

Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 37 • Issue 11

December 2009



Rio Clemente and Frank Nissel pose with the NJJS's Kawai grand piano at the instrument's new home at Hibiscus Restaurant in Morristown.

Story by Linda Lobdell
Photos by Tony Mottola
Co-Editors *Jersey Jazz*

The invitation arrived by E-mail and a few days later, a group of 40 or so NJJSers and friends found themselves enjoying food, drink, and

the company of jazz musicians and aficionados. The venue was Hibiscus, the restaurant in the Best Western Morristown Inn. The reason for the

November 5 reception: the rededication of the gorgeous NJJS piano placed in the service of jazz at this relatively new haven for live music.

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Perpetual Piano

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Prez Sez

By Andrea Tyson President, NJJS

As you probably know by now, this is my last Prez Sez column.

When it all began four years ago I didn't know what to write. But I caught on pretty fast, deciding to offer readers ideas for getting off the couch and into the clubs, parks, concert halls, festivals and schools to hear and see live jazz — all kinds of jazz.

I have had a very supportive Board during my presidency and I thank each one of them. I have had a less well-known team of presidential advisors not on the board and those unsung heroes have been just as supportive. Many have become dear friends and I thank them for all of their assistance.

I am passing my portfolio and gavel to Laura Hull. Laura has been our Vice President and chairs the Music Committee. I know the organization is in very good hands with the new executive board structure she's putting into place, which will be introduced at our **Annual Meeting Sunday, December 6 at Shanghai Jazz**. Bring friends; you can sign them up with a \$20 gift membership. Pam Purvis will be entertaining us with her trio and I'm sure it'll be a fun afternoon. You know the music and food will be good, so what's not to like? Please join us at around 2 PM as I step down, Laura steps up and we introduce

some new kids on the block. I've enjoyed my presidency. It afforded me the opportunity to meet and greet many of you within a framework of a musical genre we all love.

■ As I leave the presidency to join that fine group of people known as our past presidents, I do want to mention something that's dear to my heart: **our educational scholarship program** could certainly use a boost. If you are looking for a tax deduction, think of our scholarship program as a very worthy cause with no administrative costs. Every dollar goes toward the scholarships we award to deserving New Jersey jazz studies students. We'd like to increase the amounts we give, so if we have more, we'll give more. Thanks for thinking of us. If you decide to donate to our scholarship fund, please make checks payable to "NJJS Scholarship" and mail to: NJJS Scholarship, c/o Mike Katz, Treasurer, 382 Springfield Ave. Suite 217, Summit, NJ 07901. For more information contact Frank Mulvaney at 908-233-4824, or fmulvaney@comcast.net.

■ That fund is getting a boost on **January 30, 2010. The Folk Project** is sponsoring an event with a portion of the proceeds going toward our education fund. Please join us as **Reeds, Rhythm & All That Brass** (led by our past VP Lou Iozzi with several other NJJSers on the bandstand) play their big band charts so we all can dance the night

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 series of Jazz Socials (formerly called Member Meetings) continues January 24 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 in February 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 make 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.

away or just sit and listen. There will be light food offered as well, for your modest entrance fee of \$15 in advance. See the ad on page 21 and please come out and support us.

■ Those of you who attended the **Blues in Bridgewater** evening at the Bridgewater Vo-Tech recently know what a terrific evening it was. Robert Ross is a very talented and entertaining blues and jazz singer/songwriter who got a terrific response from the audience. The evening started with a dinner offered on premises in the school's very own restaurant, Trade Wins (that's the spelling, honestly). Joni Krieg, Executive Director of the Business & Education Alliance, Inc., put the evening together and she is also involved with the **Benny Bash Saturday evening, January 16, 2010**, on the 72nd anniversary (to the day!) of Benny Goodman's famous Carnegie Hall concert. See their ad on page 25. There is a dinner/theatre package discount for NJJS members. It's usually a sell-out so don't delay! Joni L. Krieg is working with NJJS member James Bourke as the concert promoter, who happens to be the nephew of our past president Lou Rizzi (I'll be in very good company!). We look forward to seeing you there. As an aside, were you at Carnegie Hall for the 50th

Anniversary recreation in 1988? I was absolutely thrilled to be there and then when I saw our seats — WOW — front row center. I must have sent in my check first! And the concert was spectacular, led by Bob Wilber. That was surely one of the highlights of my association with NJJS.

■ More recently, I saw **String of Pearls at the Bickford**. A group of lovely female singers fronts a terrific trio and they sing beautifully in the style of the Andrews Sisters and McGuire Sisters. But these harmonizing women, Holli Ross, Jeanne O'Connor and Susan Halloran, don't just sing the songs of old, they re-invent and reinvigorate them with their own style, with well-placed scattling, delightful harmonizing and their unique stage presence. They closed with "Boogie-Woogie Bugle Boy" and the audience cheered! What a cool way to spend a Monday night — beats TV anytime! Bruce Gast handles the programming for these evenings and does a wonderful job.

■ We went into Manhattan to see **Hot Jazz from New Orleans to Israel** at one of the last of **Jack Kleinsinger's Highlights in Jazz** performances and were thrilled by Evan Christopher's clarinet energy on stage. There

continued on page 53

NJJS ★ Annual ★ Meeting ★

The end-of-year member sum-up and thank-you!

December 6

at **Shanghai Jazz ★**

2 – 5:30 PM

24 Main Street, Madison NJ 07940

Mingle while Pam Purvis delights with her trio. This free concert is a member benefit.

Food and drink available for purchase.

We'll introduce new board members, officers, volunteers. Holiday gifts for sale — CDs, memberships, signed copies of *Stine's Songs*.

No reservation necessary. Just come!

**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



Eric Mintel Quartet

**Sunday
January 24 2009**
JAZZ SOCIAL
*Bucky Pizzarelli
and Jerry Bruno*
Shanghai Jazz, Madison
3-6 PM

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

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

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

**Friday & Saturday,
June 4 & 5**
JAZZFEST
Drew University,
Madison

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

NJJS Calendar

The Mail Bag

MANY THANKS for the October issue. The tributes to Les Paul were wonderful! Though I never knew the man personally, I've known older men with the same kind of commitment to their craft. This can be beautiful and inspiring...as clearly it was in the case of Les Paul.

John Skillin
Montclair, NJ

YOU REALLY DID IT THIS TIME... what a surprise! ["Marlene Shines at JazzFeast" JJ, Nov. 2009] And I thank you sincerely for all the lovely words you used to describe the program...I've been getting E-mails, and phone calls galore.

What a wonderful day that was...as always, I had the best time of all. I LOVE those sax arrangements.

Health, Love & Music,
Marlene VerPlanck
Clifton, NJ

THIS WILL INTEREST NJJS members. The book is packed with unexpected details and human interest stories and explores every aspect of this phenomenal concert: *Benny Goodman – The Famous 1938 Carnegie Hall Concert*, by Jon Hancock (Prancing Fish Publishing)

It's available at The Jazz Record Center in New York City.

Johnny Maimone
North Plainfield



From the Desk of
Chickie the Jazz Dog

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Your *Jersey Jazz* mailing address must be exactly correct to insure prompt and reliable delivery of your favorite jazz magazine by the USPS.

Please check your name and address as it appears in the mailing panel on the back cover of this issue of *Jersey Jazz* and let us know about any needed corrections.

You may E-mail corrections to editor@njjs.org, or mail to **Jersey Jazz Membership, c/o Steve Albin, 14 Burnside Street, Upper Montclair, NJ 07043.**



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Jazz Trivia

By O. Howie Ponder II
Questions

MORE POTPOURRI

Due to the overwhelming response to last month's variety of trivia questions, Howie again tests your knowledge of *useless facts about jazz history*.



1. When this pianist visited a Fats Waller performance, Fats exclaimed, "I play piano, but God is in the house tonight!" To whom was he referring?
2. Of his long-time drummer (1920–1951) this leader said, "When he heard a ping he responded with the most apropos pong." Who were they?
3. Bing Crosby and this Jazz Hall of Fame guitarist were such close friends that Bing's son Philip was given the guitarist's surname as his middle name. (Hint: This was the guitarist's stage name; extra credit if you know his real name.)
4. When Charlie Barnet recorded this Billy May arrangement on July 17, 1939, the record producer was so unimpressed that he offered to give the master recording to Charlie as a birthday present. Good thing he didn't; the recording became the band's largest seller.
5. Billie Holiday's first recording was a tune titled "Your Mother's Son-in-Law." There's a couplet in the lyrics "You don't have to sing like Bledsoe, you can tell the world I said so." Who was Bledsoe?

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

answers on page 53

Ring in the New Year with Live Music from Coast to Coast

Anat Cohen
The Bad Plus
John Pizzarelli "Dear Mr. Sinatra"
more to come...

visit wbgo.org/toast for the full line-up



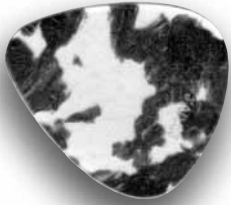
Toast of the Nation

New Year's Eve

on your NPR station
and on the web
at wbgo.org/toast



produced by WBGO and NPR Music



The Editor's Pick

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

For the Jazz Reader

The Jazz Fiction Anthology

Edited by **Sascha Feinstein** and **David Rife**
Indiana University Press, 582 pages

"I'm not asking you to believe me because I don't either, it's not a question of believing or not believing."

— Julio Cortázar, "Bix Beiderbecke"

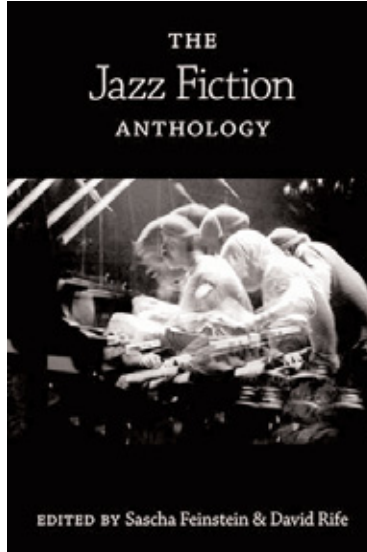
From its early years jazz has informed the vocabulary and vernacular of American speech, and over time the music's compelling rhythms and free and fluid musical lines have caught the ear and shaped the voice of many of our best writers.

While there have been a few prior collections of jazz fiction writing, notably *Jazz Parody: An Anthology of Jazz Fiction* (1948) edited by Charles Harvey (with an introduction by Charles Delaunay and photos by William Gottlieb), the newly released *The Jazz Fiction Anthology* is by far the most comprehensive collection of jazz writing yet published.

Carefully chosen and superbly edited by Sascha Feinstein and David Rife, the collection of 32 pieces of short fiction brings together some of the best jazz fiction from the 1920s to the present. The anthology includes stories by several of the most important writers of the 20th Century, such as Eudora Welty, Richard Yates and James Baldwin, (whose "Sonny's Blues" may be the most famous piece of jazz fiction), along with compelling recent work from writers such as Yusef Komunyakaa, Xu Xi, and Amiri Baraka, and new translations of two captivating works by Julio Cortázar.

Throughout, the anthology demonstrates the influence of jazz on fiction both in its prose style and in stories of players and listeners. Jazz music, notoriously difficult to describe in words, nevertheless makes for fertile subject matter and these stories virtually swing off the page.

The Jazz Fiction Anthology is highly recommended.



Comments?

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

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

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

January: November 26 • February: December 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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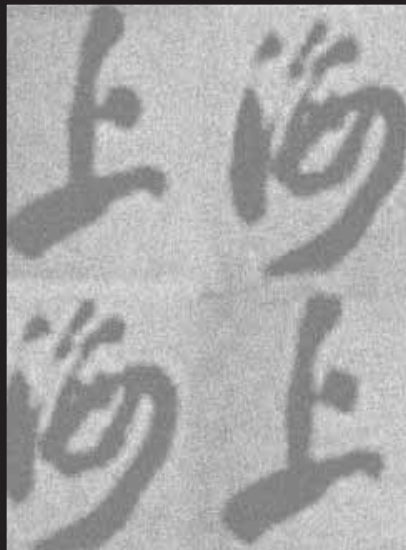
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and bar

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Down Beat Magazine for
again in 2007 naming
SHANGHAI JAZZ one
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CLUBS IN THE
WORLD!!!

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

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top-flight live jazz
look no further than
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where there's no cover
and you're always
treated like a favorite
customer."

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

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

Highlights, end of November, December 2009:

thu 11/19: HARRY ALLEN WITH LUIGI GRASSO

fri 11/20: GROVER KEMBLE

sat 11/21: BENNIE WALLACE WITH VICTOR LEWIS

wed 11/25: WARREN VACHÉ WITH NICKI PARROTT

fri & sat

11/27 & 28: JAVON JACKSON

sat 12/5: CLAUDIO RODITI

thu 12/10: MORRIS NANTON (to be confirmed)

fri 12/11: HERB WOODSON

sat 12/12: DON BRADEN

sun 12/13: JOHN CARLINI (to be confirmed)

wed 12/16: ROSSANO SPORTIELLO

fri 12/18: ROB PAPAROZZI

sat 12/19: ERIC MINTEL

thu 12/31: TONY DESARE (by reservation only)

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

Tuesday: 6:30 PM – 8:30 PM; Wednesday and Thursday: 7:00 PM – 9:30 PM
Friday and Saturday two seatings: 6:30 PM & 8:45 PM; Sunday: 6:00 PM – 9:00 PM

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

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

“All the good music has already been written by people with wigs and stuff.”

— Frank Zappa, Composer



Notes from the Music Committee

By **Laura Hull**
NJJS Music Committee Chair

At this writing the leaves are golden and the acorns are enormous, but I write about the month of December — with the holidays and a New Year right around the corner. The music committee is planning well in advance, so we’re already thinking about spring and summer!

■ We begin this issue’s notes with details of the **Annual Meeting**, taking place on **Sunday, December 6** and replacing our *Jazz Social* for the month. The Annual Meeting takes place at Shanghai Jazz in Madison and we convene at 2 PM with activities that include Board updates, meeting new members, presenting the Nick Bishop Award, announcing the slate of new directors which includes the passing of the gavel to the new President (*moi*). Throughout the festivities, we’ll be entertained by the Pam Purvis Trio featuring Bob Ackerman. The event concludes at 5:30 PM, making way for the evening program at Shanghai beginning at 6:00 PM — which most of us stay for. Members are admitted free of charge of course, and non-members may attend for the customary \$10 admission fee, always good toward a new annual membership. We ask you to invite friends to introduce them to the music, to other members, and to help

us spread the word about our organization.

It appears that I have my work cut out for me and big shoes to fill as I move into my new role as President for a 3-year term. Andrea Tyson has been a consummate President, with energizer-bunny-like enthusiasm as she roves about the state, meeting new members and advertisers, developing relationships, cultivating jazz venues and the like. She recruited me four years ago to the Board, and who knew I’d one day be President (where have I heard that line before?!). I certainly look forward to the challenge and encourage you to congratulate Andi on her leadership and accomplishments as she sets forth to take on the role of immediate past-President.

■ **The Folk Project and the New Jersey Jazz Society present a big band and swing dancing fundraiser to benefit New Jersey Jazz Society’s educational scholarships.** Join us as we swing the night away to raise money for jazz studies scholarships for deserving students. Help us preserve the greatest American art form! 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 online at <http://dance.folkproject.org> — or call 908-591-6491.

■ We’re excited to report on the lineup for the annual **Pee Wee Russell Memorial Stomp** scheduled for **Sunday, March 7, 2010** from Noon – 5:00 PM. Joining us are returning favorite Vince Giordano & His Nighthawks, Mark Shane Trio with Terry Blaine, Jon-Erik Kellso’s EarRegulars Plus and Kevin Dorn’s Traditional Jazz Collective. We’ll be returning to the **Birchwood Manor in Whippany**. More details will follow in the next issue.

■ Rounding out the sound for the **Afternoon of Jazz – Piano Spectacular at the Morristown Community Theatre on Sunday, May 2, 2010** will be master bassist and SteepleChase recording artist Steve LaSpina. Our spectacular pianists — Rio Clemente, Jerry Vezza and Tomoko Ohno — are thrilled to work with Steve and promise that this will be a great afternoon of jazz, which begins at 3 PM. For additional information and tickets, you can visit the theatre’s website at www.mayoarts.com.

■ Our **Sunday Jazz Socials** will resume on **January 24** and we have an interesting lineup of presenters and artists. Our new hours will be 3:00 PM to 5:30 PM and we’ll still offer a full program in that time frame.

■ Our **Jazz Film Series** hosted by Joe Lang will resume in **February**. Details and schedule will follow in the next issue. **JJ**

See calendar page 3 and watch for E-mail updates. Or stay tuned to www.njjs.org for updates and details.

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The Sunday Jazz Party with
Pam Purvis and
Bob Ackerman
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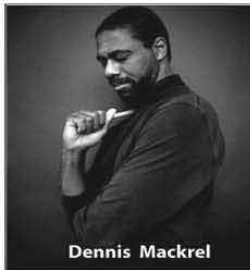
Coming this *January*, 2010
A great way to shake off those *Winter Blues...*

Featured In the Whitney Chapel (Dome)

Saturday, January 16th - 8:00 PM

MANHATTAN SYMPHONY JAZZ ORCHESTRA
with a Salute to the Jazz Masters

17-Piece Big Band under the direction of Dennis Mackrel
Adults: \$25.00 in Advance - \$30.00 at Door



Dennis Mackrel



Manhattan Symphony Jazz Orchestra

Take a swing back in time with one of New York's finest swinging big bands around!

A group of the best musicians in New York City, and possibly the world. This is a powerful statement but when one considers that its members have been part of some of the finest organizations in music, for example Ellington, Basie, Herman, Jones/Lewis, Hampton, and Rich. It is easy to see that this is no overstatement.

Saturday, January 23rd - 8:00 PM

STRING OF PEARLS

Female Jazz Vocal Trio backed by a Sextet of Rhythm & Horns
Adults: \$25.00 in Advance - \$30.00 at Door

Sue Halloran, Jeanne O'Connor & Holli Ross

Their repertoire ranges from authentic re-creations of Boswell Sisters songs from the 1930s to adventurous original jazz vocal arrangements from the Andrews Sisters to Sinatra, Basie, Brazilian, Bebop, & Pop.



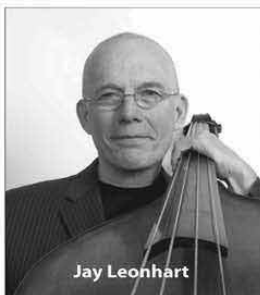
Sue Jeanne Holli

Saturday, January 30th - 8:00 PM

JAY LEONHART ALL STAR SEXTET

Jay Leonhart on Bass, **Harry Allen** on Tenor Sax, **Wycliffe Gordon** on Trombone,
Russ Kassoff on Piano, **Dennis Mackrel** on Drums, & **Arthur Acevedo** on Bongos

Adults: \$23.00 in Advance - \$28.00 at Door



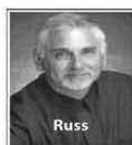
Jay Leonhart



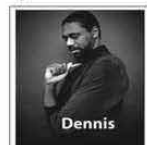
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Wycliffe



Russ



Dennis



Arthur

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Big Band in the Sky

■ **William B. Fielder, 71, trumpeter, educator, July 2, 1938, Meridian, MS – September 24, 2009, Edison, NJ.**

Bill Fielder's musical world started with his family in Meridian, Mississippi, where he was born and raised. His mother played violin and piano, his father, cornet, and his older brother Alvin, drums. Fielder began his musical journey with piano lessons in seventh grade, adding cornet a few months later. While still in tenth grade, he was playing first trumpet in the Jackson State College band.

Early on, he was inspired by jazz performances, including seeing tours by Dizzy Gillespie and Ella Fitzgerald in the 1940s, Stan Kenton with Charlie Parker, and Lionel Hampton with Clifford Brown in the early 1950s. He heard radio broadcasts of the great big bands and players such as Harry James attracted his attention. His brother Alvin's record collecting activities introduced him to bebop and Alvin often challenged Bill to identify players by sound and to recall discography details in homegrown "Blindfold Tests."

Fielder's academic studies took him from Meridian High School to Tougaloo College Prep School and then to Tennessee State University, on a music scholarship. While at Tennessee, he encountered a number of exceptional players including saxophonist Hank Crawford, guitarist Les Spann, and pianist Phineas Newborn. During the Dizzy Gillespie Orchestra's 1956 visit to Tennessee, he was introduced to Dizzy's star pupil, Lee Morgan. The two prodigies became friends and it was upon Morgan's recommendation that Fielder left Tennessee for Chicago, where he hoped to meet Booker Little and to further his musical studies, particularly in the area of improvisation.

Meeting Little in Chicago led to the most important event in Fielder's career. Fielder



Bill Fielder with Clark Terry Clark Terry (left) at The Blue Note.
Photo by Anja-Christin Nielsen.



Michael Fitzgerald with Bill Fielder at the 2001 Institute of Jazz Studies Christmas Party.
Photo by Ed Berger.

Michael Fitzgerald earned bachelor's and master's degrees in jazz studies at Rutgers in the 1980s and 1990s. He taught instrumental music in the New Jersey public schools for 10 years before getting another masters degree, this one in library science. He now works at the University of the District of Columbia with the Felix E. Grant Jazz Archives. He is the editor of the journal *Current Research in Jazz* and his biography of Gigi Gryce (written with Noal Cohen) was published in 2002. He wrote the entry on Fielder for the *Baker's Biographical Dictionary of Music* and also wrote the liner notes for the recent CD reissue of the trumpeter's one and only album.

was advised to seek out and study with the players of the Chicago Symphony Orchestra. A chance encounter at Orchestra Hall led to an audition with Adolph Herseth, the principal trumpet of the CSO, who at that time was in his first few years of a tenure that would last over five decades. The private lessons with Herseth and with Vincent Cichowicz, another longtime CSO trumpeter, were something that Fielder continued for the rest of his life. He felt that there was always room for improvement and he fastidiously prepared for the special occasions when

he could play for these masters and glean some new insight that would inspire him to practice in order to refine it further.

Fielder was active as a player in Chicago with saxophonists Gene Ammons and Eddie Harris and both he and his brother worked in Sun Ra's Arkestra in the late 1950s. He also lived briefly in New York City in 1960 and 1961 and made tours with B. B. King, Slide Hampton, and many others. In 1965, after earning his bachelor's and master's degrees from the American Conservatory of Music in Chicago, Fielder began his teaching career. He held positions at Alabama State University, Tennessee State University, LeMoyne Owen College, Mississippi Valley State College, Southern University in New Orleans, and Shaw University in North Carolina before coming to Rutgers University in 1979.

Part of a remarkable faculty that included Kenny Barron, Ted Dunbar, and Larry Ridley, Fielder served as the convener of the Rutgers jazz program for several years in the 1980s. He also participated in events across the country, including the 2005 Early Jazz Brass Conference where he and fellow trumpeter Joe Wilder were interviewed by Ed Berger (published in the book *Early*

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BIG BAND IN THE SKY

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Twentieth-Century Brass Idioms: Art, Jazz, and Other Popular Traditions). Coincidentally, both trumpeters appear (separately) on a 2002 CD by singer Lionelle Hamanaka, one of only two recordings Fielder made while at Rutgers. His only album as a leader (now on CD) features Kenny Garrett, Mulgrew Miller, David Eubanks, and Ralph Peterson — all of whom had, at one time or another, been his students. When issued in 1985, this album received favorable comparisons to the contemporary records of Woody Shaw and one of Fielder's best-known pupils, Wynton Marsalis.

Known to his many students as “Prof,” he was constantly in demand for private instruction and often taught well-known professionals who came from far and wide for lessons. He also traveled the country presenting clinics and master classes and uncovering promising talent for Rutgers. When Marsalis returned to classical trumpet playing and was recording the album *Baroque Duet* with soprano Kathleen Battle, he called upon Fielder to coach him in the studio. Some of their interactions are captured on a Sony Classical video issue. In addition to Marsalis, his former students included Michael Philip Mossman, Terence Blanchard, Terrell Stafford, Derrick Gardner, Sean Jones, and many others who continue his legacy.

— *Michael Fitzgerald*

■ **Nancy B. Nelson, 79, charter member, NJJS, February 1, 1930, Brooklyn, NY – October 8, 2009, Morristown, NJ.** Nancy Nelson, a member of the New Jersey Jazz Society's first board of directors, died unexpectedly on October 8. One of a group of jazz enthusiasts who gathered to hear bands at The Hillside Lounge in Chester, NJ and concocted the New Jersey Jazz Society there in 1972, she served on the Society's board of directors for many years, much of that time as a member of the Music Committee. Nancy and her husband and fellow Board member John also hosted annual jazz parties in their home in the late 1970s and early 1980s.



Nancy B. Nelson with trombonist and friend Vic Dickenson at a jazz party, c. late '70s – early '80s.

Born to Scottish immigrant parents only a few months after the stock market crash of 1929, Nancy spent her childhood in a hardscrabble Brooklyn neighborhood during the lean years of the Great Depression. By the time she was a teenager she'd left school to help support the family with a job wrapping packages at Macy's. (Nelson later returned to school as an adult, earning a bachelor's degree at Bloomfield College and a master's degree at Montclair State.)

One day in 1946 she went with a friend to a local soda shop where a sailor, John Nelson, returning home after two years in the Navy, took the only available seat next to Nancy. They were together from then on. For a first date John took her to the Roxy Theater to hear Louis Armstrong and His All-Stars. Nancy fell in love with the jazz music, especially that of trombonist Jack Teagarden, and apparently John Nelson as well; the couple married the next year.

When John got a job with a New Jersey engineering company, the couple moved to Madison and later to Summit, where they raised their two children. In addition to completing the education that had been truncated in her girlhood, Nancy pursued her love of music, not only through her volunteer work with the NJJS, but also in learning to play the flute at a local music

store. She went on to perform on the instrument with the Somerset Valley Orchestra for many years.

The private jazz parties that John and Nancy Nelson hosted in their home were an opportunity for them, along with a small circle of jazz fan friends, to indulge their passion for the music and mingle with some of the day's great players.

“The New Year's Day parties I think started in 1976,” said John Nelson, “and continued through 1985.” Over the years the Nelson's parties presented Ruby Braff, Warren Vaché, Randy Sandke, Larry Weiss, Glenn Zattola, Dan Barrett, Vic Dickenson, Joel Helleny, George Masso, Kenny Davern, Scott Hamilton, Dick Meldonian, Ken Peplowski, Bob Wilber, Marty Grosz, Harry Leahy, Jack Wilkins, Wayne Wright, Linc Milliman, Bill Crow, Reggie Johnson, Dave Shapiro, Mike LeDonne, Mark Shane, Derek Smith, Ralph Sutton, Sonny Igoe, Butch Miles, Chuck Riggs, Fred Stoll, and others.

“We usually had between 50 and 60 people, each bringing his own booze and a dish to share. Nancy always made a huge bowlful of her famous three-bean dish which was completely devoured. It was a break-even affair; we contacted the musicians, agreed to a price, and divided the cost equally among the attendees. They were great times.”

— *Tony Mottola*

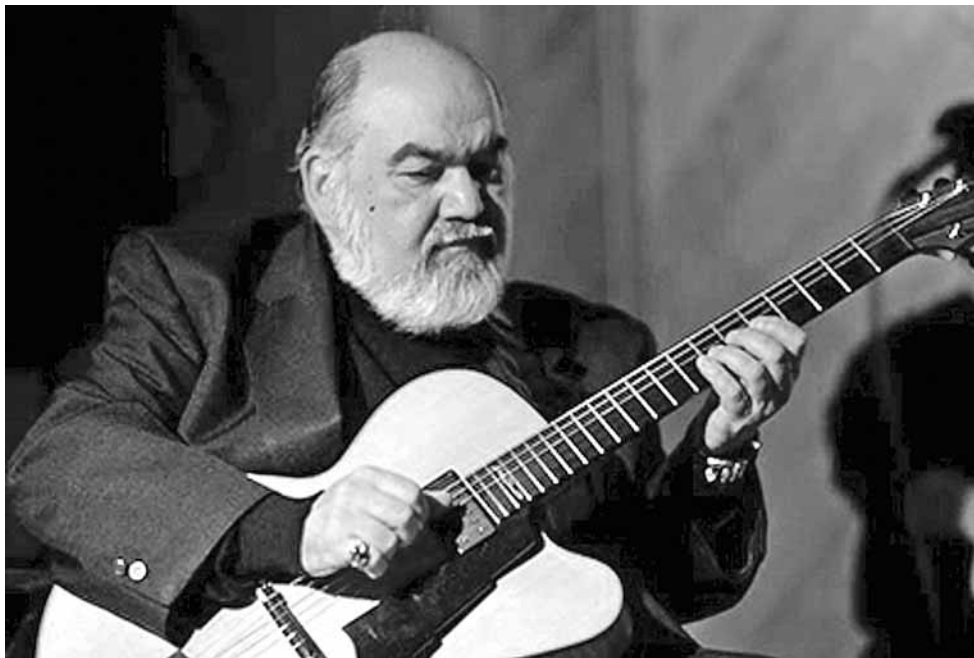
■ **Lenny Argese, 67, guitarist, recording studio owner, NJJS member, October 6, 1942 Brooklyn, NY – October 28, 2009, Paterson, NJ.** Guitarist Lenny Argese was a fixture on the New Jersey music scene for four decades and his sudden death was a shock to the area's jazz community. The musician, who had been maintaining his usual busy performing schedule, collapsed in his home in Paterson on the morning of October 26. He was taken by ambulance to St. Joseph's Hospital and removed from life support two days later.

Born in Brooklyn, Argese lived in Paterson for most of his life. His first exposure to music came through a working musician uncle, Gary Baccaro, an accordionist who led a group that played in area clubs and always featured a guitar player, including at times during the early '50s Remo Palmieri and Johnny Smith. Argese was mainly self-taught, although he did study for a time with guitarist Lou Mecca. Lenny's brother Lou studied accordion with his uncle and later became a keyboardist. The brothers often performed together.

By the 1960s Lenny Argese was leading his own guitar trio in Jersey clubs, including After the Ball, an after-hours club in Lodi. At the same time he was working in the New York studios making records with the Lovin' Spoonful, Kenny Rankin and other popular artists of the time.

Lenny and Lou Argese also had a long relationship with club owner Amos Kaune, playing first at the Tap Room in Clifton and later at the storied Gulliver's jazz club in West Paterson where they teamed up with guitarist Bob DeVos. The trio had met earlier as young players attending jam sessions at the Music Manor music store in Paterson, and at Gulliver's they performed for several years as the group Bioya with a rotating group of bassists and drummers.

"He was a naturally gifted guitarist with a beautiful sound and an embracing, relaxed feel," DeVos recalled. "He always had time for people who needed him, no matter what the situation. He projected a mellow sense of the world, seemingly always aware of not trying to fight the things in life you can't control — a sense of accepting life as it was."



Lenny Argese played frequently at Trumpets Jazz Club in Montclair. Photo courtesy of Trumpets.

In the late 1990s Argese performed with The Spirit of Life Ensemble, the jazz orchestra in-residence at New York's Sweet Basil Jazz Club, and toured with the group for European appearances, including the Pori International Jazz Festival in Finland. During that time he also revisited his Uncle Gary's affinity for the accordion-guitar combination, beginning a long relationship with master Midi-Accordionist Eddie Monteiro in a group called The Trio with drummer Joe Cocuzzo. The Trio had a celebrated 10-year run of weekly performances at The Hilton in Short Hills and the group had reconstituted last spring with drummer Rich DeRosa for a series of shows at Trumpets Jazz Club and Shanghai Jazz.

He also ran Bioya Recording Studios, a business he founded with his brother in the late 1970s. The well-equipped and busy Paterson studio was a favorite of New Jersey players, and many others, including John Abercrombie, John Scofield, John Basile and Michael Brecker, also recorded there.

A craftsman who liked to work with his hands, Argese for a time ran a graphic arts business that made color separations for textile designers and he hand-carved ornate tobacco pipes. He also built and modified guitars (DeVos remembers meeting Jim Hall

at Bioya Studios when the famed guitarist stopped in to pick up a guitar that Lenny had worked on) and he designed guitars for custom maker Rob Engel.

Most recently he had joined with Warren Batiste to conduct a series of Sunday guitar workshops presented by Guitars 'n Jazz music store owner Lou Del Rosso at the Summit Grand Hotel. He had also recorded two nights of performances with vocalist Laura Hull and a rhythm section at Richie Cecere's Restaurant and Supper Club in Montclair. It's hoped that the recording, Argese's last and tentatively titled *Supper Club*, will be released next year.

While Lenny Argese will surely be remembered as a very fine jazz guitarist, his friends and colleagues recall first his spirit of generosity. "He was all about giving. He never took from anyone," said fellow guitarist Vic Juris. "Lenny only gave."

[There are several fine guitar duet performances by Lenny Argese and Bob DeVos posted on the Internet by Lou Del Rosso at YouTube.com. To view, search "Lenny Argese" on the YouTube site.] — Tony Mottola

■ **Joseph Urso, 79, booking manager for jazz artists, 1929, New York City, – Oct. 27, 2009, New Brunswick, NJ.** Born in New York City, Joe Urso lived in Monroe

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BIG BAND IN THE SKY

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Township for the past several years. Prior to that, he lived in Cranbury, Port Richey, FL, and Linden. He worked for AT&T as an executive chauffeur for eight years, retiring in 1980. Previously, Urso worked for RCA in Clark for 20 years. He was a Korean War veteran and a former member of the Reformed Church of Linden. Urso was a member and past president of the Tampa Bay Jazz Society, a member of the New Jersey Jazz Society, the L.A. Institute of Jazz, and the Rutgers University Jazz Library. He was also a booking manager for many top jazz bands and artists from the 1950s to the 1990s in New Jersey, New York, and Florida.

He was the brother of the legendary jazz saxophonist Phil Urso who died last year.

"I knew Joe a bit, and he was one enthusiastic jazz supporter," said NJJS past president Joe Lang. "He wrote a book about trumpet players, and was a real enthusiast for high note specialists."

Other Passings

■ **Lou Ginsberg**, longtime member and staunch supporter of the New Jersey Jazz Society, died October 27, 2009 at the age of 96. Our deepest sympathies go to his wife, Yolanda Ginsberg.

— Johnny Maimone

Jazz Soup Remembering Soupy Sales

January 28, 1926, Franklinton, North Carolina – October 22, 2009, The Bronx, New York

Soupy Sales, who died on October 22 at 83, is best remembered as the host of a series of children's television programs in the 1950s and '60s that kept kids laughing with madcap skits, funky puppets, pies in the face and jokes that were often older than dirt, but still funny as hell. But for those who listened closely to "Lunch with Soupy" the sound of jazz was never far off. Pookie the Lion, for example, was wont to break into a lip synch of Clark Terry's "Mumbles," and Herbie Mann's "Comin' Home Baby" was the theme for "Gunninger the Mentalist." He also used Charlie Parker's "Yardbird Suite" as an early theme for his show.

Indeed, Sales was a lifelong jazz fan. When beginning his television career in Detroit in the 1950s he often spent time in the city's jazz clubs and convinced many top players to appear on his evening program "Soupy's On." Those appearing included Duke Ellington, Charlie Parker, Miles Davis, Ella Fitzgerald, Count Basie and many others, all of whom appeared for scale (about \$25) and happy to do so, since the night after a "Soupy's On" appearance their shows invariably sold out.

The entertainer's passing occasioned a fair amount of comment in the jazz world, including the noting of his role in unearthing the only known film of Clifford Brown performing. That story was the subject of fine article by Detroit Free Press writer Mark Stryker and we're pleased to bring you this reprint.



Soupy Sales with Pookie, circa mid 1950's, publicity photo.
Courtesy CTSIMAGES www.ctsimages.com

A stunning glimpse of jazz history Comic Soupy Sales found film of trumpet legend Clifford Brown in his garage

By **Mark Stryker** Free Press Music Writer

[This story originally appeared July 28, 1996.]

It was like stumbling upon a lost Rembrandt in the attic.

Comedian Soupy Sales, a television pioneer, began rooting around his Beverly Hills garage in 1994 at the request of a documentary producer at the A&E network. Eventually, he exhumed a film canister containing a handful of episodes of *Soupy's On*, his five-day-a-week, late-night variety show, which aired live from 1953 through '59 on WXYZ-TV (Channel 7) in Detroit.

There, nestled among the pie-in-the-face comedian's collection of goofy characters like Wyatt Burp and Ernest Hemingbone and Charles Vichysoisse, was five minutes of priceless jazz history

— the only surviving film of Clifford Brown, one of the greatest trumpeters in jazz.

"It's like finding one of the lost tombs in Egypt," says David Baker, chairman of the jazz department at Indiana University. "To find a film of Clifford Brown is something of cataclysmic importance because people can now see a man who shaped a whole generation of trumpet players."

The film features Brown — or "Brownie" as he was known to friends and fans — roaring through the Eubie Blake ballad "Memories of You" and George Gershwin's "Lady Be Good" in early 1956, just months before he was killed in an auto accident on

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SOUPY SALES

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the Pennsylvania Turnpike at the age of 25. Brown segues between the two tunes without a break, and the segment concludes with a brief interview with Sales.

“When we’d come into Detroit, we’d play the Rouge Lounge at that time, but we’d always do maybe five minutes or so to promote the gig on Soupy’s show,” says drummer Max Roach, who, with Brown, led an influential quintet from 1954–56 and also played on Charlie Parker’s seminal bebop records in the ’40s.

“In this particular instance, Clifford just ran down and did it with the rhythm section that was on Soupy’s show. But it’s an unusual tape in that all you see is Clifford from different angles. You can see the way Clifford’s chops and embouchure are and the way he used his right hand; it’s a fabulous study in the way Clifford dealt with the trumpet. It’s just unbelievable.”

Brown is among the most exhilarating soloists in jazz. The film captures the soaring melodic sweep of his improvisations, his honeyed tone and his breathless technique, which linked fire with grace. Brown played like the hippest angel in heaven, and his style reverberates in nearly every major trumpet star since the ’50s, from Lee Morgan and Freddie Hubbard to Wynton Marsalis.

Lost forever

Archaeological film discoveries aren’t unprecedented in jazz. For years, people



assumed there was no film of Charlie Parker until a collector tracked down the now ubiquitous 1952 clip of Parker with Dizzy Gillespie. Rumors swirled that record producer Norman Granz had more Parker film, and, sure enough, it turned up recently in Hollywood.

But scholars say the clip of Brown is a blessing because it’s all that exists of this important musician. “Little pieces of history continue to be filled in,” says Dan Morgenstern, director of the Institute of Jazz Studies at Rutgers University.

As word of Sales’ Indiana Jones-like discovery spreads through the jazz community — and videotape copies of the Brown film are traded like talismans —

speculation has become rampant among musicians and fans: What other treasures lie buried in Soupy’s archives?

The answer, tragically, is almost nothing, even though *Soupy’s On* featured the most remarkable collection of jazz talent in television before or since.

A short list of the jazz giants who performed on the program includes: Charlie Parker, Dizzy Gillespie, Billie Holiday, Lester Young, Chet Baker, Coleman Hawkins, Gerry Mulligan, Ella Fitzgerald, Stan Getz, Lee Konitz, Illinois Jacquet, Louis Armstrong, Duke Ellington, Earl Hines and Thelonious Monk. Miles Davis, who lived in Detroit for five months in 1953–54, was a regular, as were Detroit-bred stars such as Pepper Adams, Tommy Flanagan and Yusef Lateef.

But these were the days before videotape, and unless a program was shot on film or saved via a kinescope — a film of the TV screen — it simply vanished. That was the fate of *Soupy’s On*, except for a few episodes that Sales had a friend film in order to document his comedy characters. It’s serendipity that Brown happened to be on a program that survived.

“Don’t forget, you’re talking about 1955, and nobody ever thought about taping stuff like that in those days,” says Sales, 70, speaking from a hotel in Huntington, W.Va., where he was performing.

Other than Brown, the only jazz musicians captured on Sales’ private films are pianists Eddie Heywood Jr. and Erroll Garner; Heywood is a minor figure, and film of Garner is plentiful. Even the shows near the end that were actually videotaped were all erased in the ’60s by the station in order to recycle tape.

“If these shows were around, they would’ve surfaced by now,” Sales says.

A good gig

Sales was the biggest TV star in Detroit in the ’50s, making a reported \$100,000 a year by 1958. His noontime show for kids, *12 O’Clock Comics*, was so highly rated that he replaced *Kukla, Fran and Ollie* on the ABC network for eight weeks during the summer of 1955.

Soupy’s On ran from 11 to 11:15 p.m. in the early days, growing eventually to a full 30 minutes. Each show featured sketch comedy, talk and a healthy dose of jazz.

The show’s theme song was Charlie Parker’s bebop anthem “Yardbird Suite.”

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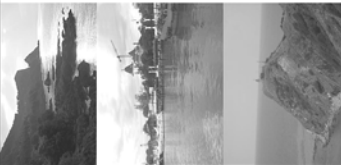
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Soupy talks about the jazz greats

Soupy Sales remembers a few of the jazz greats who appeared on *Soupy's On*.

Ella Fitzgerald, vocalist: "Ella was wonderful. She was just the sweetest lady who ever lived. She was like sugarcoated; you just wanted to hug and kiss her. Anything you wanted she did."

Duke Ellington, bandleader: "With Duke, you were in the presence of greatness, you know. He sat down and played 'Satin Doll' and 'Don't Get Around Much Anymore.'"

Chet Baker, trumpet: "There you're looking at a potential big movie star. He was like another James Dean had he kept himself straight. He had such a beautiful face, and he was really a nice guy, a great personality, and he could sing. It was a shame to watch a man destroy himself in front of your very eyes."

Billie Holiday, vocalist: "Some people had a concern when we had her on. They said, 'You gonna let that junkie on?' And I said: 'Listen, I have her on 'cause she's a great singer. I don't care what she does in her private life.'"

"She came on and sang her ass off.... She sang 'Fine and Mellow' and 'Lover Man.' I'll never forget that."

Stan Getz, tenor sax: "He was so whacked out. He said, 'Just let me know when you want me to go up there.' And he'd play, and we could not get his attention 'cause he played with his eyes closed. He got through and said, 'How was it?' And I said, 'We went off the air five minutes ago.'"

Milt Jackson, vibes: "He once was doing the show, and he pulled out a glasses case, and a joint fell on the floor, and I stepped on it. Afterwards, I said, 'You look underneath my shoe, you'll see something you dropped.' He said, 'Oh, thank you so very much.'"

— Detroit Free Press

SOUPY SALES

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Detroit's thriving club scene ensured a steady stream of top jazz performers, who Sales says were paid scale — \$25 — to appear on the show.

There was never any rehearsal. A soloist would choose a standard and a key that everyone was comfortable with and just play, says Jack Brokensha, who played drums and vibes with the Australian Jazz Quintet in the mid-'50s and left the road to become a staff musician at WXYZ during the final year of *Soupy's On*.

"It was live TV, and you only got two or three minutes per tune. And I remember one night Thelonious Monk played 'Round Midnight' and you couldn't stop him, and we had to roll the credits over him," says Brokensha of Bloomfield Hills.

Though not a musician, Sales was an



aficionado who hung out in clubs and knew jazz like an insider. The show's original producer and director, Peter Strand, remembers that Sales' knowledge of the music led to the kind of incisive interviews you never see today.


"It was not idle chat. Soupy knew why they wrote what they wrote, so they opened up and could be themselves," says Strand, now of Glenview, Ill.

Sales says he knew at the time that the nightly parade of jazz stars was special.

"That always occurs to people who star in

their own shows...and it's only afterwards that everybody else says, 'We should've saved that.'"

Even as the jazz world elevates Sales to sainthood for his magical discovery, there's an inevitable undertow of regret at the realization that most episodes of *Soupy's On* have dissolved into the dust of history. All that remains is the steeple of an extraordinary Atlantis — the film of Clifford Brown proves that this televised city of jazz was no myth.

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The Clifford Brown performance on Soupy Sales's television show can be seen on YouTube.com: <http://www.youtube.com/watch?v=pBkCV7K2IjU>

Three great programs kick off the 2010 Jazz Series. These concerts, produced by Coyne Enterprises, Inc. in cooperation with Centenary Stage Company, will get jazz fans swinging in the New Year.

JANUARY 16: "Manhattan Symphony Jazz Orchestra" featuring a Basie-style 17-piece big band led by Dennis Mackrel. Many of the band's arrangements have been written by Dennis. Members of the band are from New York City and there are great soloists in each section. Take a swing back in time with one of New York's finest swinging big bands!

JANUARY 24: "String of Pearls" features three women singing jazz from the '30s and '40s with authentic re-creations from the Boswell Sisters and the Andrews Sisters to Sinatra, Basie and more. Backed by a sextet of three rhythm and three horns. This will be a fun-filled swinging evening for all!

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JANUARY 30: "Jay Leonhart All Star Sextet" will be closing the three concert series. Leonhart is the Fred Astaire of jazz — so seamlessly smooth that casual observers often fail to grasp the immensity of his talent. Featured along with Jay on bass will be Harry Allen on tenor sax, Wycliffe Gordon on trombone, Russ Kasoff on piano, Dennis Mackrel on drums, and Arthur Acevedo on bongos. A legendary group of musicians coming together for one swinging night!



All concerts are at 8:00 PM and feature two 45-minute sets with a 15-minute intermission.

They take place in the Whitney Chapel (Dome) at Centenary College located at 400 Jefferson Street in Hackettstown, NJ.

January 16 and 24 pricing — adults \$25 in advance or \$30 at the door.

January 30 — adults \$23 in advance or \$28 at the door.

All shows: students 18 years and under

\$15 in advance or \$20 at the door.

A three-concert package will be available for the discounted price of \$65 if purchased in advance.

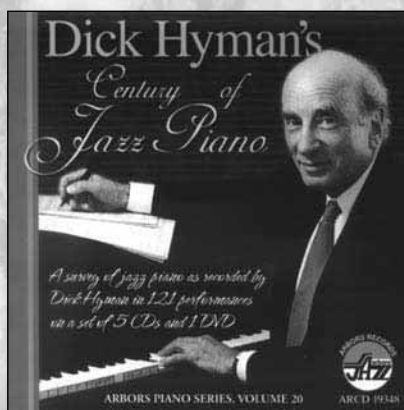
Tickets will be available at convenient locations in Hackettstown. They can also be ordered online at www.centenarystageco.org. Call the Centenary Stage Company Box Office at 908-979-0900 or Coyne Enterprises, Inc. at 908-637-6455 for details and tickets.

These concerts are sponsored by Skylands Community Bank and Heath Village of Hackettstown.

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PIANO

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Re-dedication because the instrument had already been dedicated once, way back in 1992, at its original home: the Cornerstone in Metuchen. But the Cornerstone is no more; it's now a new place and the music schedule no longer includes the three-nights-per-week live jazz that was part of the original contract. So, some brainstorming ensued, the movers were called, and the baby grand piano was settled into its cozy new surroundings.

Rio Clemente tickled the keys and we acquainted ourselves with the pleasing acoustics and delicious wines. Munching skewered chicken with peanut dip, stuffed veggies, spinach turnovers, cheeses and finger sandwiches, we were welcomed by Bill Boyle, owner of the Boyle Hotel Group. Saying he's been a "closet jazz fan," his father having introduced him to all the great players in his youth, he thanked Bree Jackson, who in 2008 started booking the jazz programming here, for opening his eyes to the fact that "there's great jazz right here in New Jersey" (which statement received affirmation from those assembled). "This has been a great awakening for me."

He explained that business partner Bryan Curtis has also been a mentor, introducing him to many artists. "We are very proud to be the first corporate member of NJJS, and look forward to continued collaborations. We are here to promote live jazz." (More applause!)

Emcee Laura Hull called on former NJJS board member Frank Nissel, and he fleshed out the historic context. "I met my wife through this group [of jazz lovers that became NJJS]. Cornerstone was our music headquarters. So many great players entertained us there: John Bunch, Teddy Wilson, Dave McKenna, Dan Barrett, Howard Alden, the Vachés, when Warren was only that high. The music was programmed by Warren's dad [the late bassist Warren, Sr.]."

He went on, "I'll tell you the story of the piano. Cornerstone had a junky, clunky upright piano with all these world-class players! I had come into a little money, and I said to John Bunch, please pick out the best piano



Clockwise from top left: Bree Jackson, photo courtesy of her Web site; Marlene VerPlanck; Frank Noviello; Laura Hull; Jane Stuart; Bill Boyle.

you can find. He measured the space and did a lot of research, and came up with this 6-foot Steinway-designed Kawai. I bought the piano and the bench (through the years two benches have disappeared) and presented it to the NJJS. At that time, Helen Dorn was our president and she and her husband Dave were Cornerstone regulars. Dave had just died so at the inaugural, I dedicated it to him. Cornerstone and then Novita was supposed to maintain it, but they never did, so I've maintained it with a great piano tuner in New Brunswick and it still sounds marvelous. John Bunch still thinks it's a great piano."

The contract also stated that jazz was to be presented three nights a week, and that wasn't happening, hence the move. Says Frank, "I don't play, but I love music and I have a good ear." Always pursuing great music, he told us he'd spent the afternoon with Howard Alden and Warren Vaché at an Arbors Records recording session.

He also took a moment to remember another longtime NJJS member: "We lost Lou Ginsberg last week. He was 96, godfather of John Pizzarelli. He owned a jazz restaurant and all the musicians knew him very well."

Laura introduces Karlene Brandon, proprietor of Hibiscus. "Her handsome husband Orville" produces the fine Caribbean fare. We also meet Bree Jackson, who says, "It's been a joy working with Orville and Karlene. The musicians love working here."

Laura explains, "We've developed a very interesting family. Boyle Hotel Group was a spon-

sor of the wristbands for Jazz-fest and was our primary hotelier." She goes on to say that "this has become a singers' room" — there's a modest disruption when a songstress in the audience, Marlene VerPlanck, calls out, "If it's a singer's room, they need a spotlight!" The crowd titters and owner Bill Boyle responds, "I hear you!" (Squeaky wheels...)

And then the entertainment portion of the evening kicks into high gear as Laura calls our attention to the numerous singers in the room and each in turn rises to the forefront to give us a tune.

Laura officially introduces Marlene and reminds us of the Billy VerPlanck tribute on November 9. Marlene sings "I Thought About You."

Crooner Frank Noviello does a pleasingly swifty "I Didn't Know What Time It Was."

Vocalist Jane Stuart announces her selection will be a tribute to Quintano's School for Young Professionals (a *Fame*-style institution behind Carnegie Hall that both she and Laura attended) — "Exactly Like You." Jane has upcoming gigs at Hibiscus, with Ted Brancato.

Rio begins an elaborate intro to "Where or When," and Laura, who's up next in the singer's spot, points out it's not in her key. Rio initiates a do-over by seemingly playing the already-played notes backwards into the piano, much to our amusement.

Rio gets to solo on *Autumn Leaves*, and then quickly heads out to his regular weekly gig at the Bernards Inn in Bernardsville.

We've enjoyed the wine and Laura advises us it came courtesy of Amalthea Wines in Atco NJ. More reasons to be proud of all that is New Jersey.

Editor Tony Mottola supplies the closing number to everyone's astonishment. His opinion: "It's a really nice piano." **JJ**

Hibiscus Restaurant is located at Best Western Morristown Inn, 270 South Street 07960. They offer live jazz on Tuesdays and Fridays. See their ad on page xx for a list of upcoming performers. Call 973-359-0200 or visit www.hibiscusrestaurantnj.com for updates.

Find out more about Jersey wines at www.amaltheacellars.com.

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The Folk Project and The New Jersey Jazz Society are non-profit 501C-3 Corporations. Funding for this event has been made possible in part by funds from the Arts Council of the Morris Area through the New Jersey State Council on the Arts/Department of State a Partner agency of the National Endowment for the Arts.

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Talking Jazz

A Jersey Jazz Interview with Charlie Rice

By Schaen Fox

If you travel to the City of Brotherly Love and visit Ortlieb's Jazzhaus, you might see 89-year-old Charlie Rice. A lifelong and highly praised jazz musician, he remembers when the jazz scene in Philadelphia was a close rival to that in New York. He worked in many of the city's legendary clubs and with many of the musicians who left Philly for greater fame.

This past year, he has been in the news again, not for his artistic powers but unhappily for criminal charges from his decades-long day job. He was accused, along with others, of taking gas illegally from the Camden Board of Education. After reading about his plight, I contacted him by phone last December to begin this interview. His legal battle so absorbed his time that we were unable to finish until early June after the New Jersey Attorney General dismissed all charges.

His vindication is one more triumph for The Jazz Bridge Project, a relatively new entity that is gaining attention for its good works. Co-founder Suzanne Cloud has enlisted the help of a number of people, including Pat Martino, to focus on the needs of jazz artists in the South Jersey/Philadelphia region. Suzanne explained how they helped Charlie:

"We set up a fund called the Charlie Rice Legal Defense Fund and raised \$17,000 dollars for his defense with two benefits at the Clef Club, a jazz vespers at his church in Camden, Larry McKenna and Sam Reed jamming at Ortlieb's, as well as making a film about him that did well on YouTube before the charges were finally dropped. We hired the best darn criminal defense attorney (Michael Pinsky) to represent him. You can read it all on our web site at www.jazzbridge.org and click on Press or just Google Charlie's name and all the info from the Philadelphia Daily News will come up."

JJ: I read that you were born and raised in Philadelphia, is that right?

CR: Right.

JJ: And before you started drumming, you were a professional tap dancer. When did you start?

CR: Oh, when I was a kid. I guess I must have been six years old. But, what happened is a lot of the clubs used to have little shows and that started drying up. I said that's not going to make it. [Chuckles] So I always liked drums anyway, and I knew a lot of drummers. They said all I had to do was sit in and they'd tell me certain things.



Charlie Rice. Photo by Richard Timbers II.

JJ: About how old were you when you switched?

CR: About 20; [it was] a late start. I ended up playing in a couple of big bands. Then I discovered the Downbeat [Club] in back of the Earle Theater. That is where Dizzy and all of them used to work, even before Dizzy got a band. I became friends with a very, very good drummer Chick Keeny [who] was working at the Downbeat. So he came to me one day and said, "I'm getting ready to go with Charlie Ventura. Why don't you take this gig?" That's how I got the job. I think that was one of the best things that happened to me. I worked there for about four years, '46 to '49, in that neighborhood. That's where I met Red Garland. He was working with Hot Lips Page and got stranded in Philadelphia. Some guy brought him to the Downbeat — that was the testing ground. He sat in and played so good that Nat Segal [the owner of the club] hired him too. [Then] he had two piano players. [Nat] was a clarinet player, so he understood musicians. I think he had the first jazz concert at the Academy of Music and he put us on that. They had Bud Powell and the drummer Specks Powell and Georgie Auld's band. Georgie had a hell of a band and Woody Herman had a corny band for a long time. I think what happened is Georgie couldn't keep his band and Woody took that band and that's where all that stuff like "Four Brothers" comes from.

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CHARLIE RICE

continued from page 22

JJ: I've read that that was a good time to be a jazz musician in Philadelphia.

CR: Oh man, everybody had music, everybody. I'm talking about the little bars on the corner, all over. The guys would come from New York and say, "Man this is it!" At that time Dizzy would work a couple of days with us, sometimes a whole week. Hank Jones, Bud Powell, Fats Navarro, Kenny Clark, a lot of guys would come there and do a single. What made it so great [was] when the Earle Theater's last show was over, all those guys would come over to the Downbeat.

JJ: Did anyone make a special impression on you?

CR: They all did.

JJ: Well, what was it like working with Red Rodney?

CR: Red was in the Downbeat when I came there. He was a very good trumpet player, a little crazy, but you know...I got along with him fine. He became like a little thug. He used to carry a big knife and I said, "Listen man you better put that thing away before somebody hurts you." He just worshiped Charlie Parker and Dizzy. He made a lot of guys sick talking about [how] they were gods (chuckles) and that's who he used to hang with. They were always doing crazy things.

JJ: Well, did you work much with Dizzy?

CR: I didn't really have any contact with him at the time. He was working with Frankie Fairfax, and I used to hear people talking about Dizzy Gillespie, but I didn't know him. [The first time] I saw him was at a dance, but I didn't think anything [about it], just another musician.

JJ: Most musicians spend a lot of their time traveling, but you didn't. Why not?

CR: I didn't want to travel. Eddie Cleanhead Vinson was so impressed with us that he fired the band he had and hired us — Red Garland, John Coltrane, Sax Young, Johnny Coles, Eddie Roads and me. I enjoyed the band but we went down South and they had those roads, one way coming and one way going, and we were in the car [crossing a] little bridge with a tractor trailer coming the opposite way. It was snowing, [and] the driver swerved, and we went over an embankment. The only thing that kept the car from turning over was it dug in the snow. So, right then and there I said, "This ain't for



Photo courtesy of The Jazz Bridge Project.

me." [Chuckles] We made the tour and came home and [Eddie] was telling me that we were going to go towards Florida and I said, "I'm not going." So, when I didn't go, Red didn't go. We stayed in Philly. That was the end of my one-nighters for a while. It was dangerous.

JJ: It sounds like you and Red were close.

CR: We were very good friends. In fact, I wasn't there when Eddie Vinson hired all those guys. He was going to take this drummer and Red said, "No, I've got a drummer that you'll like better." That's how I got the gig. Outside we really didn't hang around with the same people, but we still had a good relationship. And Red wasn't a hard guy to get along with. He was friends with most of the guys.

JJ: Well, I must ask about John Coltrane.

CR: I knew Trane because we used to all go to jam sessions and he was just a young guy around Philly. I think he worked with Earl Bostic for a while. He was the nicest, humblest guy you could meet. He never talked about nobody; never put nobody down. That is the God's honest truth.

JJ: Was he already so focused on his music when you met him?

CR: Yeah. When we were on the road, him, Sax Young and Johnny Coles were always in the room practicing, going through some books, that stuff — always.

JJ: Would you tell us about the last time you saw him?

CR: The last time...He had left Miles and was having trouble with Elvin Jones. He showed up late or didn't show up, because Roy Haines was working with him. He was telling me, "You know, Rice, when I got ready to leave Miles, I went and told him I wanted to go out on my own and he just said, 'OK.'" I guess Trane figured that's what Elvin should do instead of acting up. Then he was telling me he was getting ready to try going out further. I said, "Well Trane, you go out any further with your music you are not going to have an audience." He just laughed. Sure enough, he started with two drummers, that kind of stuff. I think he was sick then, I really do. I don't think he talked about it, but I think Trane knew something was happening then. But, he was always the most pleasant person you could meet. Anybody you talk to in Philly that knew Trane will tell you the same thing — a wonderful person. We came up together, Benny Golson, Trane and I. Lee Morgan was younger than all of us, but we all sort of came up together.

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CHARLIE RICE

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JJ: OK, what did you think of Lee Morgan?

CR: [Chuckles] Lee Morgan was sort of a wise guy. He was all right with me, but just some of the things he was doing I disapproved of and it got worse when he went to New York.

JJ: Were you surprised when you learned about his murder?

CR: No, not really. I really wasn't because of the kind of guy he was, especially in New York. Now I didn't know how he was with [that] woman, but knowing Lee he must have treated her awfully bad. Jimmy Merritt was with him and he was telling me [that] it was the worst thing he ever witnessed. Lee had smacked her and [then] went to the bar and she just unloaded that pistol. [And] he had bought that for her.

JJ: Would you tell us about Clifford Brown?

CR: Oh, there's another sweetheart. Another humble guy, great musician never talked about nobody. Him and Trane, both of them — the same way, but there's not much to tell, he wasn't around

that long. Dizzy had a [gig] and let Brownie sit in and they played "A Night in Tunisia" and Dizzy pointed to Brownie to take the trumpet break and Brownie played so much that Dizzy kept him playing chorus after chorus after chorus. That made Brownie a star. Nice guy man, a nice guy.

JJ: So many musicians eventually left Philly for New York. Why did you stay?

CR: I didn't want to live in New York. The first job I was offered in New York was [from] Eddie Lockjaw Davis. He worked with us for a week at the Downbeat and told me, "Look I got the job at Minton's and I can stay there as long as I want." He wanted me and Red to go with him and I turned that down. The guy that had the band at the Apollo, Rubin Phillips, twice tried to get me to take that job. He said, "Charlie why don't you come over here and get in the band? You don't even have to wait for your union card; I'll get it right away. All these guys like you and they will help you with the show and everything." I just couldn't live in New York. I really couldn't. I love to go there, but I was married and I know guys that went over there and they didn't have anything to eat, hardly.

JJ: You did go back out on the road with Louis Jordan. What was that like?

CR: Oh, it was wonderful. He was such a good showman and the music was good, even though it wasn't my kind of jazz. It was good feeling swing music when he hit the stage. [But] I was warned about him before I went into the band. Bill Doggett told me stuff that Louis used to do. [Bill said], "He's going to pay you good money, so to hell with him; stay there and take his money." That's what I did.

JJ: What kind of stuff?

CR: One night he was singing and couldn't think of the next line in the song, so he turns and said to me, "Don't change the beat on that." And Dottie Smith, a very good singer, was with us and she said, "Did you change the beat?" I said, "Hell no." I kept right on playing. [Afterwards] we were changing our clothes and, to make himself sound right, he said to me, "Charlie what you did was all right, but keep it on the beat." I never answered him to this day and he's been dead about 20 years now.

I took Chris Columbus's place and [Louis] and Chris used to really have at it. Chris said they were getting ready to make an album with a 30-piece band behind them. Louis put his horn up to play and it squeaked. [Chuckles] He turned and told Chris, "I told you not to play the thing that way." Chris got off the drums and told him, "You -----, I'm gonna mop the floor with you." And Louis said, "I didn't come here to fight. I came to play music." And Chris said, "Well damn it, let's play. Don't you do that to me."

JJ: How long were you with Louis?

CR: Two years. Eventually Louis fired me and the bass player. The way he did it, he said, "We are going to take a couple of weeks off, and when we come back, we've got a whole lot of work lined up." [About] three weeks went by and finally somebody said they saw Louis on TV, and I said, "Oh I see what he did." You see if you are in a band and the leader takes two weeks off, he doesn't have to call you back. It's like two weeks' notice.

JJ: That's kind of low.

CR: Yes it is, but at the same time, if you get a better job, you don't have to go back. So, I stayed out of the band for quite a while. Then I ran into the bass player, Jimmy Mosley and he said, "Guess who I'm working with? Louis Jordan!" I said, "Oh yeah? Good." So he said, "We're having a lot of trouble with drummers. What are you doing?" I said, "Not too much." [He said,] "Why don't you call him up? I said, "No, I wouldn't dare, just tell him you saw me." You know he called me the next morning, "Charlie, how are you doing?" Real friendly, like nothing had happened. "Listen, we've got a whole lot of work lined up and I'd like you to come back." I started to

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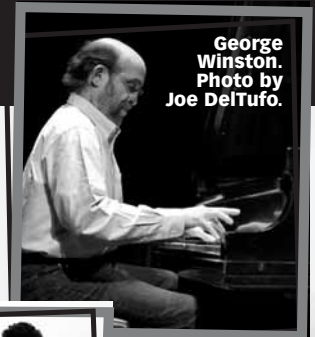
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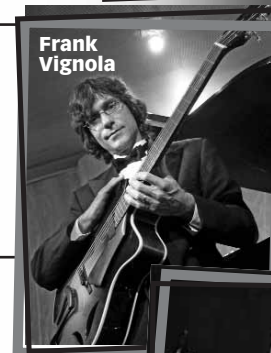
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CHARLIE RICE

continued from page 26

say, "No." but I said [to myself,] "Don't be stupid." So I went back and stayed five years.

JJ: Why did you finally leave?

CR: Well, things began to fade. Louis wasn't doing that well and I decided to stay home because I worked a lot around Philly anyway.

JJ: But it was around that time that you went on a Far Eastern USO tour. What was that like?

CR: Yes, that was a classic. When the 421 Club was having jazz, Art Blakey, Oscar Pettiford, and [maybe] Miles came over to make a gig, and Art made me get up and play a couple of tunes with them. Later on I got a call from Oscar, "Hey Charlie we're doing this USO tour, would you want to make the gig?" I said, "Yeah, I'd love to." [It was Oscar Pettiford

on bass; J.J. Johnson, trombone; Rudy Williams, saxophone; Howard McGhee, trumpet; Ketter Betts, guitar and myself. We didn't have a piano player. I guess we worked about 20 weeks over here and they liked the group so well they said, "We want to send you to the Far East." We went to San Francisco, Hawaii and then every island in the Pacific, just about, flying every day [and] my stomach stayed on edge. One time this guy picked me up in a helicopter and said, "Come on Mr. Rice, we are running late." I got in and sat down, but the door was open. I was leaning over to close [it] and this sucker took off sideways and I almost went out. So all of this is why I wanted to stay home. [Chuckles]

JJ: Well, what was Oscar Pettiford like?

CR: He was terrible. [Chuckles] If he got a few drinks in him he was really hard to handle and he got juiced a lot over there. Keeter went along with him, but he wasn't as bad. The Special Services officer came to us and said, "Look, can you do without Oscar Pettiford?" We told him "No, he's the bass player. We need him." He said, "Well look, if he acts up any more, we are going to have to send him home." Which he did. Oscar and Keeter got in a fight on the plane and the captain said, "Turn this plane around, I want these guys off of here." I thought he was talking about all of us, but they just put Oscar and Keeter off. The next day they sent Keeter over to [us] and they told Oscar to go home.

JJ: How did the band sound without him?



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Charlie Rice, 2nd from left, in a press photo of Louis Jordan and his Tympany 5. Courtesy of The Jazz Bridge Project.

CR: All right because we had been playing a lot without him anyway.

JJ: What about Howard McGhee?

CR: Well, he stayed pretty high most of the time [because] you could buy whiskey by the tons. In fact, Oscar took a case with him. Now why he did that, I don't know. Most of the guys were all right.

JJ: I guess some of that might have been due to the Korean winter.

CR: I've never felt cold weather like that. I don't care what you had on, it went through everything and those Koreans were walking around in shirts and rubber shoes. We were supposed to play for an hour and the guy's lips were freezing to the horns. Some places we got to play for maybe 20 minutes. They had big pot bellied stoves on each side of the bandstand. That did a little something, but not much. We had to wear army clothing and I'd been given the high boots and I told the guy "I can't play in these things." So they gave me a pair of shoes like the officers wear and when I turned around to pick up the boots, somebody had stolen them.

JJ: How was your reception from the troops?

CR: Beautiful.

JJ: I also want to ask about your time with Chet Baker.

continued on page 30

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CHARLIE RICE

continued from page 28

CR: When I first worked with Chet he had Phil Urso, a good tenor player. We went to Chicago and Phil got busted [Chuckles] and we hadn't even started playing. And Chet was messed up. He was running around looking for this junkie in this bad neighborhood. He jumped out of the car and was talking to these guys and [then] they all went inside. I told Skip Johnson, the bass player, "This is crazy. We are going to miss this gig and be all messed up if I don't do something." I got out of the car and went in and called him aside. I said, "I was talking to a guy I know and he told me they are getting ready to get you busted." He said, "He told you that? Come on." He had told me that he was in jail in Italy and that it was really, really bad. They threw him in with a lot of nasty people so, that's how I got him out. I always got along with him. Those guys would be in the car smoking pot and he'd say, "Put the windows down because Charlie doesn't do this." [Chuckles]

Chet liked the way I played. He called me and I knew I was messing with the wrong guy, [he] was strung out then, but he always treated me great. I toured with him in Germany, Switzerland, Austria and places like that. [At first] I wasn't going to go. He called me three times, "Oh Charlie, please ... your room is already taken care of, you don't have to pay for [that] and people will be inviting you out to dinner." (Which didn't happen much.) My wife said, "You've never been to Europe." So I took the gig. His agent called and asked me if I could pay my way over and be reimbursed. I said, "Working with Chet Baker? No good, you have to send me a round trip ticket," which he finally did. The first night, it comes time for us to go up on the stand, he wasn't there. When he came in [he said,] "What's the matter? Everybody's upset." I said, "I'm not upset, because if you start this bull of missing gigs or whatever, I'm going home." So, he made all the gigs. Chet had told me, "We're only going to work maybe three days a week and you'll be able to go [tour] around." Man, we worked 15 days straight. [Laughs] We worked all the time, so I didn't get a chance to travel to different places; but I didn't mind. I lost a whole set of drums fooling with him [though].

JJ: What happened?

CR: We was in Aspen, Colorado and they lied to me. I shouldn't have [gone] on that gig; but they told me it was a real rich guy and he wanted to have some jazz for a couple of weeks. The guy [was] trying to have a jazz club, and it didn't work out. To

make a long story short, the guy loaned Chet his camera and Chet took it. [Then] Chet was supposed to pick my drums up because I got a taxi plane to go back to Denver, so they wanted to charge me a whole lot of money to carry my drums. So Chet was driving back and he said, "Look Charlie, leave the drums there and I'll pick them up and bring them to Denver." Which I did; and he came to Denver and he didn't have my drums. He forgot all about them. I should have known better; the guy that had the club got them and kept them. I called the law enforcement out there but they didn't do anything about it; and that was the end of that.

JJ: That's sad, but how did you avoid the drug scourge that claimed Chet and so many others?

CR: Well, that wasn't a new thing. I knew junkies when I was 14 or 15 years old. I used to look at people getting juiced, picking up cigarettes off the street to smoke them and doing certain things. I said to myself I don't want to get into that kind of bullshit. I always want to keep my wits and know what I'm doing at all times. I never let nobody influence me to do anything.

JJ: Why did you decide to leave Philadelphia for Camden, New Jersey?

CR: Oh, my wife [and I] were trying to find a home. When I did the USO tour she got us a little townhouse in Woodbury. So we lived [there] for years. When I was with Louis Jordan, I said I better buy myself a house while I'm making a little money. I didn't want to move too far because if I did, nobody's going to call me for a gig in Philly. So I found a pretty quiet neighborhood right near a highway and that's where I stayed. I can get to downtown Philly quicker than a lot of people can from North Philly.

JJ: Would you tell us about your recent trouble?

CR: They gave me the job servicing vehicles — putting gas in the trucks [at the city lot]. Now they're suppose to furnish me with a vehicle to go there, but they didn't have any. So I end up driving over there five days a week [in my] own car. I can't go in the building; it is almost a block away [from the pumps.] I have

to sit in my car and run [it] to keep warm or for the air conditioning. Plus at the end of the week I have to get my car cleaned because I don't want it to smell like gas. I'm burning all this gas using my car, which I didn't want to do, when the state comes in and said I was taking gas. I said, "Sure I'm using gas. The Board of Education pays for it." Still, they put criminal charges against me — "misconduct."

JJ: How long have you been employed by the Board?

CR: Twenty-six years. They suspended me without pay. My lawyer said, "Well it seems like they want to do you in, so put in for your pension." I took my papers to the Board of Education and they took them and won't send them in. They were trying to take my pension away. Unless this was a kangaroo court, I was pretty sure I was going to beat it. I wish they would have separated our case from the rest, because ours was really different. The [other] people were bringing their cars [and] taking gas. I was there on my job. They really crucified me. I couldn't get my pension [or] unemployment. If I hadn't saved a few pennies, I don't know what I would have done.

JJ: How did the Jazz Bridge get involved?

CR: I've [known] Suzanne Cloud from before. [I used] to go down to the Chicken Bone Beach jazz concerts in Atlantic City every Thursday with a friend of ours. We met [Suzanne] and we became friends by riding on the train together [to the concerts]. But I hadn't even thought about them [when] Suzanne called me and said, "You're in the union, they are supposed to get a lawyer for you."

I said, "Well they didn't." So she said, "Well let me see what we can do." I tell you, if it hadn't been for them, I don't know what would have happened. I'd never been in no mess like that and I didn't know what to do.

JJ: Did the school board have to restore you back pay?

CR: Yeah.

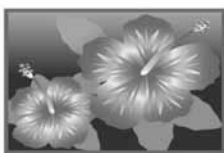
JJ: I'm so pleased justice prevailed. Thank you for doing this interview.

CR: You're welcome. Take care.



Photo by Richard Timbers II.

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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Photo Exhibit

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In *the Best Possible Light: Herman Leonard's Jazz* presents more than 40 masterworks in black and white photography by Herman Leonard, whose pictures of jazz icons Duke Ellington, Louis Armstrong, Miles Davis, Billie Holiday, and Thelonious Monk — among many others — make him the dean of jazz photographers. This exhibition of Herman Leonard's jazz pictures honors a great photographer and some of the most beautiful photographs ever taken. "I want to show jazz artists in the best possible light," says Leonard, "to tell their truth but to tell it in terms of beauty."

All of the images presented in this show are for sale through The Morrison Hotel Gallery, committed to presenting the best in fine art jazz photography. The Morrison Hotel Gallery prides itself in maintaining the highest standards in customer service and investment value in each photograph it sells. A portion of proceeds from the sale of photographs will benefit Jazz at Lincoln Center. Visit www.morrisonhotelgallery.com.

Admission: The exhibit is FREE and open to the public, Tuesday through Sunday from 10 AM to 4 PM and 6 PM to 11 PM and Monday from 6 PM to 11 PM.

To learn more about photographer Herman Leonard, read Jim Gerard's profile of the master photographer ("Herman Leonard's Stolen Moments") in the June 2008 issue of *Jersey Jazz*. Find the issue online on the Jersey Jazz Archive page at www.njjs.org.



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Noteworthy

Fradley Garner International Editor *Jersey Jazz*

'LADY' ETTA PACKS HOUSE AND CD ... JAMES P. JOHNSON GETS A HEADSTONE ... DOWN BEAT, 75, HAILS MONTREAL FESTIVAL, 30 ... DOKY BROS COP BEN WEBSTER PRIZE ... READ ALL ABOUT IT IN 'LONDON JAZZ' ... SENIOR PAIR BREAKS UP MAYO CLINIC

ETTA CAMERON, Bahamas-born and Miami-raised, took up residence decades ago in Denmark, refuge of many black

musicians and last resting place of **Ben Webster** and **Duke Jordan**. Knighted by the queen, the lithe lady with the bluesy delivery has built a rapturous following as a jazz and blues singer, jazz combo and gospel choir leader. Celebrating her 70th birthday with nationwide television coverage at a concert October 26 in Copenhagen's Jazz House, Ms. Cameron awed the room with a menu of good old ones, like "What a

Wonderful World" and "God Bless the Child." The occasion served as a catapult for the singer's new album, *Etta*, stunningly engineered and including nearly all the same songs. On stage and at the earlier recording date were five superb players: **Nikolaj Hess**, piano; **Palle Mikkelborg**, amplified trumpet; **Jens Søndergaard**, alto saxophonist by night and dentist by day; **Klavs Hovman**, bass, and the darling of Danish-American percussionists, **Marilyn Mazur**. A night to remember and a CD to cherish.

DUKE ELLINGTON got hold of a piano roll so he could learn to play "Carolina Shout." In 1921 he finally met the composer and recordist, **James P. Johnson**, at a concert in Washington, D.C. The two stayed up until 10:00 next morning. "What I absorbed on that occasion," Ellington wrote, "might, I think, have constituted a whole semester in a conservatory." The pioneer stride pianist died in 1955. He was buried in an unmarked grave in Maspeth, Queens. **Scott Brown**, a Johnson researcher, found the site in

February. Money—and roof—were raised at a daylong October "Last Rent Party" with sit-ins by **Dick Hyman**, **Aaron Diehl** and others at Smalls, a Manhattan club.



CONCERT+CD: Etta Cameron casts her spell at Jazz House—and a new CD with same tunes.

'MONTREAL: BEST OF THE FESTS,' a 16-page insert in the October *DownBeat*, is already a collector's item. Marking the 75th birthday of the mother of nearly all jazz magazines, the takeout salutes the 30-year-old jazzfest. "It's the greatest jazz festival in the history of the world," proclaimed **Tony Bennett** after his sixth annual perform-

ance. Jazz radio WBGO's **Michael Bourne**, who's heard Bennett at many venues, writes in the October DB that "he sings better in Montreal than anywhere."

FOR THE FIRST TIME in 10 years, **Chris Minh Doky**, a busy bassist based in New York, and his big brother, the pianist and filmmaker **Niels Lan Doky**, who has a penchant for Paris, played together in a band. The Vietnamese-Danish siblings were tendered the annual **Ben Webster Prize** at a concert in Tivoli Gardens,

Copenhagen. Checks for 20,000 kroner (about \$4,000) were handed to the pair by a Ben Webster Foundation executive. The iconic tenor saxophonist, who would have been 100 this year, made his home in Copenhagen for the last eight years of his life. How was the prize spent? "I've been too busy touring to use the money," Chris Minh told this column, "but I plan to use it as part payment for a grand piano for my studio." The bassist has been on the road with **Randy Brecker** and **Dave Weckl** in the **Mike Stern All-Star Band**. He will release his next solo album, *Heritage*, "a tribute to my family heritage," in February.

'LINKS WE LIKE' is a main-page column in *LondonJazz*, a handsome new webzine covering the scene in Europe's jazz capital. Glance down the list and stop at this checked hot link: "New Jersey Jazz Society (+60 page mag)." Click, and up pops the NJJS home page, with its link to *Jersey Jazz*. In *LondonJazz* you can read publisher

Sebastian Scotney's picks from thousands of events held annually in the capital. "On most days," writes the musician and journalist, "I refresh the site with previews, news, features or reviews." A weekly free newsletter carries highlights. Subscribe at: www.londonjazz.blogspot.com



HAIL MONTREAL: *DownBeat* magazine turns 75 and fetes 30-year-old Montreal festival with first-ever takeout.

WEB HIT-OF-THE-MONTH: An elderly couple walk into the lobby of the Mayo Clinic for a checkup and spot a piano. They proceed to break the place up. They'd been married for 62 years and he turned 90 this year. Check out this impromptu rendering of "Put On Your Old Gray Bonnet." Sound up. Click on: www.youtube.com/watch?v=RI-l0tK8Ok0

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

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Jazz Historians Discover Hidden Gems as They Sift Through Archives of Benny Carter, Benny Goodman at Rutgers Jazz Institute in Newark

(NEWARK, N.J., AUG. 12, 2009) — For Ed Berger, almost every day of sorting through the collections of Benny Carter and Benny Goodman unearths a surprise or a special treat: A reel-to-reel tape recording of Goodman and his daughter in concert at Harvard University, or an unreleased 1947 recording of Carter performing with Nat King Cole.

But that's par for the course when you are archiving two large and rare jazz collections from two of the genre's most famous musical ambassadors, Benny Goodman and Benny Carter. Berger, associate director of the Rutgers Institute of Jazz Studies (IJS), is principal investigator for a two-year, \$296,000 grant from the Andrew W. Mellon Foundation, awarded to IJS earlier this year. The grant is helping the IJS — the world's largest jazz archive — to digitize the two collections to make them more accessible to researchers working in fields ranging from music to history to political science. But before the materials can be digitized, Berger and his IJS associates must sort through nearly 1,100 hours of recordings in order to determine the source and whether the material is already available elsewhere.

Only a few months into the process, Berger already is impressed — and sometimes, astounded — at what he is hearing, especially in the Carter archives, which includes many unlabeled boxes of cassettes, discs, and reel-to-reel tapes. There is an unissued studio tape of Carter working with

another jazz legend, Sarah Vaughan, and one of Louis Armstrong rehearsing a song that Carter had written for him to perform on comedian Flip Wilson's show. But Armstrong struggled with the piece and it was never performed on TV, explains Berger, adding, "You can hear Louis apologizing, on the tape, for not doing a better job with the song." There is even an unissued recording by Michael Jackson of a song composed by a close friend of Carter's.

For Berger, one of the most exciting finds is a collection of Carter's soundtracks for numerous motion pictures, ranging from *Stormy Weather* starring Lena Horne in 1943, to 1972's *Buck and The Preacher*, with Sidney Poitier and Harry Belafonte, and television programs such as *Alfred Hitchcock Presents*, *Bob Hope's Chrysler Theatre*, and *Ironside*. Notes Berger, "Carter was one of the first African American musicians to penetrate the Hollywood studios. He opened the doors for successive generations of black musicians. These soundtracks show his ability as a composer to write music in all idioms."

The finds among Goodman's tapes include a performance at a private party for the king of Thailand, numerous recordings of broadcasts of his band's performances throughout the 1930s, and Goodman's very last concert performance, in 1986, at Wolftrap.

The IJS, part of the Dana Library and the Rutgers University Library system, ranks the Carter and Goodman collections among its most significant bodies of sound recordings. When completed in 2011, the materials will provide benefits far beyond the obvious advantages for jazz scholars, explains Berger. "Carter's and Goodman's careers intersected many other important figures, and traversed many varied areas of American culture,

including race relations, the film industry, the recording studios, radio and television, the academy, and even international diplomacy," he explains. "So this material will serve as primary source material for a wide range of specialists in many other fields."

The Carter Collection comprises Carter's personal archive and contains many unique performances, interviews, and documentation of events in Carter's professional life. Carter himself donated many of these materials to the Institute; his wife, Hilma, donated the remainder shortly after Carter's death in 2003.

Born in 1907, Benny Carter was one of jazz's most important and multifaceted talents in a career that spanned nine decades. As a soloist, he was a model for swing era alto saxophonists and was nearly unique in his ability to double on trumpet, which he played in an equally distinctive style. As an arranger, he helped chart the course of big band jazz, and his compositions, such as "When Lights Are Low" and "Blues In My Heart," are jazz standards. As one of the first black arrangers/composers to work for the Hollywood studios, he was a guiding force in the integration of separate black and white musicians' unions in Los Angeles.

The Goodman Collection represents the world's most complete collection of Goodman recordings. It consists entirely of reel-to-reel tapes compiled by Goodman biographer/discographer D. Russell Connor over four decades; as Goodman's friend and confidant, he had access to the clarinetist's personal archive, as well as those of many Goodman researchers and collectors worldwide. Goodman, the symbol of the Swing Era, was a clarinet virtuoso, proficient in classical music as well as jazz, and a bandleader whose orchestras helped spread big band jazz around the world. He also made a major contribution to civil rights by hiring black musicians Teddy Wilson and Lionel Hampton to perform with him in the mid-1930s. □

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Bibliophiles: Gifts Galore at World's Only Online Jazz and Blues Used Bookstore

By Fradley Garner
Jersey Jazz International Editor

Would you pay \$9,750 for a used but pampered hardcover copy of the classic *Lady Sings the Blues* by Billie Holiday? (That's Canadian dollars.)

If you were a jazz bibliophile with deep pockets, and the book was a declared first edition, "boldly and handsomely SIGNED and inscribed at the first blank page" — and, according to the bookseller's catalogue, with a "strong very good+" dust jacket "unclipped with original price of \$3.95" showing — well now, you might just give yourself a Christmas or Hanukkah present.

There are shelves of used jazz and blues, rock and pop books, some rare, others priced within many Net shoppers' means, at JazzFirst Books, a mail-order-only business based near the village of Millbrook, in the Cavan hills of Southern Ontario.

A few titles plucked at random from the JFB online catalogue at JazzFirst Books.com:

A hardcover first edition of *Benny King of Swing*, by Benny Goodman (Morrow, 1979), packed with black-and-white photos from the bandleader's estate, \$15; a first printing of *Benny Goodman And The Swing Era*, (Oxford, 1989) by James Lincoln Collier, \$22; a first edition of *Bessie Smith*, by Jackie Kay (Absolute Press, 1997), \$15; a first edition of *Beyond Category: The Life And Genius of Duke Ellington*, by John Edward Hasse (Simon & Schuster, 1993), \$35; a first printing of the same work, signed by the author, \$80.

Plus a first printing of *Barney, Bradley, and Max: 16 Portraits In Jazz*, by Whitney Balliett (Oxford, 1989), \$22. Adding to the house stock of other used volumes by the eloquent, late *New Yorker* jazz critic, Hodgetts tells me, "I've just acquired several signed copies of his books — very uncommon as he was apparently a quite reticent man."



A sampling of JazzFirst Books stock. Photo courtesy of Ted Hodgetts.

Donald Clarke, a jazz and popular music scholar of Allentown, Pennsylvania, has written what the JFB catalogue calls "probably the best of the recent Sinatra biographies." *All Or Nothing At All: A life of Frank Sinatra* (Macmillan, London, 1997), can be read free online at www.donaldclarke.musicbox.com. If you want to hold it in your hands and put it back on your shelf, however, order a second-hand copy of the first UK edition for \$40.00.

Author Clarke finds that price steep but concedes in an E-mail, "If you want something like *Lady Sings the Blues* signed by her, you'll just have to pay nearly \$10,000." The online storeowner, Ted Hodgetts, "obviously knows his stuff," says Clarke. "The info he provides about each offering is much superior to what you usually see at Amazon or eBay, and some of the prices are not high at all, depending on what he sees as the scarcity of the edition."

Ted Hodgetts also buys jazz and blues books in good condition and signed "musical ephemera" such as photographs, artwork

and vintage posters. But not vinyl records or current music magazines. Visit his website for particulars.

As for Clarke's own biography of Billie Holiday, *Wishing on the Moon* (Viking Penguin, 1994), JFB has sold a rare first edition and is on the lookout for another. The book is still in print. Libraries have it, and if you click the title on Clarke's website, you'll be taken to Amazon.com to buy a copy. An E-book and audio version can also be ordered from online

booksellers like Barnes & Noble and Amazon.com.

"Hodgetts' website is superbly designed, everything such a site should be, and nothing more, so that browsing is a pleasure," says the jazz author. "The selection of jazz books and collectibles is the best I've ever seen." Clarke referred to "lots of mouth-watering items, like Wilder Hobson's *American Jazz Music*, a first edition from 1939 for \$75 (US\$69.42 at presstime). "I'd pay that, if I could figure out how to get it in the house without Ethne seeing it." JJ

Ted Hodgetts clutches a first edition of Billie Holiday's autobiography. *Lady Sings the Blues*, signed by Billie, is "probably the rarest thing I have in stock."



Savannah Stompers Jazz Band Goes to Hollywood

By Bob Paredi



Around 1992, NJJS members Kent Blair and Bob Paredi, both of Summit, formed “The Summit Stompers,” a band mostly dedicated to playing the West Coast Revival music of Turk Murphy and Lu Watters, a style not heard much here on the East coast. I, too, was an original member. Bob and I were also “alumni” of Exxon’s computer science department in Florham Park, now displaced by the New York Jets football training facility. Bob and his wife, Sandy, later retired to Skidaway Island near Savannah, Georgia, and Bob formed “The Savannah Stompers.” Besides sharing the music book, the bands share the same logo, created by Tomas Reyes, a fashion-designer colleague of Bob’s daughter, Jacquie, and suitably modified for location.

Bob maintains his membership in NJJS, but the accompanying article was adapted from one written for members of his local jazz society, The Coastal Jazz Association in Savannah. By the way, Bob advises that although it was a lot of fun at times, a lot of hard work, and a great education in the ways of Hollywood, the band is not house hunting in Beverly Hills.

— Don Robertson

I was on a family visit to West Palm Beach in mid-June of this year when I got an E-mail from the Savannah Stompers Jazz Band pianist Jeff Ignatoff. To my astonishment Jeff told me that the Disney Film company was trying to contact him to engage the SSJB in the Savannah filming of *The Last Song*, a movie starring young star Miley Cyrus in her first “grownup” role. While Bob was well aware of the local Disney project, he had no idea beforehand that there would be any opportunity for a local band in the film and never gave it any thought. The Disney contact said: “We saw your website and like your sound and the band’s looks and would like the SSJB to perform some tunes and be filmed on July 20 and 21 in Savannah.”

The SSJB was formed in 1995, soon after I arrived from Summit, New Jersey where I and other musicians had formed the “Summit Stompers Jazz Band.” The band’s book of traditional jazz charts — ranging from New Orleans, Chicago and Memphis styles to the West Coast Revival movement of the late ’30s and early ’40s — found an immediate fan base in northern New Jersey. This encouraged me to bring the entire repertoire to Savannah and start up an identical group there. The SSJB members range from retired non-professional musicians to a practicing architect, a pharmaceutical sales representative and a Savannah School District band director.



The Savannah Stompers. Front row (l to r), Bob Paredi (trumpet), Royce Johnson (clarinet), David Train (banjo). Back row: Chris Miller (trombone), Jeff Ignatoff (piano), Wendell Kraus (drums), Tom Olson (tuba).

Following the Disney call, Jeff and I began a mad scramble to chase down the “wandering cats of the SSJB” and convince some of them to change family trips to accommodate the inflexible Disney shooting schedule. One member was committed to a Galapagos Island trip, another to a Hawaii trip, and a third was in the Hamptons for the



summer. As luck would have it, first-rate back-ups were available and the SSJB was assembled with myself on trumpet, Royce Johnson, clarinet, Chris Miller, trombone, Jeff Ignatoff, piano, Wendell Kraus, drums, Tom Olson, tuba, and David Train, banjo — all Savannah residents, save David Train of Hilton Head.

Daily discussions and E-mails with Disney staff resulted in the SSJB recording seven tunes in a Savannah professional studio to Disney specifications. From the SSJB repertoire of about 200 traditional/classic jazz arrangements I proposed “Singin’ The Blues,” “Sidewalk Blues,” “Up A Lazy River,” “Mandy Lee Blues,” “King Of The Zulus,” “Kiss Me Sweet” and “Copenhagen.” Disney would select, from the studio recording, those to be put on the soundtrack and to be “mimed” on film by the SSJB. The related dance scenes would be filmed with a low-level playback to the band on “long shots,” and nothing but “thumps to rhythm” on close shots of actors in proximity to the band. A few days in advance of the filming, the Disney people informed me that the wedding reception scenes would take place at nearby historic Wormsloe Plantation and that they had selected “Up A Lazy River” and “Sidewalk Blues.”

July 20 finally came around; everyone showed up at 5:30 AM for the 12-hour days they were informed to dedicate to the shoot, and the SSJB had a ball. Look hard at the wedding reception scene of “The Last Song,” starring Miley Cyrus, Greg Kinnear, et al, to be released in 2010 and you might catch a glimpse of seven guys pretending to be serious musicians — unless they wind up “on the cutting room floor!”

Lenny and Laura

By Joe Lang

With the recent passing of guitarist Lenny Argeese, a budding musical partnership was suddenly terminated. It was about a year ago when the paths of Lenny and vocalist Laura Hull crossed. There was instant chemistry between them as they talked at Trumpets, the jazz club in Montclair, where Lenny was playing a gig with the Eddie Monteiro Trio. They exchanged contact info, agreeing to keep in touch.

Months passed, and they met again at the same club. This time Laura invited Lenny and Eddie to accompany her at her May gig in Morristown at the Hibiscus Restaurant. Laura recalled “It was so different to sing with this instrumentation that I found myself free as a bird; if I even started to fall, they would catch me.” Lenny was also happy with what had happened on the date. “I just love your voice. I’m YOUR guitarist! You call me anytime, and I’ll work with you.”

Laura related to me their working relationship. “I found Lenny to be a most generous guitarist as he listened for and complemented each and every phrase I sang, and then reintroduced those same phrases back into his solo, as though he had recorded them. His skill as a soloist was flawless; he could make the richest sound with a few pristine notes. We went on to work together again, as a trio, and I invited Lenny on two quintet gigs in July. Again, Lenny was a standout; his musical sensibilities flowed into melodic improvisations. He knew nearly every tune in my book, save the originals. And he appreciated my interest in dusting off and re-imagining some rare gems, almost always a part of my repertoire. One of those rare gems is “He’s My Guy,” and he just made that tune his from the moment it started.”

They were having fun doing duo gigs. Lenny had lots of stories from his fabled career, and he loved spending the time off of the bandstand sharing them with Laura and anyone else who happened to be hanging with them. Lenny was a great admirer of Les Paul. He and Laura often performed “How High the Moon,” a major hit for Les and his wife Mary Ford. This led to them talking about developing a tribute to Les and Mary.

That was not to be, but one of their collaborations led to a lasting documentation of their musical partnership. The two gigs that they did at Richie Cecere’s Supper Club in Montclair this past July were recorded. After listening to the results, Lenny was of the opinion that they should edit the recordings, and release a CD. Less than two weeks before Lenny’s unexpected demise, they got together at his studio to address the project. It was to be titled *Supper Club*.

Laura sent to me a rough cut of the project consisting of 14 selections, and it is simply wonderful. On one date they were joined by pianist Ted Brancato, bassist Steve LaSpina and drummer Tony Jefferson, while on the other Jefferson returned with pianist Pat Firth and bassist Saadi Zain. The program is comprised of just the kind of tunes that Lenny and Laura favored, standards or should-be standards that are mostly overlooked. The songs are “Lullaby of the Leaves,” “Dream,” “Alone Together,” “I Can’t Get Started,” “Get Out of Town,” “How Strange,” “Dreamsville,” “Comes Love,” “Only the Lonely,” “I Got Lucky in the Rain,” “He’s a Tramp,” “Call Me,” “I Wish I Knew,” and “How Deep Is the Ocean.” Laura is superb throughout, and Lenny, well, his contributions are magical. This is one to look for when it is finally released. It is the last full recording that Lenny was to make, and he will certainly be looking down at people listening to it with smiles on their faces, and enjoy knowing that he had left behind some more timeless music.

Lenny and Laura had talked of doing a duo studio album. Like their Les Paul and Mary Ford project, it was the stuff of dreams unfulfilled. Lenny has made his final statement, but for Laura there are surely many more gigs to do, and many smiling faces to entertain. One thing is for sure, however, Lenny’s influence will always be there for Laura to nourish and remember.

JJ

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For Billy

A Memorial Concert Celebrating the Music of Billy VerPlanck

"Through His Life" | Monday November 9 at the Shea Center at William Paterson University, Wayne, NJ

Photos by Tony Mottola

The music world, particularly New Jersey, lost one of its brightest stars in June of this year. Billy VerPlanck was an accomplished musician, composer, arranger, and lover of life. His beautiful wife Marlene, who was his muse and partner (they first met when both were in the Charlie Spivak band, and shortly thereafter again in the Dorsey Orchestra) put together this tribute on November 9 at William Paterson University with the support of many old friends, all of whom can only marvel about Billy's approach to his life and work.

The stage was set with items representing Billy. Among them stood, next to a Mets jersey (Marlene: "We could never take a vacation while we were in the World Series."), a photo of him playing the trombone, and the trombone itself. Welcoming remarks were made by David Demsey, Coordinator of Jazz Studies at William Paterson University, who explained that the scholarship established in Billy's name will benefit a trombone student.

Marlene's brother Phil Pampinella stepped up to the mic, introducing musicians and reading from personal notes sent to Marlene since Billy's passing. Phil said that when Billy wrote and arranged, he already knew in his brain each chord and note that would be on the page. "You can't teach that. In his work, there was no dissonance, no melancholy... he spent his whole life writing about love and the pursuit of the good in people."

Phil spoke of Billy's colorful language, that captured how he savored each detail: "Man, that's groovy!" "Cool!" "That really cooks!" "Sweet and sassy." "He was never corny, sappy or trite."

Pianist/vocalist Daryl Sherman at the piano recalls, "A performer could have no better energy in an audience than Billy and Marlene." Imitating Billy she exclaims, "Oh, Oh, Daryl! That augmented 11th!!" She performs "Rainbow Hill," a 1964 BVP composition, supported by Boots Maleson on bass.

Sherrie Maricle drums with Tex Arnold on the piano, and violinist Aaron Weinstein plays a sprightly swinging "Lullaby for Lulu." Boots rounds out the quartet.



left: Steve LaSpina, bass; Bob Ferrel, trombone; Rich DeRosa, drums.

below: Eddie Bert.

bottom: Tex Arnold, piano; Steve LaSpina, bass; Rich DeRosa, drums; Eric Storkman, trombone; Marlene VerPlanck, vocals.



Billy's song "Where is April" with lyrics by Loonis McGlohon features Rio Clemente with Boots and Sherrie.

Trombones are in the spotlight tonight, since that was Billy's instrument. Bob Ferrel plays Woody Herman's "Everywhere" with Tex; now Steve LaSpina is on bass and Rich DeRosa on drums.

A written tribute from Warren Vaché, remembers his "incredible musicianship and encyclopedic knowledge," "He was always willing to share his time and talent..."

More than once we heard that Billy was known to shed a tear in response to beauty and goodness.

Donations may be made to the J. Billy VerPlanck Jazz Scholarship Fund: c/o Office of Institutional Advancement. William Paterson University, 300 Pompton Road, Wayne, NJ 07470.



Pianist Ronny Whyte said, "Most of my adult life Marlene and Billy have been friends... Billy handed me this melody and said, "Can you write a lyric?" It became "You Know What?" — an easy swing played with Maleson and Rich DeRosa.

Claude Tissendier, leader of Saxomania in Paris, writes: "Billy admired his wife so much, especially when she was singing. He was simple: frank, warm, sensible."

Phil introduces trombonist Eddie Bert who explains he had a hard time getting to tonight's gig because "the print's too small." Accompanied by Rich DeRosa and Tex Arnold, he plays "Mood Indigo."

Bob Dorough is described as BVP's "favorite bebop artist," and he sings Billy's favorite of his songs, "I've Got Just About Everything I Need."

Indeed, it seems like something Billy might have written himself: "You could better my lot with some of your hugging and kissing."

A note from Jimmy Bryant: "I first met Billy when I moved to New York City from Boston. He had a larger than life style.... We were lucky to have him."

Marlene herself appears with trombonist Eric Storkman for their rendition of "It Could Happen to You/Love Walked In."

Marlene says every time they went into a club, Billy would go right to the bar and grab a handful of nuts. He was a lover of books, especially political. He was an advocate of free enterprise — less government. He had a perfect palate, hence the bottle of wine onstage. "We would always give each other red and yellow flowers, and he wrote a song by that name."

She points out lyricists in the audience who put words to Billy's tunes: Leon Nock. Frank Grant. Irving Drake. Ray Hoffman. Now Marlene sings some of Billy's own compositions: "So Long Sadness," "Around About Half Past Nine," "Sing Me to Sleep," "Hopscotch," "Speaking of Love," "The Quiet Hour I Spend With You," "My Impetuous Heart" — "I think this is the last song Billy wrote and I think it's one of his most beautiful." — *Linda Lobdell*

Following the concert, Marlene invited all members of the audience, and the musicians, back to her home for a champagne and dessert reception. A large part of this was reminiscing about Billy, and the wonderful presence that he was in each of their lives.

Many of the people there were only names to each other before this evening. Like it was when one got to meet Billy, instant friendship was the result of these encounters.

Everyone had a chance to see a book of pictures taken at the VerPlanck wedding that showed a radiant bride, and as happy a groom as was ever captured on film. The enthusiasm that was evident in Billy on that day was one that carried on throughout his life.

The reception was a fitting conclusion to the celebration of Billy's unique talent and spirit. He may have left this world, but thoughts and memories of him will ever linger with those fortunate enough to have been touched by his caring friendship. — *Joe Lang, with a contribution from Mike Katz*



Jazz Goes to School The College Jazz Scene

By Frank Mulvaney

William Paterson University — October 4: Mulgrew Miller/ Gary Bartz Duo

This was the first session of the fall season for the Jazz Room Series, now in its 32nd year. As usual, a group of very talented students opened for the professional guest artists. This day it was a sextet of students from five states. Their first selection was an up-tempo Wayne Shorter tune: "Marie Antoinette," which had Caleb Curtis (alto), Mark Pawlak (trumpet) and Nick Indalecio (guitar) producing some nice harmonic effects. Mark quickly took the first improv solo followed by Caleb and Nick, then Leo Sherman (bass) and wrapping it up we had some fine four-trading between the horns and the drummer (Errold Lanier). "Return to Gotham" was a pleasant original ballad that featured an excellent flugel opening passage, followed by rich harmony from the horns, providing great a opportunity for pianist Erica Seguire to demonstrate her wonderful touch. Another original ballad gave us more great horn sounds and here Leo and Errold were able to show off their skills. Caleb's up-tempo composition "Sunday Market" concluded the set. It was marked by dazzling alto work and solid support by the rhythm trio.

The professional guests this afternoon were piano monster and Jazz Studies Director Mulgrew Miller with altoist Gary Bartz. Mulgrew is one of the most influential pianists on the scene today. Gary, who studied at Juilliard, has had a long and illustrious career playing with numerous legends including Miles Davis and Woody Shaw; he now teaches at Oberlin College. We would be treated to a fabulous duet on six standards that would take more than an hour. The opening number was Monk's "Hackensack," a very interesting composition on which Mulgrew really knocked my socks off. This was followed by "Alone Together." Of course these guys had not

rehearsed and had never actually played together before but both played brilliantly, each inspiring the other. Gary has marvelous rich tone and flawless fluidity with his solos generating torrents of applause from the audience. An interesting choice, "Stairway to the Stars" followed. But it was on Charlie Parker's "Bloomdido" that things really got wild with a dozen rounds of phrase-trading the likes of which I had never seen. It was sheer genius. The wonderful ballad "Star Eyes" brought us into the home stretch. To complete the set they went to the Charlie Parker tune "Anthropology" which was just right to stimulate a well-deserved standing ovation.

New Jersey City University — October 12: Tom Harrell and Charles McPherson

I was probably not the only one who was a little embarrassed to get in free to hear living legends Tom Harrell (24 albums) and Charles McPherson (21 albums) play with a trio of top pros: Allen Farnham (piano), Andy Eulau (bass) and Tim Horner (drums). The venue was a 150-seat recital hall and, surprisingly, there were a few empty seats.

The first selection of the evening was "All the Things You Are." It was a great way to start a set as Harrell demonstrated the lyricism he is noted for on flugel and McPherson treated us to his dazzling Charlie Parker-inspired style on alto. Everyone soloed and I'm thinking, heck, I'd be privileged just to hear such a great piano trio. McPherson overwhelmed us with a flood of bebop notes on Bird's "Cheryl" with the trio really cookin'. Andy gave us a marvelous bass solo before we had everyone trading phrases of various lengths for at least a dozen exchanges. Tom was featured on "Body and Soul" and we all experienced a warm all-over feeling from his soulful playing. Charles had his say, too, on this one and it was equally beautiful. "A Night in Tunisia" is one of those tunes with its multiple melody lines that I never tire of. Tom carried the load with Charles frequently vamping an alternate melody in the background. Drummer Horner, was in the spotlight on this one with a very clever solo. An hour flew by swiftly to include the fifth number, "The Song is You." Tom stayed

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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

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

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

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

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

Rowan University

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

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 Tuesdays at 8:00 in the magnificent Nicholas Music Center on the Douglas campus. Admissions are free and there is ample free parking.

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

COLLEGE JAZZ

continued from page 41

with the flugel all night and never picked up his trumpet. Allen made his presence known throughout and saved his best ideas for this tune. It was just one more magnificent interpretation of a beautiful tune by two of the finest jazz musicians around.

Charles took questions from the audience before giving a clinical master class for a student quintet. He gave a long interesting response to a question about improvisation and he told some great stories about working with Charles Mingus as a young man and being a neighbor of John Coltrane. He talked a lot about the importance of time and rhythm and gave advice about playing too many notes in one direction while soloing. But perhaps, most significant, was his philosophical advice about the importance of balance in one's life.

Rutgers University — October 13: Trumpeters Marsalis, Faddis and More

This night was an extraordinary one. The Program was entitled “A Memorial Tribute to Professor William Fielder, A Jazz Trumpet Celebration” and believe you me, it sure was.

With Conrad Herwig at the helm while Ralph Bowen is on sabbatical one might expect some hot Latin jazz and we were not disappointed, as the RU Jazz Ensemble opened with “Havana Blues” from Chico O’Farrill. Altoist Doug DeHays was the main man on this brassy scorcher that saw trombonist Alex Rodriguez contribute a

sizzling solo before the entire trumpet section, led by artist-in-residence Walter White, got in his licks. John Saraga was front and center with a gorgeous flugel solo on Gil Evans's lush arrangement of the beautiful ballad "Maids of Cadiz" (Delibes). At this point we had a surprise appearance from Wynton Marsalis, who we learned was mentored early in his career by Fielder back in Mississippi. Wynton told wonderful stories in tribute to Fielder and then played with Ralph Bowen and Conrad on Coltrane's "Syeeda's Song Flute" backed by the full ensemble with especially strong support from the trumpets on Conrad's turn. RU alum and one of the hottest young trumpeters on the scene Terrell Stafford came onstage to play a wonderful lead solo on "What's New" as the ensemble generated some exceptional layered harmonics with the John Fedchock arrangement.

It gets better! Next we had an alumni ensemble with some big time educators: Mulgrew Miller (William Paterson University) on piano, Ralph Peterson (Percussion Chair at Berklee) on drums and Sean Jones (Duke University) on trumpet. This was one talented gang of musicians showing off their virtuosity. Conrad and trombonist Frank Lacy joined in on Professor Fielder's composition "Love Progression." Peterson was especially impressive on this hard-driving mainstream tune. NJ Jazz Society President Andrea Tyson presented a posthumous Lifetime Achievement Award for Professor Fielder which was accepted by his niece Allison Fielder. Then out came the illustrious RU Jazz Faculty Quintet: Stanley Cowell (piano), Jim Rotondi (trumpet), Vic Juris (guitar), Chris Brown (drums) and Mike Richmond (bass). These consummate pros did a marvelous job on the ballad "Portrait of Jennie" (J. R. Robinson) featuring a sensational solo by Rotondi. The inimitable trumpeter Jon Faddis was featured on the final two selections with the ensemble. "A Night in Tunisia" really rocked with Jon playing his characteristic stratospheric lines. I've never heard anyone actually make music in the extreme upper register the way Jon can. As the final number commenced, Jon, seeing three of the previous performing trumpeters sitting next to each other in the

audience, motioned to them to go get their horns. I got very excited when they got up and went off-stage, quickly returning with brass in hand. As they were about to step on stage, Jon let loose with a barrage of dog whistle notes and the three of them immediately turned and scrambled backstage. It was quite funny and they were only fooling as they soon returned and then we had four of the finest trumpeters in the country on stage at the same time. It was something I probably will never see the likes of again. "Algo de Fumar" (O'Farrill) was of course a hot Latin piece and each of the four, Jon, Sean, Terrell and Ralph Peterson (yes, the drummer is a fine trumpeter, too), thrilled us with totally different interpretive solos. It just doesn't get any better than that. Did I tell you this was a free concert, as are all the RU jazz student events. You could spend a lot of money at Lincoln Center and not see a better jazz show

Princeton University — October 17: The Music of Duke Ellington

If you are a Duke Ellington aficionado I hope that after reading this account, you will wish you had been at this concert. Jazz Program Director Anthony Branker always includes a strong educational element in the Princeton concerts in providing background on each selection. Of the 12 Ellington tunes offered up by the ensemble only three would be recognizable by the casual jazz fan. The band opened up with "Happy-Go-Lucky Local" (from "Deep South Suite") with obvious railroad train imagery which inspired the well-known "Night Train." We had excellent solos by Will Livengood (trumpet) and Alex Bourque (alto) on this and several other selections. "Half the Fun" was a complex slow swing that presented some challenges that were handled beautifully by the ensemble. The trombone section was featured on "All Heart" from "Portrait of Ella Fitzgerald." "Main

Stem" followed. This is a fast toe-tapper with several solos, most notably Kevin Halenda (trumpet) and Peter Gustafson (trombone). From Duke's "Latin America Suite" we next heard "Latin American Sunshine" on which Alex and Michael Bishop (bari) played a long duet with the band providing sumptuous chords behind them. Bassist Eric Weiser, and pianist Jason Weinrub also made vital contributions on the front and back ends. Trumpeter Livengood had an exquisite long muted solo on "Frere Monk," a bit of a quirky tune that was dedicated to Thelonious, who joined the band briefly for a special performance in 1958 at the Newport Festival. This was the crowd favorite of the first set.

The first tune of the second half was Duke's amazing composition "Diminuendo and Crescendo in Blue" which had the crowd roaring as tenorist Kevin Sun delivered big time on the solo made famous by Paul Gonsalves. Kevin was again in the spotlight, this time with his clarinet on an early Duke composition from 1933 called "Harlem Speaks." It's something of a ragtime transitional piece with a two-beat syncopation feel. "Moon Over Cuba" was actually written by Juan Tizol, famous for "Caravan." This tune had a nice brass/clarinet blend that integrates swing into a Latin groove and which had a fine trombone solo from Austin Holliman. The other tunes of the set were the familiar "Mood Indigo," "Sophisticated Lady" and "Perdido." The last was especially enjoyable with solos from a host of players and the trumpets doing extensive phrase-trading. Once again Tony Branker had put together a splendid big band program with talented students, most of whom are not even music majors.



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



Other Views

By Joe Lang
NJJS Board Member

Having skipped a month in informing you of new releases of

note, not in our NJJS inventory, I have a lot of ground to cover. Having recently spent some time in Los Angeles attending a four-day tribute to the music of Stan Kenton, I shall begin with a couple of albums related to the world of Kentonia.

■ The archival material from the Stan Kenton estate is housed at the University of North Texas. This is fitting since both Kenton and this university were instrumental in furthering jazz education. UNT, then known as North Texas State College, was the first college in the United States to offer a degree in Jazz Studies, a program that has continued to exist since 1947. It has produced countless musicians who went on to fame in the world of jazz from Jimmy Giuffre and Bob Dorough to Pete DeSiena, a graduate of J.P. Stevens High School in Edison, who is now one of the top trumpeters on the Los Angeles scene. Kenton was probably the single person active in jazz most involved in carrying the flame for jazz education through the establishment of summer jazz camps, and his extensive program of traveling to high schools and colleges with his band to present clinics and workshops designed to abet the jazz education offered to the students at these learning institutions. The jazz orchestras at NTSC achieved national recognition, greatly on the strength of recordings released by the orchestras, and through the fame garnered by a host of NTSC alumni. The recordings contained on ***The Road to Stan (90th Floor Records – 1916)*** are from 1961 sessions by the **NORTH TEXAS STATE COLLEGE LAB BAND**. Nine of these tracks are taken from an LP released in 1961, and are primarily originals composed and arranged by members of the band: Dee Barton, who went on to become a trombonist, drummer and arranger for the Kenton orchestra, Jim Knight, Larry Cansler, Morgan Powell and Tom Wirtel. The only standard included is “Old Devil Moon,” arranged by Wirtel. In addition, there are two tracks taken from the Kenton book, “Stompin’ at the Savoy,” a classic arrangement by Bill Holman that is still a favorite with Kenton fans, and “La Suerte de los Tontos,” a selection from the highly regarded Johnny Richards Cuban Fire Suite. The performances on this disc are full of fire, and serve as welcome examples of the consistently high level of excellence that was achieved by the

various incarnations of this great college band. Among the many outstanding soloists who are featured on these performances are three players who went on to play on the Kenton orchestra, Barton, trumpeter Marvin Stamm and alto saxophonist Archie Wheeler. If you dig modern big band music, you will dig *The Road to Stan*. (www.90thfloorrecords.com)

■ **TERRY VOSBEIN** is an accomplished composer in both the fields of jazz and classical music. He is also a music educator, currently teaching music composition at Washington and Lee University. He has had a particular fascination with the music played by the Stan Kenton Orchestra, particularly the arrangements that were in the Kenton book during the versions of the band that were labeled the Progressive Jazz Orchestra and the Innovations Orchestra. Two of the arrangers who contributed many of the charts to Kenton during this period were Pete Rugolo and Bob Graettinger. Vosbein spent three months of research in the Kenton archives at North Texas University research, and uncovered many arrangements by these and other arrangers that were never commercially recorded by Kenton, and, in some cases, may never have been performed by the band. ***Progressive Jazz 2009 (Max Frank Music – 001)*** is taken from a January 2009 concert by the Knoxville Jazz Orchestra conducted by Vosbein, and presents seven of the unrecorded Kenton pieces, five by Rugolo and two by Graettinger, along with five original pieces by Vosbein plus his stunningly beautiful arrangement of “Johanna” from Stephen Sondheim’s *Sweeney Todd*. This is a superb sampling of progressive big band jazz, wonderfully programmed by Vosbein, and executed impeccably by the NJO. Rugolo and Graettinger, particularly the latter, wrote arrangements that were somewhat out for most listeners’ tastes. The pieces that Vosbein chose for inclusion on this program are all quite accessible, but still show a lot of the out-of-the-box thinking that made their arrangements so unique and special. The Rugolo charts are “Artistry in Gillespie,” a boppish ode to the trumpet master with just a hint of Latin influence, Debussy’s impressionistic “Afternoon of a Faun,” “Rhythms at Work,” a piece that presages some of the Rugolo selections on his 1950s Mercury albums, a lovely take on “Don’t Blame Me,” and “Hambeth,” a piece that sounds like it could fit into the score of a film drama. Graettinger is represented by “Cuban Pastorale,” a somewhat nervous view of that island that makes the title seem ironic, and “Walkin’ By the River,” about as straightforward an arrangement as one will find from Graettinger. Vosbein’s original material perfectly complements the rest of the

program. “Crows in Tuxedos” and “Jumping Monkey” are both playful pieces that would have been perfect additions to the Kenton book, as would the Latin-hued “Ahor es el Tiempo,” the perfectly titled “Odin’s Dream,” and “The Real Princess,” the concert closer that serves as a nice punctuation mark for an impressive musical feast. (www.maxfrankmusic.com)

■ ***Facing the Mirror (Allora Records – 1002)*** is a new album by the **DAVE RIVELLO ENSEMBLE**, a big band based in Rochester, and led by Rivello who teaches at the Eastman School of Music. The program is comprised of eight original pieces by Rivello. His music is not invested with much swing, but is full of interesting melodies and harmonies that say “listen to me, this is not background music.” For this recording, Rivello pared his normal 17-piece big band down to 12 pieces. The instrumentation consists of three reed players who play soprano saxophone, tenor saxophone, flute, clarinet and bass clarinet; a six piece brass section, two trumpets, a flugelhorn, two trombones and a tuba; and a rhythm section of piano, bass and drums/percussion. This lineup gives Rivello a pallet of instruments that affords him the opportunity to create musical colorings that give a unique sound to this ensemble. Some of his writing recalls the work of Gil Evans, Bob Brookmeyer and Jim McNeely, composer/arrangers who have taken big band jazz in some rather unusual directions. This is not music for those big band enthusiasts who insist on tapping their toes, but it is original and interesting. If you want some listening challenges, *Facing the Mirror* might just be the right change of pace for you. (www.daverivello.com)

■ Last April, we lost a jazz giant, **BUD SHANK**. He had been suffering for quite some time from pulmonary difficulties. In January, he played a gig at The Jazz Bakery in Los Angeles that resulted in ***Fascinating Rhythms (Jazzed Media – 1045)***. It proved to be his last recorded performances. For this engagement, Shank was reunited with his favorite rhythm section, Bill Mays on piano, Bob Magnusson on bass and Joe LaBarbera on drums. The eight selections were chosen from pieces performed during the three evenings that they appeared at The Jazz Bakery. The opening track is a bossa nova flavored original by Shank titled “Chicane.” It was a fitting selection on two levels. The title is a term taken from auto racing, one of Shank’s favorite hobbies. He was also one of the first American jazz musicians to bring the sounds of Brazilian jazz to this country on his seminal recordings with Laurindo Almeida that predate the Stan Getz/Charlie Byrd sides that brought great popularity for bossa nova on these shores. The standards

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OTHER VIEWS

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on the program include "Over the Rainbow," "Fascinating Rhythm," and "Lover Man," with Shank and his cohorts giving their unique spin on each of them. Shank, although thought of as one of the prime movers in the development of the West Coast Jazz, was at his roots a bebopper. Over the years, he spread his stylistic wings to include some more adventurous modern approaches to his music. That is very much in evidence on these tracks. He includes two "Bud" tunes in this lineup of songs. "Lotus Bud" is a ballad written for Shank by Shorty Rogers that he plays here in a medley with Jobim's "No More Blues." Ironically, he opts to play the ballad as a bossa nova, and the bossa nova piece as a straight-up jazz tune. The other "Bud" tune is the Monk classic "In Walked Bud," pianist Bud Powell being the original Bud in the title. It is my favorite track on the album. He takes things out on a high note with "Manteca," a song most associated with Dizzy Gillespie. Special mention must be made of the impressive contribution of Mays, Magnusson and LaBarbera. The quartet functions as an organic unit, and it is easy to dig why Shank loved to play with these cats. It is hard to believe that this music was recorded live in a club only a little more than two months before he died. Bud Shank had an amazing talent and spirit. Jazz has a way of keeping its practitioners full of life, even as they are saying goodbye. (www.JazzedMedia.com)

■ There are many top tier jazz musicians who have recorded legacies that fall short of what their talent deserves. Pianist **MIKE LONGO** is among those who fit this description. ***Sting Like a Bee (Consolidated Artists Productions - 1018)*** helps to fill that void in a wonderfully effective way. With bassist Bob Cranshaw and drummer Lewis Nash along for the ride, Longo undertakes a varied and consistently interesting musical voyage that is replete with adventuresome commitment to jazz improvisation. Longo has chosen to use as the foundations for his adventures several jazz standards, "Speak No Evil" and "Dance Cadaverous" by Wayne Shorter, "Daahoud" by Clifford Brown, "Tell Me a Bedtime Story" by Herbie Hancock, "Morning" by Claire Fisher, and "Kush" by Dizzy Gillespie, the lone piano solo on the disc, one that provides an exhilarating closing to the program, plus two Broadway standards, "Love for Sale" and "Speak Low." In addition, Longo includes three original pieces, the boppish "Bird Seed," "Checked Bags," a languid blues, and a ballad titled "Someone to Love" that cries out for a lyric. There is one other selection, a superb medley of songs from West Side

Story, done in tribute to one of his mentors, Oscar Peterson. Cranshaw and Nash prove to be the perfect partners for this gem of an album from Mr. Mike Longo. (www.jazzbeat.com)

■ New Jersey has a lot of natural resources, and one of the most valuable is the many talented jazz musicians who reside within its borders. Guitarist **RONI BEN-HUR**, although originally from Israel, is a longtime resident of the Garden State who has been active in charitable as well as musical activities, especially in his support of the Dizzy Gillespie Memorial Fund at Englewood Hospital. A fine example of his impressive musical creativity can be found on his new CD ***Fortuna (Motema Music - 28)***. His musical partners on this outing are Ronnie Mathews on piano, Rufus Reid on bass, Lewis Nash on drums and Steve Kroon on percussion. They have had extensive experience playing together, and the cohesiveness that they demonstrate on this album makes for some special performances. Stylistically, they touch many bases from Latin to bossa nova to straight ahead. The two Jobim tunes included offer interesting contrasts. "Modinha" is performed in the manner of a classical chamber piece, with no piano present, while "So Tinha De Ser Com Voe" has a gentle bossa flavor. Ben-Hur is a wonderful interpreter of ballads. This is amply apparent on "I Got Lost in His Arms" and "You Are There." He takes another ballad, "Were Thine That Special Face," and gives it a Latin tinge. There are two original pieces by Ben-Hur, "Fortuna" and "Guess Who," and they add to his growing reputation as a cat who writes songs that should develop lives of their own. Mathews, who succumbed to pancreatic cancer several months after this recording was completed, sparkles throughout. He is one of those superbly talented jazz performers who never received the public recognition that should have come his way. Reid, Nash and Kroon are simply Reid, Nash and Kroon, masters of their instrumental domains. (motema.com)

■ Vocalist **DIANE HUBKA** has a new domestic release of ***I Like It Here (SSJ Records - USA001)***, a live recording from JZ Brat, a club in Tokyo, that was originally released only in Japan. She is supported by a swinging trio from Japan, Kiyoshi Morita on piano, Masahiko Taniguchi on bass and Nobuhiko Yamashita on drums, and adds her own backing guitar to four tracks. Hubka is a superb, understated singer who has impeccable taste in songs. The title song is a rarely recorded gem by Alec Wilder and William Engvick. She usually includes a sampling of bossa nova tunes in her performances, and on this disc there are three Jobim classics, "Agua de Beber," "Dindi" and "One Note Samba." Ron Anthony is a guitarist with whom



Hubka has studied, and he provided the music for two fine songs, "Faces" and "It's Always 4 A.M.," the former with lyrics by Arthur Hamilton, and the latter with words by Sammy Cahn. Also a part of the program are five standards, "Angel Eyes," "Get Out of Town," "You Go to My Head," "Moonlight in Vermont" and "All My Tomorrows." The other selection is "Some of My Best Friends Are the Blues," a performance that Hubka invests with a strong blues feeling. Hubka pays attention to lyrics, finding the subtle nuances in the words that often escape other vocalists. Her affinity for jazz is obvious throughout the album. It is always a pleasure to listen to a singer who combines a

pleasing voice with intelligent lyric interpretation and the kind of musicianship and musicality that Diane Hubka possesses. (www.dianehubka.com)

■ Some of my favorite vocal albums are ones that feature a vocalist backed only by a sensitive piano accompanist. Well, one fitting this description arrived in the mail the other day, and I was most anxious to put it on, especially since it featured **JODY SANDHAUS** with her husband Pete Malinverni in the piano chair. It is titled **Afterglow (Jody Sandhaus)**. With one exception, "Love Is a Necessary Evil," this is an album of ballads, thoughtfully sung and touching. The lineup of songs is extraordinary. Other than the opener, "Isn't It a Pity," and the closer, "Impossible," the songs are not ones you will often hear, and even the two cited earlier are not exactly overdone. Her merging of two melodies by Marian McPartland with lyrics by Peggy Lee, "Afterglow" and "In the Days of Our Love," is simply perfection. "It's April Again" is a lovely song by Don Menza, primarily known as a fine jazz tenor saxophone player and arranger, and is recorded here for the first time. When other vocalists hear it, it is likely that more recordings will ensue. One influence that I detect in the vocalizing of Sandhaus is Jeri Southern, so it is not surprising to find a song by Southern and Ray Hutchison, "I Don't Know Where to Turn," included on the album. Her playful reading of "I'd Like to Hate Myself in the Morning," a bit of whimsy from John Meyer, is a ballad with an attitude. "Do You Know Why," a fine Johnny Burke/Jimmy Van Heusen ditty from the 1941 film *Love Thy Neighbor*, had recordings by the likes of Glenn Miller, Tommy Dorsey and Frank Sinatra when it was new, but it has mostly fallen by the wayside in the ensuing years. Thanks to Jody Sandhaus for bring it back to our attention. I guess you get the point by now that this is a beautifully sung collection of terrific songs, with Malinverni's sympathetic support adding an essential element to a truly satisfying listening experience. (www.jodysandhaus.com)

■ Doris Day was one of the great big band singers of the 1940s, who branched out into a career as a popular movie star while continuing to record and perform as a vocalist. Her singing was straightforward with an occasional hint of jazz flavoring, quite typical of vocalists who enjoyed their main popularity in the 1950s and early 1960s. There was never anything camp about her approach to vocalizing, just the superb classic pop singing at which she excelled. Anyone who purchases **Normal As Blueberry Pie (Verve - 13218)**, **NELLIE MCKAY'S** tribute to Doris Day, expecting slavish imitation of her subject is in for a jolt. McKay has always had something of a subversive edge to

her work. This album may not be subversive, but its relationship to Doris Day rests primarily with the songs, and McKay's concern for animal welfare, shared with Day. As a singer, there is little obvious influence from Day. For this outing on most tracks she sounds like she would be right at home as a 1930s pop vocalist. That is not to say that the album is not appealing on its own terms. McKay has a fine sense of how to put a song across, and the result is a fun album with a bit of a campy edge. (www.verve-records.com)

■ **Walking on Air (Ipsilon Music - 1)** is a debut album from vocalist **LINDA BAKER**. Baker has been singing around New York City for some time, and has wisely taken the plunge as a recording artist. She has a dusky voice, with some hints of Jeri Southern sneaking in, but very much has a sound of her own. It is one that quickly grabs your attention in a pleasant way. She has great taste in songs, as a lineup that includes "Let's Eat Home," "A Woman's Prerogative," "We'll Be Together Again," "Devil May Care," "What Is There to Say," "If You Could See Me Now," "What's Your Name," "His Eyes, Her Eyes," "Do You Miss New York," and "Day Dream" will attest. These are all hip tunes that will be familiar to those who are song people, except perhaps for "What's Your Name." This is a dandy ditty from Lew Spence that has only appeared previously on a privately circulated collection of Spence's songs. With this airing, it should become a welcome new addition to the repertoire of many more singers. Baker has also chosen well in her supporting group with Gerald D'Angelo on piano, Mike Richmond on bass, Victor Lewis on drums, Dick Oatts on reeds and Samuel Torres on percussion. Linda Baker has done herself proud with her initial album, and should get right back into the studio and make a follow up disc. (www.LindaBakerJazz.com)

There are two new albums of Christmas music by groups fronted by jazz trumpeters.

■ **EDDIE ALLEN** uses a brass quartet comprised of himself and Cecil Bridgewater on trumpets, Clark Gayton on trombone and W. Marshall Sealy on French horn, plus Kenny Davis on bass and Carl Allen on drums and glockenspiel to visit 14 holiday classics. There is a mix of carols and pop tunes. Most jazz Christmas albums find the pop songs being jazzed up with the carols being

played fairly straight. Here, Allen has chosen to go the jazzy route from the outset on the pop material. For the carols, he makes use of the brass quartet to state the melody, but then allows the individual horn players to follow their improvisational imagination. It makes for an interesting mix that is a pleasant and lively change of pace from most jazz Christmas albums. (www.eddieallen.net)

■ New Orleans based trumpeter **KERMIT RUFFINS** also goes the jazz route on his disc **Have a Crazy Cool Christmas (Basin Street - 109)**, but it has an entirely different feeling as he employs that unique New Orleans backbeat to create more of a party atmosphere. He also adds his songwriter's touch with two originals, "A Saints Christmas" and "Crazy Cool Christmas," both likely to show up on future Christmas collections by other artists. Celebrating the holiday spirit with Ruffins, who adds some fun vocals on several tracks, are Troy Andrews on trombone, Irvin Mayfield on organ, Matt Lemmler on piano, Neal Caine on bass and Herlin Riley on drums. If you are having a Christmas party, whether at home or at the office, this is the perfect disc to help set the partying mood. (basinstreetrecords.com)

■ One other fun Christmas album has crossed my desk. It is by **TRIO WEST**, and is titled **Plays Holiday Songs, Vol. 2 (Yummyhouse Records)**. The members of Trio West are drummer Tobias Gebb, pianist Eldad Zvulun and bassist Neal Miner. Here are three jazz musicians having a good time putting an unusual spin on eleven songs of the season. From a funky "O Tannenbaum" to "Silent Night" and "Joy to the World," reconceived as sambas to the three waltzing monarchs of "We Three Kings," they use their imagination to make the same old, same old feel fresh and entertaining. For anyone willing to stretch their concept of what Christmas music can be, this album is the kind of change of pace that will appeal to you. (www.yummyhouserecords.com)



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Caught in the Act

By Joe Lang
NJJS Board Member

Susie Meissner

The Iridium, New York, NY | September 30, 2009

Going to see performers in person after having only heard them on recordings is always a bit of a venture into the unknown. With the technical magic that can be achieved in a recording studio, there is always a chance that the in-person reality will fall short of the recorded outcome. I went to see Susie Meissner at The Iridium on September 30 aware of the fact that I had greatly enjoyed her debut CD *I'll Remember April*. I had high hopes that I was in for a good evening of music, and was pleased to discover that she is as impressive in live performance as she is on her recording.

This was Meissner's first appearance at a major New York City jazz venue, a fact that can be intimidating to many performers. No worry about this from Susie Meissner, at least none that was evident. Having a marvelous band comprised of Greg Riley on tenor sax, John Shaddy on piano, Rob Williams on bass and Abe Speller on drums, and trumpeter Brian Lynch as a special guest, the same cats that backed Meissner on her album, placed her in a familiar setting. From the first notes of "All the Things You Are," her voice was strong and she seemed full of confidence. She got a warm response from the audience, and her initial comments indicated that she was relaxed and having fun.

The evening was primarily a celebration of the release of her CD, and six of her 10 selections for this performance were taken from the album. They were "Dreamer," "Never Let Me Go," "How Deep Is the Ocean," "I'll Remember April," "You'd Be So Nice to Come Home To" and "Meditation." The other tunes for the set were "All the Things You Are," "Squeeze Me," "Slow Boat to China," and "Detour Ahead."

"Dreamer" and "Meditation" showed her to have a real affinity for the Brazilian sounds of Antonio Carlos Jobim. Her ballad singing is full of emotion, and a beautiful feeling for lyrics was particularly evident on "Never Let Me Go" and "Detour Ahead." On the latter tune, Brian Lynch played an absolutely stunning flugelhorn solo, as good as any I have ever heard. His tone and conception were exceptional, and the impact lingered even after I had left the Iridium. Meissner is also comfortable at quicker tempos. She was playful on "Squeeze Me," gave "All the Things You Are" and "How Deep Is the Ocean" nice medium bounce treatments, and was brightly effervescent on "Slow Boat to China."

Meissner's well-rounded performance was completely satisfying to experience. She has a pleasing sound that moves easily from the intimacy of her ballad work to her more swinging side. This may have been her first appearance at a major New York City venue, but most assuredly will not be her last.

Carol Fredette

The Iridium, New York City | October 14, 2009

One of the great injustices in life is that there are too many superb performers who do not get enough gigs, while too many aggressive no-talents somehow find opportunities to abuse the ears of those with no real discernment. Singer Carol Fredette definitely belongs in the first category as she so artfully demonstrated during her two sets at The Iridium on October 14.

Backed by the highly musical trio of Allan Farnham on piano, David Finck on bass and Adam Nussbaum on drums, Fredette immediately established that she knows how to get to the heart

of a lyric with the introspective Pete Rugolo/Bob Russell ballad "Interlude," a song most associated with June Christy.

In 1995, Fredette recorded a memorable album of songs by Dave Frishberg and Bob Dorough, *Everything I Need*. It did not make it to the market until 1999, went out of print, and is recently re-released in Japan. Typically she sprinkles some of the gems from this album throughout her sets, and tonight we got to hear Frishberg's "Zanzibar" and "Let's Eat Home," while Dorough was represented by "Nothing Like You," "Devil May Care" and "I've Got Just About Everything." Fredette is probably the best interpreter of the songs of these two gentlemen, other than the songwriters themselves.

Another ongoing part of Fredette's repertoire is the inclusion of several Brazilian songs in her set list. This evening she sang three songs composed by Ivan Lins, "Kisses," "Love Dance" and "Madelena." The latter, sung by Fredette in both Portuguese and English was a particular crowd pleaser. She also gave a nod to Antonio Carlos Jobim with a passionate reading of "Someone to Light Up My Life," lyrics by Gene Lees, and to Jayme Silva, singing "O Pato (The Duck)," having quite a fun time with Jon Hendricks's playful lyrics.

Naturally, Fredette also impressively explored tunes from the Great American Songbook. "I Wish I Knew" was taken a bit more up than a typical rendering. She turned "Can't We Be Friends" into an exercise in sarcasm, supported solely by Finck's bass. Her takes on "I'm Gonna Laugh You Right Out of My Life," "Everything I Love" and "Last Night When We Were Young" were simply exquisite ballad singing. When it comes to swinging, she is right on top of the game. Good examples of that facet of her artistry were "You Turned the Tables on Me" and "A Fine Romance."

When Fredette closed the second set with "Old Devil Moon," you sat there feeling that you were experiencing the end of one of those evenings that you hoped would go on forever. Carol Fredette is a special talent, and there should be more nights like this one where you can dig first-hand just how special her talent is.

To get a sampling of the talent of Carol Fredette, check out her latest album, *Everything in Time*. It includes several of the selections mentioned above. (See a review of this CD in the January, 2009 issue of *Jersey Jazz*.)



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With a B.A. in Music from Muhlenberg College in Allentown,

PA, Melissa is an ambitious and exciting artist who has proudly completed her debut record entitled "What Matters". This record highlights a stunning talent who holds her own with legendary jazz bassist Charles Fambrough, drummer Mike Clark, saxophonist Joe Ford, pianist Bill O'Connell and guitarist Bill Washer. The completion of this eclectic project exemplifies all Melissa's undeniable hard work, dedication and passion put forth in her music. Be it a jazz ballad or a

pop ditty, her voice is consistently strong, genuine and filled with emotion, and she brings her own flavor to each song she sings.

Her album, "What Matters", is now being distributed in Japan through Vivid Sound Corporation and is receiving great reviews.

Based in and around New York City, Melissa's live performances leave lasting impressions on those who get the chance to hear what she's all about and see why her music matters.

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Making the Most of Their Talents | Dick Hyman and Dr. Art Topilow

October 25 | Axelrod Performing Arts Center | Ruth Hyman Jewish Community Center | Deal NJ

by Linda Lobdell

Editors Tony and Linda won tickets [*at the September Jazz Social —you gotta be in it to win it!*] to a meeting of two masterful musicians on Sunday, October 25. Our first sighting of Dr. Art Topilow was in the lobby of the Ruth Hyman Jewish Community Center in Deal, NJ, as we waited in a longish line to claim our tickets. He'd emerged from backstage to get a sense of how much longer it would take to process patrons; things were moving kind of slowly at the box office, and inside the theatre they were ready to go. He stopped to chat with a woman behind us who said "Only for you, Art, I abandoned my bicycle on this beautiful day!"

NJJS member Dr. Topilow is a well-known classical and jazz pianist and a well-loved member of the community in addition to being Director of Oncology and Hematology at Jersey Shore University Medical Center. With all these talents, he is as approachable as he is ubiquitous. He met Dick Hyman when they were both participating in Manhattan's 92nd Street Y Jazz in July series in 1998-2003, performing and giving master classes. Dick Hyman appeared at many NJJS events over the years, especially at Waterloo. There are 26 appearances mentioned in the 25-year history. He programmed the very popular series of Piano Spectacular events.

We take seats close to the front. Two grand pianos are back to back against a black backdrop. Dick Hyman and Dr. Topilow step onstage, nearly identically attired in dark jackets with gold buttons, white shirts, and matching musical neckties. Dick, a former NJJS member who now lives in Florida, sets the tone, saying, "It's a pleasure to join forces with Art. I was last here in 2006. We've both improved, and for today we've created an ambitious, varied program."

They take to their benches and launch into Fats Waller's "Jitterbug Waltz." Their deft handling of the two-piano format is established. They will take turns introducing tunes and sharing patter as they alternate and share keyboard work.

Art kicks off the melody for Johnny Mandel's "A Time for

Love," then deadpans, "Dick announced an hour ago that we were playing this," before the first notes of Bobby Timmons's "Moanin'." Art favors high notes during his solos, Dick takes to the lower end. Each man has lightning-fast reflexes; it's fun to watch them listening carefully and replying perfectly as they trade phrases.

"Now we're going to do an old pop song in a slow Count Basie manner." It's "If I Had You," with Dick supplying humorous dynamics and Art quoting from "Louise" (as in "Every Little Breeze..."). They communicate constantly with eye contact, a raise of the chin. Art dances on the bench, his whole body reflecting accents and rhythms. His playing is fluid. Dick's is percussive, the fingering strong. Accordions of sheet music are arranged and rearranged.

Dick introduces another Fats Waller tune. "He was a man of many facets, The public thought of him as a comedian, and he *was* funny, but he was also a terrific pianist and a great songwriter." "Honeysuckle Rose" is a happy duo-piano stride ride. Mr. Hyman, in addition to his performance dates, film projects with Woody Allen, and TV music credits, has also investigated the earliest periods of jazz, researching and recording the piano music of Scott Joplin, Jelly Roll Morton, James P. Johnson, Zez Confrey, Eubie Blake and Fats Waller.

For Michel LeGrand's "The Summer Knows," Dick explains, "We're playing with a key change to make it more Chopinesque. I always thought it was a hayfever song."

Art opens "Take Me Out to the Ball Game" ("It's only about four hours to the start of the next baseball game."). And they wind up the set with a piece by Jobim — "No More Blues." "In Portuguese, it's..." Dick consults a piece of paper in his pocket: "Chega de Saudade."

During intermission we enjoy chatting with the very amusing Walter Bennett, NJJS charter member, and his lovely wife.



Dr. Art Topilow

After the break, a series of Ellington songs are handled as a medley, the two pianists alternating solos: "My Prelude to a Kiss," "Sophisticated Lady," "In a Sentimental Mood," "Don't Get Around Much Any More;" and together on "Take the A Train" (Art switches eyeglasses the better to see Mr. Hyman).

Next, Mr. Hyman shows off a new discovery — a KORGE electronic keyboard that "was in Art and Judy [Topilow]'s living room." It has a "vocal setting" that reminds him of a group called the Swingle Singers. He says he doesn't know how it does what it does. He's turned it with the keys facing us so we can see there's no other sound generator beyond what his fingers are doing. He plays a virtual a cappella choral "Night in Tunisia."

Dick recalls Zez Confrey's "Kitten on the Keys" — a staple of the silent movie period. And he mentions Domenico Scarlatti's 1739 "Cat Fugue." He wants to combine these, call it a festival of cat music and "you can take it or leave it."

Two Hyman originals follow. The first, "Topolobampo" (named for a Mexican city but it also sounds a lot like his stagemate's name), he's recorded with two trumpets and harpsichord. He describes it as a Mexican waltz crossed with Nashville piano style. "Thinking About Bix" Dick originally recorded as a solo but "Art showed me how it could be divided into four hands."

Art tells us the next piece, from Antonio Carlos Jobim, is one of his favorites — "Someone to Light Up My Life."

The final "Sweet Georgia Brown" closes our time with two friends enjoying themselves on a Sunday afternoon. **J**

Check his Web site, www.arthurtopilow.com, to try and keep up with Dr. Art Topilow.

To keep track of Dick Hyman, and to find his sheet music and arrangements, visit www.dickhyman.com.



Dick Hyman



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Jazz Champion

Story by Linda Lobdell
Photos by Tony Mottola

Co-Editors Jersey Jazz

Just prior to the start of our October 18 Jazz Social at Shanghai Jazz, there was a bit of a flurry about which direction the piano should ideally face so that our featured performer, Champion Fulton, would be most comfortable and be most accessible to the listeners. NJJS Board Member Frank Mulvaney, a man with his finger on the pulse of the up-and-coming in the jazz world, oversaw a 90-degree rotation of the instrument, while the rest of us settled in, scanned the menu, ordered wine.

After a brief introduction, there she was with her bandmates, her beautiful smile and curly hair, and without further delay, the happy trio opened with a welcoming “Pennies from Heaven.” Ms. Fulton introduced her bass player, Yoshi Waki, with whom she’s been working about two years. Japan-born, he’s a graduate of Berklee College of Music in Boston. He resides now in Brooklyn, and he’s a busy man: a look at his Web site reveals nearly every-day gigs with every size group. And on tenor sax, Australian-born Nick Hempton, who leads a quartet of his own, and has been working with Champion for only a couple of months. He’s an educator, composer, arranger who moved to New York City in 2004.

She tells us she recorded her first trio album a year ago, and she launches into a slow ballad, “He’s Funny That Way.” Her voice is mellow, soft around the edges. She’s relaxed, articulate, with quiet consonants and rounded vowels. A quiet vibrato eases the end of the phrase. She makes you hear the words of the song.

Yoshi is featured on “Tea for Two, and then Champion sings “The Boy Next Door” from her favorite movie, *Meet Me in St. Louis*.

On the keys, too, she has a gentle rounded touch and an easy manner. Unhurried, seamless.

On the lively, swinging Cole Porter classic, “It’s Alright With Me,” she treats us to luxuriously long runs on the piano.

Champion herself is from Oklahoma. Born in 1985 (that makes her all of 24), she is the



daughter of Stephen Fulton, a trumpeter. Among his credentials, from 1993-1997 he served as Director of the Clark Terry International Institute of Jazz Studies at Westmar University in Iowa, at Mr. Terry’s invitation.

As she’s picking tunes, she admits she’s trying some out on us — “Is that okay?” It’s very much okay, because she is a delight, and every song is handled with poise, fresh-faced warmth, and confident collaboration. The group eases into a quietly plaintive “Say It Isn’t So,” then takes a



swinging approach to “When Your Lover Has Gone.”

The beauty of the Jazz Socials format is that we get to have a close interaction with the performers, which also means it’s an opportunity to get better acquainted. So Champion tells us her story in bits and pieces throughout the afternoon. “I was 12 in Oklahoma when I started singing. There were no piano players. So I started playing.”

Although she loves to play piano, she also loves to simply sing without accompanying herself. She’s found a perfect way to accomplish that by working with Nick. It turns out that sax player Nick’s first instrument is piano. Champion happily slides off the bench to make way for him.

Now, she relishes the opportunity to make full eye contact with the room and to muse “I’m Confessing That I Love You” to Nick’s understated accompaniment, followed by “Do Nothing ’Til You Hear From Me.”

Discussing among themselves what to do next, they settle on “Day In Day Out” — “You kick it off, however you like it,” she tells Nick.

Then she listens during an all-instrumental “You’d Be So Easy to Love,” and chuckles appreciatively in response to the musical choices of her bandmates. And they close the set with “You Turned on Me.”

The bar area of Shanghai has gradually filled to capacity with audience for the evening show, Anat

Cohen with Ehud Asherie. Everyone out there was glad (and maybe a little jealous) to have this sneak peek at our afternoon social and the extra bonus of getting acquainted with this shining young star.



PREZ SEZ *continued from page 3*

were nine musicians in all as the evening progressed: Duke Heitger/trumpet, Anat Cohen/sax, Johnny Varro and Ehud Asherie/piano — individually at times, and sometimes there were *four* hands flying on the keys — Jackie Williams and Joe Ascione on drums — not at the same time, and George Masso/trombone. Frank Tate/bass was a surprise for the audience. They started off with a very swingin' arrangement of "Riverboat Shuffle," and then they went right into Cole Porter's "What is This Thing Called Love," and Gershwin's "Blue Skies." Duke did a fine job on "Embraceable You" and "Jubilee" included an Evan/Joe duet which was great. The evening was melodic and enjoyable. We thank Jack Kleinsinger for his generosity in offering NJJS tickets for his series to raffle off at the NJJS Sunday Jazz Socials.

■ Joanne Day and I went into Manhattan to **Sofia's**, downstairs in the **Edison Hotel**, where, on Monday evenings, **Vince Giordano brings in his Nighthawks** and they swing the night away. The dancers were in heaven! You know his arrangements are all period pieces from the good old days and the musicians in his band are top notch. Sol Yaged with his clarinet made an appearance in front of the big band and still had the chops for a beautifully executed "More Than You Know." In Vince's big band are many well known favorites: Jon-Erik Kellso, Jim Fryer, Rob Garcia, Andy Stein, Dan Block, Mark Lopeman, Ken Salvo, Arnie Kinsella and others! "Sand," "After You've Gone," "Spring Fever" and many others were chosen for the evening's offerings and the faster they played, the faster the dancers' feet were flying to keep up through the Balboa and Charleston. If you get a chance, stop by and tell Carol at the front desk you read about their gig in JERSEY JAZZ. Live music at its best and the food was good, too.

■ I had the honor of being asked by Lou Iozzi and Ralph Bowen to present (posthumously) a **Lifetime Achievement Award in memory of Prof. William Fielder of Rutgers University** to his niece, Alison Fielder. The Rutgers Jazz Ensemble was to be performing with Prof. Fielder but it just didn't happen that way, to the sadness of

many people. He died in September, and this concert went on in his memory and honor in October at Nicholas Music Center on the Rutgers/New Brunswick campus. Many of his students were in the house and some of them ended up on stage. Musicians of note were Mulgrew Miller, Jon Faddis, Sean Jones, Terrell Stafford, Wynton Marsalis, Vic Juris, Stanley Cowell and Jim Rotondi, among others. The evening was led by trombonist extraordinaire Conrad Herwig; he dominated the stage with his body language as he played with such deep feeling for the music. The students in the Jazz Ensemble are all excellent and playing with the professors only enhances their performance. My presentation was made possible by a former student, Mike Fitzgerald, sending me his recollections of Prof which I edited and read to the packed house. He spoke through me from his heart and the obituary of Prof in this issue is by Mike. Prof, as he was called, was loved by many and those that took the mic that night had their own true stories to relate. From what I understand, the evening continued into the night at a jam session in New Brunswick.

■ We had a very enjoyable afternoon at the **Axelrod Theatre in Deal at the JCC**. Art Topilow and Dick Hyman performed on two separate pianos. Always the showmen, they put on a wonderful varied program — discussed further in this issue (see page 50). The theatre has wonderful offerings all year... check out their website at www.axelrodartscenter.com. We thank Jess Levy for his generosity in providing NJJS with tickets to raffle off at our jazz socials.

■ The Mulvaney's and I went to **New Jersey City University in Jersey City** — James Moody was the featured guest musician with their fine students and staff. The emcee for the evening was WBGO's Gary Walker and you could tell he loved being there. Ed Joffe, conducting, is such a delight to watch — he has one of the best college jazz programs in New Jersey with many stars in the making on stage. Come on out one evening and see what I mean. Look for a review from Frank Mulvaney on page xx of this issue. The best for me was Moody's duet with a student singer, Kristen Dziuba, on "Moody's Mood for Love." Check out their

website: njcu.edu/sites/mdt/Content/jazz_studies. Frank M. always has their upcoming offerings in his column and at our website www.njjs.org. If you want to attend any college performances, check with Frank for details.

■ And soon it'll be January and the **Chicken Fat Ball will start us off January 3rd** with some special friends. I remember a while back when we used to all crowd into the Watchung Arts Center upstairs and share our wine and cheese with friends and Red Squires would welcome us all. See ad on page 23.

■ At press time we were notified that Nancy Nelson (Sr.) died. She and her husband, John, were at almost every one of our jazz events for many years. John was our treasurer for several years, and the support that they gave NJJS goes on and on. From what I understand, their home was the first site of what would become the Chicken Fat Ball. She will be missed by family, friends and all of us at NJJS. Our heartfelt condolences go out to the Nelson family.

I leave you with thoughts of the holiday season — may it be a bright one blessed with health for you and your loved ones. If I'm real lucky, mine will be filled with family, friends and good music. J

JAZZ TRIVIA ANSWERS

questions on page 4

1. Art Tatum
2. Duke Ellington, speaking of his original drummer, Sonny Greer.
3. Eddie Lang. Extra credit if you knew he was born Salvatore Massaro.
4. "Cherokee"
5. Jules Bledsoe (1898–1945) was a classically trained bass-baritone singer who, among his other achievements, played Joe in the stage version of "Show Boat" — the role played by Paul Robeson in the movie version — and sang "Ol' Man River."



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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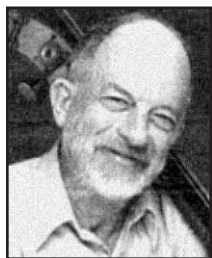


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From the Crow's Nest

By Bill Crow

Donn Trenner, who now lives in Connecticut, spent many years with the Les Brown band in California. He had the book memorized, and so he often arrived at gigs just before the downbeat, sat down, and played. He was delayed getting to one gig, and arrived just after the band began to play. There was a piano solo coming up in the tune they were playing, so Donn found a stage entrance that was near the piano, crept in on his knees and reached up to the keyboard. He played his solo even though, to Les Brown, it looked like no one was there.

■ Charlie Caranicas decided, several years ago, to augment his income as a trumpet player by going to law school. After becoming an attorney, his first trial involved a suit between partners in a failed business. Charlie's law firm contended that the company had failed because their adversary was a profligate spender. His assignment at the trial was to cross-examine a witness who had been in charge of the arrangements for an expensive party at the Plaza Hotel that had occurred four or five years earlier. As he prepared for the trial, Charlie realized that he had played in the band at that event. During the cross-examination, he tried to establish the lavishness of the affair. "How many ballrooms in the Plaza did you rent?" "Several." "Were expensive flower arrangements brought in?" "Was there a live orchestra?" "Yes." Charlie couldn't resist inserting a personal question: "Were they any good?" He was thankful that the witness attested to the excellence of the music. Though he couldn't remember which leader he had worked for on that job, he decided not to ask. "How much did you pay for the band?" JJ

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

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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.

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'Round Jersey

Morris Jazz

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Rossano Sportiello. Photo courtesy of Mat Dombers, Arbors Records.

Contemporary piano legend Barry Harris says his protégé **Rossano Sportiello** is the best stride pianist he's ever heard. The Chicken Fat Ball featured him on piano this year and invited him back again for 2010. He's also part of the Arbors Jazz Party again, an invitational event that imports players from around the globe. And his photo album shows him with a broad variety of jazz greats: Dan Barrett, Dick Hyman, Houston Person, Warren Vaché, Ken Peplowski and more.

So an evening with a talented generalist like Rossano will be unpredictable at the very least, memorable at best.

After all, his discography already spans several labels, working with a lot of names you know, and it is still early in his career. Such a solo evening is coming up as the Bickford Jazz Showcase closes its year with Rossano on Monday evening, December 7. It's a chance to see what the excitement over this latest rising star pianist is all about.

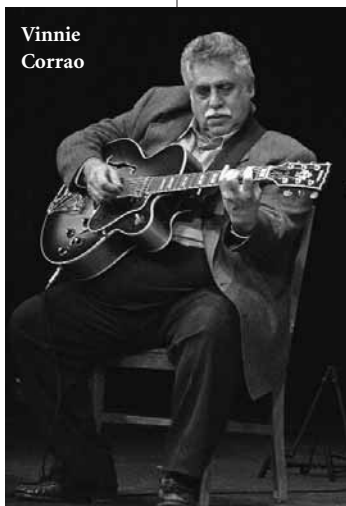
Another promising pianist takes the same stage to open the New Year there on January 25. **Tomoko Ohno** has invited the **Diva Jazz Trio** to share the spotlight, which means you'll get to experience Jazzfest hit **Sherrie Maricle** again on her extensive drum set, along with **Noriko Ueda** who, according to Joe Lang, "has the kind of solo chops that belie the jokes about bass solos." "Ohno is a fluid and swinging improviser," he adds. Plenty of time for each of them to solo on this trio date.

Another edition of **The Great GroundHog Day Jam** is booked for February 1. That means you get to hear **Herb Gardner** along with the great talent he's assembled for the occasion: **Randy Reinhart**, **Joe Licari**, **Bruce McNichols**, **Joe Hanchrow** and **Robbie Scott**. Plus **Abbie Gardner** is flying in from a

Texas gig in time to sing with the band. It's a fun evening that's been enjoyed on an annual basis. Newcomers are welcome to come and learn why these Underground All-Stars are invited back again and again.

The calendar at the Bickford is filling up. **Rio Clemente** returns to solo on February 8, followed by the biggest **Bix Beiderbecke Birthday Bash** ever staged here, on Bix's actual birthday, March 10, a Wednesday. Guitar master **Frank Vignola** brings his new Gypsy Jazz group on March 22, celebrating the Django Reinhardt centennial in grand fashion.

These are difficult acts to follow, but **Bucky Pizzarelli** (along with **Aaron Weinstein**), **John Gill** (with his all-star evening of Frisco Jazz), the **Midiri Brothers** (with their Artie Shaw Centennial tribute) and the amazing **Beacon Hill Octet** are



Vinnie Corrao

up to the challenge. Check with the box office for exact dates when ordering your tickets for earlier concerts. Low prices still prevail.

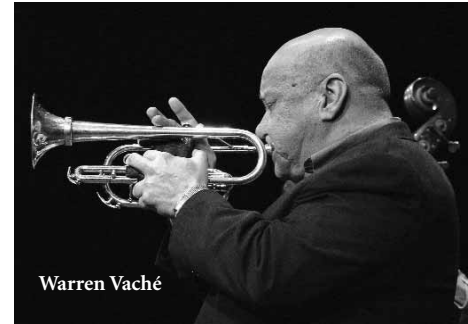
Jazz For Shore NOTE temporary venue change!

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"Don't be fooled by Warren's preference for the cornet as his instrument of choice," explains a reviewer for Jazzspot.com. "He merely likes the sound it produces — 'rounded like an egg' in comparison with the edgier sound of the trumpet." With over 35 recordings as leader (and many more as a sideman) under his belt, **Warren Vaché** may well be the most-recorded cornetist on the planet. Nobody we know about is keeping score on that though.



Warren Vaché

The critics have always loved him, even going back to *New York Times* legend John S. Wilson, who singled out a younger Warren from his comrades in the band: "Most notably Warren Vaché," he wrote, "the cornetist who adds rough-toned vitality to the brass section."

"In a small group context," writes Michael G. Nastos in *All Music Guide*, "Vaché's bright and literate trumpet or cornet work gets a little more of the spotlight."

That's exactly the idea MidWeek Jazz had for Warren's first concert for them on Wednesday, December 16. His "small group" in this case consists of two mighty players, though. Guitarist **Vinnie Corrao** was last on their stage with brother Allan Vaché, playing to a sold out room. Bassist **Nicki Parrott** delighted the crowd in that same room during Jim and Bria's visit last year. You always get great music in this series, and for only \$15 (or, better yet, \$13 in advance).

2010 starts out the way MidWeek Jazz itself did, with a concert by the **Midiri Brothers**. This one is kind of special, in that you not only get **Joe Midiri** on various reeds and **Paul Midiri** on trombone and vibes, but they're backed by guys who lead their own bands elsewhere. Pianist **Steve Kramer** hails from the Trenton area, bassist **Ed Wise** from Philadelphia and drummer **Brooks Tegler** leads Big Bands and smaller aggregations in the DC area. January 20 is the date to hold for this one.

Marty Grosz has been playing an acoustic (exclusively) guitar longer than many of his fans have been alive, but his solid reputation is also anchored on the witty asides, stories and observations that pepper his performances. His third relevant talent is picking sidemen, and he's got some top names lined up for February 10. **Dan Block** plays (an Albert system) clarinet and selected saxes, and **Jon-Erik Kellso** is a delight on trumpet. Three headliners on one stage.

While on the phone ordering your tickets, secure your seats for the biggest **Bix Blast** ever (March 17), the full **Atlantic City Jazz Band** (April 14), popular singer **Nancy Nelson** (with notable **Keith Ingham** on piano, May 12) and guitar legend **Bucky Pizzarelli** (with violin virtuoso **Aaron Weinstein**, June 16).

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

'Round Jersey



The Midiri Brothers
and Brooks Tegler.

Bridgewater Jazz

at Somerset County Vo-Tech School
Bridgewater, NJ 08807

Tickets/Information: (908) 237-1238

You learned last month that the annual Benny Goodman tribute will be held again in 2010. In fact, organizers have secured January 16 — the exact date of the King of Swing's landmark Carnegie Hall triumph — for the celebration. And the full 15-piece **Midiri Brothers Orchestra** has been booked for the event, which has sold out the hall on a regular basis in recent years.

Joe Midiri will lead the group, clarinet in hand. He's managed to seed the band with the sorts of stars you don't often find in a group enterprise such as a big band, but are greatly appreciated for their solo contributions. Come out and hear **Randy Reinhart** on cornet and trumpet, **John Allred** heading up the trombone section, and a mighty rhythm section with Krupa-like **Brooks Tegler** on drums, **Ed Wise** on bass and **Pat Mercuri** on guitar. **Paul Midiri** will play vibes, of course. And new names are being added.

Ticket prices are sinfully low, so they tend to sell out in advance, especially for this band. There is a full-page ad in this issue that outlines your seating options, including a dinner and music package that is discounted for NJJS members...if any openings are left by the time this is published.

Some people pride themselves on having been to most if not all of these varied Goodman tributes over more than a decade. Benny's musical legacy is vast, so there is minimal duplication of selections year to year. Paul is working on some new arrangements as you read this. But there are always a few people who wait too long to order their tickets and miss out on the festivities. That too is part of the tradition. After all, Benny himself was reduced to buying tickets for his own family from sidewalk scalpers at the 1938 Carnegie Hall original!



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.

- **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
- **March 24, 2010:** Larry Ridley: The Bassist/Educator Looks Back on His Career
- **April 21, 2010:** Jeff Sultanof: Birth of the Cool — Lost and Found

free
roundtables

CONCERTS/PERFORMANCE

Jazz Dialogues: Intimate Improvisations

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

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

- **March 24, 2010:** ANAT COHEN

free
concerts

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.

- **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.
- **December 13** — A Batch of Bley: Bill Kirchner features composer-arranger Carla Bley's music for Charlie Haden, Gary Burton, her own big band, and a new album of Christmas carols.
- **December 20** — Annual IJS Christmas Cheer: Hosts Annie Kuebler and Vincent Pelote play holiday tunes with a jazz flavor.
- **December 27** — Picks of the Year, Part 1: Host Dan Morgenstern (with input from Archives co-hosts) picks personal best recordings of 2009.

on
the radio

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-six-west.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
Reservationswww.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
Every Tuesday: Ron Affif/
Lyle Atkinson/Ronnie Zito

Cresskill

GRIFFIN'S RESTAURANT
44 East Madison Ave.
201-541-7575
Every Tuesday
Frank Forte solo guitar

Deal

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

Edgewater

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

Englewood

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

Fairfield

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

Garwood

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

Glen Rock

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

Hackensack

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

STONY HILL INN

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

Highland Park

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

Hillsborough

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

Hoboken

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

Hopewell

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

Lawrenceville

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

Little Falls

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

Lyndhurst

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

Madison

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

Mahwah

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

Maplewood

BURGDORF CULTURAL CENTER
10 Durand St.
973-378-2133
www.artsmplewood.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.morriismuseum.org
Some Mondays 8:00 PM

THE COMMUNITY THEATRE

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

HIBISCUS RESTAURANT

At Best Western Morristown Inn
270 South St.
866-497-3638
www.hibiscuscuisine.com
Friday Jazz Nights call
for dates & times

THE SIDEBAR AT THE FARMISHED FROG

18 Washington St.
973-540-9601
www.farmishedfrog.com/thesidebar

ST. PETER'S EPISCOPAL CHURCH

70 Maple Avenue
973-455-0708

SUSHI LOUNGE

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

Mountainside

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

Newark

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

BETHANY BAPTIST CHURCH

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

NEWARK MUSEUM

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

NJPAC

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

THE PRIORY

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

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

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.

STATE THEATRE
15 Livingston Ave.
732-246-7469
www.statetheatrenj.org

New Providence

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

Newton

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

North Arlington

UVA
602 Ridge Road
Friday 7:00 PM
Adam Brenner

North Branch

NEW ORLEANS FAMILY RESTAURANT
1285 State Highway 28
908-725-0011
7:00 PM

Nutley

HERB'S PLACE AT THE PARK PUB
785 Bloomfield Avenue
973-235-0696
8:30-11:30 PM

Oakland

HANSIL'S BAR AND GRILL
7 Ramapo Valley Rd.
201-337-5649

RUGA'S

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

Pine Brook

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

Plainfield

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

Princeton

MCCARTER THEATRE
91 University Place
609-258-2787

MEDITERRA

29 Hulfish St.
609-252-9680
NO COVER
www.terrano.com/restaurant/
mediterrera

SALT CREEK GRILLE

1 Rockingham Row,
Forrestal Village
609-419-4200
www.saltcreekgrille.com

WITHERSPOON GRILL

57 Witherspoon Street
609-924-6011
www.jmgroupprinceton.com
Tuesday night jazz 6:30 - 9:30 PM

Rahway

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

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://terranoarestaurantbar.com
Fridays & Saturdays Live Jazz

Short Hills

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

Somerville

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

South Brunswick

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

South Orange

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
Jazz programming;
check for details

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.

Swingadelic 12/6: Zion Lutheran Church Christmas Concert, Ridgfield, 4:00 PM and 12/21 at Maxwell's, Hoboken.

James L. Dean Groove Cats at Whiskey Café, Lyndhurst 12/20; and 12/31 New Year's Eve at Morristown's First Night Celebration.

12/5 Guitarist **Bob DeVos** 9 PM Cecil's Jazz Club West Orange.

Pianist **Geri Allen** appears 12/19 at Ceci's Jazz Club in West Orange.

Celebrate the New Year 12/31 with **Cecil Brooks III Band** at Cecil's West Orange.

Branford Marsalis Quartet and Maria Schneider Orchestra 12/5 at NJPAC.

12/5 **Melvin Sparks** at the Candlelight Lounge in Trenton.

12/5 **Barry Harris & His Chorus**, Bethany Baptist Church, Newark 6 PM.

Darla Rich Quartet, Fedora Cafe 12/2 in Lawrenceville and **Quintet** 12/19 Hopewell Valley Bistro, Hopewell.

1/15 **Frank Vignola Trio** Morristown www.FolkProject.org



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

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to the address above

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Fran Kaufman photo

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

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

See what's happening—with a new photo every day—
on the WBGO Photoblog.

Check out where Fran's hanging,
and see what she sees, at
www.wbgo.org/photoblog



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DECEMBER 10

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DECEMBER 17

Muzzy's Duo

222 Rock Road, Glen Rock, NJ
201-445-2362

Entertainment Starts 7:00 PM
Call for Reservations
Host — Victor Quinn

Shelly Productions, Inc.

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