great bargain considering members are admitted with no music charge. Jazz Socials are an opportunity to meet like-minded people and listen to great programming. Admission is just \$10 for non-members, good toward a new annual membership, so bring a friend and enjoy! There is a \$5 minimum food and beverage charge whether you are a member or not. Personally, I recommend the garlic and eggplant dish!

■ The **Pee Wee Russell Memorial Stomp** will return to the Birchwood Manor on **Sunday, March 7, 2010** and we’re almost done with the programming, so stay tuned to the NJJS website and the December issue for details on the bands performing for this annual event.

■ We’re excited to bring back the **Piano Spectacular** for our annual **Afternoon of Jazz at the Morristown Community Theatre**. The spectacular pianists are Rio Clemente, Jerry Vezza and Tomoko Ohno. This will be a great afternoon of jazz indeed, on Sunday, May 2 beginning at 3 PM. For additional information and tickets, you can visit the theatre’s website at www.mayoarts.com.

■ Our 2010 **Education Scholarship Fundraiser** is a joint effort with the Folk Project and we’ll be co-presenting “Tern Swings,” a **Swing Concert for Listeners and a Swing Dance for Dancers!** The purpose of this fundraiser is to increase the grant monies we award to jazz-studies students. This event will feature the 18-piece jazz-swing band, Reeds, Rhythm & All That Brass, led by former NJJS Vice President, Dr. Lou Iozzi. Scheduled for **Saturday, January 30, 2010**, this

event takes place at First Presbyterian Church, Parish Hall, 14 Hanover Rd., in East Hanover. Tickets are \$15 in advance and \$20 at the door, and can be purchased by calling 908-591-6491 or by visiting www.dance.folkproject.org.

■ Our **Jazz Film Series** will feature *Stan Levey — The Original Original* 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 promptly at 7 PM. Joe Lang is host of the jazz film series and he’ll be on hand for an after-film discussion. Admission is free.

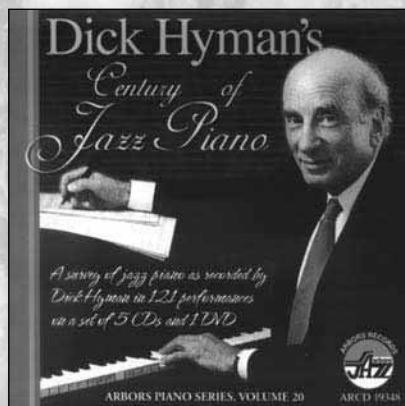
Stay on top of the NJJS schedule of events by sending us your email address. Be sure to update us when you change your email address, as we don’t want you to miss out on any important jazz news! Just drop a line to publicity@njjs.org. Of course, details can always be found at the NJJS website. **J**

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

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Classic Stine

By Jack Stine

NJJS President Emeritus

Apples and Peaches

Some readers of *Jersey Jazz*, I'm sure, are aware that after some 18 years of stewardship I've decided to give up the annual production of Princeton's JazzFest. It wasn't an easy decision to make, believe me. On the face of it you might think the drain of energy that a one-day event could wield should not really be all that daunting. I agree to all that, but I'd like to point out that what you saw and heard on any given JazzFest afternoon at Princeton over the past 18 years were mere tips of musical icebergs. As it is with any successful operation, the planning is everything. And it's the planning and the responsibility of coming up with a balanced program plus the seeing to it that all goes well on D-Day that makes it more properly the task of a younger man than I.



Jack Stine takes a well-deserved break during the last set at JazzFest 2009. Photo by Tony Mottola.

We have that younger man in Eddie Polcer, who has agreed to take the job on for the good folks at Palmer Square Management under

whose aegis the gig has become one of New Jersey's most eagerly awaited productions.

You all know Eddie. If there's a better horn than his around, I'd like to hear it. I first heard him more than 40 years ago when he spearheaded the weekend jazz evenings at the decadent old Hillside Lounge in Chester, blowing the nearest thing to live jazz that any of us first generation fans had heard in years. Week after week the little combos led there by drummer Chuck Slate, generally with Eddie on board, would fill the unlikely-looking joint to the bursting point. It wasn't always great music. None of us would ever say it was, but it was all any of us had heard live for years and it was still good enough to start a fire. Before long we had the

Vaché kids showing up with their old man, and Bobby Gordon and Jimmy Andrews, and then a whole slew of guests like Bobby Hackett, Pee Wee Erwin, Bob Haggart, and Max Kaminsky would be there. Down on Route 206, a block west of the Lounge, the only sign that served as a landmark and a place to turn off the highway read "Apples and Peaches." It helped keep the Lounge and the unexpected music being played there a secret we regulars didn't want to share with unworthy and accidental drop-ins. We'd waited a long time for it and, besides, you couldn't get many more people in the joint anyway.

So here's Eddie today. Not quite what you'd call an elder statesman of jazz, but yet by no means a newcomer, either. It may come as a surprise to some to learn that, as a student in the University that sits just across the road from where JazzFest takes place, Eddie was in the Tigertown jazz band that journeyed to Monte Carlo to play at the Grace Kelly/ Prince Rainier nuptials years before the Hillside Lounge era. He's also played in one of Benny Goodman's postwar orchestras. Then, too, he also ran Eddie Condon's night club in Manhattan for years, all the time sitting in when necessary with the very greatest of the day's jazzmen. Don't miss Eddie in this new career as producer for JazzFest. There's a lot of life in the old boy yet.

Myself, I look forward to many years of enjoying JazzFest from the spectator side of the bandstand. I have a great anticipation in watching Eddie go to work in Princeton and I don't think I'll be sharing Stendhal's disillusionment with fulfillment. At the end of his life, the great French writer wrote, "All my life I have longed to be loved by a woman who was melancholy, thin, and an actress. Now I have been, and I am not happy."

Too bad he never heard Eddie play the trumpet.



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Big Band in the Sky

■ **Eddie Locke, 79, drummer, August 2, 1930, Detroit MI – September 7, 2009, Ramsey, NJ.** Edward “Eddie” Locke, a jazz drummer whose 60-year career included long associations with trumpeter Roy Eldridge and tenor saxophonist Coleman Hawkins, died September 7, 2009, at the age of 79. Prominent in New York’s jazz scene since the 1950s, he performed with some of the giants of jazz history, and helped to create many memorable recordings. He can also be seen as a young musician in the widely reprinted photograph “A Great Day in Harlem,” which depicted a veritable Who’s Who of jazz in 1958.

Mr. Locke was born in Detroit on August 2, 1930, the youngest of four sons, and was mostly self-taught. He was a part of the fertile Detroit jazz scene in the late 1940s and ’50s, and with Oliver Jackson he developed a variety act called “Bop and Locke” in which both young drummers also danced and sang. After some local success, they were booked at The Apollo Theatre in 1954, and moved to New York City.

Mentored by Basie drummer “Papa” Jo Jones, Eddie Locke soon became well established in New York, landing a job at the famed jazz club, The Metropole. In 1958 he joined the Roy Eldridge Band. He played with Coleman Hawkins and Eldridge through the ’60s, with Hawkins until his death in 1969. During the 1970s, he worked with Eldridge at Jimmy Ryan’s, and was the house drummer at Ryan’s for the better part of 15 years, until the club closed in the early ’80s.

Among the many other notable musicians he has worked with are: Warren Vaché, Roland Hanna, Ray Bryant, Red Allen, Teddy Wilson, Tyree Glen, Kenny Burrell, Earl Hines, and the Earl May Quartet. His work is heard on many recordings, and his television credits include *The Tonight Show*, *Dial M for Music* and *The Mike Douglas Show*. More recently, Eddie Locke continued to perform and tour, including many New Jersey Jazz Society concerts and picnics. He also was a teacher who helped and encouraged a new generation of jazz artists. For many years he was a much loved music teacher at The Trevor Day School in New York City. His personal photo collection, including many of Coleman Hawkins and Roy Eldridge, was purchased by Columbia University and is housed in the Library’s Rare Book and Manuscript Collection.



Eddie Locke at NJJS Jazzfest 2008 at Drew University in Madison. Photo by Tony Mottola.

Mr. Locke is survived by his two sons, Edward Locke and Jeffrey Locke, and two grandsons, Jeffersen Carver Locke, and Gunnar Livingston Locke, all of Hawaii, and his companion Mary Ellen Healy, of Ramsey, New Jersey. — *Larry Ham*

Pianist Larry Ham, played frequently with Eddie Locke.



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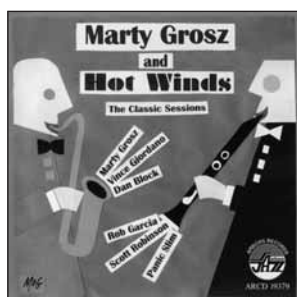
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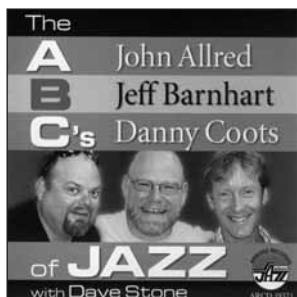
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Dan's Den Eddie Locke's Up

Story by Dan Morgenstern

Departures always seem to accelerate as a year dwindles down. We've lost some good ones recently; one that hits home for me is Eddie Locke, who checked out on September 7, about a month past his 79th birthday. I got to know Eddie and his fellow-drummer sidekick Oliver Jackson not long after the two young Detroiters, who sang, tapped and drummed as "Bop and Lock," had played the Apollo Theater and decided to stay in New York.

Soon Papa Jo Jones took them under his wing, getting them gigs at the Metropole, where the music in those happy days began at three in the afternoon and ended more than 12 hours later. Eddie's first job was with Tony Parenti and Dick Wellstood, taking Zutty Singleton's place, while Oliver (Ollie to his friends) subbed for Cozy Cole in Red Allen's house band—one of two that worked the eight-to-closing shift. Both young men (Ollie almost three years younger) were talented, reliable and personable, and the Metropole and its satellite, the Copper Rail, a bar directly across Seventh Avenue, were gathering places for the cream of mainstream jazz.

Before long, Eddie hooked up with Roy Eldridge and Coleman Hawkins who, when not on the road with Jazz at the Philharmonic, co-led at the Metropole. While Ollie became Charlie Shavers' drummer of choice with his quartet, Eddie played the same role when Roy scaled down for his own gigs. The friends intersected for quite a while, but then Ollie, who was an idea man and go-getter, formed the cooperative JPJ Quartet, with Budd Johnson, Dill Jones and Bill Pemberton. Ollie linked the JPJ with a corporate sponsor for several productive years, and also got involved in TV production and off-Broadway acting. Sadly, he died in 1994. (Ollie's nephew, Ali Jackson Jr., is the excellent drummer with the Lincoln Center Jazz Orchestra; his father was a bassist.)

Eddie stayed closer to home, which was not far from my old haunt, West End Avenue in Manhattan. With both Hawk and Roy, he was not only favored drummer but also close friend. As Coleman's health declined near the end of their decade-long association, Eddie would visit almost daily, performing good offices. With Roy for the duration of the trumpeter's 10-year run at Jimmy Ryan's (his feature, "Caravan," growing longer as the years went by), he remained at his side when he had to put the horn away, encouraging Roy to take gigs as a singer (quite a drummer himself, doctors wouldn't let him do that, either) and to informally teach jazz to young children. Eddie knew a thing or two about teaching, something he did for many years, first at the High School of Performing Arts, then at the Trevor Day School. He was a great communicator of the jazz message, in words as well as with his hands, and a man with a good sense of humor who did not suffer fools gladly—and let them know in no uncertain terms.

Among Eddie's many post-Roy associations, one of the longest was with Dick Sudhalter, and he can be heard on many recordings, including his two forays as a leader, both special. The first, "Jivin' with the

continued on page 14

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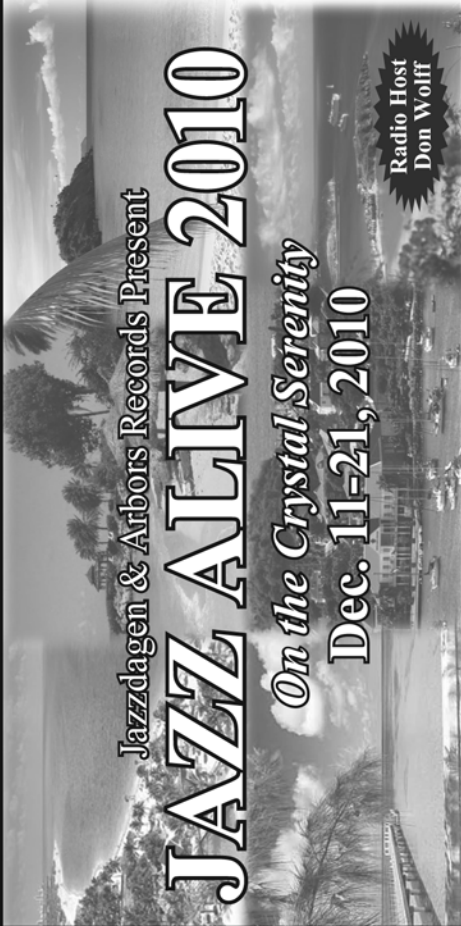
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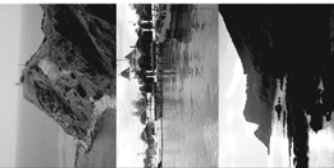
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DAN'S DEN *continued from page 12*

Refugees from Hastings Street," featured him as vocalist, at the helm of an all-Detroit cast (with one exception) including Ollie, Tommy Flanagan (in a rare electric piano role) and Major Holley. The exception: Yours truly, enlisted to operate a police siren, on one of the numbers, all culled from the King Cole Trio's repertory, "Call the Police." It was a fun session, produced by Hank O'Neal for his Chiaroscuro label. Eddie's second, from a year later, was with another all-star group: Roy, Vic Dickenson, Budd Johnson, and repeaters Flanagan and Holley, recorded live at St. Peter's, New York's jazz church, in 1978 on a label created by the concert sponsor, an intercultural exchange organization, AFS, and reissued decades later on Storyville.

Eddie was very proud of having appeared in the famous "Great Day in Harlem" photograph. We used to think he was the youngest in that historic gathering, but Sonny Rollins beat him, by a month and five days. (Sonny, by the way, was awarded an honorary doctorate this year by Rutgers University.) Eddie and I shared so many memories; whenever we got together, which, alas, was not often enough, there would be laughter—and some moisture around the eyes.

CODA: In my Satchmo Summerfest report, there wasn't room for some of the best music I heard in New Orleans, not as part of the festival, but at Snug Harbor, one of the city's best jazz spots, offered by a quartet led by the exceptional clarinetist Evan Christopher (not to be missed when he visits!). With Todd Duke, guitar; Peter Harris, bass, and Charlie Kohlmeier, drums, Evan presented a wholly original and truly delightful program dedicated to Louis Armstrong. No dishing out of the usual fare at such tributes, but a treat for us Louis lovers, starting with "Darling Nellie Gray," done by Pops with the Mills Brothers and never before heard by these ears as an instrumental, to which treatment the lovely old tune seemed made to order.

A somewhat younger and better known lady, "Dinah," followed, in two tempos, and here Duke made it known that he can play. And speaking of tempos, next up was "Knee Drops," from the second Hot Five's canon (and a "Tiger Rag" offspring), offered as a slow samba—an inspired idea. Those of us who know the Cole Porter score to "High Society," perhaps Louis' best film, have come to cherish "I Love You, Samantha," sung by Bing Crosby and beautifully rendered on the soundtrack by off-stage trumpet. Evan's beautiful tone and sensitive phrasing gave the melody full value.

Then another rarity, from the memorable encounter between Armstrong and Ellington, "Azalea," a Ducal ballad I've never heard anybody else do (Duke himself could never get a rendition that satisfied him until he introduced it to Louis, whose genius instantly captured the song's essence). Evan did it in three-quarter, another fine idea. The set concluded with "Jubilee," a Louis masterpiece, and here Evan unleashed some fireworks, musically entirely appropriate. Originality is a precious commodity and a joy to encounter. The great NOLA clarinet tradition lives on! **JJ**

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



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Talking Jazz

A Jersey Jazz Interview with Tomoko Ohno

By Schaen Fox

Although she was born and raised in Japan's capital, Tomoko Ohno is another of the many stellar jazz musicians now at home in the Garden State. She left Tokyo, and an established jazz career, to further her musical education, and soon found a new home here. She has long played piano for Sherrie Maricle's Diva big band and smaller unit Five Play as well as the Dizzy Gillespie All Star Big Band. She has performed in Carnegie Hall and across the globe. In addition, she maintains a solo career, teaches music and is raising her family with her husband, the multi-talented musician/producer Allen Farnham. We talked about her remarkable journey earlier this year.



Tomoko Ohno. Photo by Alvaro Gorbato 2004.

JJ: Why did you and your husband decide to live here in the Garden State?

TO: My husband used to live in a tiny apartment on top of someone's garage in Brooklyn. I was living in Totowa [and going] to William Paterson University. I tried my best to love Brooklyn but New Jersey seemed much cleaner to me. My husband is from Massachusetts, [so] it was easier for him to get used to the lifestyle in New Jersey than New York City. Also, no apartment was available for a two piano couple when we married.

JJ: How long have you played piano?

TO: Since I was four.

JJ: Were you always interested in Jazz?

TO: I started listening to rock. I liked Queen. Freddy Mercury could have become a classical singer but he chose rock and made the group so successful. That was so fascinating. After rock I was fascinated with jazz, especially when

I was doing adoption law, which I really thought was an interesting area. I was very interested in how to [help] so-called Third World people by working for the UN or something like that.

I found Bill Evans. I just couldn't believe his sound quality and how he played. I didn't realize that was improvisation. [Chuckles] That was maybe my high school time. Our area in Tokyo is still interesting. There was a Tower Records pretty close to our house and next door there was a jazz café called Swing. So it was pretty exciting. Then in my senior year I took an early exam to get into Rikkyo University and I made it; so I had a lot of free time. I found a jazz school and my parents allowed me to attend at night, so I really got into it. When I got to the university, they had a jazz club so I started playing in that group.

JJ: But your degree was in law and politics, not music.

TO: Right. I was doing adoption law, which I really thought was an interesting area. I was very interested in how to [help] so-called Third World people by working for the UN or something like that. I finished all the credits by the third year, but by Japanese law, everybody had to stay for four years at their university. Usually most people spend most of that time looking for a job, but in my case, Yamaha approached me to work as a demonstrator. So I took the job traveling around the Tokyo area to play their instruments. I even kept the job for a couple of years after I finished school. That was very beneficial for me because now [when] I have to face playing a keyboard at a gig, I'm very familiar with that electric piano.

JJ: What made you decide that music would be your career and not law?

TO: I still love studying law, but practicing law is a different story. Plus there were so many jazz gigs in Japan around the end of the '80s because of the incredibly good economic situation. American jazz had become very popular in Japan as a symbol of democracy after the war so with the economy and that popularity, all of us in the Japanese jazz scene felt [that] a new world was ahead of us.

continued on page 18

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TOMOKO OHNO

continued from page 16

JJ: How did your family feel about your decision to be a professional musician?

TO: My mom's idea was my getting married and being a good wife and mother. My dad wanted me to become a lawyer. So, musician was a fearful choice for everybody.

JJ: Well were there any other musicians in your family that could help you?

TO: No, not really.

JJ: Did you have any especially memorable gigs in Tokyo?

TO: The day I learned "Autumn Leaves," my piano teacher took me to a jazz club to sit in. When I finished the song, Hank Jones was clapping at the table next to me. No wonder nobody wanted to sit in that night. He's a very polite gentleman always dressed nicely in a suit. I asked, "What are you doing here?" and discovered that one of the Sony CEOs was an amateur jazz pianist and was taking lessons from him. Hank Jones ended up on a TV commercial for some Sony product. He had a connection with some really strong jazz fans so these people used to hang out at this club. It is called "J" and that is where I met my husband later on.

[Another time] I was doing a solo piano gig, some guy was singing all the songs I played. At first I thought it was another drunk tourist but it was Dexter Gordon! He was in the middle of [the promotion tour for his movie *Round Midnight*. I sat and talked with him and his wife. He was so nice and I got his autograph, but he looked really tired.

When I was playing at some hotel, one Yakuza guy cut [off] his finger in the bathroom to take responsibility [for his failure.] He came back to show it to his boss and 20 other guys. They were right next to the piano. The hotel manager whispered to me, "Keep playing. If you stop, people will notice what just happened." I couldn't stop shaking, but that night I only played major key happy tunes.

JJ: Well, that would set anyone's nerves off. Normally do you get nervous before a gig?

TO: No. As long as everybody shows up I'm OK. (Chuckles)

JJ: I understand that you met your husband, Allen Farnham, when he was working in Japan.

TO: He was playing for *Little Shop of Horrors* in Tokyo. I was doing the After Hours [gig] at a jazz club near his theater and my husband's group found this place. He introduced himself and said, in Japanese, "I am a pianist. I want to sit in." [Chuckles] He [sounded] so-o-o good I asked him a couple of questions (with my limited English); "Where did you go to school in the states? How did you study?" Then I said to him, "I would like to take lessons from you." He said, "No, no we can just jam. I can show you a couple of things." That was eye opening because it was like learning a new language because [his vocabulary was no comparison to what I had. The information he had was just a different level, so I knew I had to do something. So I thought the quickest thing is pick some school in the states and study for two years or something like that. I wanted to study English...so many Japanese students went to Berklee to study jazz that I thought Boston is too crowded with Japanese.

JJ: Was he the one who told you about William Paterson?

TO: No. My husband's connection to Joe Lovano really helped me. Joe was from Cleveland, Ohio and my husband went to Oberlin Conservatory. When he finished he moved to Cleveland for a year to see how he could do as a professional musician and I think that's the connection. My husband took me to Joe Lovano's house party in the city and a singer there gave me the [university's] music office phone number. I applied, but I couldn't get to William Paterson for an audition because I had to go home. I sent a demo tape from Japan and they accepted me.

I arrived in September 1990 in Wayne, NJ and that was kind of panic time. I had never seen that [type] of countryside in my life. I said, "Oh my God, I made a terrible mistake — there is nothing [here.] I'm from Tokyo, why didn't I pick a school in Boston or New York City? I decided not to unpack as I was sure I was going home in a week.

JJ: What changed your mind?

TO: I discovered the quality of the teachers, especially Harold Mabern [for] jazz piano and Gary



Tomoko, far right, with Five Play: leader Sherrie Maricle in foreground, and left to right Jami Dauber, Noriko Ueda and Janelle Reichman.

Kirkpatrick, a classical piano teacher...just excellent. I never took classical piano lessons from that level teacher in Japan because I never went to a conservatory there; so I was enjoying preparing for lessons with Mr. Kirkpatrick. Harold Mabern requested two grand pianos in the studio and we would jam. Sometimes I didn't know the tune, so he'd say "OK, I'll teach you," but it was ear training at the same time. You hear and you copy and play at the same place. It was just an amazing lesson. I was supposed to record all the lessons, so after I listened to that I came back and I asked him further questions. So he was trying to feed me as much as he could and I'm asking questions and we were talking and playing real fast for one hour. It was a really great experience. He told me to practice boogie-woogie two hours every day to make my left hand very strong. Harold was my great mentor at WPU.

JJ: Did you save the tapes?

TO: I think somewhere. [Laughs] Someday I have to put them on the computer.

JJ: Did you live on campus?

TO: No. I found a second floor apartment [owned by] an Italian family in Totowa. The first four weeks or so, I took the bus from Totowa to beautiful Paterson, and then switched [to take a] bus to Wayne, but that was really inconvenient plus sometimes very dangerous. So I had to buy a car. Every day was so exciting. I met lots of interesting people and actually I really like Paterson. I'm always

continued on page 20



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TOMOKO OHNO

continued from page 18

fascinated with ethnic culture and I could tell that Paterson was a special city in the past. I enjoyed looking at the remains of the beautiful architecture but I thought what happened to this place? I used to hang in Paterson. Every Thursday night there was a jam session at a place called Casa Montego where the William Paterson students used to go. Sometimes one third of the entire jazz department was there, but I don't think it lasted for a long time. [Laughs]

That first year was kind of quiet. I was basically just practicing [because] we didn't have many bass players. I kind of suggested to the department I was thinking about transferring and they said we are doing a national search for bass players. They found less than 10, but [they were] amazing. That made the whole department really different and a lot of fun.

JJ: Did you have any trouble establishing yourself as a working musician after you graduated?

TO: Yes, but the students at William Paterson are always gigging a lot, so it was a kind of fading-in type of thing for everybody and we were good at networking, even though we were without email then.

JJ: I first became aware of you by seeing you with DIVA. How did you join that band?

TO: I worked with Noriko Ueda, the bassist from Diva, at some restaurant in Westchester, NY and she told me about Sherrie and the band. I kind of faded in because the last pianist faded out.

JJ: Anat Cohen suggested that I ask you about your tour with Sherrie's unit Five Play in Japan. She said you acted as spokesperson for the band and you gave her a new name, and she said that with a smile.

TO: I believe it was 2005 already. It was an amazing two-week tour. At the concert in Tokyo we sold [a] record number of CDs [for] the concert hall. Since I am from Tokyo, I felt like I was a tourist. The countryside of Japan was so beautiful. Anat's new name was "Amanattou," which is sugar coated cooked red bean dish.

JJ: She said the audiences really enjoyed hearing that. You mentioned one joyous event, but would you mind sharing your memories of 9/11?

TO: I was sleeping in the house and I had people from all over the world leaving messages [on my] downstairs message machine and I'm [thinking] what is it, it's not my birthday? Then when woke up everything was already bad. But Allen was touring

in Japan and that day was to stay with my parents; it was the end of his tour. He was supposed to come home, but they cancelled all flights. So [he] just said I'm going to go to Narita Airport and just try. He ended up commuting there for three days and it was really far. Some Japanese reporter asked, "Are you from America?" My husband said, "Yes, and you can speak to me in Japanese." Then all the TV and newspaper people surrounded [him] and now I'm receiving more calls from my friends in Japan saying, "I saw your husband on the TV news." or "He is in several newspaper interviews." On the third day Air Nippon Airlines flew to JF Kennedy and I don't know what they were thinking, [because] they used an airplane painted with Pokémon, the Japanese cartoon character. It was very strange to see this character at the airport with the tightest security. I picked him up and it was very uncomfortable around that area, so I drove as fast as possible to come back to New Jersey.

The day I learned "Autumn Leaves," my piano teacher took me to a jazz club to sit in. When I finished the song, Hank Jones was clapping at the table next to me. No wonder nobody wanted to sit in that night.

[Another time] I was doing a solo piano gig some guy was singing all the songs I played. At first I thought it was another drunk tourist but it was Dexter Gordon!

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continued on page 22



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TOMOKO OHNO

continued from page 20

JJ: Music was so important in cheering us after that. Is there any artist or style of music you'll listen to when you need cheering up?

TO: Brazilian, maybe, or Phineas Newborn and Wes Montgomery. I have an original composition called "Memphis." I dedicated it to Harold Mabern. He's from Memphis and his piano teacher was Phineas Newborn.

JJ: You perform regularly in different formats. Do you prefer one over another?

TO: I very much enjoy any type of music, but DIVA's charts are usually very challenging because they're originals which means it's not like some of Basie's arrangements which are so famous you can go through them without the charts. You have to read measure by measure so it's challenging. When I play in a duet at Shanghai Jazz we are not using charts in many cases so we are creating and using a different side of the brain. I very much enjoy doing both.

JJ: What do you do when you have to play in a noisy room?

TO: Well you just have to focus and sometimes just move the piano for sound reflection from the wall, but I need to hear the bass clearly so we are constantly working on that. Focus...that's it. [Chuckles]

JJ: Do you have any tips to make traveling the road easier?

TO: Stay healthy. [Laughs] That's priority. Then if it's possible, try to find the piano and practice. That's almost impossible on the road, but that makes me feel better.

JJ: Have you noticed much difference between an American and a Japanese audience?

TO: Americans tend to express their passion more. In Tokyo people don't move that much. They don't shout in the middle of the performance like some Americans do, but they do have passion and after the concert or gig they come up to the musicians and talk about how they had a special time. The Japanese have changed over the last couple of decades. They are much better expressing their emotions compared to my generation. I very much appreciate my audience, especially in the Newark area. They scream my name for like 30 minutes. They just go crazy. It's fun. My basic philosophy is all humans are the same. [There are] not many differences.

JJ: Well, is it easier to be a jazz musician here or in Japan?

TO: It is difficult in both since this economic situation happened; but there are more kind of jobs around here,

compared to Japan, especially church and temple wedding gigs.

JJ: Well, do you have favorite places to perform?

TO: Of course I like a concert setting because musically I can really focus. I very much enjoy playing at the Watchung Arts Center; that is a nice setting. Then I go to Shanghai Jazz every month with Steve Freeman, a bass player. He is a friend of mine. We usually just stick to standards that everybody can enjoy. Steve and I work on discovering songs that people do not play often enough anymore, but are so beautiful.

JJ: Do you have any hobbies or way to relax away from music?

TO: Cooking and reading. I am a member of an international cooking club in Tenafly and I have been learning cooking from all over the world with people from all over the world.

JJ: What do you have at home as art or souvenirs?

TO: I have some of my mom's Japanese paintings of flowers. I particularly love flower paintings. [We have] a painting of [the] place in Monterey, California where we got married. A member of my husband's family gave it to us as a wedding gift. I like to buy prints in foreign countries. I used to do that a lot; tons of souvenirs from all over the world on the borderline of souvenirs and junk.

JJ: I really enjoyed talking to you and hope to see you soon.

TO: OK. Thank you. I'll probably catch you somewhere.

Tomoko will perform as part of the DIVA Trio at Morristown's Bickford Theater on January 25, 2010 and at the NJJS co-sponsored New Jersey Jazz Piano Spectacular with Jerry Vezza and Rio Clemente on May 2, 2010.



I met lots of interesting people and actually I really like Paterson. I'm always fascinated with ethnic culture and I could tell that Paterson was a special city in the past. I very much appreciate my audience, especially in the Newark area. They scream my name for like thirty minutes. They just go crazy. It's fun.

Tomoko provides the piano underpinnings for NJJS's Generations of Jazz educational outreach program. Shown here at Jazzfest 2009. Photo by Tony Mottola.



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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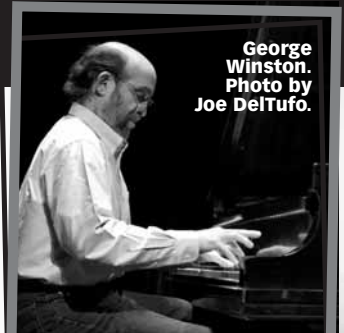
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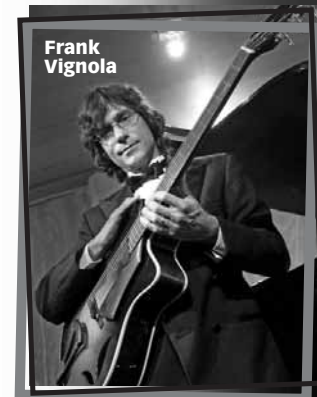
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Jazz Goes to School The College Jazz Scene

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. 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

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.

New Jersey City University

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 PM, Margaret Williams Theatre. Admission is \$15/\$10 seniors and students.

Princeton University

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.

continued on page 26

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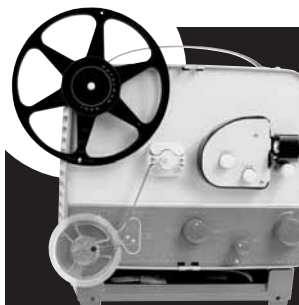
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COLLEGE JAZZ *continued from page 24*

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.

Rowan University

November 12, Thursday: Lab Band and Jazz Band — Big Band Favorites, Pfleeger Concert Hall, 8:00 PM, free admission.

November 17, Tuesday: Small Jazz Ensembles — Modern Favorites and Originals, Boyd Recital Hall, 8:00 PM, free admission.

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

February 12, Friday: Annual Jazz Festival Concert — University Ensembles and Special Guests, Pfleeger Concert Hall, 8:00 PM, \$15.

April 12, Monday: Lab Band and Jazz Band — Big Band Favorites — Pfleeger Concert Hall, 8:00 PM, free admission.

Rutgers University — New Brunswick

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.

William Paterson University

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

November 1: Vocalist Carrie Jackson and her quartet

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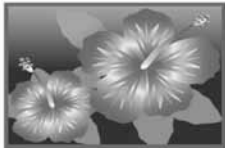
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 please call)



MARLENE VER PLANCK AND JAZZFEAST

continued from page 1

felt by many in attendance at the Princeton show.

The couple met in the waning days of the big bands when Billy played trombone for the Tommy and Jimmy Dorsey band and Marlene was the band's singer. They later had long careers as session players in New York's busy recording studios before turning their full attention to Marlene's career as a singer. Billy, a gifted arranger, was Marlene's musical mentor and she was his muse; the musical settings he crafted presented her crystalline, pitch perfect voice to great advantage, and they produced many fine recordings together.

Asked which of the Princeton show's arrangements were written by VerPlanck, Marlene replied simply: "All of the songs I sing are arrangements by Billy. All 20 CDs and everything else I might not have recorded. This includes piano arrangements, trio arrangements, big band, symphony, and the sax book. Billy was a genius and I was lucky to be his musical partner as well as partner in life."

Despite her recent loss, Marlene's performance was filled with a joy for music, and her voice and presence radiated a warm glow from the stage that dispelled the uncharacteristic sunless gray weather that prevailed at this year's JazzFeast.



In a jazz world where songs can drag on for eight minutes or more, Marlene (with Billy's help) doesn't waste a note. When she sings she believes every word and a story is told — beginning, middle and end — in two or three choruses. Each song seems perfectly complete and satisfying.

The repertoire of delightful miniatures that Marlene presented at JazzFeast ranged through the best of the American songbook, from Gershwin ("Embraceable You") to Berlin ("Let's Face the Music and Dance") to Ellington ("I'm Just a Lucky So and So") and many others. Also included were two fine tunes by Billy VerPlanck, "What Are We Gonna Do With All This Moonlight?" and "Left Bank Blues." And for sheer jazz vocalizing and playing, the raucous "El Cajon" was a showstopper.

In another lifetime Marlene VerPlanck anonymously sang her way into America's cultural consciousness with such ditties as "Winston tastes good, like a (snap-snap) cigarette

should" and "Mmm-mmm good, mmm-mmm good, that's what Campbell's soups are..." And she sang in the background for everyone from Sinatra and Bennett to KISS and Blood, Sweat and Tears. But over time she has become one of the first ladies of American jazz singing, and she shone brightly in the solo spotlight at this year's JazzFeast.

Oh yes, there was lots more music at JazzFeast. And plenty of appetizing food as well, from 17 area restaurants at stands arrayed around Palmer Square Green. At JazzFeast one is the main event, and the other is the main attraction. I'm not sure which is which. But despite the less than ideal weather the restaurateurs and the musicians did fine business with several thousand people filling the picturesque square.

The now perennial Alan Dale Legacy Band opened the festival, as they have for all of the event's 18 years. Their appearance may be required by local ordinance at this point.





The Dale outfit delivered their usual high-energy swing music and this year peppered their set with a couple of well-received bop tunes.

Dale's music engages people, at Princeton particularly moving one young tyke, who alternately danced around in front of the bandstand and stood and studied the musicians. After a bit he walked off, coming back a few minutes later with a long twig. A few moments' more study of the band and he began to play along using the stick like a horn. Seeing this prodigy out front, Dale invited the youngster to the bandstand where he promptly jumped up, joined the horn section, and twigged his way through the next two tunes. Not dropping a note on his twigbone as far as I could tell.

The youth theme carried over when the latest crop of young jazzers from across the street, the 2009 Princeton University Jazztet, took the stage. The group, comprised of Jackson Greenberg on vibes, Jason Weinreb, piano, Robert Sicurelli, bass and Kevin Laskey, drums, turned in a set of well played straight-ahead jazz, all under the watchful eye of the university's director of Jazz Studies, Professor Anthony D. J. Branker, who paced nervously and nodded approvingly.

As it often does, the JazzFeast lineup made some room for the blues, a whole Roomful of Blues this time in fact. Led by guitarist Chris Vachon with the gritty and soulful Dave Howard on vocals, the Roomful



ensemble grooved their way through jump, swing, blues, R&B and soul numbers that inspired stage-side dancing by several generations of fans.

As tradition has it, JazzFeast closes with a trad band, and the Smith Street Society Jazz Band ably filled that role, led by the irrepressible Bruce McNichols on banjo, tenor guitar and whistle. The good time music brought a smile and sent the crowd home happy.

The day was filled with fine performances by more than two dozen top tier jazz players — who mightily gave their all to entertain an appreciative audience — but the fullest round of applause was reserved for JazzFeast producer Jack Stine who announced that he was stepping down after 18 years of running the event. Palmer Square JazzFeast organizer Anita Fresolone presented Jack with a plant, announced a \$2,000 donation to the NJJS scholarship fund in his honor, and offered words of gratitude

for his years of presenting jazz in Princeton.

Jack then announced that cornetist and NJJS member Ed Polcer, who has played at JazzFeast several times and was on hand observing the scene this year, would begin producing the event next year. He says that he's sure Mr. Polcer, a Princeton grad, will do a fine job and there's no reason to doubt him. Ed is an ardent supporter of jazz music.

But you have to tip your hat to a fellow who devoted himself, in a labor of love, to creating and nurturing a music event that's become an annual occasion that uplifts its community and has become a much-anticipated, red-letter day on the calendar of thousands of jazz enthusiasts.

Good work Jack.



p. 28, top right: Jim Gible in the Alan Dale band, trombone, with twig kid; center: Doug Woolvertone Roomful of Blues' trumpet; bottom: Bruce McNichols, banjo, leader Smith Street Society Band.

p. 29, top left: Alan Dale; top right: Jack Stine with Anita Fresolone and Ed Polcer; below: Jason Weinreb, Princeton University Jazztet, piano.





Noteworthy

Fradley Garner International Editor *Jersey Jazz*

CLINTON: NO PREZ, SO PRES ... NORDIC PRIZE TO SVEND ASMUSSEN ... GUNNLAUGS SPREADS THE WORD ... 'BY NATE CHINEN' ... CHRIS HOPKINS TO PARTY WITH ARBORS ... \$24,000 A NIGHT TO PLAY AT 'TRIBAL VILLAGE VANGUARD' ... COMING: CENTENNIAL VIDEO FOR LIONEL HAMPTON

BUT FOR JAZZ, the 42nd U.S. president might not have been **Bill Clinton**. That point was made in Clinton's interview with the English singer **Elvis Costello**, on the TV show *Spectacle* in late September. The Sundance Channel series fuses talk and music; recent guests include **Sir Elton John**, **Tony Bennett**, **Lou Reed**—and President Clinton, who talked knowingly about jazz. As a teenager, he said he knew he was a “good” tenor saxophonist but would never be “the greatest.” So instead of going after his idols **John Coltrane** and **Stan Getz**, he decided he had what it takes to reach the White House.

DENMARK'S BEST-LOVED jazzier, **Svend Asmussen**, was back in the limelight this fall. The 93-year-old elegant violinist won the Nordic copyright union's prize of 40,000 kroner (\$7,900) for “75 years' professional, sublime presentation and composition in popular music and jazz.” Asmussen, who still occasionally performs, has played and recorded with his mentor, **Stuff Smith**, and with **Duke Ellington**, **Fats Waller**, **Toots Thielemans**, and a gallery of others. Shanachie/Deutsche Grammafona is about to release a Universal DVD on Svend's life, with English subtitles.



COOL PR: Sunna Gunnlaugs plays a publicity tune. Photo by d'steam, Iceland.

SUNNA GUNNLAUGS gets around—and lets the world know it. The Icelandic pianist gigged with her quartet in Virginia, Washington, DC and New York this summer, and came home for her solo piano debut in “the longest and most successful Reykjavik Jazz Festival in recent history.” Sunna publishes a newsy newsletter, posts on Twitter and Facebook, has “all kinds of videos on YouTube,” and blogs on her website. She invites you to dip into a cyber barrel of free recordings at sunnagunnlaugs.bandcamp.com. Tasty stuff.

IF YOU FOLLOW JAZZ coverage in *The New York Times*, you know the **Nate Chinen** byline. The 33-year-old scribe finds it “fun and daunting” to also be covering rock and pop, hip-hop and world music for the *Times*. With print journalism threatened by the Internet and eager bloggers, however, does professional jazz reportage have a future? That is unclear, says Chinen, who foresees “some new model that'll make sense.” He enjoys the dialogue between bloggers and pros, he said in a cover interview in *Jazz Notes*, online-only journal of the Jazz Journalists Association. The *Times*man called for care “to preserve some of that journalistic and critical voice.”

'ECHOES OF SWING,' a German-based group led by the Princeton, New Jersey-raised pianist and saxophonist **Chris Hopkins**, is the only European band invited to play at the next Arbors Records Jazz Party in Clearwater, Florida. Chris will also perform at the January 2010 event as a soloist, “especially in different piano duo settings,” he told this column. More at arborsrecords.com/specialevents.html and at www.hopkins.de.

BOGUS OFFERS in battered English stream into Western E-mail boxes from foreigners burning to give you a fortune in return for your personal information. New Jersey bandleader **Marty Eigen** shared



TWO GENERATIONS: Chris Hopkins, right, played piano duos with the late Joe Bushkin.

a recent mail he received: “My name is **Ndugood**. I am a wealthy Nigerian prince who **loves the jazz of music**. I am seeking your help to move \$200,000,000 from my checking account here in Nigeria to the United States. I too love the jazz of music and am planning to flee to America to open many jazz clubs at which I would like you to perform. You will receive **\$42,000 a night, plus a meal**. My new “Tribal Village Vanguard” clubs will be of great success and you will **become rich like the rest of American jazz musicians**.” Ndugood identified his tribe as the “Swindlisi.” **JJ**

WEB HIT-OF-THE-MONTH:

LIONEL HAMPTON was born 100 years ago this April. Concord Records is putting together a Centennial Celebration video. Producer **Bret Primack** has done the same for **Ben Webster**, **Lester Young**, **Johnny Mercer** and **Art Tatum**. In his *Jazz Video Guy Newsletter*, Primack speaks of a newfound enthusiasm “for the man who introduced the vibraphone to jazz.” Samples at www.jazzvideoguy.tv.

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



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BOOK REVIEWS

By Joe Lang
NJJS Board Member

When Swing Was the Thing: Personality Profiles of the Big Band Era

By John R. Tumpak
Marquette University Press, Milwaukee
264 Pages, 2008

One of the popular formats for books about jazz is to compile articles by a particular author written for various publications. The two books being considered here fit this mold, winningly so.

John Tumpak, who has been an occasional contributor to *Jersey Jazz*, has always been fascinated by the big bands of the Swing Era. In the early 1990s, he started to write articles for several periodicals about various contributors to that scene. There are over 50 personalities covered in *When Swing Was the Thing*, encompassing a wide spectrum from major stars like Benny Goodman, Artie Shaw, Bob Eberly and Jo Stafford to less prominent players and singers such as Chico Sesma, Legh Knowles, Dolores O'Neill and Garry Stevens. The book is divided into five sections, devoted to the bandleaders, the musicians, the vocalists, the arrangers and the contributors of the Swing Era.

Most of the chapters are based on interviews that Tumpak did with his subjects. Being a resident of Southern California, many of those included in this volume are individuals who had settled in that section of the country. He covers a lot of ground, providing insights into people who contributed so much to the music that continues to have committed adherents right up to current times.

Tumpak has really done his homework for each portrait. He places his subjects in their proper historic perspective, includes their personal recollections, and

frequently presents comments from their peers. It is fascinating to discover how many of their musical lives intertwined.

The fifteen bandleaders covered include Goodman, Shaw, Glenn Miller, Kay Kyser, Billy May and Gerald Wilson. There were many interesting contrasts among all the leaders that he explores from both musical and personal perspectives. Shaw was one of Tumpak's particular favorites, and his tale of how he was able to interview Shaw speaks to the author's patience and ingenuity.

During the heyday of the big bands, many of the sidemen developed strong followings of their own, but most were relatively anonymous to the general public. Among the instrumentalists Tumpak has included in his book are three who are particularly familiar to me as gentlemen with ready wits and marvelous skills as raconteurs, Milt Bernhart, Buddy Childers and Jake Hanna. The profiles Tumpak presents of these three cats wonderfully capture these appealing attributes. This section covers 15 musicians, including a joint portrait of reedman Willie Schwartz, the man who first played the clarinet lead on the Glenn Miller band that gave the band its distinctive sound, and his wife Peggy Clark, one of the Clark Sisters singing group.

Of course vocalists were an important part of the big band scene, and Tumpak shines his spotlight on 11 of them, Bob Eberly, Herb Jeffries, Jack Leonard, Dolores O'Neill, Andy Russell, Jo Stafford, Kay Starr, Garry Stevens, Martha Tilton, Bea Wain and Margaret Whiting, most of whom went on to significant popularity as solo performers following their days on the bands. Each has had a unique and

interesting life, and Tumpak relates their stories with a keen understanding of the milieu in which they flourished.

Arrangers are an important element in the success of all big bands. He turns his attention to five of them in this section. Frank Comstock was most associated with Les Brown and His Band of Renown, and was an important contributor to the success of the Hi-Lo's. Tumpak devotes a single chapter to highlighting the relatively unsung contributions of three important Swing Era arrangers, Don Redman,

Fletcher Henderson and Sy Oliver. Finally, he devotes a wonderfully informative chapter to Johnny Mandel, an arranger who continues to turn out brilliant charts to this day.

The last section of the book considers four individuals whom Tumpak designates as contributors to the big band scene. Chuck Cecil has produced a syndicated radio show, *Swingin' Years*, featuring the music of the classic big band personalities, keeping alive the sounds that once dominated popular music for a glorious decade remembered as the Swing Era. Henry Holloway was a jazz club owner and radio personality in South Africa. Tom Sheils was involved in personal management for musical personalities, a profession that grew from a six-year association with Glenn Miller. George T. Simon was one of the most recognizable writers about the big bands, having served many years as a writer and editor at *Metronome*. He also wrote four critically acclaimed books including *The Big Bands* and *Glenn Miller and His Orchestra*, both of which are considered among the best volumes about their subjects.

For devotees of the music of the big bands, Tumpak's book will provide a treasure trove of information about many of those who helped to make these unique organizations the special entities that they were.

JAZZ NOTES: Interviews Across the Generations

By Sanford Josephson
ABC-CLIO, Santa Barbara, Denver, London
207 Pages, 2009

Among the many hats Sanford Josephson has worn during his varied career, he is particularly proud of his work as a freelance jazz journalist. *Jazz Notes* compiles 18 previously published pieces that he has updated for inclusion in this book, plus two new pieces that haven't previously appeared in print.

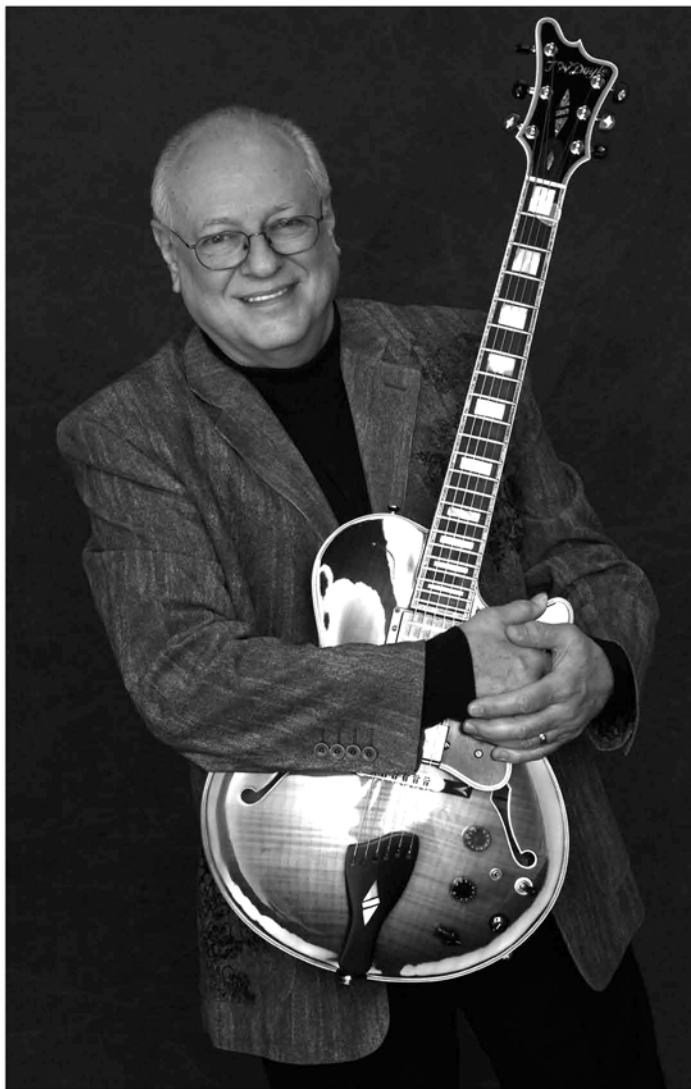
The book has an interesting format. He presents the original pieces, ones that often include quotes from interviews with the subjects, and then includes new material in the form of comments from various musicians about the particular artist covered in the article. He also gives brief updates on each of his subjects, many of whom have left the scene since the articles were originally published.

His subjects are a varied lot. The original articles covered Hoagy Carmichael, Fats Waller, Joe Venuti, Count Basie, Jonah Jones, Art Tatum, Helen Humes, Dizzy Gillespie, George Shearing, Dave Brubeck, Norris Turney, Jon Hendricks, Arvell Shaw, Gerry

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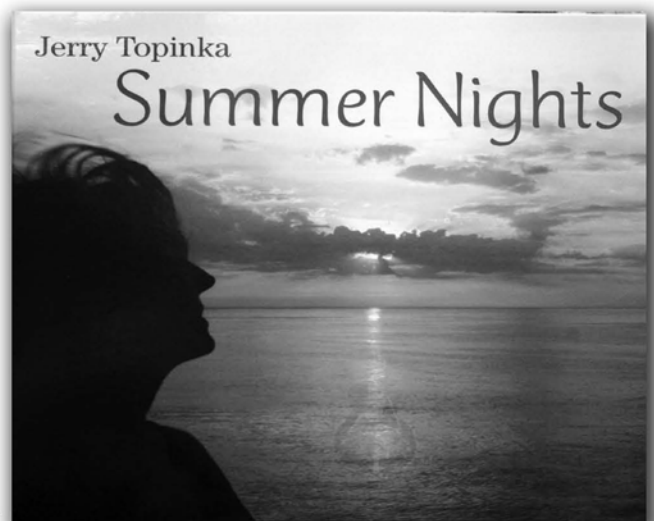


Jerry Topinka CD Release Celebration

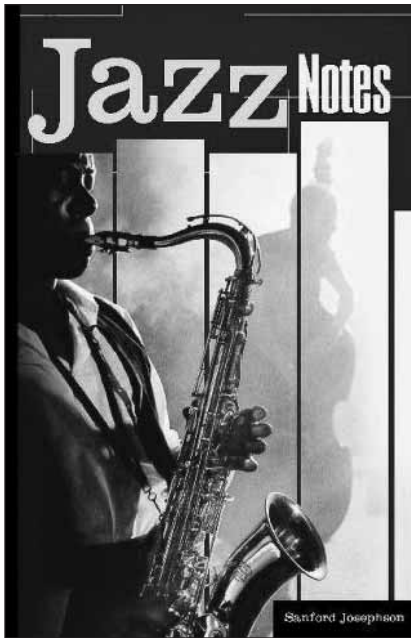


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BOOK REVIEWS *continued from page 32*



Mulligan, Dick Hyman, Maynard Ferguson, Stanley Cowell, and David Sanborn. The newly published pieces are "Road Warriors," a consideration of Earle Warren, Howard McGhee and Milt Hinton, plus a portrait of Billy Taylor.

Most of the original pieces were written between 1978 and 1986. They were often written in connection with a particular event, and were published in 10 different publications. The articles are generally relatively short, about the length of a typical newspaper feature story. The supplemental material adds greatly to the reader's understanding of the particular importance each of the performers considered had in the world of jazz.

I was particularly fascinated with his article about Hoagy Carmichael, as it was written in 1979, and contains material that emerged from an interview Josephson did with Carmichael while he was in New York City to attend a concert at the Newport in New York Jazz Festival celebrating his 80th birthday. I had the honor of sitting next to Carmichael during that concert. It was not prearranged, just a lucky coincidence of seat assignment. It was the most memorable concert that I ever attended, for the wonderful music, and for the opportunity to share, in a small way, this special evening with one of my musical idols.

Among the other pieces, I found those on McGhee, Hinton, Taylor and Shaw to be the most revealing. Especially amusing is Shaw's

tale of the meeting between Louis Armstrong and Pope Pius that Shaw described in the following words:

"The Pope was asking Louis about his life and asked, 'Mr. Armstrong, do you have any children?' And Louis said, 'No we don't have any children, but we're having a lot of fun trying.'"

You will have to read the book to discover what ensued.

Josephson has an ability to capture the essence of his subjects in the limited space available to him, and does so in a literate and informative manner. This is one of those books that seems to be finished almost before you start it. Once you start it, even though each chapter is self-contained, you just never want to put it down.

Tumpak and Josephson are very different writers, but both are highly readable. Each has produced a book that should appeal to those of you who dig reading about those who have pleased your ears over many years. I know that I am like that, and found much to treasure in each of these volumes.

**PRESTIGE RECORDS:
The Album Cover Collection**

Edited by Geoff Gans
Concord Editions, Beverly Hills/130 Pages, 2009

Anyone who has spent time looking through jazz ALPs in record stores, flea markets, house sales or any other location that draws jazz record collectors, like the sea attracted those proverbial lemmings, is bound to see familiar sights in *Prestige Records: The Album Cover Collection*. Record album

covers evoke a sense of time and place. You might not have purchased any of the records that were contained in the covers depicted, but they were still a part of your record-searching experience.

Geoff Gans has done a superb job of selecting, annotating and presenting this collection. Ira Gitler's informative introductory words give a first-hand perspective on the history of the label, and the different people involved in designing and doing photography for the covers.

Unlike another popular independent jazz label of the day, Blue Note, Prestige did not develop as distinctive and recognizable a graphic design format for its product. This did not provide Prestige product with the instant visual recognition afforded to Blue Note, but the eclecticism, apparent in revisiting the examples set forth in the book, did allow for an interesting mix of photography- and graphics-oriented designs. Some come across as pleasingly eye-catching, while others seem to have an awkward simplicity that sometimes seem like an afterthought just intended to get the product out there, artsiness be damned. No matter what kind of thought went into the original decision-making process, these images, like most familiar objects from the past, evoke a kind of warm nostalgia that stems from the memories conjured up rather than the artistic merit inherent in their appearance.

Looking through the covers, you come to realize the amazing selection of jazz greats who recorded on the Prestige label. A lot of the major figures in modern jazz spent at least parts of their careers as part of the Prestige stable of artists, among them Thelonious Monk, Miles Davis, Sonny Rollins, Horace Silver, Zoot Sims, John Coltrane, Red Garland, Mose Allison, Stan Getz, Gene Ammons, Sonny Stitt and many more. The CD that accompanies the book has nine selections that are nicely representative of the music that came to market on the Prestige label.

This book is one aspect of the celebration of the 60th Anniversary of Prestige Records. The catalog is currently part of the Concord Music Group. This past March, Concord released a two-disc compilation titled *The Very Best of Prestige Records: Prestige 60th Anniversary* containing 24 tracks, none of which are duplicated on the disc that comes with the book. *Prestige Records: The Album Cover Collection* is a limited edition available only at www.ConcordMusicGroup.com, as are the CD set mentioned above, and other items commemorating this milestone year for one of the most important and influential of all jazz labels.



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Compact Views

By Joe Lang
NJJS Board Member

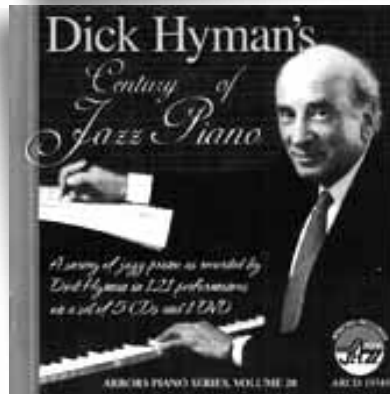
As usual, Arbors has a few new goodies that we will be adding to NJJS inventory, and here are a few comments about them.

■ Jazz fans often kvetch about how hard it is to get young people interested in jazz. Well **RANDY SANDKE** has an answer, and it can be found on **Randy Sandke's Jazz for Juniors (Arbors – 19385)**. This imaginative album consists of an engaging narrative, and some catchy tunes about a collection of animals who love jazz, and how they seek each other out to form a band. The instruments are introduced one at a time with a tiger on trumpet (Randy Sandke), an elephant on bass (Jay Leonhart), a giraffe on guitar (Howard Alden), a dromedary on drums (John Riley), a penguin on piano (Ted Rosenthal), a swan on tenor sax (Wayne Escoffery), a cockatoo on clarinet (Ken Peplowski), a bison doing the male vocals (Allan Harris), and a robin as the female vocalist (Carolyn Leonhart). The story of how they get together is narrated by Allan Harris, with Harris and Carolyn Leonhart providing the voices in song of the various animals. As the plot progresses, the rudiments of jazz are simply explained and reinforced. Once the band is completely assembled, they get a chance to blow some tunes together. This is a nicely spirited presentation that should engage children in the younger elementary grades, and also provides musical entertainment that will appeal to parents and grandparents, who will be thrilled to see their youngsters open up to the magic of this wonderful music. With the holiday season coming along, this is the perfect gift idea for those with children on their list.

■ Anytime **CAROL SLOANE** brings out a new album, it is like a special gift for all those who love good singing. On **We'll Meet Again (Arbors – 19400)**, Sloane is joined by Ken Peplowski on clarinet and tenor sax, Howard Alden and Bucky Pizzarelli on guitars, Aaron Weinstein on violin, and Steve LaSpina on bass for a 13-song program that provides one delight after another. Sloane makes an art form out of understatement. She is a knowing reader of lyrics who uses her subtle artistry to bring out the full impact of each word. Sloane is a wonderful ballad singer, but is also masterful at swinging without hitting you over the head. This latter aspect of her style is apparent right out of the box as she opens with "Exactly Like You," with


Weinstein and Peplowski doing some nice urging. When I heard her singing "Anytime, Anyday, Anywhere," I immediately thought of Lee Wiley who was a co-writer of the tune, as Wiley had a similar understated style that just drew you in as you listened to her. "Cottage for Sale" is a great song that tells a sad tale that Sloane relates in an appropriately melancholy manner. Few tunes capture the essence of what a jazzman is better than "Zoot Walks In," Dave Frishberg's lyrics having been added to a jazz classic ("The Red Door") penned by Zoot Sims and Gerry Mulligan. There are several selections that are truly obscure, but after hearing Sloane sing them, you will wonder why they have remained so to this time. Among them are "I Haven't Got Anything Better to Do," "If You Could Love Me," "The Meaning of the Blues," and "I Never Loved Anyone." After playing this disc several times — you simply cannot play it just once — I stood up and said out loud "Hooray for Carol Sloane!"

■ It's difficult to say something positive about **DICK HYMAN** that has not been said before. When I received **Dick Hyman's Century of Piano Jazz (Arbors – 19348)**, I found myself gazing at a boxed set that contained five CDs plus one DVD, and a 40 page booklet. It was a bit intimidating to think about listening to the entire set and figure out how to capture what I was about to hear and see in the usually brief reviews that I include in this column, at least it was until I started listening to it. This set, originally released in the late 1990s, is Hyman's attempt at providing an overview of the stylistic evolution of jazz piano from its earliest ragtime roots to the free forms the ultimately ensued. Simply stated, he has done a marvelous job. He combines recreations of classic performances with his own impressions of many giants of jazz piano,



adding his personal approach to improvisation throughout. He climaxes the CD portion of the program with an impressive series of 14 original etudes done in the styles of players from Jelly Roll Morton to Bill Evans. The DVD is a perfect complement to the CDs. Hyman gives 13 "Hands-on Lessons" that combine commentary and performance to emphasize the ways in which the various jazz styles evolved, and these lessons coalesce the ideas that Hyman was emphasizing over the five CDs of listening material. My advice would be to watch the DVD prior to listening to the recorded material. It would also be helpful to read the booklet prior to playing the CDs, and to keep it handy for reference as you listen. On the DVD, he has added four complete performances, and a brief examination of some of the memorabilia he keeps in his studio. There is another way to approach the CDs. Simply put them on to dig the music as music without regard to the educational aspects of this project. That is an enjoyable way to make use of the material at hand. Either way, you are

in for a treat. It also, by the way, would make a perfect gift for anyone who is a jazz piano enthusiast. (Note: This set is priced at \$65 plus shipping.)

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



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It was bright and balmy as we headed into Detroit for the totally-free, all-outdoor 30th Annual Detroit International Jazz Festival over Labor Day Weekend. We were on the 47th floor of the festival hotel, The Marriott Renaissance, overlooking one of the five festival venues, and the Detroit River separating Canada from the U.S. The best parts of the round hotel, aside from our view, was its proximity to the venues, all within easy walking distances, and every evening there was a jam session in the lobby bar where some of the younger members of the bands would jam into the wee small hours. It doubled as an internet café/sports bar as well so I could check my e-mail in the evenings and Ell could watch his favorite sports. The festival, as you can imagine, has huge underwriting by very special people and corporations, none of which are in the automotive industry. But, in our hotel, even in our bathroom, there were beautifully framed pictures of cars, all sorts of cars, very tastefully done.

One of the festival highlights for me was Dee Dee Bridgewater's set with the Michigan State University Big Band led by Prof. Rodney Whitaker at the Carhartt Amphitheatre. She was introduced by WBGO personality Rhonda Hamilton. I felt right at home! What's special about Dee Dee is that she's so comfortable in all sorts of settings. Here she was with a school band and she loved it, singing and swingin' to a sea of people of all stripes: young, old and in between, opening with "Day by Day." She gave honor to her first husband, Cecil Bridgewater, who arranged "Lady Be Good" and then she tipped her hat to Ella by singing "Undecided," "September Song" and "Angel Eyes." Dee Dee spoke of her years with the Thad Jones/Mel Lewis Orchestra and sang "Bye Bye Blackbird" and "Cottontail," stating they were Slide Hampton's arrangements. She mentioned how complicated Slide's arrangements were and proceeded straight on into his "If You Can't Sing It, You'll Have to Swing It (Mr. Paganini)" by Sam Coslow, of course, one of Ella's hits. The audience loved her set and you could tell she loved being there with all of us.

At every venue, where needed, there were large, clear screens to watch on cherry pickers high above the stage proceedings, so every location was a good one even when the crowd was overflowing. For the most part, it was theatre in the round as there were people draped over the walls looking down at the stage from behind it, and many sitting on the large concrete steps facing the stage or around the grassy knolls.

Sean Jones was terrific on his horn (shades of Maynard Ferguson); he mentioned 91-year old Gerald Wilson was in the audience and asked the secret to his longevity. Gerald answered "Eat Oatmeal." So there's the tip of the day!



The Motor Companies Bow Out of Motown Jazz, But Detroit Still Swings

By Andi Tyson NJJS President

In our hotel, even in our bathroom, there were beautifully framed pictures of cars, all sorts of cars, very tastefully done.

And there was every kind of music offered from blues (with Bob and Linda Porter on hand) to Latin to straight-ahead and trad as well. Whatever we were looking for, if one venue didn't suit us, we'd just walk over to another and enjoy. And have a snack along the way! Avenues of vendors in their tents sold all sorts of goodies.

The living legend Dave Brubeck and Sons rang out at Carhartt with their fabulous sound taking the A Train up a notch, let me tell you. Dave Brubeck's fingers flew over the keys in "Down Around the River," with his own very bluesy version. People knew that they were watching history hearing this family band together on the Festival's 30th anniversary. This concert will be remembered for years to come.

Dave Brubeck played in a classical style and then without taking a breath just diverted onto another track and got right back to where he wanted to be exactly on time — amazing talent from a man of his age and extraordinary musical history. They flew through "St. Louis Blues," giving a nod to W.C. Handy. He explained "Blue Rondo a la Turk's" timing and then nailed it! "Take Five" closed the set and the crowd went wild.

On Monday, our own home-grown royal family of jazz was aptly represented by Bucky, John and Martin Pizzarelli. John opened with a fantastic "Lady Be Good." John can break up an audience with his special sense of humor. He recalled that way back when he was in college in Florida his mother sent him for spring break to visit Bucky (to check on him, he said) at a gig in New Orleans. Well, when he woke up one morning his dad was in the other bed and John heard him saying "higher, lower, lower, no higher." Not knowing exactly what to make of this, he opened his eyes, looked over and saw Bucky watching *The Price Is Right* with the sound off! The audience and Bucky laughed. I don't think Bucky ever knows what John will come out with. Bucky and John opened with a tribute to Les Paul. It is quite a sight to behold when you see the love and respect these two men have for each other. Their set began in the rain, but half-way through the sun came out and all umbrellas were folded. None of that dampened their set and the audience showed their appreciation with a standing ovation.

We enjoyed the visit to Motor City and would recommend that you check their website (www.detroitjazzfest.com) if you're thinking about where to go in the U.S. for a vacation next year. You can be sure it will be an exciting line-up. We combined our trip with a visit to Niagara Falls and that made the driving very manageable, especially with satellite radio! However, flying would work, too, for those so inclined.

Sean Jones – shades of Maynard in Detroit

Somerville Launches New Outdoor Jazz Event

Another September festival throws its hat in the Jersey jazz ring

By Schaen Fox

Somerville has its delights. The famed Duke Gardens sit only a short distance from its center. Victorian architecture dots the area and there is even one of Washington's headquarters in town. The general left in June of 1779. Had he lingered he could have mingled with the estimated 2,500 happy people who attended the inaugural Somerville Jazz Festival on September 13.

The event was similar to the Princeton JazzFeast that took place a day earlier. It was free and held downtown on the Somerset County Court House Green, with traffic diverted for the duration. Parking was ample and free. The stage sat on Main Street facing the spacious and inviting Court House lawn. WBGO Jazz Radio's Sheila E. Anderson booked and hosted this impressive lineup: Sherman Irby's "Organomics," the Harry Allen Quartet, the Gretchen Parlato Band, and the Jimmy Heath Quartet. The artists all had popular sidemen as well, such as Joel Forbes, Chuck Riggs and Alvester Garnett. The crowd was of all ages with some dancing by the stage. That changed, however, when the Jimmy Heath group began setting up. Hundreds of fans moved to be near as Jeb Patton, David Wong and Winard Harper backed the 2009

NEA Jazz Master. Before the set began, the mayor read a proclamation that it was "Jimmy Heath Day" in the borough and the crowd boisterously approved. The set was wonderful and flew by all too soon, despite an encore. Heath's set was a great climax to what should become an important cultural regional hallmark.

The event lacked the extensive food court that makes the Princeton event the "Feast." There were only four stands with basic fare; but two attractive restaurants, Verve and Splash of Thai, turned their front spaces into popular courtyard dining areas. The owner of Verve, Rick St. Pierre, was one of the principal organizers of the festival. He said local authorities are planning a series of events to bring more arts and culture to the area with jazz playing a prominent part. All whom I spoke to said the festival will become an annual

celebration. Ms. Anderson added that they only began organizing the event in April. They were so rushed, she didn't realize their date conflicted with South Orange's OSPAC and the Delaware Water Gap COTA festivals and only missed JazzFeast by one day. She plans improvements on this ambitious start and will coordinate with the other festival organizers for next year.

It would make September ever so joyous to have these three quality jazz events spread over each weekend. Kudos to all involved in the Somerville Jazz Festival. **JJ**

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IT'S THE REAL DEAL: Editors Tony Mottola and Linda Lobdell stopped in for the Real Deal Big Band's first set at Trumpets on Wednesday, September 30. The 18-piece ensemble packed a punch in this room, and the between-tunes group dynamics were loads of fun. They swept us along through a salsified "Autumn Leaves;" a seriously fast-swinging "Tonight;" an original Willy Dalton tune, "Yo, Gertrude!" — another salsa with standout sax and trombone solos; a tight and funky "Boogie Wonderland;" as well as a brand new uptempo arrangement of "Alfie" highlighted by rolling saxes. One tune featured drummer Karl Latham who, we learned, is featured in September's *Modern Drummer* magazine. Not sure if the personnel was exactly thus on this night, but the lineup typically consists of FOUR trumpets: Vinnie Cutro, Vinnie Borselli, John Pendenza, Steve Jankowski. FOUR bones: Conrad Zulauf, Bob Hangle, Erick Storckman, Tim Sessions. FIVE saxes: Frank Elmo, Dani Nigro, Craig Yaremko, Tom Colao, Jim Saltzman. Willy Dalton, leader, on guitar. John Hughes, bass. Mike DiLorenzo on piano. Karl Latham, drums and Renato Thoms, percussion. All arrangements by Willy Dalton. For gig info see www.secondstepmusic.com/realdeal.html.

By far my favorite performance came on Jazz Fest Eve in neighboring Millennium Park, which shares Grant Park's spectacular setting — wrapped inside the city skyline, with Lake Michigan off to one side.

Chicago can't lay claim to be the jazz capital of the world, nor was it the birthplace of jazz (though it is where Louis Armstrong came in order to be discovered by the rest of the world outside of New Orleans).

What Chicago does boast is the biggest free jazz festival in the world. This year's edition drew hundreds of thousands to Grant Park over Labor Day weekend. It's a great occasion, showcasing the Windy City's own talent while importing significant acts from around the country and abroad.

This year's festival was as diverse as ever, with concerts remembering pioneers like Benny Goodman and Art Tatum; sets by current stars Dave Holland, Esperanza Spalding and Archie Shepp, and avant garde explorations by founders and followers of the city's renowned Association for Advancement of Creative Arts like Muhal Richard Abrams, Roscoe Mitchell and Fred Anderson.

By far my favorite performance came on Jazz Fest Eve in neighboring Millennium Park, which shares Grant Park's spectacular setting — wrapped inside the city skyline, with Lake Michigan off to one side — and is blessed with a superior sound system. Jon

Chicago is Bullish on Benny

By Sandy Ingham | Photos by John Fraine



left: A road reconstruction sign could be construed as a critique of music on the Jazz on Jackson stage.

below: Johnny O'Neal revisited with Buddy DeFranco the DeFranco-Art Tatum collaboration of 1956.

Faddis led the Chicago Jazz Ensemble in a Benny Goodman centennial salute, with 87-year-old Buddy DeFranco getting most of the solo time on clarinet.

While it was great to hear a couple dozen of BG's big-band and small-group classics again, the night didn't really catch fire until clarinetist-saxophonist-composer Victor Goines was introduced and the band ripped into the world premiere of his suite honoring Benny, called "Then, Now and Forever."

Goines, a regular in the Jazz at Lincoln Center Orchestra in New York, is now director of jazz studies at Northwestern, and did his homework writing this five-movement tribute. Segments included "Maxwell Street Ghetto," a rambunctious romp that reflected the free-wheeling street music of Goines's hometown, New Orleans, more than it called Chicago's old Jewish quarter to mind; "Dearly Beloved," a gorgeous ballad that Goines said represented Benny's devotion to his poor, hard-working father; "We Four Plus One," reprising hits by the groundbreaking Hampton-Krupa-Wilson quartet, with trumpeter Faddis the "plus one" joining Goines in some close-harmony duets; and "Benny's Groove," a piece seemingly inspired by Ziggy Elman's famous solo on



"And the Angels Sing," echoing Goodman's Jewish roots. Faddis underlined the point with a quote from "Hava Nagila." The final movement, "Then, Now and Forever" had Goines and DeFranco imagining how BG might sound today as swing and post-bop co-exist in jazz's melting pot

DeFranco was back in the spotlight at the festival proper, in a take-two of an album he made in 1956 with piano genius Art Tatum. He remains as fleet of fingers, and as cool and precise in tone as always, keeping up with his own torrents of ideas just as he did when matched with the legendary Tatum. Playing the pianist's part was Johnny O'Neal,



this column, top to bottom:

Pianist Yoko Noge.

Buddy DeFranco and Victor Goines were both soloists in a big Benny Goodman tribute.

Singer Leena Conquest and poet Amiri Baraka (of Newark) in an unusual jazz treatment of soul-R&B Curtis Mayfield's compositions.

above, center and right:

Dave Holland, bass, and his vibraphonist, Steve Nelson.

giving it a game try. O'Neal did succeed in a delightful caricature of Tatum's penchant for excessive ornamentation; he started to play "P.S. I Love You," then digressed into one florid filigree after another before wandering back to the melody's opening bars. Then more digression. He never did finish playing the song.

Boogie-woogie piano isn't heard much, and a set by Bob Seeley and Bob Baldori (Chuck Berry's longtime keyboard player) on a side stage one afternoon didn't draw much of a crowd. That's a pity, given how much fun everyone had learning about the tunes and tales from the times of Albert Ammons, Meade Lux Lewis and Pete Johnson.

Yoko Noge has been a blues favorite in Chicago for 25 years, her throaty, accented vocals embellished by piano runs that come out of the Sunnyland Slim School. At the festival, she previewed a new project: melding Japanese folk music and Chicago blues that will eventually be played by a seven-piece international band.

Dave Holland's big band was another highlight, playing fleshed-out versions of compositions originally intended for his small groups. Several seemed based on Native American scales and swung relentlessly, and he closed with "Blues for C.M." (Charles Mingus), a leisurely paced gem that shifted keys restlessly and coiled round and round its blues heart.

I'd never heard Archie Shepp live, and this was a welcome introduction. No longer the fire-breathing free-jazz radical of the '60s,

Shepp dug his tenor into Ellingtonia, channeling his hero Ben Webster in a heavy-breathing but luminous "Chelsea Bridge." He finished up shouting the blues Kansas City-style.

On a night devoted largely to avant garde — sorry, but I've tried and failed to get satisfaction from sounds that lack melody and harmony — Madeline Peyroux was a pleasant change of pace. More folk singer than jazz diva, she sang originals about finding and mostly losing love, backed by a first-rate rocking quartet. Her voice often echoes Billie Holiday's, and what's wrong with that?

Chicagoan Dee Alexander wowed the crowd on the final night, singing originals all about her beloved hometown in a voice that compares to Sarah Vaughan's and backed by a fine big band. She seems poised to make a splash on the national and international jazz scenes.

Chicago has a robust club scene, and I got to Joe Segal's long-running Jazz Showcase and to Andy's for two successive nights of post-fest jam sessions.

Crusty Ira Sullivan was in charge of mixing and matching more than a dozen eager players at the Showcase, and ended up with a trio of top-tier tenor players — Chris Potter, Eric Schneider and Scott Burns — battling it out. Then Sullivan showed his tender side, picking up his flute for his traditional benediction, "Amazing Grace," in remembrance of the several jazz stars who have passed on this year. Johnny O'Neal sat in on gospel-rooted piano. **J**

Sandy Ingham is Jersey Jazz's roving reporter.

Masters on Tour

Chick Corea, Stanley Clarke, Lenny White at bergenPAC Englewood

By Linda Lobdell Co-Editor Jersey Jazz

NEA Jazz Master (2006) pianist Chick Corea in a trio with Stanley Clarke on stand-up bass and Lenny White on drums — staggeringly accomplished musicians, composers, arrangers, producers, all — proved a solid draw for a large, diverse audience of new fans and diehard hero-worshippers at this Englewood, NJ stop on their current world tour.

I hadn't been in this wonderful theatre for a long time and had forgotten how just-right it is in terms of comfort and acoustics. Seating 1300+ and accommodating 250,000 ticketholders a year, this preserved 1926 theatre is regally refurbished in red and gold, with an intimate feel and not a bad seat in the house.

Mr. Corea opened "500 Miles High" with an atmospheric piano solo, then pooled into lush parallel lines with the bass. The trio established its musical hold with a complex layered wall of sound that was met with thunderous applause.

Mr. Corea's seemingly effortless dexterity was exquisitely matched by his cohorts. Watching Stanley Clarke play was unlike anything else we've ever seen. His fingers are super-fluid, fast. At times he strums the bass, more like a guitar. At times it sounded like a horn, like continuous tone instead of separate notes. Similar to the way Corea produces sounds — notes ripple, cascade.

Chick embarked on Bill Evans's "Waltz for Debbie" with an intro of great beauty and delicacy, and more notes than can be played with 10 fingers, and the bass flowed.

"Road Warrior" was a muscular piece with an incredible rumbling motif of bass and drum, featuring a big big drum solo. Many listeners leapt to their feet at the close, triumphant arms in air.

Chick didn't spend much time talking. He did, however, frequently contemplate the scene, and acknowledge the palpable audience appreciation with wry humor and ease. Between songs, Chick raised a glass of



water to us, and the trio spent a few Victor Borge-like moments fussily adjusting their shirts, dusting the piano, blowing on their fingers, checking under the cymbals. Chick sneezes and flips the tail of his shirt, virtuoso-style, before settling back down on the bench. Then he pauses, looking for inspiration, thinking what they will play next. All executed in an unhurried manner, and all the funnier for it.

After the break, "Green Dolphin Street."

Throughout, their gorgeous detail, impeccably tight ensemble work, was satisfying and revelatory. We were bathed in heady psychedelia, Latin flavor, driving grooves, percussive funk, swing. The bass was played like a harp, like a flamenco guitar, like a flamenco dancer.

Though all three musicians have that facility and all those notes, at their command, it is never overdone, it is always impeccably controlled and very beautiful. They can do anything they want, it seems, whatever they please. They can do it all.

The ovations were heartfelt, the response resounding.

An encore was demanded, of course. The first few notes of "How Much is That Doggie in the Window?" played in the style of a community polka band, brought laughter. Chick eased us into one of his best-known tunes "Spain" (our editor had been shouting for that with the best of them) — approaching it indirectly and delicately, almost classically, merely hinting at the very familiar strains for a long while, and then inviting the audience to participate, which we did, gleefully, relishing the opportunity to sing complex phrases for a master who had every confidence in our intelligence.

And basking in this sound that's become so much a part of our musical vocabulary.

The Corea, Clarke and White tour has moved on to Europe and Asia, not returning to U.S. soil again until early December, alas, only in the Northwest. Chick Corea made his 92nd Street Y debut October 2 in a solo piano concert.

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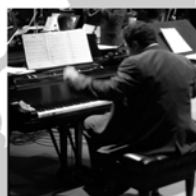


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Caught in the Act

By Joe Lang
NJJS Board Member

JUDY CARMICHAEL

Feinstein's, New York City | August 31, 2009

It is strange how years go by, and somehow you keep missing opportunities to catch jazz players who had always been among those that you had greatly enjoyed on those occasions when you had seen them in the past. Upon catching up with them, you realize how much good music you'd been missing. This was the case for me when I saw Judy Carmichael at Feinstein's on August 31.

Carmichael put together an interesting trio for this gig, with Harry Allen on tenor sax and Chris Flory on guitar. They set a great feeling for what was to come with a romp through "I Found a New Baby," and followed it up with a swinging "You're Driving Me Crazy." Next they declared that "Love Is Just Around the Corner."

Primarily known as a superb stride pianist, Carmichael has grown more eclectic in her approach over the years, and has recently started to add some vocals to her performances. She next provided a taste of this side of her talents as she assayed "Deed I Do," "All the Cats Join In," and "How About You," singing the latter away from the piano, accompanied by just Flory's guitar. She is a very appealing vocalist, with a husky sound, and a wonderful way with phrasing.

"Lady Be Good" and "Honeysuckle Rose," performed as the encore piece, rounded out the program for the evening.

This was an hour of good spirited music. Carmichael provided a lot of between song commentary that was full of fine wit, but occasionally went on too extensively, taking time for patter that would have been more wisely spent with music. Allen never fails to excite. He is a consistently creative force who has carved out a niche at the top of the mainstream tenor sax players. Flory is one of those cats who knows how to be masterfully supportive, but who also has the chops and imagination to shine when the solo light falls on him.

When a set seems to go by too fast, you know that the players are doing everything right, and this was one of those times when this proved to be the case.

JJ



Jim Eigo

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Ed Polcer and Emily Asher.

Social with a Spritz

Story by Linda Lobdell | Photos by Tony Mottola



Adrian Cunningham.



Jared Engel.



Emily Asher and Peter Ford.

Our Jazz Social series (formerly called Member Meetings) premiered at Shanghai Jazz Club on Sunday afternoon, September 13 with an effervescent appearance by longtime NJJS friend trumpeter Ed Polcer with the loosely-Brooklyn-based Baby Soda Jazz Band.

While savoring treats like Grilled Chicken Satay, Crispy Crab Dumplings and Shanghai Jazz Salad, we got to know Peter Ford on vocals and bass; Seattle-born Emily Asher on trombone; Jared Engel, banjo, from Rochester, NY; and Australian Adrian Cunningham on clarinet and some click-clack percussion.

So how did Ed fall in with this band of 20-somethings? As he explained it, he came to the group because his trumpeter son Ben was relocating to New Orleans and needed a sub for his band Loose Marbles. Baby Soda is an offshoot of that band as the musicians freely float, jam, ebb and flow from one gig to another. Says Ed, "It's just getting together and having some fun. It's really the critics who try to pigeonhole musicians and musical genres. This band gets steady work, but the players also play with a lot of different bands."

Ed goes on to say, "There's no need to wring hands over the state of jazz. This is old music done with a new flavor. The music goes on. It's being played by different musicians in different ways."

The band covered "Shake That Thing," "Sweet Sue," "When My Dreamboat Comes Home," with whole-band vocal harmonies.

Everyone was taken with Peter Ford's self-built bass, based on a washtub but dramatically improved with a more resonant wooden box. That one string produced every note on the scale with imperceptible shifts of the broomstick-handle, at a volume that kept the groove front and center.

How do they know all these songs, and where did they learn to improvise? Trombonist Emily Asher credits an active jazz society in her native Seattle with making it possible for her and many other young people to attend jazz camps. She was studying music at the University of Washington but jazz, especially the traditional stuff, wasn't taught there. She was told she sounded like a Dixieland trombone player, and found her niche at camp, where she met people like young trad trumpet phenom Bria Skonberg.

Jared studied upright bass at Berklee but wasn't exposed to early jazz there either.

Peter taught himself.



top: Lucy Weinman and Ed Polcer. above: Steve Alexander. below: Desserts!

About BABY SODA! Developed by hoboes, perfected through science... Baby Soda is on the cutting edge of a new movement loosely known as street jazz; with an eclectic set of influences ranging from New Orleans brass bands, jug music, southern gospel and hot jazz.

Ed says his son went to the University of Michigan majoring in Jazz Performance, where he encountered the usual mainstream jazz — no traditional jazz. Ed says the collective improvisation that occurs in trad jazz is hard to teach, so music departments shy away from it. You have to learn it in the street. It's the essence of jazz, he says.

And how do they like working together? Emily says that playing with Ed "brings us up to a new level." "I'm learning by playing with them," said Ed, who gets energy from the collaboration. He also pointed out that audiences get younger when younger musicians play the music.

We hear "Lullaby of the Leaves," and "(Over in the) Glory Land" with horns riffing superbly.

An audience member asks how much of the music is rehearsed and how much is improvised. Says Ed: "Every note is improvised on the spot. When I lead, I stick to the melody so they can play with



continued on page 48



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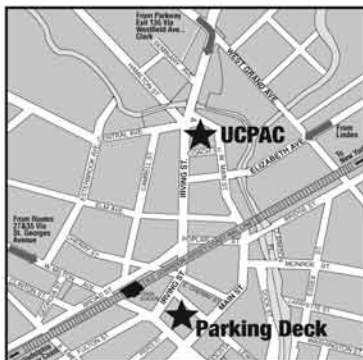


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BABY SODA JAZZ SOCIAL

continued from page 46

it. This band never rehearsed any of the tunes we're playing today."

A young lady gets up from the table next to ours. Turns out she's going to sit in on trumpet. Lucy Weinman, 17, has been brought here from Caldwell by her dad, who taxis her around to lots of gigs. He doesn't mind, being a blues musician himself. She's sat in before with Baby Soda during some of their Washington Square Park appearances. She's attended Sacramento music camp where Bria Skonberg was her teacher. Lucy and her dad are also big fans of another band, the Cangelosi Cards, also out of Brooklyn.

Ed says it's easy playing with a band like this because it swings by itself, and he invites anybody else to join in. Our newest Board Member Steve Alexander strides to the piano for "Basin Street Blues."

And Laura Hull vocalizes on "Blue Skies."

On "Struttin with Some Barbecue" sung by Peter Ford, Lucy plays again, navigating a big key change from F to Ab... "We threw her a curve — a NY style of chord change."

In 2006/2007, Ben Polcer played often in Washington Square Park with Loose Marbles. There was a large pool of musicians who filtered in and out over time. Emily was working on her MA at Queens College and wasn't liking New York City very much when she met Loose Marbles' sousaphone player and started sitting in a little. That band went to DC for the presidential inauguration in January 2009 and played in the streets — it was so cold there were icicles on the instruments and the sax wouldn't work — but they made enough to pay for a rental car home.

Ed makes his way around the room blowing a very quiet ballad "Moonglow," and we drift away exhilarated. □

Baby Soda has regular gigs at 10 PM Saturdays at Moto at 394 Broadway Brooklyn. They can also often be seen outdoors in Washington Square Park and Times Square. For updates, check their MySpace page www.myspace.com/babysodaband.

See also www.babysoda.org.

Summer in the Fall | NJJS Film Series Continues

By Linda Lobdell Co-Editor *Jersey Jazz*

NJJS's favorite projectionist Joe Lang screened Bert Stern's *Jazz On A Summer's Day* September 23 in Chatham for an appreciative audience of NJJS members and friends.

The footage of jazz greats onstage was terrific stuff, from Gerry Mulligan's opening notes to Anita O'Day's "Sweet Georgia Brown," to Dinah Washington jumping in on vibes, and powerful performances by Louis Armstrong and Mahalia Jackson. Chuck Berry on the bill brought out some younger rock and rollers. But the crowd shots were unusually noteworthy because everyone was so hiply turned out in the most astonishing 1950s-era skinny ties, summer sports jackets, sheathes, high heels, gloves, hats, lipstick, and every variation of cat's-eye sunglasses.

Although it's called a documentary, it's really more of an art film. Of great interest was the interview with director Bert Stern after the movie itself. In it, Stern, a well-known fashion magazine photographer, said, "I was a photographer who wanted to make a movie before I was 30. I think the movie is very much like still photography." He liked the idea of filming jazz at Newport because it would juxtapose rich and poor. He also liked the idea of bringing jazz out into the



sun, because for him it was associated with dark downstairs rooms. He explained he intended to create a story line to flow through the film but he couldn't make it work. Some vestiges of that story remain, and it was sometimes impossible to tell which parts were fanciful and which were straight documentary. We learned for example that footage of a party in some rooms and on the roof of a rambling seaside mansion were filmed later at another location on Long Island, and added to fill in the cutaways from the performances.

We also learned about the technical hurdles of putting the film together, the relationships with music producers George and Aram Avakian, and how copyright issues dictated which performers could be filmed.

A Dixieland band appears throughout, playing zanily as they tool around the festival in a convertible. Shots of America's Cup contenders filmed by Stern from the air in a Piper Cub are intercut with the jazzy happenings. Visual riffs of rippling water and flying gulls add to the layers.

The film coolly captures the improvisatory atmosphere and attitude of that time and put us all into a jazzy mood. □

See page 3 & 8 for October 28 and November 19 films.

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What's New? Members new and renewed

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

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 Anthony Branker, Princeton, NJ
 Bill Carbone, Ridgewood, NJ
 Mary Beth Cooney, Madison, NJ
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 Lisa Hearn, Staten Island, NY
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 Ed Laub, Wyckoff, NJ *
 Ronald Schechter, E. Windsor, NJ
 Ms. Carole L. Smith, Morristown, NJ
 Mr. John Spellman,
 Hasbrouck Heights, NJ
 James Sullivan,
 South Bound Brook, NJ
 William Wallace, Avondale, PA

JAZZ TRIVIA ANSWERS

questions on page 4

1. The title is based on a Florida pianist-friend of Morton's named Porter King.
2. "Goosey Gander"
3. Will Bradley, whose boogie-woogie hit, "Beat Me Daddy Eight To The Bar," set the style of the band.
4. "Strange Fruit," which describes the aftermath of a lynching and "Gloomy Sunday," whose depressing lyrics were said to have caused suicides.
5. John Haley Sims played with the Ken Baker band in 1940 and the music stands had silly nicknames painted on them. His stand said "Zoot" — and the name stuck.



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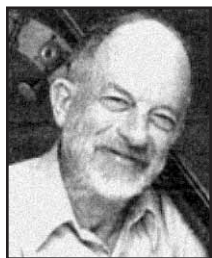
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From the Crow's Nest

By Bill Crow

Jon Berger sent me a vignette in memory of the late Louis Bellson: "In the late 1970s I had my only opportunity to hear Louie live, performing with his big band in a college auditorium, featuring his wife, Pearl Bailey. After the opening number the sound system failed.

Following much commotion Louie stepped from behind his drums to speak to the audience. He said that in his day none of the instruments were close miked. "People today expect to hear live music with the sound quality of headphones. Please do me a favor. Open your ears and listen to the true acoustic sound of my band."

■ Schoolteacher and pianist Charlie Freeman told me he was playing in Carmen Leggio's quartet at the Kittle House in Mount Kisco about ten years ago, when one of his English teacher colleagues came into the bar with his wife. While they were there, another customer asked the band to play "The Pink Panther." They told him they really didn't know it well enough to play it for him, but he gave them a \$10 tip anyway. Feeling obligated, the quartet played the first eight bars a couple of times, which was all they knew of the tune, and then they went into a blues. After a few minutes, Charlie's teacher friend hollered from the bar, "I'll give you \$15 to stop!" Charlie said, "Although we taught together for 25 years, that was the only time that guy ever heard me play. But he must have told that story to great laughter a hundred times in the English Department. Since none of those people ever came to hear me play, that one joke represented to them the sum total of all my years of playing music. Life ain't fair!"

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

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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)**
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 - **Benefactor (\$250 – \$499/family)**
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- } 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

The **Midiri Brothers** are known for their carefully polished performances with meticulously-crafted arrangements. Manic stride



The Midiri Barnhart trio



pianist **Jeff Barnhart**,

the Victor Borge of Jazz, is known to have a wild and crazy side, often straying widely from the script. All are superb musicians though, and they play together for their own pleasure as often as possible, mostly at the Bickford Theatre, about midway between their homes. Somehow this combination loosens up the Midiris while having the opposite effect on Jeff, so the unlikely combination works better than anyone would ever have predicted.

Their next Jersey reunion is on Monday evening, November 2. **Joe Midiri** will be playing reeds, laying aside his clarinet occasionally for a saxophone of choice. **Paul Midiri** plays mostly drums in this combination, but his vibes are likely to be near at hand. Jeff of course will be at the Kawai grand, but the group has been expanded to include his sober foil, **Anne Barnhart**, on her trusty flute. Jazz musicians are usually calm and even blasé about future gigs, but these guys are quite excited about this date, exchanging ideas from the moment they left the stage last time together. When have you witnessed a jazz band more eager to play than you were to listen? Check out this foursome.

With the Django Reinhardt centennial approaching, everybody is getting into the Gypsy guitar act, except that clarinetist **Dan Levinson** has been doing it a lot longer than most. During the 1990s he spent time playing in Paris with Django aficionados, and his new **Fête Manouche** group is distilled from previous attempts to marry the clarinet to strummed and plucked strings for an authentic, fast paced sound. You'll see how well they've succeeded at their Bickford debut on Monday evening, November 16.

"They" by the way, are **Tom Landman** and **Ted Gottsegen** playing guitars in true French fashion, with **Cassidy Holden** on the upright string bass. From time to time, **Molly Ryan** will be called upon to sing with them. All in all, an evening of hot jazz, as looked upon from a uniquely European perspective.

The year ends with versatile pianist **Rossano Sportiello** in a solo spot on December 7. Featured on so many Arbors CDs and jazz parties, this Italian import is quickly eclipsing others as a favorite of fans. Another keyboard dynamo, **Tomoko**



Dan Levinson and Molly Ryan

Ohno, opens things at the Bickford on January 25, with the **Diva Jazz Trio**. "These three talented players are simply a pleasure to hear," writes Joe Lang, reviewing their first CD in our October issue.

The pace never lets up, with the **Great GroundHog Day Jam** (February 1), pianist **Rio Clemente** (February 8), **Randy Sandke's** version of the **Big Bix Beiderbecke Birthday Bash** (March 10, of course), **Frank Vignola's** hot new group (March 22), **Bucky Pizzarelli** (April 12) and **John Gill's** tribute to Frisco Jazz (April 20), all coming before the weather gets truly warm.



Kevin Dorn

Jazz For Shore

NOTE temporary venue change!

**Mancini Hall
Ocean County Library
Toms River, NJ 08753**

Tickets/Information:
732-255-0500

There's a movement afoot in NYC that has gone largely unnoticed, even just across the Hudson. Small clubs in southern Manhattan and Brooklyn are featuring traditional jazz, played by groups of relatively young musicians. Some have odd names (Cangelosi Cards, Loose Marbles, Baby Soda), but when drummer **Kevin Dorn** decided to enter the fray with his own group, he gave it a more descriptive name: the **Traditional Jazz Collective**.



J. Walter Hawkes

The **TJC**, as its followers call it, has played MidWeek Jazz several times before, always with the audience demanding encores at the end. Kevin's secret is that he draws his musicians from a long list of people he's worked with over the years, meaning it is a more seasoned assemblage than typical of this movement.

Pianist **Jesse Gelber**, for example, has played the Toms River series as a headliner, with talented cornetist **Charlie Caranicas** included in his group too. Fans will recognize **Michael Hashim** from his alto and soprano sax work with many other bands. Enthusiastic trombonist **J. Walter Hawkes** and bassist **Doug Largent** have been hits on previous outings. If you haven't caught them before, do so

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

'Round Jersey

on Wednesday evening, November 18...or discover them when visiting NYC.

In a world filled with trumpet players, **Warren Vaché** would stand out in any case, given his virtuosity and originality. He puts some distance between himself and the others by preferring the closely related cornet as his instrument of choice. It has a mellower, less piercing tone, well suited to Mancini Hall, where he will play with his hand-picked trio on December 16. Guitarist **Vinnie Corrao** (recently here for brother Allan Vaché's sellout) and bassist **Nicki Parrott** (a hit here appearing with Bria and Jim) back him, making it an all-star evening indeed.

The 2010 season opens on January 20 with the **Midiri Brothers** fronting what is truly "a band made up of leaders," differing a bit from their usual group. Guitarist and raconteur **Marty Grosz** follows on February 10, with a Bix Blast on March 17 (was Bix Beiderbecke actually Irish?) organized by **Dan Levinson**. The months that follow will feature the full **Atlantic City Jazz Band**, songstress **Nancy Nelson** with noted pianist **Keith Ingham**, and guitar legend **Bucky Pizzarelli**. Seats could be scarce until spring, at least.

Bridgewater Jazz

at Somerset County Vo-Tech School
Bridgewater, NJ 08807

Tickets/Information: (908) 237-1238

The decade-old tradition of Jazz in Bridgewater celebrating the anniversary of Benny Goodman's landmark Carnegie Hall concert did not die with the King of Swing's centennial year. For 2010, organizers have gotten the exact date — January 16 — for the tribute, kept the prices sinfully low, and booked a first rate all-star band for the occasion.

It might have been tempting to boost the tariff, especially since this event has sold out the Vo-Tech's acoustic auditorium on a regular basis in recent years. Instead they've added a dinner and show package, itself a bargain, with a discount for NJJS members. See their full-page ad elsewhere in this issue.

The **Midiri Brothers Orchestra** has been booked for the evening, with **Joe Midiri** playing clarinet and seeding the 15 piece aggregation with names you will recognize, some coming from out of state. **Paul Midiri** is working on new arrangements, meaning you'll be hearing new material interspersed with some favorites without which a Goodman tribute wouldn't be complete.

Order early while all seating options are still available.



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

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

calendar:

JAZZ RESEARCH ROUNDTABLES

A series of lectures and discussions. Programs are free and open to the public and take place on Wednesday evenings from 7:00 to 9:00 PM in the Dana Room, 4th floor, John Cotton Dana Library, Rutgers University, 185 University Ave., Newark, NJ. Refreshments are served. Information: 973-353-5595. Names in italics are the presenters. Financial support for the Roundtable is provided by the Rosalind & Alfred Berger Foundation.

free
roundtables

- **November 11, 2009:** Bassist Chris White: *A Life in Jazz*
- **December 9, 2009:** Paul Brady: *Django and Dizzy*
- **January 20, 2010:** Sean Lorre: *Guitarist Marc Ribot*
- **February 10, 2010:** Alex Rodriguez: *White and Blue: The Jazz Legacy of Jack Teagarden*

CONCERTS/PERFORMANCE

Jazz Dialogues: Intimate Improvisations

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

free
concerts

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.

- **November 18, 2009:** **WARREN VACHÉ**
- **March 24, 2010:** **ANAT COHEN**

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.

- **October 25** — 30th Anniversary Show, Part 2: Original hosts Dan Morgenstern, Ed Berger, and Vincent Pelote play music, interview clips and reminisce about their three decades doing *Jazz From the Archives*.
- **November 1** — *Jazz Goes To The Movies*, Pt. 2: Tad Hershorn examines the relationship between jazz and the cinema focusing on jazz composers past and present who scored for film, including Benny Carter, Quincy Jones, Oliver Nelson, etc.
- **November 8** — The U.S. Army Band Salutes Mary Lou Williams' 100th. Next year is Williams' centennial and hosts Vincent Pelote and Father Peter O'Brien play recordings made by the U.S Army Band of her compositions and arrangements.
- **November 15** — *Graham Goes Latin*: Host John Clement plays the Latin-flavored jazz of British saxophonist Kenny Graham.
- **November 22** — *Lament For Lester*: Bill Kirchner examines the music of tenor saxophonist Jay Corre, featured with Buddy Rich's 1966–67 big band. "Lament For Lester" was Corre's composition/arrangement and main feature with the Rich band.
- **November 29** — John Kirby and Ben Webster: 1935–1951. Starting with Roy Eldridge and Billie Holiday and concluding with Maynard Ferguson and Benny Carter, these two great jazzmen made many classic recordings together, and few remember that Webster played in the famed Kirby Sextet in 1944. Join Loren Schoenberg for an evening with a classic bass/tenor saxophone pair.
- **December 6** — *Central Avenue Sounds*: John Clement plays classic jazz, be-bop and R&B from Los Angeles. The show is an addendum to his July R & B show.

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.

Allendale

NINETY SIX WEST CAFÉ
96 West Allendale Avenue
201-785-9940
www.ninety-sixwest.com
Jazz Night Out Wednesdays 8 PM

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
timmcloonessupperclub.com

Bayonne

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

Bernardsville

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

Bloomfield

PIANOS BAR AND GRILL
36 Broad Street
Bloomfield NJ 07003
(973) 743-7209
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 - 10:30 PM

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 - 9:30 PM

Cherry Hill

TRINITY PRESBYTERIAN CHURCH
Rt. 70
856-234-5147
Tri-State Jazz Society occasional venue
www.tristatejazz.org
Some Sundays 2 PM

Clifton

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

Closter

HARVEST BISTRO & BAR
252 Schraalenburgh Road
201-750-9966
www.harvestbistro.com
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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.xroads.com
Jam Session Tuesday 8:30 PM

Glen Rock

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

Hackensack

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

STONY HILL INN

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

Highland Park

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

Hillsborough

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

Hoboken

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

Hopewell

HOPWELL 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
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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.morrimuseum.org
Some Mondays 8:00 PM

THE COMMUNITY THEATRE

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

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At Best Western Morristown Inn
270 South St.
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www.hibiscuscuisine.com
Friday Jazz Nights call
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18 Washington St.
973-540-9601
www.famishedfrog.com/thesidebar

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SUSHI LOUNGE

12 Schuyler Place
973-539-1135
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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

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

NEWARK MUSEUM

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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.skippersplanestreetpub.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.bularrestaurant.com
Fridays 8:00 PM

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.

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/
mediterr

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@sbtnj.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

CANDLELIGHT LOUNGE
24 Passaic St
609-695-9612
Most Saturdays 3-7 PM

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.

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

At NJPAC, Newark: **Paquito D'Rivera**, 10/31

Arturo O'Farrill 11/5 at Symphony Space to benefit Bronx Museum of the Arts, followed by reception. 718-681-6000 x 174.

Swingadelic 11/6 at Montclair Women's Club, www.swingingwithsimone.com; On 11/10 at A Taste of Hoboken Fundraiser, Stevens Institute of Technology, Hoboken; and 11/23 Maxwell's, Hoboken.

Vince Giordano at the Armistice Ball 11/7 to benefit Morris County Historical Society. www.acornhall.org.

New Jersey Music Educators Association presents All-State Jazz Ensemble and Jazz Choir 11/13. Recommended for ages 8 and up. At NJPAC, Newark.

At Trumpets, Montclair, guitarist **Stanley Jordan** 11/14 and **Carrie Jackson** 11/20.

James L. Dean Groove Cats at Whiskey Café, Lyndhurst 11/15.

Keith Jarrett, Gary Peacock, Jack DeJohnette 11/20, NJPAC, Newark.



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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.

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 —on stage and behind the scenes.**

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