

# Jersey Jazz

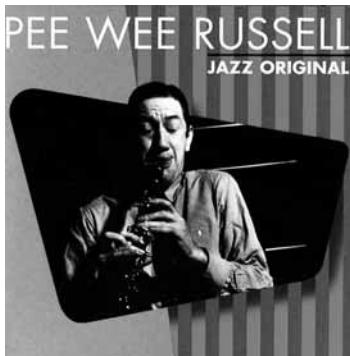
Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 38 • Issue 2

February 2010



By Tony Mottola  
Editor Jersey Jazz

Kevin Dorn's Traditional Jazz  
Collective. Photo courtesy of artist.

## Time to Stomp!

41st Pee Wee Russell Memorial Stomp set for March 7

The NJJS's longest-running event, the Pee Wee Russell Memorial Stomp, roars into its fifth decade March 7 with a powerful lineup of hot jazz players, a swinging crowd of vintage clad dancers, and a full bar and buffet to round out the festive scene. It's time to stomp!

The annual trad jazz jamboree once again is hosted at the Birchwood Manor in Whippany where Stomp faithful regularly fill the spacious Grand Ballroom

resplendent with its elaborate chandeliers, large stage and even larger dance floor.

This year's returning headliner is Vince Giordano fronting his roaring Nighthawks. That's a hat trick three NJJS events in a row for Vince, since he also appeared at Jazzfest last June; but if you think you've heard it all, think again. *The New York Times* recently reported that Giordano has an archive of 30,000 big band arrangements and regularly hauls

3,000 selections to his gigs. Expect the unexpected...and hot vintage jazz of the 1930s to '40s played by some of the finest practitioners of the art.

You can also expect to see some of the enthusiastic swing dance revivalists who flock to Nighthawks performances to display their Lindy Hop, Balboa and Charleston chops and, at recent Pee Wee Stomps, the skillful hoofers have become something of a floor show.

continued on page 26

**2010**  
**Pee Wee Russell Memorial Stomp**  
SUNDAY, MARCH 7  
Birchwood Manor, Whippany  
**ACT NOW!**  
see ad page 7

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"All music is folk music. I ain't never heard

**Prez Sez**

By **Laura Hull** President, NJJS

**W**ell, folks, I'm in month two, and all I can say is that I get far more E-mails than ever before!

As I write this, I am struck by how challenging it will be to attract sponsors for Jazzfest 2010, and not because there aren't great reasons to support the event. The economic strains on corporations with respect to community support, sponsorship programs, and the like, are challenging for them and for non-profit organizations like us. Recently the State of New Jersey put a freeze on all Jersey arts programming, freezing what they'd already committed to, and then two weeks later they released it. What this means to NJJS is that our approved grant to receive matched funding for our educational programs was on hold. Now we can proceed, but I think the fact that this took place at all tells us that non-profits such as ours will find it challenging to obtain funding for projects, regardless of objectives. For NJJS, the challenge is to put on all the same great programming, support our educational endeavors, and continue to maintain the cost of dues, while attracting new members. It's vital that you — our members — support the programming we develop for you. And if there is programming you'd like to see, let us know. Simply drop a line to [pres@njjs.org](mailto:pres@njjs.org) and I will happily respond. The role of president is not only to serve the membership,

but to function as an agent of change, so please don't hesitate to contact me.

■ Now, let's move on to the fun stuff! In January we welcomed a new advertiser and a new jazz series. The **Adam Todd Restaurant in Andover** has been around for years and has offered a variety of entertainment, but has recently engaged vocalist-led jazz groups to perform in their restaurant twice a month. Both Carrie Jackson and I had the pleasure of being there in January, and coming in February are two more NJJS member-musicians, Bree Jackson (no relation to Carrie) and Jane Stuart, both great at singing and swinging. This new venue is sure to be another stop on our list of new venues to check out. Be sure to see their ad in this issue.

■ This issue may yet arrive before our **January 24 Jazz Social** with Bucky Pizzarelli and Jerry Bruno. On tap for the **February 21 Social** is Sandy Josephson, author of *Jazz Notes: Interviews across the Generations*. Sandy will share with us his inspiration for creating this book, and he'll talk about his interviews with such venerable artists as Count Basie, Fats Waller, Dizzy Gillespie, and Dave Brubeck, among other jazz greats. And in **March**, singer and storyteller Trudi Mann & Men will join us. Trudi will regale us with stories of her years on the road and will play some music with her Men.

**NJJS Bulletin Board**

**BE A STAR for NJJS!** We always need help with our efforts. Volunteering is fun! [volunteer@njjs.org](mailto:volunteer@njjs.org)

**FREE Jazz Socials** Our series of Jazz Socials (formerly called Member Meetings) continues January 24 and February 21 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](http://www.njjs.org) or via E-mail.

**FREE Film Series** Next Film on February 24 in Chatham. Details? watch for E-blasts.

**Got E-mail? Friends got E-mail? Get on board for raffles, freebies, discounts!** Some special offers for NJJS members are late-breaking — so please send your E-mail address to [webmaster@njjs.org](mailto:webmaster@njjs.org). For example, some of our partners make discounts and free tickets available to us. We are only able to pass those deals on via our E-mail list.

no horse sing a song.  
— Louis Armstrong



## NJJS Record Bin Featured \$10 titles:

Henry "Red" Allen — *The Henry Allen Collection Vol. 6 1941-46* (Collector's Classics/COCD-24)  
Bob Barnard/John Sheridan — *Thanks A Million* (Sackville/SKCD2-3067)  
Frank Vignola/Joe Ascione — *Frank & Joe Show* (Hyena/TMF 9334)  
Complete list at [www.njjs.org](http://www.njjs.org), or write J. Sinkway,  
43 Windham Place, Glen Rock, NJ 07452.

■ And you may get this issue in time to be reminded that you can swing and sway while contributing to our scholarship coffers at our **Fundraising Dance on January 30** in East Hanover. Our thanks to The Folk Project and Arts Council of the Morris Area for sponsoring this event which features Reeds Rhythm & All That Brass at the First Presbyterian Church!

■ Fellow Board Member Marcia Steinberg and I had a swingin' time lobby-sitting at SOPAC last month between sets at jazz vocalist Dianne Reeves's concert. This was Dianne's holiday show and she had some lovely arrangements of holiday favorites, plus she sang two of my non-holiday faves — "One for My Baby" and "Social Call" — which were both terrific. Backed by a swinging quartet that featured Trio de Paz guitarist, Romero Lubambo, Dianne was elegant and lovely decked in glittery gold. Thanks to all the many NJJS members who came up to greet us at the table to wish us happy holidays.

■ Our **Jazz Film is Wednesday February 24** at 7 PM at Library of the Chathams. *A Great Day in Harlem* is an hour-long documentary film that brings to life a remarkable moment in the history of jazz — a moment

in which dozens of America's jazz legends unexpectedly gathered together for a photograph that would become emblematic of the golden age of jazz. By illuminating this single, historic event, *A Great Day in Harlem* is a window to an unprecedented era in music history which addresses broader issues of creativity and community in our own time.

■ The 41st annual **Pee Wee Russell Memorial Stomp, scheduled for Sunday, March 7, 2010** from Noon – 5 PM at Birchwood Manor in Whippany, will be here before you know it and we're pretty excited about the lineup. We have terrific groups including Kevin Dorn's Traditional Jazz Collective, Mark Shane Trio with Terry Blaine, Jon-Erik Kellso's EarRegulars Plus, and Vince Giordano & His Nighthawks. We'll meet and hear our NJJS Jazz Scholarship Winners, and we'll see some swinging dancers again. Tickets are on sale now and you can save by purchasing in advance. Simply visit [www.njjs.org](http://www.njjs.org) to learn more and to order your tickets.

■ Get your tickets to the **Piano Spectacular coming on May 2** at Morristown Community Theatre. Tomoko Ohno, Jerry Vezza and Rio Clemente will be

joined by master bassist Steve LaSpina. Tickets and information can be found at [www.mayoarts.org](http://www.mayoarts.org).

■ **Jazzfest** is coming! Be sure to mark your calendars for **June 4-5** because this is going to be one remarkable festival! The music committee is working diligently to confirm all the artists and the lineup should be announced soon in the coming weeks. And, finally, if you haven't been receiving our E-blasts twice per month, maybe we don't have your address or maybe you changed it and didn't notify us. If you wish to learn about last-minute events, raffles and more, be sure to send us your E-mail address. Send it to me — [pres@njjs.org](mailto:pres@njjs.org) — and I'll make sure it gets into our system immediately.

Be sure to visit the website frequently for details on all of our events.

[www.njjs.org](http://www.njjs.org)

### WELCOME RECENT NEW ADVERTISERS!

NJJS is proud to welcome Attilio's Tavern in Dover, Newark Jazz Elders and Pio Costa as recent new advertisers. Please see their ads in this and other issues. Advertisers help to support our work and mission while keeping their names in the minds of our readers. Please support them as well!

**Sunday**  
**January 24 2010**  
JAZZ SOCIAL  
Bucky Pizzarelli  
and Jerry Bruno  
Shanghai Jazz, Madison  
3 – 5:30 PM

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

**Sunday**  
**February 21 2010**  
JAZZ SOCIAL  
*Interviews across the*  
*generations with author*  
*Sandy Josephson and*  
*special musical guests*  
Shanghai Jazz, Madison  
3 – 5:30 PM

**Wednesday**  
**February 24 2010**  
FREE FILM  
*A Great Day in Harlem*  
at Library of the Chathams,  
Chatham 7 PM

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

**Sunday**  
**March 21 2010**  
JAZZ SOCIAL  
*On the Road with*  
*Trudi Mann & Men*  
Shanghai Jazz, Madison  
3 – 5:30 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 2010**  
JAZZFEST  
Drew University,  
Madison

Stay tuned to  
[www.njjs.org](http://www.njjs.org)  
for updates  
and details.

# NJJS Calendar



## The Mail Bag

**RE. YOUR COLUMN** last month about jazz on the Internet (*Ed Pick, JJ3802*), I can add that Syracuse music lovers are also lucky, having both a full-time classical radio station, WCNY-FM 91.3, and a mostly-jazz signal, WAER-FM 88.3, available to them.

When they happen to be working at their computers, jazz fans can listen to either station on streaming audio by logging onto the Website at WCNY.org or WAER.org and clicking on a "Listen Live" button. If you've never listened to a webcast before you will need to click on the button to download and install a free media player on your PC or Mac, but this is self-explanatory, takes only a few minutes and provides an online player to listen to audio streams from many different stations. On my laptop, to which I've hooked up small JBL Creature external speakers, I've installed Windows Media Player, RealPlayer and iTunes, all without charge, and all useful for various online stations. When downloading a player, decline any pay services and opt for the basic player.

Mainstream jazz lovers from anywhere will appreciate Eric Cohen's daily afternoon shift, Jim Tobey's three-hour Wednesday-night classic *Jazz Impressions* program, and sometimes the overnight NPR jazz feed, all on Syracuse's WAER. You can also access many other jazz programming streams on the Internet. Following is a partial list of various stations around the country that offer jazz on a regular basis:

- KPLU.org (Seattle-Tacoma, WA. Opt for the 24-hour "All Jazz" service rather than the broadcast programming)
- Jazz901.org (Rochester NY, FM 90.1. For those who find themselves driving in Flower City)
- WBGO.org (Newark NJ, Metro NYC, FM 88.3 for drivers. Emphasis on hard bop, soul and Latin jazz)
- WKCR.org (Columbia University, NYC. Home to Phil Schaap's weekday morning Charlie Parker program)
- KCSM.org (San Francisco Bay Area)
- Jazz88.org (KSDS, San Diego)
- JAZZ.fm (CJRT-FM91.1, Toronto)
- WFCR.org (Amherst MA.

Classical in afternoon, home to Tom Reney's four-hour Jazz à la Mode, 8-11PM, weeknights)

- KJAZZ.org (California State University, Long Beach)
  - Purejazzradio.org (Metro NYC. Internet only, recent start-up)
  - WRTI.org (Temple University, Philadelphia, classical in afternoon, jazz at night)
  - WWUH.org (University of Hartford, jazz & classical)
  - WFIU.org (Indiana University, jazz & classical)
  - KJZZ.org (Phoenix AZ)
  - KUVO.org (Colorado)
  - WWOZ.org (New Orleans)
  - KSBR.org (Mission Viejo CA)
  - KBSU.org (Idaho)
  - Erieradio.com (Erie PA)
  - KRTU.org (San Antonio)
  - Jazz88fm.com (Minneapolis)
  - Jazzfm.com (UK)
  - Jazzwithbobparlocha.com
  - WNCU.org (North Carolina Central University)
  - KMHD.org
  - WDNA.org
  - Accujazz.com
- John Herr  
Syracuse, NY*

*As reported in the Nov. 2009 Jersey Jazz, NJJS President Emeritus Jack Stine has stepped down as producer of the annual Princeton JazzFeast after organizing the event for all of its 18 years. NJJS member Ed Polcer succeeds him as producer for event sponsor Palmer Square Management. NJJS Treasurer shares this letter received from PSM, along with their generous contribution to Society's college scholarship fund made in Jack's name.*

### TO OUR DEAR FRIEND JACK,

We can't possibly thank you enough for your many years of time, effort and friendship! You helped create a signature event that has been strong for 18 years. It's hard to image JazzFeast without you.

As a token of our appreciation Palmer Square Management proudly presents two \$1,000 scholarships to the New Jersey Jazz Society, which will be announced at the annual Pee Wee Russell Memorial Stomp.

The Pee Wee Russell Memorial Stomp has been the cornerstone of the New Jersey Jazz Society since its inception. It is the reason the Society was formed 37 years ago. Jack Stine was instrumental in taking the profits from the first Stomps over to Dr. Martin Gross at Rutgers and starting an endowment which goes on to this day to enable them to award jazz studies scholarships.

Each year the NJJS presents several scholarships to New Jersey college students of jazz education. This money will go toward enhancing the amount the Society will award for the next two years.

Thanks you Jack.

With our warmest regards,  
*Anita, Laura and David  
Palmer Square Management  
Princeton, NJ*

## Jazz Trivia

By **O. Howie Ponder II**  
**Questions**

**BEFORE STARTING** the official questions however, here's a Bonus Question, but it won't count, because only the older members will be able to answer it. But it's good to know these things.

**Q.** Laura Hull is the fourth woman to serve as President of the New Jersey Jazz Society. Can you name the other three?

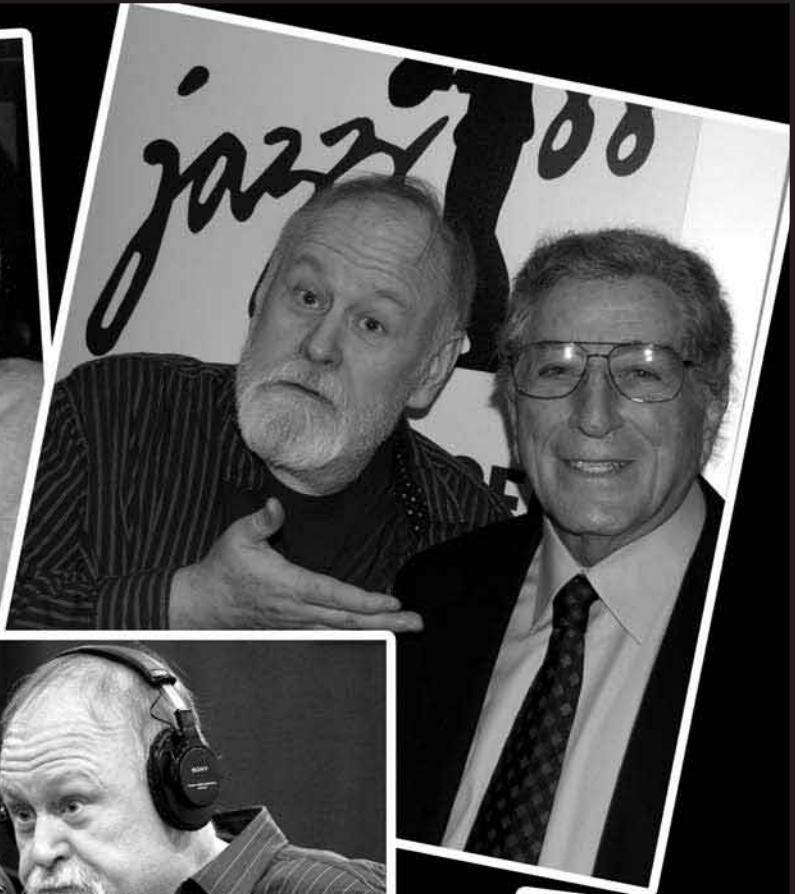
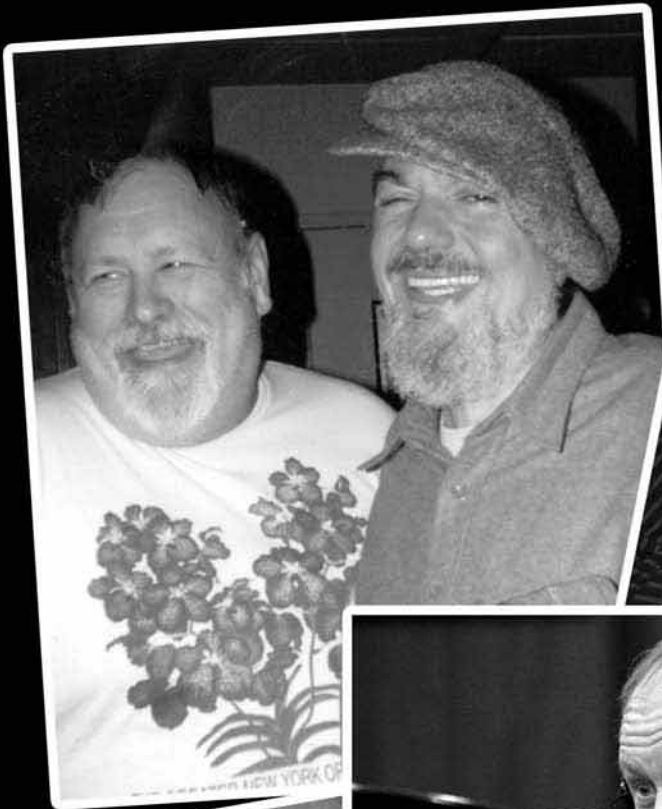
**women in jazz** Mrs. Ponder reminds O. Howie that jazz is not the exclusive territory of men. Plenty of women instrumentalists have distinguished themselves, besides the singers that we know so well. So Howie has initiated a new category that he'll spring on you from time to time about the contributions of the fair sex to our favorite art form.



- 1.** She played piano in King Oliver's Creole Jazz Band as well as the Hot 5 and Hot 7. She wrote "Struttin' With Some Barbecue" and other classic jazz masterpieces.
- 2.** She seemed to come out of nowhere to play vibes with Woody Herman's First Herd and later starred with the original George Shearing Quintet before retiring to obscurity.
- 3.** Perhaps overshadowed by her famous trombonist brother, she nevertheless forged a successful career as a pianist working with traditional jazz groups.
- 4.** This young pianist studied at William Paterson University and is presently the pianist with the Diva jazz orchestra. A favorite of our late NJJS president Bernie Morris, her trio entertained at the 1993 NJJS Annual Meeting.
- 5.** A trombonist and composer, she played with Gerald Wilson, Count Basie, Dizzy Gillespie, Quincy Jones and co-led a big band with Clark Terry. She wrote and arranged for Duke Ellington, Tony Bennett, and Billy Eckstine. Her career was cut short by a severe stroke in 1985.

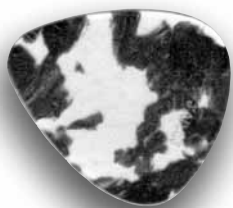
Howie also welcomes suggestions for future questions — or any comments from readers. Contact him at [jazztrivia@njjs.org](mailto:jazztrivia@njjs.org).

*answers on page 40*



**25** Congratulations Michael Bourne!  
Years on air at WBGO, and going strong.

*jazz 88*  
**88.3FM**  
**WBGO.ORG** 



## The Editor's Pick

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

### DOWN BEAT — The Great Jazz Interviews A 75TH ANNIVERSARY ANTHOLOGY

(Hal Leonard 2009)

I have interviewed Thelonious Monk.

It's not like seeing Pinetop spit blood or delivering the message to Garcia. But, on the other hand, it's at least equal to the scoop on the true identity of Benny Goodman or who killed Cock Robin. — **Bill Gottlieb, 1947**

Open to any of the 340 beautifully designed magazine-like pages of *DOWN BEAT* — *The Great Jazz Interviews* and you will discover nuggets just like Bill Gottlieb's lead for his 1948 feature on Thelonious Monk ("Elusive Pianist Finally Caught in Interview").



The anthology presents 75 years of work some of the best writers in jazz history, including Nat Hentoff, Ralph J. Gleason, Leonard Feather, John S. Wilson, Ira Gitler and Dan Morgenstern. And their subjects comprise pretty much the entire Jazz Hall of Fame. Organized by decade, the book also includes articles written by musicians (Louis Armstrong, Duke Ellington, Gene Krupa, Cannonball Adderly and Chet Baker among others) and many wonderful classic photographs, some of which have not been seen since their original publication.

Some standouts, in addition to Gottlieb's Monk "scoop," include Jelly Roll Morton's article confronting W. C. Handy head-on about who actually invented jazz (1938); Gene Lees letting Oscar Peterson vent about "The Trouble with Jazz Piano" (1959); and an excerpt from Leonard Feather's 1960 "Blindfold Test" with Charles Mingus where the outspoken bassist/composer volunteered his view of Ornette Coleman: "You didn't play anything by Ornette Coleman. I'll comment on him anyway. Now, I don't care if he doesn't like me, but anyway, one night Symphony Sid was playing a whole lot of stuff, and then he put on an Ornette Coleman record. Now, he is really an old-fashioned alto player. He's not as modern as Bird. He plays in C and F and G and B Flat only; he does not play in all the keys. Basically, you can hit a pedal point C all the time, and it'll have some relationship to what he's playing."\*

*Down Beat* began as an eight-page local Chicago music directory in 1934, and then jumped on the Swing Era bandwagon and rode to prominence as one of the country's most important music magazines. When the big band buses finally creaked to a halt in the late 1940s *Down Beat* showed the ability to reinvent itself and adapt to changing times that would keep it successful and relevant while others fell by the music press wayside. *Down Beat* magazine has documented the better part of jazz history and this new anthology of interviews and more is the perfect vehicle to celebrate the 75th anniversary of the indisputable granddaddy of jazz journalism.

\*The complete and equally quotable Mingus *DownBeat* "Blindfold Test" has been getting clicks on the Internet for years. Just search "Mingus Blindfold Test." JJ



### Comments?

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

**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](http://www.PayPal.com) using our code: [payment@njjs.org](mailto: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](mailto: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:

**March: January 26 • April: February 26**

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

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908-522-1163

**Jack Stine** President Emeritus

908-658-3515

**Andrea Tyson** Immediate Past President

732-356-3626

**Joe Lang** Past President

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



New Jersey **Jazz Society**  
PRESENTS

THE 41ST ANNUAL

# PeeWee Russell Memorial STOMP

SUNDAY, MARCH 7, 2010

From noon to 5 PM at THE BIRCHWOOD MANOR  
111 North Jefferson Road, Whippany, NJ 07981 (Off Route 10)  
973-887-1414 • info@birchwoodmanor.com

VINCE GIORDANO AND THE NIGHTHAWKS  
MARK SHANE TRIO WITH TERRY BLAINE  
JON-ERIK KELLISO'S EARREGULARS PLUS  
KEVIN DORN'S TRADITIONAL JAZZ COLLECTIVE

We'll have CDs for sale.

A cash bar and food buffet will be set up next to the ballroom.  
Bring your dancing shoes!

**PLEASE DO NOT BRING FOOD OR BEVERAGES INTO BIRCHWOOD MANOR.**

**Advance:** Members \$25, Non-Members \$30; **At the Door:** Members \$35, Non-Members \$40  
Students with current i.d. \$10 (in advance or at the door)

For tickets, please send check payable to "NJJS" together with a stamped, self-addressed envelope to: NJJS,  
c/o Mike Katz, 382 Springfield Avenue, Ste. 217, Summit, NJ 07901. Or use a credit card via Website, phone, mail  
or fax. A \$3 per ticket handling fee will be charged **except** for orders by check with stamped self-addressed envelope.

Reserve a table and get in free! Available for groups of 10 to 14. Purchase tickets for your entire group and get one  
free admission. Book early for best results. By phone only: 1-800-303-NJJS.

To order, or for directions and more information,  
please see our Website: **www.njjs.org**  
call our Hotline: **1-800-303 NJJS** or fax: **908-273-9279**

The New Jersey Jazz Society is qualified as a tax-exempt cultural organization under section 501(c)(3) of the Internal Revenue  
Code. Contributions to NJJS are tax deductible to the extent allowed by law. Proceeds of the event help support scholarships.

## SHOW US THE MONEY!

### The NJJS Jazz Studies Scholarship Program

The Pee Wee Russell Memorial Scholarship Fund was created through an endowment established with the Rutgers University Foundation in 1972 with revenue generated from the Pee Wee Russell Memorial Stomp, a New Jersey Jazz Society-sponsored event that marks its 41st consecutive performance on March 7.

Over the years the NJJS fund has expanded its educational support to include annual scholarship grants at each of the four New Jersey colleges with degree programs in Jazz Studies: Rutgers University, William Paterson University, Rowan University and New Jersey City University. The recipients of the annual grants, which cover only a portion of tuition, are determined solely by the Rutgers University Foundation and by the faculties of the respective colleges.

The funding of the Jazz Studies scholarships is a top priority of NJJS with a goal of being able to make grants that would cover a more significant portion of a recipient's educational costs. What better way is there to express your support for the future of jazz than to help provide for the education of the next generation of musicians and educators?

Now that the annual Pee Wee Stomp is here, please consider making a contribution to the NJJS's Scholarship Fund which originated at



2009 NJJS Jazz Scholarship Students pose after their performance at the 40th Annual 2009 Pee Wee Russell Memorial Stomp. (from left) Michael Zdeb, Rowan University; Michael Preen, New Jersey City University; Jacob Webb, William Paterson University; Andrew Michalec, Rutgers University; and Brent Chiarello, Rutgers University. Photo by Tony Mottola.

the event four decades ago. Donations are deposited in a separate account restricted to funding Jazz Studies scholarships. All donations should be made payable to NJJS Scholarship Fund and mailed to: NJJS Scholarship, c/o Mike Katz, 382 Springfield Ave., Suite 217, Summit, NJ 07901. The New Jersey Jazz Society is a Non-Profit IRS 501 c(3) organization. You may also contribute to the fund online at [www.njjs.org](http://www.njjs.org): click on the Scholarship page on the site's menu. Contributors of \$1,000 or more will be deemed Lifetime Members of the Jazz Society and will be afforded all member rights and privileges at no charge. J

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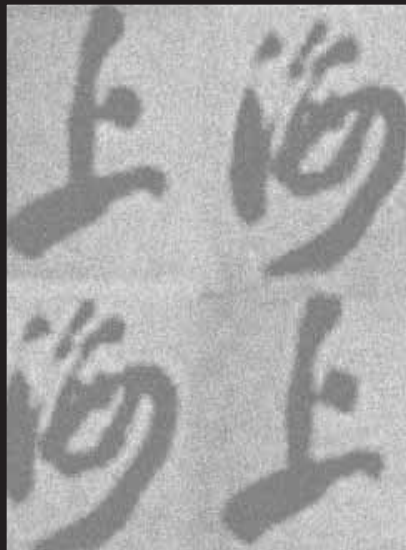
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## Noteworthy

Fradley Garner International Editor *Jersey Jazz*

### BRUBECK HOMAGE TO ANSEL ADAMS ... 'THANKS FOR THE MEMORY,' RAINGER ... 'JAZZ LOFT' AT LINCOLN CENTER ... LEONHARDT'S BIG BANG ... HOWARD ALDEN HEADLINES BANJO FEST

**DAVE BRUBECK, 89, SEEKS** new challenges. The polyrhythmic pianist and composer, whose quartet was one of the most popular jazz groups of all time, recording the first million-selling jazz LP, *Time Out* in 1959, has co-penned the score for a multimedia work about the late nature photographer Ansel Adams. Brubeck's collaborator is his composer son, Chris Brubeck. The Baltimore Symphony will premiere the work in February. Brubeck received a lifetime achievement award on his birthday, December 6, at the Kennedy Center in Washington. "He finds special pleasure in the symmetry of receiving his honor from President Obama," wrote *The Washington Post*, because the president's father "took the 10-year-old Barack to a Brubeck concert in Honolulu during their only visit together."

**MOST LIVING AMERICANS** who had a radio in the 1930s to '50s remember Bob Hope's 1938 theme song, "Thanks for the Memory" and "Love in Bloom," the 1934 Bing Crosby hit that comedian Jack Benny butchered on his violin on his radio and television shows for decades. Both tunes were composed by young Ralph Reichenthal, later known as Ralph Rainger. Ralph graduated from Barringer High School in Newark in 1919. The pianist attended Juilliard and wrote "Moanin' Low," the Broadway show tune, prompting Paramount to hire and team him with Leo Robin. The hot songwriting duo penned over 50 hits and many film scores, including seven for Crosby pictures. On "Your Hit Parade" for 10 weeks, "Thanks for the Memory" won Rainger and Robin a 1938 Academy Award. Their most-recorded hit was "Easy Living." Long

forgotten, "Reichy's" story is told for the first time on the cover of the latest *Acropolis Alumni News*. For a copy, visit [www.barringeralumni.com](http://www.barringeralumni.com) and ask their office in Caldwell.

**LIFE PHOTOGRAPHER GENE SMITH** went freelance and moved into the loft of a five-story building at 821 Sixth Avenue, New York in 1957. There until 1965 he shared the fourth floor with the jazz pianist, music teacher and composer Hall Overton. The two became friends, and when Thelonious Monk, Zoot Sims, Chick Corea, Roland Kirk and others fell by to talk music and exchange ideas, Smith took their pictures. More than that, he wired the building for sound, recording 4,000 hours of music, conversation and everyday noises on 1,741 open tape reels. The Smith tapes wound up at the Center for Documentary Studies at Durham University in North Carolina. A new book, *The Jazz Loft Project* (Knopf, 2009) has some 200 photos and



**JERSEY-BOUND:** David Leonhardt has just released *Bach to the Blues* with his trio, on the veteran pianist's own 19-year-old Big Bang Records label.

excerpts from the tapes by author Sam Stephenson. A blog at [www.jazzloftproject.org](http://www.jazzloftproject.org) announces a Jazz Loft exhibition opening at the New York Library for Performing Arts at Lincoln Center, on February 17. Take a friend!

**DAVID LEONHARDT IS ONE** of the first musicians to found a record label, "ages ago" in 1991. Big Bang Records is still mostly his own musical vehicle, says Leonhardt. "We

release CDs from my bands or featuring the musicians I play with — or concept CDs based on concert presentations we perform." (*Jazz for Kids, An Evening of Gershwin, Christmas Jazz Show*, e.g.) The David Leonhardt Trio's just-released *Bach to the Blues* aims to broaden the jazz audience "in the hope that open-minded music lovers will go with us on the improvisation." On March 21, Leonhardt will talk on the history of jazz and head a program featuring his quintet and the five-female Shelley Oliver Tap Dancers, at Bordentown Regional Middle School, Dunns Mill Road, Bordentown, NJ. ([www.bordentownconcerts.com](http://www.bordentownconcerts.com)) Sample the music and learn more at <http://davidleonhardt.com>



**IN AUSTRIA:** Howard Alden, under a photo of the young Dick Wellstood, at the Jazzland club in Vienna. Photo by Jeanne Gies.

**"EVERY WEDNESDAY AFTERNOON** at Birdland, when I'm in town, I play with Dave Ostwald's Gully Low Jazz Band" — Howard Alden means in Manhattan, of course — "and this June I'm headlining the 2nd Annual Jazz Banjo Festival in California." Banjo? Yes, one of the world's top-line jazz guitarists is a master of the down-home, four-string instrument, which he also plays with Ostwald. In fact, Howard started his career on tenor banjo at age 10 and began gigging with West Coast dixie groups at 12. The banjo festival, uniting 200 players and others from five regional banjo clubs, is set for the weekend of June 12–13 at St. Mary's College in Moraga, CA. [www.summerjazzbanjo festival.com](http://www.summerjazzbanjo festival.com). **JJ**

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

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## Talking Jazz

### A Jersey Jazz Interview with Warren Vaché Part I

By Schaen Fox

Overall, Whitney Balliett gave a mixed review to the Newport 1975 Bix Beiderbecke tribute concert — except for the playing of New Jersey’s own Warren Vaché. He wrote that “only Vaché was truly on the mark. He can play Beiderbecke note for note, but he makes the notes sound as if he invented them.” The great critic continued his praise a few years later. Commenting on the young musicians of the swing revival he enthused, “Of all these players, one of the most impressive is Vaché. . . . He plays with intense concentration, but he is cool, and he has a sharp tongue.” Today, while the trumpet great continues to spin beauty in the air with his horn in various types of jazz, lucky patrons are also likely to hear his sharp wit at his gigs. We had several phone conversations this past July that resulted in this interview.

**JJ:** What would you like to talk about?

**WV:** Absolutely nothing. (Chuckles) I can’t think of anything that would be interesting about me to anybody, but maybe, if you’ve got some questions, I can answer them.

**JJ:** Well, how deep are your family roots in New Jersey?

**WV:** My dad’s family moved here from Brooklyn around the end of the teens or early ‘20s.

**JJ:** I read that your dad advised against your following him to become a bass player. Was he serious?

**WV:** Very serious. The band program started in the fourth grade and I wanted to be in the band. So I thought: Dad was a bass player; there was a bass in the house; I could just take bass lessons, then there wouldn’t be getting any new instruments, etc. When I mentioned this to dad, his response was something like, “Don’t be a bass player; you’ll be the forgotten man. They never tell you what key you’re playing in and you’ve got too much junk to carry. Be a trumpet player. You’ll get more work.” So, he bought me a trumpet and found Jim



Warren Vaché portrait made by Ed Berger at Warren’s home in 2006 for an article Ed wrote about him in *Jazz Times*.

Fitzpatrick to teach me. He was a private teacher and professional trumpet player. He had been with Hal Kemp and people like that.

**JJ:** As a retired school teacher, I was pleased to see that you have also mentioned your public school music teacher, Harold McGee as important to your development.

**WV:** They were both very influential and extremely supportive. I was in the middle school band before Harry’s first year and trust me, when Harry showed up it was like a breath of fresh air. He had some real passion for music, and when you took it as seriously as he did, he was very open and helpful. I not only went through the school band with Harry as director, but he’d come to the house and give me weekly lessons for an hour or two. You need somebody to open your mind and get you thinking, because it’s impossible to do it for yourself. That’s why there are teachers. It’s a thankless job when the student is

“Don’t be a bass player; you’ll be the forgotten man. They never tell you what key you’re playing in and you’ve got too much junk to carry. Be a trumpet player. You’ll get more work.” (— Warren Vaché Sr.)

*continued on page 14*

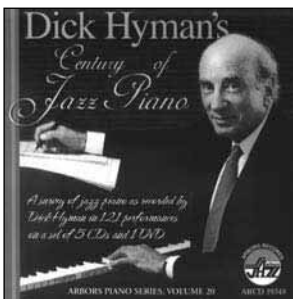
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**WARREN VACHÉ**

*continued from page 12*

not interested and when the student is interested, you'd do it almost for free, because you find a kindred spirit to talk to about something you love.

It's a wonderful part of a kid's education, because there is self-discipline as well as a freedom that's very hard to describe that goes on when you play music. You have to be disciplined in order to be creative. We don't have people who are born completely formed, much as we like to think that geniuses are all hatched from an egg. Your surroundings and what you're exposed to have a great deal of influence on what you're going to do for the rest of your life. It should be the school's responsibility to provide every available outlet and experience for kids.

**JJ:** You focused on music all through school and college, but you graduated before jazz became a readily available option in college. Would you care to comment on how the college experience has affected the younger jazz musicians?

**WV:** With all the stress on jazz education these days there does not seem to be the spark of creativity, that rugged individualism that there was. Bill Finegan would mention Nick Travis all the time; just a brilliant player and the soloist on most of the Sauter-Finegan [recordings]. Al Cohn used him all the time. Al loved him. He just was really a well-rounded human being. He could read anything you put in front of him. He could improvise. He was equally at home in a big band as he was in a small band. And he had a sound that was unique. This you don't find these days. Everybody comes out of college sounding in a cookie-cutter manner. They all sort of sound the same. Back then, there was some value in having a sound that was yours. When you formally teach something you must codify it. It



Warren Vache, second from right, performs with clarinetist Johnny Mince, saxophonist Eddie Barefield and trombonist Vic Dickenson at Jack Kleinsinger's Highlights in Jazz, New York University, February 1978. Photo by Mitchell Seidel.

strikes me that jazz educators spend most of their time trying to codify and formulate some sort of test that they can grade. What you get is a lot of people who have learned the same thing playing the same way. It's awfully bloody hard to organize teaching somebody to be creative. I don't know even if that is a physical possibility.

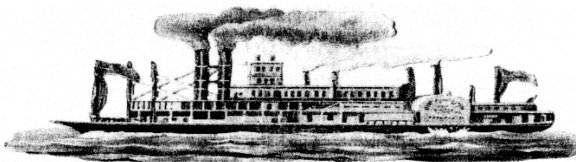
One of the problems in the society today is that live music doesn't play any part in it. When I was 15 years old, my first job was playing at somebody's wedding in a band. Now you go to a wedding and somebody is playing records. So kids don't have the possibility to learn what I learned on the bandstand from older musicians.

The way they do it is they go to a class and at the end of the class somebody gives them a standardized test. The administration is worried because the funding is going to come from [laughs] the response the kids give to the test. That determines how many dollars go to the school. So the teacher has very little encouragement to

When I was 15 years old, my first job was playing at somebody's wedding in a band. Now you go to a wedding and somebody is playing records. So kids don't have the possibility to learn what I learned on the bandstand from older musicians.

*continued on page 16*

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Woody Herman and Warren Vaché perform at the Union County Performing Arts Center in Rahway, N.J. August 1986. Photo by Mitchell Seidel.

## WARREN VACHÉ

*continued from page 14*

a fine musician and he was very happy. I don't think he spent 10 minutes worrying about whether he was forgotten or not.

**JJ:** OK, but my remark was tongue-in-cheek. By any chance, did Pee Wee or Chris ever give you any stories about their years in the big bands?

**WV:** Pee Wee had an incredible career. In the '30s he was making \$1,500 a week as Manny Klein's substitute. Most of the radio shows were live, so they would rehearse a couple of hours before the air date. They would go have something to eat, or drink more likely, go back and play the show. Well, Manny was so busy that he was always on air and couldn't make the rehearsals. So, Manny would call Pee Wee and Pee Wee would pull in \$1,500 a week just doing Manny's rehearsals. That's the sort of business there once was with live radio before the electronics took over. They could pull in that kind of work just hopping from studio to studio.

Pee Wee was a trumpet player with an extremely high range and a nice consistent high F and G; not something that your average trumpet player could do in the '30s. As a result, he used to follow Bunny Berigan in almost everybody's band because the bandleaders would finally get tired of Bunny's drinking and fire him. Then they'd call Pee Wee because he was the only guy that could play that nonsense. So, he spent a lot of time chasing Bunny from one gig to the next. He told me that at one time they ended up sharing a hotel room. Pee Wee said, "We got up in the morning. I got dressed and Bunny went to the dresser, pulled out a pint of whiskey and knocked back the pint." They went down for breakfast then went back up to the room. Bunny promptly went into the bathroom, threw up and came out swearing he'd never eat bacon and eggs again. [Chuckles]

All those guys were a hard drinking bunch through the Depression. Pee Wee told me he was in Raymond Scott's band and they would do live broadcasts from Rockefeller Center. They had a schedule, 15 minutes between the end of the

*continued on page 18*

teach the kids to be creative because it's all tied to some great machine.

**JJ:** Both Pee Wee Erwin and Chris Griffin, two important big band sidemen, also played a part in your development. How did you link up with them?

**WV:** I was in the middle of college when I met Pee Wee. My dad was selling musical instruments at the time and he walked in their store and immediately knew who they were. I was having a bit of difficulty with the professor at Montclair State and was just a bit discouraged. Dad thought that it might be a good idea if I went to see Chris and Pee Wee. So I did, once a week. I'd go to school and go through my lesson with the teacher who had me playing the Arban book in half time. It probably helped my playing a great deal, but it was certainly boring and discouraging. Then I would go up and see Pee Wee who would spend an hour or two with me. He gave me real trumpet literature to play. Pee Wee's passion for music was infectious, so it sort of kept me interested.

**JJ:** What was their store like?

**WV:** Oh it was a cute little hole in the wall place on the main street in Teaneck, desk in front, a bunch of horns hanging on the wall, practice

studios down the hall and I think Pee Wee had put a small recording studio in the back. It wasn't a large operation. They basically had a teaching studio that sold trumpets.

**JJ:** Was it a place where you would meet other musicians who were hanging out?

**WV:** No. There were lots of people who hung out, but they were all students. Some of them went on to be working musicians around the New Jersey area; but no, there was not like a coffee klatch where everybody showed up, sat and talked.

**JJ:** I always felt a bit sorry for Chris Griffin. I mean, how could you expect to be famous sitting third trumpet besides Harry James and Ziggy Elman?

**WV:** Why? There are people for whom fame is not the most important thing, and Chris Griffin was one of them. He was very happy. He had a wonderful career; he was on the staff at CBS for most of the time they had a band on staff. From what I knew of Chris he knew he wasn't ever going to be famous and he wasn't interested in playing improvised jazz solos. He had a very long marriage and a wonderful family. He raised his kids as a trumpet player [chuckles] and he was more than happy to have done so. He was a damn good lead trumpet player,



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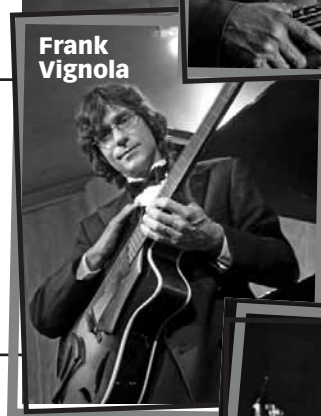
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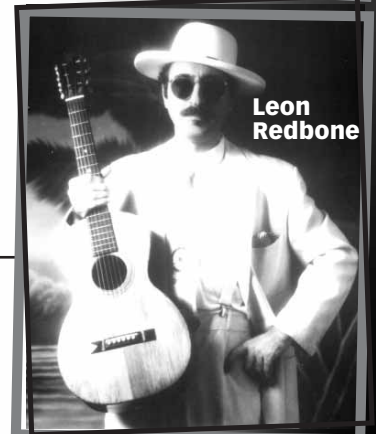
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**WARREN VACHÉ**

*continued from page 16*

rehearsal and the downbeat [to start the show.] So they had bribed the elevator boy, and he was waiting for them, to take them down to the first floor and they would all run to Hurley's on the corner. The bartender knew they were coming and had triples set up for each of them. They would all storm in as one, knock back three triples, get back up in the elevator and play the live radio broadcast. And, you've got to remember this was Raymond Scott's band. This wasn't a case of sitting there, being inspired and playing jazz. This was reading some of the most complicated stuff ever written.

**JJ:** What did he think of Raymond Scott's music?

**WV:** He thought it was sort of bizarre, but Pee Wee was a great musician and there was a certain amount of technical expertise necessary to play it. I know he was proud of having done it. We're sort of macho cowboys when it comes to that stuff. As

long as we can do it, we're happy we did it. It's nice to have a challenge stuck in front of you and be able to accomplish it.

**JJ:** You once said about Pee Wee that he was a much deeper being than he presented to the public. Would you expand on that?

**WV:** He was, on the face of it, always smiling, always happy, a good jovial entertainer and a hell of a trumpet player. That was very much part of his nature, but there was a deeper side that very few people got to see. In the '30s, Pee Wee would go on a binge and wake up three weeks later in Kansas City, because he had a yen for steak. Later in life he forced himself to sober up. I never saw him take a drink. That was a big part of the depth we're talking about. That generation that came up through the Depression were collectors. My dad was one, Pee Wee was also. He had little collections of jewelry and things and he would spend hours on this, but

he was a very bright guy who had an innate psychological sense about people. He could size people up very quickly.

**JJ:** Bucky Pizzarelli said Benny Goodman, another jazz master you are connected to, also had that ability.

**WV:** Yeah, he sure did. Benny was less of a social human being than Pee Wee. Pee Wee needed people more than Benny ever did. Benny kept a nice isolation space around him most of the time, but he was very, very bright and intuitive.

**JJ:** As long as we are talking about jazz masters, I'm anxious to know how you got Bill Finegan to work on your *Don't Look Back* CD.

**WV:** Well, simply put, the answer is [guitarist] James Chirillo. James was studying with Bill. He would drive up to Connecticut and visit Bill,

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## WARREN VACHÉ

*continued from page 18*

because in his later years Bill had very bad osteoporosis and never really left the house. If he could make it from his bed to his couch he was doing well. So James would visit him once a month and although Bill couldn't leave his house, his ears were leaving every chance he got. He bought records. He knew who was out there. He listened very, very intently to just about everything; and I was fortunate enough that Bill knew who I was and liked my playing. So, one day Chirillo and I got in the car and I visited Bill Finegan for the first time. He was charming and intelligent and loved to be visited.

So we sat there and discussed the project with him. I asked him if he would write and I was just thrilled when he said he would. Then he said, "What do you want me to do?" I said, "Well, this is like asking a potter to make you a bowl and then asking him to print 'dog' on the side. Why don't you do whatever you'd like to do?" [Chuckles] Why am I going to limit you?" Finally, after a bit of hemming and hawing, I did mention that I liked Harold Arlen's "Written in the Stars" very much. So he agreed to do that and the Hoagy Carmichael tune "April in my Heart." That's a tune I didn't know, but he liked it. The last one, the Johnny Mandel "Don't Look Back," was Bill's suggestion as well. The lyrics to that song, and the emotion that it invoked, had a very special meaning to Bill, but he wouldn't tell me why. So, I'm going to tell Bill Finegan "No?" I was very, very happy to get those arrangements.

**JJ:** Did he comment on the results?

**WV:** He loved it. As a matter of fact, I used to go right up with the roughs and when we were mixing it, Bill and I would sit for hours listening to it, picking over details and making notes.

**JJ:** I'm sorry; I'm a bit stunned at the idea of being able to say, "Bill and I would sit for hours."

**WV:** Oh yeah, I'm an extremely lucky guy. I've been lucky enough to work with all of my heroes and all of them had time for me. This includes Benny Goodman, who gave me a lesson in breathing within the first two concerts I did for him. That stayed with me the rest of my life. People had time; if you show an interest and are self-disciplined enough not to tell people what you think you know, you can learn a great deal.

**JJ:** There are stories about Bill being very slow about finishing arrangements. Was that a problem for you?

**WV:** Not a problem for me. He had the first one done in about two weeks and the others came in right on time. They were right at the deadline and if I hadn't prevailed upon a friend up in Canada to do the copying for me, they wouldn't have made the date. [Laughs] I never was concerned that Bill wouldn't finish anything; but like anybody, these things become your children, and the more you look at them the more you think you can tweak them, improve them, wash and scrub them and it's hard to let the baby be born. Sometimes Bill was like that.



Warren with Ken Peplowski, Tom Kennedy and John Allred on 2009 Jazz Cruise. Photo by Fran Kaufman.

He had all kinds of wonderful stories. These days, we all write with a computer and we can hear it played back by the computer immediately. When Bill was writing, they all put it down by hand on a piece of paper and he had stories of himself and Eddie Sauter. They would spread out 30 pages of their score in a circle on Eddie's living room floor; both of them on their knees singing the arrangements they had written, turning around in a circle so they didn't have to flip pages. He knew that everybody in his band thought he and Sauter were writing comical shit. Nobody took it too seriously. I forget what nickname they had for Bill, but he knew it. It never seemed to bother him in the least. He just kept writing.

I'll tell you his favorite true story, which had to do with a friend of both of ours, a trumpet player named Leo Ball. Leo was working the circus at Madison Square Garden. He was playing first trumpet. And among the show was the elephant act. At the end of the act, the elephants would all stand in line, rear up and put their front feet on the backside of the elephant in front of them; at which point the band played a chord. Well, the first time Leo played this chord, he cracked the top note. He made a wonderful mistake as we all so often do. Well the last elephant in line actually turned and looked at him. Now the story doesn't end there. The act comes out for the second show. Again, the elephants all rear up and before he puts his feet down, and he knows this chord is coming, this elephant turns and looks at Leo before he plays the note. [Laughs] Are you going to screw it up again? [Laughs] It so spooked out Leo that he had to give the note to the second trumpet player. He couldn't play it. [Laughs] That's why I love this business; you can't find stuff like this anywhere else.

**JJ:** A great story. I also wanted to ask about the number "Spring." Would you tell us about how that got on the CD?

**WV:** That was, again, Mr. Chirillo. Among the many people he has studied with was a wonderful trumpet player and composer named Johnny Carisi. Now I knew Johnny from the '70s when one of my first jobs in New York was playing in the house band at Eddie Condon's. I'd be in there, oh...six nights a week and

*continued on page 22*





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## WARREN VACHÉ

continued from page 20

Roy Eldridge was down the street at Ryan's. It was just a wonderful time in my life. Johnny would come in when he wasn't working and sit in with the band, so I got to know Johnny fairly well; but I didn't pursue my studies with him as well as James did. Johnny wrote a lot of wonderful tunes, among them "Israel" and "Spring" — or "Springville," as it's sometimes called. From James's studies with Johnny, he knew that Johnny had done an arrangement of this tune for the *Charlie Parker with Strings* album. It was never issued with the original record and, if it was recorded, it's been lost. Johnny's papers were put out at the Institute of Jazz Studies when he died, and James knew that hiding in among those papers was this arrangement done for Charlie Parker. So James went out, believe it or not, and found it. He made a copy and took the trouble to transcribe it so we could record it. And, just to show that I've got brass balls, I did it. It's again magnificent writing. You have to listen very closely, but Johnny has written for a smaller string section than we had. There were five strings in Johnny's chart and he's written in what are called harmonics for the upper violins. It's a method of playing where you don't put the string down all the way. You put your finger lightly on the string, which stops the vibration at the lower end and you get this sort of ghostly sounding note — very high. Difficult to record, and sometimes, if you don't have the proper sound system — I mean, if you buy this record on iTunes, it's been compressed to an MP3 — you are not going to hear it. Those harmonics were sort of ghostly and eerie and just an indication to me of what an intelligent human being Johnny Carisi was and how much he cared, and knew, about music.

**JJ:** You did the CD with the Scottish Ensemble. How did you hook up with them?

**WV:** I met a quartet from the string ensemble in Glasgow. I did a concert with the Scottish singer Carol Kidd there and she had four members of the ensemble for that concert. I had a dear friend, a journalist from Inverness named James Love, and after the concert I went to dinner with James and his wife, and James suggested that would be a nice project for me to do: a recording with the ensemble. I was intrigued. I met with their business managers and they had an interest in all sorts of music. They were not as cemented in place as a lot of classical ensembles and so it progressed from there.

**JJ:** Carol Kidd is best known among Asian jazz fans, how did you get to play with her?

**WV:** I've been going to the UK once or twice a year for 20 or 25 years. After a couple of years I met Brian Peerless, a wonderful man who spent a lot of his time organizing tours for itinerant American jazz musicians. So, because of Brian, I ended up working at one of the jazz festivals in Scotland. I remember playing at a late night jam session with this guitarist in a pub and up walks Carol. She started to sing and she's an excellent singer and a sweetheart. Since then we've maintained a distant friendship and, every now and then when I'm over there I get to work with her.

**JJ:** Another of your recordings, *What is There to Say?* Is with Joe Puma. Was that his last recording?

**WV:** I believe it was, yes. Joe Puma was another one of those little gifts from God that fell in my lap; again, an extremely bright man with a great passion for music who made a lot of time for me. We worked together for the last five years of his life. We just seemed to hit it off. He was a razor-sharp wit and a very, very meticulous person about music. He knew exactly what he was doing and at the same time he was an extremely creative and unique individual. The world is never going to see another Joe Puma.

**JJ:** There are so many stories about his great wit. Do you have any examples?

**WV:** [Laughs] Well, after he got sick, it was me that had to convince him he needed to go to a hospice. He couldn't live alone anymore. So, his daughter made the arrangements. I picked him up and we drove over to Cabrini in the Bronx where he

Oh yeah, I'm an extremely lucky guy. I've been lucky enough to work with all of my heroes and all of them had time for me. This includes Benny Goodman, who gave me a lesson in breathing within the first two concerts I did for him. That stayed with me the rest of my life.

spent the last couple of months of his life. I got him all set up, went to his apartment, took some pictures off the wall and when I went back I put the pictures on the wall so he could see something familiar. The next day I picked up Michael Moore, Howard Alden and Eddie Locke and we all went up and spent an hour or two visiting with Joe. Well, while we are there, there is a lull in the conversation and Michael points to the wall and says, "Joe, tell me about the

pictures on the wall." Remember, it's a Catholic hospice, so there's a crucifix on the wall. From his bed, Joe reaches up and, "That's my aunt, that's my uncle, the guy on the cross is a long story." [Laughs] That was Joe Puma. The other one that sticks in my mind; we used to work in a little place in Mt. Kisco and one night we are getting ready to go to work and the bass player Joe Fitzgerald left something in his car. So, he's gone to get it and Joe is standing there with his guitar slung around his shoulder and holding Joe's bass. In walks Paul Schaffer and Chevy Chase, and Chevy looks over at Joe and says, "Ha, play me a little Scott LaFaro." And without dropping a beat, Puma looked at him and said, "Act me a little Sir Lawrence Olivier." [Chuckles] That's the kind of thing you can't buy for a million bucks.

**JJ:** How was he as a boss?

**WV:** He wasn't a boss. We were together. He got the gig. I got the gig. It didn't matter. None of us looked at each other as an employer. It wasn't about that. It was two idiot sidemen going to work and playing as best they can. And once again, I had then, and still have now, what I like to consider harmonic limitations. The weakest part of my musicianship is harmony, and [it was] the strongest part of Joe's. He was endlessly patient with me when it came to "What chord change is this? What

bass note are you using? What goes here? What goes there?" He would be extremely encouraging. He would pick tunes that were complicated and then encourage me to play them and work with me while I stumbled my way through them.

**JJ:** Well, how about Connie Kay?

**WV:** Ah, not a day goes by I don't miss him. I worked in Benny Goodman's band with Connie and I worked at Condon's with Connie. So there was a period of five to six years where Connie and I saw each other every day. Another incredibly intelligent man, but Connie was more reserved than most. He didn't say much on the outside. He liked to hide behind a pair of sunglasses. For some reason or another he liked me and we spent a wonderful amount of time together. We would finish a concert somewhere in the middle of the United States and there was Connie taking me for something to eat and introducing me around. I was awestruck; "That's Connie Kay!" He was very, very kind to me.

**JJ:** I was impressed that you referred to him as a surrogate father.

**WV:** I sort of felt that way about him. Back in my 20s...[Pause] You know you don't always think before you act. You don't always know what's possible at the end of the road. Connie was always there. He would always bring me up short of running the car into the wall, metaphorically. [Chuckles] I'm a lucky fellow. Another guy that was a great deal like that for me was Major Holly. I just felt a very warm affection for the two of them. They were as accepting of me as they could be; as encouraging as they could be and as concerned for

*continued on page 24*

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## WARREN VACHÉ

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my welfare as they could be. My powers of description and language are not deep enough to describe the sort of debt those guys inspired in me.

**JJ:** Did they have any special interests?

**WV:** I don't remember any deep philosophical conversations. Major Holly spent his free time collecting musical instruments. The apartment he had in the Bronx was full of old instruments. Once a year he would take a flight down to Jamaica and take all of those instruments to donate to a school there. He'd take his vacation and go down and teach those kids. He lived in a place that looked like a used music store. You walked in the front door and you had to step by a B-3 organ that he was trying to figure out how to get down to Jamaica. [Laughs] I was always going to go down with him, but somehow we never managed to hook it up.

**JJ:** So long as we are dropping names, how about Slam Stewart?

**WV:** Oh yeah...I'm a lucky fellow. Another one; I first met Slam working with Benny Goodman. Just the sweetest, most unassuming gentleman you would ever meet in your life. Very quiet, intelligent, but he lived in a planet that most of us don't get to see. [Chuckles] He was a very unique individual. I met him when I was a young, stupid man and he stuck with me. He thought about music 24 hours a day. Slam would walk up to you and sing a note. He'd go, "Ba" and walk away. What you were supposed to do was the next time you saw him go, "Ba-bah." And, all day long he would keep having a tone row going with you. These could get up to 45 or 50 notes. I never once won the contest. He always remembered a longer tone row than I did. And I wasn't the only one he was doing this with; he would have four or five of them going through his mind all day long. No one I know ever won. [Chuckles]

I was on the last concert tour that he did. It was with George Wein and the Newport All Stars. The traveling we were doing was grueling. I remember we probably changed planes at Charles De Gaulle Airport every day for three weeks. Up at six in the morning, two planes, dinner, concert, up at six in the morning, do it all again. I was in my late 20s early 30s and I was tired. Slam had had a stroke. He had actually been on the table dead for a couple of minutes and then came back to join us. He was having difficulty walking and wasn't carrying a bass. He didn't even take his own instrument. Every night Slam went to work he had a new instrument to figure out; some of them better than others, I can tell you. He was such a naturally wonderful musician he could make a rubber band on a cigar box sound like a Stradivarius. Just the amount of physical energy it took to go through those tours; it astounds me to this day to think of what Slam went through.

The last time I saw him, we were at the Charles De Gaulle Airport. Something had happened; we missed the flight home we were supposed to get the day before. So, we got a hotel at the airport, had a nice dinner and we went to bed. We were supposed to leave at seven in the morning and there's no Slam. Again, one of those old school guys; if the leave time was seven in the morning, Slam was always down in the lobby packed and dressed like a gentleman at 6:45. So, it's about 5 minutes to seven and there's no Slam and he's not answering his phone. I went to his room and knocked and he opened the door in his pajamas, looked at me and said, "Warren, what are you doing here?" He

was home already. [Laughs] I told him, "Slam, its seven and we've got to catch the flight home." "All right, I'll be down." In half an hour he's packed and looked like a million bucks down in the lobby. But, that was the last thing he said to me, "Warren, what are you doing here?"

The other day somebody sent me a YouTube video of Slam and me playing "Misty" and I took a look at it and I don't know...I'm a very lucky fellow, that's all I can tell you.

**JJ:** Since you mentioned it, what do you think of YouTube?

**WV:** Well, hell, you can't find jazz anywhere else. Would I like to be paid for it? You bet. Am I going to be paid for it? Nope. It's out there. It's like a business card. If I turn on my television or my radio I'm not going to hear the kind of music I like, so it has to get out there somewhere. That's one of my problems with jazz societies. They always say we are here to preserve the music. Why don't you preserve me? I'll take care of the music. That's my job. [Chuckles] Somehow preserving the music always means they want me for 50 cents less than I asked for.

**JJ:** OK, an important point. Would you tell us about your relationship with Kenny Davern?

**WV:** Kenny and I had a wonderful very long relationship. I think I met Kenny Davern at O'Connor's Beef and Ale House when I was 16 years old and of course I sat in. I've never seen another human being like him. Most intense person I've ever met, intense, dedicated and a little frightening. I hung in there and we became very good friends. I loved Kenny. He was the best man at my wedding and made trouble doing that. We had a December wedding and my wife decided that all the men were going to wear red tuxedo shirts. Kenneth, in the usual Kenneth Davern fashion said, "I'm not wearing a f----- red shirt. The standard for the tuxedo was set by Fred Astaire in 1927; and it's a white shirt." So I said, "OK wear whatever you want. I don't care." He showed up in the red shirt; but, of course this got over to my wife's family and it created the hubbub he wanted. [Laughs] As I said, he was intense and that could be frightening for some people. He was not always the most agreeable of souls, but there was always something interesting and passionate to talk about, an extremely bright man. He loved classical music and William Furtwangler in specifics. He used to call up after he heard a new Furtwangler performance and play the whole damn Beethoven symphony for me over the phone. [Laughs]

I've developed an appreciation for one-of-a-kind folks. They may be prickly pears, but they are awfully wonderful. Once you get past the stickiness there's just a wealth of information to be learned. Kenny was certainly one of those guys. We remained very close until he died. J

## Next month Warren Vaché remembers Bobby Hackett, Ruby Braff, Rosemary Clooney and others and talks about his work in films.

*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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## Discovering Redbone

By Linda Lobdell Co-editor Jersey Jazz



I first became acquainted with Leon Redbone in the mid- to late-'70s. In those days, his quirky act and persona had begun to garner TV time, on shows like *Merv Griffin*, *Saturday Night Live*, and *The Tonight Show*. These appearances made it possible to appreciate both his unique visage and sound. His delightfully unhurried performances in Panama hat and

shades — unlike anyone we'd seen or heard before — opened the ears of many of us to popular tunes of another era, blues and jazz of the turn of the 20th century, ragtime era, vaudeville.

Redbone's story is shrouded in mystery. Everything from his birth date (1949?) to his geographical circumstances (may include Cyprus and Toronto) to his real name, is unconfirmed and unconfirmable.

Decades went by and I hadn't thought of Leon in a while, when maybe five or six years ago I spotted his name on a marquee in Bloomfield, NJ. I felt so lucky that he was still around and that I was able to buy a ticket and sit just rows away as he conjured up the warmth of an earlier era — wearing gloves to keep his fingers from stiffening up in a freezing theatre with no heat!

These days, having joined NJJS in 2006 or so, I've become familiar with a whole realm of musicians I'd not known before. And I was astonished, when I recently pulled out some Redbone CDs, to see so many of their names jump out at me as the personnel on these recordings. A look at Redbone's early 21st-century recordings *Whistlin' in the Wind* and *AnyTime* reveals the contributions of Jon-Erik Kellso, Herb Gardner, Dan Barrett, Ken Peplowski, Dan Levinson, Frank Vignola, Mark Shane, Vince Giordano, Jay Leonart, Brian Nalepka, Terry Waldo and more. (Not to mention Merle Haggard and Ringo Starr, folks I know from places *other* than NJJS.)

Even more inspired now, I hope to catch him at the Berrie Center at Ramapo College March 14 (see ad page 17).

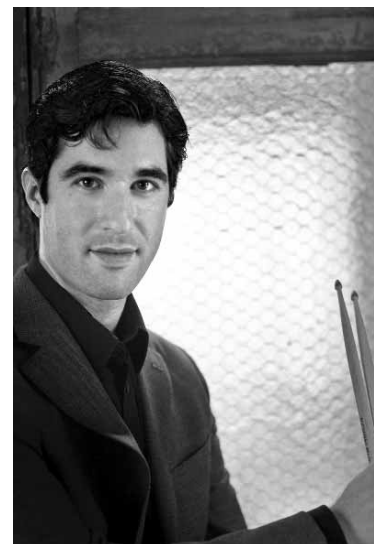
A peek at his Website is both informative and mysterious: [www.leonredbone.com](http://www.leonredbone.com). News pages don't seem to be updated on any schedule — but the touring page reveals he's crossing the nation a number of times between now and this New Jersey show.

Get set for him by checking out loads of available YouTube footage. You'll be glad to be in the company of this one-of-a-kind chap.

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continued from page 1

Jon-Erik Kellso, who moved to New York to join the Nighthawks in 1989, is also back on the Stomp bill, this time with his EarRegulars, a hipster crew of trad players who've been holding forth on Sunday nights at the Ear Inn on Spring Street in NYC for some time now. Kellso co-leads the group with guitarist Matt Munisteri with a rotating group of bassists and horn players so it'll interesting to see who they bring along to Whippany.



The Detroit native has an affinity for Ruby Braff, with whom he recorded two CDs for Arbors Records and pays tribute to on his most recent Arbors disc, *Remembering Ruby*. One of the most active players on the scene, Kellso has performed and recorded with Ralph Sutton, Dick Hyman, Linda Ronstadt, Leon Redbone and many others. In addition to the Nighthawks, Kellso holds down the cornet chair in the Manhattan Ragtime Orchestra and David Ostwald's Gully Low Jazz Band.



Kevin Dorn's Traditional Jazz Collective's new CD is titled *The TJC Returns*, and return they do to Stomp 41. Last seen here in 2007, the dapper Mr. Dorn and crew specialize in small group 1930s swing music and they play it with passion, imagination and authenticity. "Close your eyes and conjure up the smell of smoldering tobacco and spilled bourbon drying on the tablecloth, you might imagine yourself back at the Famous Door hearing Benny Morton and Walter Page swap solos," says usually staid *Smithsonian Magazine* of the TJC in performance.

Dorn, one of the best and busiest drummers in traditional jazz, cites Gene Krupa, George Wettling and Dave Tough as his main influences. He's played with the Nighthawks, the Manhattan Rhythm Kings, the New Orleans Hot Jazz and has appeared everywhere from Carnegie Hall to Birdland, where he currently plays weekly with the Low Gully Jazz Band. He did a three-year stint in the Jim Cullum band, performing on the nationally broadcast Riverwalk radio program, and has appeared at jazz festival around the country as well as in Japan, Scotland and Austria.

Dorn's first-rate TJC cohorts include: J. Walter Hawkes, trombone and vocals; Doug Largent, bass; Michael Hashim, alto and soprano saxophones; Jesse Gelber, piano and Pete Martinez, clarinet.





Rounding out this year's Stomp lineup is the Mark Shane Trio featuring Terry Blaine. Blaine is a classically trained musician who traded her flute for a microphone after graduating Summa Cum Laude from the University of Buffalo and embarked on a multi-faceted musical career, ultimately finding a niche as one of the few contemporary jazz singers performing the hot small band swing of the 1930s. She draws her repertoire, and inspiration, from Billie Holiday, Bessie Smith, Ethel Waters in a style of singing she describes as "a gentle, swinging reminder of who we were and where we came from."

Her collaboration with pianist Mark Shane began with a three-and-a-half year engagement at Café Society in Greenwich Village that led to the CD *Whose Honey Are You*, a Jazz Journal International Record of the Year. A pair of sold-out performances launched the duo into the larger world of concert appearances and touring. A second CD, *Terry Blaine in Concert* followed and the duo have since performed at prestigious venues like Michael's Pub,

Fat Tuesday's, the Plaza Hotel, and at festivals around the country.

Mark Shane began his career as a pianist in dance bands in the metropolitan New York area. During an extended tenure as house pianist in New York's Eddie Condon's jazz club, Mark added a distinctive new voice to the Condon tradition of hot ensemble playing and, at the same time, developed his solo jazz piano style through exposure to the masterworks of James P. Johnson, Fats Waller, Earl Hines, Teddy Wilson and Art Tatum. He has worked with Benny Goodman and with many all-star alumni from the great bands of Louis Armstrong, Count Basie, Duke Ellington, Tommy Dorsey and Glenn Miller.

The music begins at noon with the presentation of the NJJS's 2010 Jazz Studies Scholarship winners and continues nearly non-stop until 5 PM. The Society will also present 2010 awards for Musician of the Year and Non-musician of the Year at the Stomp.

For tickets and more information please visit [www.njjs.org](http://www.njjs.org).



page 26, clockwise from top left: Terry Blaine, Kevin Dorn, Mark Shane. Photos courtesy of the artists.

this page, above: Jon-Erik Kellso; dancers; bottom right: Vince Giordano at last year's Stomp. Photos by Tony Mottola.



To order, or for directions and more information, please see our Website: [www.njjs.org](http://www.njjs.org) call our Hotline: **1-800-303 NJJS** or fax: **908-273-9279**

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## Jazz Goes to School The College Jazz Scene

By Frank Mulvaney

### William Paterson University November 8 — Frank Wess and the University Jazz Orchestra

Opening the sixth session of the fall Jazz Room Series was an outstanding student quintet which included two students from Japan. The first selection was a mainstream composition by Mulgrew Miller called “Number Two.” It did not take long for the audience to be extremely impressed with the talent of the students. A fine guitar solo by Greg Chako introduced the tune and was followed by nice tenor work by Steven Groh. Pianist Julia Brav had a lot to say, with fingers flying across the keys with dazzling technique. I’ve had the pleasure of seeing Julia perform with the Princeton Jazz Ensemble for five years since her senior year in high school and must confess to being a fan. The tune concluded with nifty four-trading that demonstrated the advanced musicianship of the group. The second selection was a complex original ballad by Ms. Brav entitled “Monk.” Julia and bassist Bill Thomas were featured separately and together, navigating with aplomb among irregular and shifting rhythms characteristic of Julia’s cerebral, lyrical compositional style. Concluding the set was Donald Byrd’s “Fly Little Bird,” a distinctive hard bop tune that allowed all the players to stretch out in the spotlight and provided an opportunity for drummer Roy Noritake to show his advanced skill.

The featured guest artist performing with the University Jazz Orchestra this afternoon was living legend tenor saxophonist/flutist Frank Wess. Frank is 87 years old and still has amazing chops on both sax and flute. Before his appearance, the band tackled a Thad Jones composition as arranged for the Basie band called “Counter Plot.” The band was right on target with this swinger from the get-go, featuring the sax section and driven hard by drummer Anthony Benson. At this point Mr. Wess emerged and was soon soloing on his arrangement of “Half-Moon Street.” It’s interesting how one can recognize a master saxophonist from just a few phrases. The band was really in a comfortable groove and the rich harmonies were so satisfying. “Flute Juice,” was written specifically for Frank who pioneered flute solos during his many years with Count Basie. It was such a treat to listen to a man who is still one of the best in the business with a very active recording career even at his age. Continuing in the Basie book we had “87th Street,” which is big, brassy and swinging right out of the box. Before this raucous tune abruptly ended, we heard a fine trumpet solo by David Pomerantz and an excellent contribution from altoist Todd Schefflin. Frank’s beautiful ballad “Entre Nous” was essentially an exquisitely played long flute solo over soft trombone chords and sumptuous full ensemble harmonies. My personal favorite number was Frank’s “Segue in C” which had two muted trumpets and Frank on tenor for the first eight bars or so, followed by a wonderful improv tenor duet (Fraser Campbell and Nathan Giroux), a fine plungered trombone solo from Peter Lin, some

fabulous piano work from Billy Test and finally a hot trumpet solo from Mark Pawlak. Frank derived inspiration for “Water Gun Fight” from some of the more juvenile behavior of the guys in the Basie band. Frank was on flute again for this light-hearted tune that enabled bassist, Daniel Paul to show off his solid technique. Frank’s gorgeous tenor lines were abundant on “The Very Thought of You” as the band projected rich harmony, layered tones and dynamic control that you would only expect from a band of top professionals. It’s always good showbiz to conclude a concert with a burner and on this occasion it was “All Riled Up,” which had Frank delivering an avalanche of eloquent statements and featuring a hot improv from altoist Eric Neveloff and a dynamite drum solo from Anthony Benson. If you were a big band junkie like I am, you really got a full dose this day.

### Rutgers University December 1 – Tom “Bones” Malone and University Jazz Ensemble

Sportscaster Keith Jackson was famous for his exclamation “Whoa Nellie” to describe amazing action on the field of play. I wish I had as colorful an exclamation to apply to this wonderful evening of jazz that began with the fabulous, award-winning Scarlet Knights Trombones. World-class trombonist Conrad Herwig directs this ensemble and all six of their selections were arranged by him. The ensemble consists of five trombones and a rhythm quartet. Leading off, we had Joe Henderson’s composition “Mamacita” which, with its lively Latin vibe, was an ideal vehicle for wonderfully rich harmonies. Excellent trombone solos from Andrea Gonella and Mike Christianson were complemented by solid support from the rhythm guys: Chris Schwartz (guitar), Chris Beck (drums) and Julian Smith (bass). Two more lively tunes from Mr. Henderson followed, “The Kicker” and “Caribbean Fire Dance.” The former featured a long intricate harmonic passage and a first-rate solo from James Borowski on the bass trombone. The latter was especially spicy with interesting dynamics and great solos from Isrea Butler, Brent Chiarello (a 2009 NJJS scholarship recipient) and pianist Paul Kirby. In keeping with the season, we had “We Three Kings” with a nontraditional beat driven well by drummer Beck and bringing guest artist, Tom “Bones Malone” to the stage for a preview solo. “Have Yourself a Merry Little Christmas” had the trombones “a capella” with beautiful harmonic effects for the first chorus, which morphed into swing mode where “Bones” took his solo. Joe Zawinul’s “Mercy, Mercy, Mercy” featured a prelude of “Yes, Jesus Loves Me” and then took flight with sensational ensemble playing augmented by an amazing solo from Conrad, concluding with inventive four trading between him and “Bones.”

The second half of the program was essentially “Bones” Malone soloing throughout on his big band arrangements. Mr. Malone is one of the most well known trombonists in the business. For a number of years he was the musical director for Saturday Night Live and consequently was part of the Blues Brothers band and movie. He had a close 15-year association with Gil Evans and can be heard on over 350 recordings, just to give you an inkling of his career credits. The first offering was “All the Things You Are.” This was a big, brassy arrangement on which we heard a fine baritone sax solo by Mark Chernoff and a high-octane trumpet contribution from Ben Hankle before Mr. Malone showed us the master that he is. “Bones” arranged “A Nightingale Sang in Berkeley

*continued on page 30*





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**COLLEGE JAZZ** *continued from page 28*

Square” for Bobby Darin, and the chart allowed Jon Saraga to show off his trumpet chops. Mr. Malone soloed from the outset over screeching trumpet shouts and gorgeous harmonies from the sax section. The Earth, Wind and Fire signature tune “In the Stone” really rocked the house, as the trumpet section led by Artist-in-Residence Walter White, carried the load. Next up was “Down Home Blues” with Walter delivering a sensational long solo on which you could almost see the bell of his horn vibrating. Time for some funk and we got some, big time. “Mr. Big Stuff” was brassy (the way I like) and the Brecker brother’s hit, “Sponge,” was a feature of the evening, with several outstanding solos as well as Mr. Malone’s amazing interpretation. Geof Langley on synthesizer and drummer Chris Beck provided essential ingredients as “Bones,” Doug Del

Hayes (alto) and Jim Bell (trumpet) brought the stew to a boil before some nifty phrase-trading between guitarist Chris Schwartz and a few others. The final tune of the evening was “Sweet Home Chicago” which “Bones” arranged for the Blues Brother’s movie. While it did put Alex Rodriguez (trombone) and Peter Laurance (tenor) in the spotlight, it was a veritable tour de force for Mr. Malone, as he played the baritone sax, tuba, trumpet and piccolo, all very proficiently. Simply amazing! A jazz program of this quality and magnitude would be a big ticket at Lincoln Center or NJPAC but you can attend similar programs right here in your own back yard for next to nothing and sometimes for free. It is Conrad Herwig’s goal to fill every seat at the Nicholas Music Center for future student jazz programs and I hope you can help him make that happen. JJ

Your comments and questions are always welcome. E-mail me at [fmulvaney@comcast.net](mailto:fmulvaney@comcast.net).

**2010 College Jazz Schedule**

**Montclair State University**

**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**

**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**

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

**Rowan University**

**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**

**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.

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## Other Views

By Joe Lang  
NJJS Board Member

New CDs full of good music keep coming my way, and I'll keep letting you know about them.

■ Listen to **New York State of Mind (Challenge – 3293)**, and you will have a clear idea of what is so special about **HARRY ALLEN**. He takes the idea of recording a set of songs related to New York City, and makes it a wondrous tour of the moods and ambience of this great city. On this tour, he is joined by Rossano Sportiello on piano, Joel Forbes on bass and Chuck Riggs on drums, with trombonist John Allred joining in on six of the 11 tracks. The full complement of players commence with a rollicking take on "Puttin' on the Ritz," capturing the happiness of painting the town red. Allen then conveys the melancholy side of things with "Harlem Nocturne." Allen again takes the role of front man on a joyful visit to the Great White Way with "Broadway Melody." Allred returns to join Allen on a lush reading of "Autumn in New York." They open this track alternating on stating the verse, an unusual, but effective device. I do not remember ever hearing a jazz instrumental version of "Down in the Depths (on the 90th Floor)." By foregoing the lyrics, it frees Allen to take this rueful tale at an up-tempo. Allen, Allred and the rhythm section wonderfully capture the excitement of what can be found on "The Sidewalks of New York." The interplay between Allen and Sportiello highlights a contemplative "New York State of Mind." "Rose of Washington Square" has been a favorite among jazz players for years, and this crew gives it a fun ride. When you listen to Allen and Allred explore "New York, New York," you will hear it in a totally new light, as a jazz tune rather than as an anthem. "Chinatown, My Chinatown" has been a favorite blowing tune for generations of jazz players, and these cats seem to enjoy it as much as those who came before. For a finale, Allen and the rhythm section pay robust tribute to the heart of New York City with "Manhattan Serenade." New York is a worthy subject for a musical homage, and this is one that should be enjoyed by residents and visitors alike. ([www.harryallenjazz.com](http://www.harryallenjazz.com))

■ **The Mancini Project (Palmetto – 134)** is a logical undertaking for multi-reedman **TED NASH** as his trombonist father, Dick Nash, and his reedman uncle, Ted Nash, were both frequent participants in Henry Mancini orchestras for film and

album recordings. This is music that the younger Nash grew up hearing. Most of his previous albums have included a lot of original material, but for this recording he opted to explore the Mancini catalog. His choice of tunes avoids most of the obvious tunes associated with the Mancini name. There is no "Moon River" or "Days of Wine and Roses" to be found on this disc. "Two for the Road" and "Baby Elephant Walk" are the only selections that will be familiar to most listeners not deeply into the Mancini film scores. Nash has Frank Kimbrough on piano, Rufus Reid on bass and Matt Wilson to support him on this exceptional album. Nash plays alto, tenor and soprano saxophones as well as alto flute, pairing his instrument choices perfectly for the material. He is a prodigiously creative improviser. Mancini, because of the wide range of demands created by writing music for film and television scores, has an extremely diverse pool of songs to choose from, and Nash has done an exemplary job of selecting pieces that demonstrate Mancini's eclecticism. In addition, he has programmed the album in a way that gives unity to the widely varying material. Four of the 14 selections are less than two minutes in length allowing for some breathing room amidst several intense musical adventures. Among the many highlights for me were his well considered reading of "Dreamsville," one of the more familiar themes from the *Peter Gunn* television series, the beautiful theme from *Soldier in the Rain*, and the stunning take on "Experiment in Terror." This is an album that will provide great satisfaction to those willing to take the time to listen to it carefully. ([www.palmetto-records.com](http://www.palmetto-records.com))

■ When violinist **JONATHAN RUSSELL** first began to garner recognition for his amazing talent he was around 10 years old, and was playing mostly in the trad and swing jazz styles. He is now 14, and has started to expand his musical horizons. He is paired with **RON DROTOS**, a pianist with experience in jazz, musical theatre and other styles, for **Duets (Balding Lion – 003)**, an eclectic program of jazz tunes and standards, including an original tune by Russell, and two by Drotos. Despite the disparity in age and experience between the two principals, they sound perfectly complementary. For opensers they romp through Russell's "Danny's Groove." It took a lot of gumption for them to tackle Duke Ellington's "Black and Tan Fantasy," a piece that is full of orchestral colorations in its original version, but they bring it to life convincingly. "Night in Tunisia" has a gypsy jazz feeling. This will give you a hint of the variety that is present on the disc. It is a well conceived and executed collection by a young player who is maturing rapidly, abetted by an experienced player and jazz educator who is

obviously at ease working with his younger compatriot. They make wonderful music together! ([www.jonathanjazz.com](http://www.jonathanjazz.com))

■ **For the Love of You (E1 Music – 2046)** is the latest album from vibraphonist **JOE LOCKE**, and it is an interesting collection of tunes. Locke started with the idea of performing songs that came from films, and he has opted to include "Two for the Road," "The Shadow of Your Smile," "Cinema Paradiso," and "Pure Imagination," plus "Old Devil Moon," written for Broadway, but also used in the film of *Finian's Rainbow*. He eventually expanded his focus to include two selections from the pop field, Neil Young's "Birds" and "For the Love of You," made popular by The Isley Brothers, and three of his originals, "Verrazano Moon," "I Miss New York (When I Been Gone Too Long)" and "Bright Side Up." For this program, Locke has Geoffrey Keezer for the piano chair, George Mraz on bass, and Clarence Penn handling the drumming. Vocalist Kenny Washington contributes on all of the selections except "I Miss New York," "Cinema Paradiso" and "Bright Side Up." Locke is among the best on his instrument, playing with a rare combination of sensitivity, imagination and power. He has a first rate crew for his rhythm support, and Washington is a fine vocalist from the West Coast who is starting to gain recognition nationally. Together, these gentlemen have made an album that is consistently interesting and superbly enjoyable. ([www.e1music.us](http://www.e1music.us))

■ The **DAVID BERGER JAZZ ORCHESTRA** has a new album titled **Sing Me a Love Song: Harry Warren's Undiscovered Standards (Such Sweet Thunder – 2207)**. When planning his prior album *I Had the Craziest Dream*, an album of familiar Warren tunes that he recorded with an octet (see JJ September 2008), Berger had access to the Warren archives. There he discovered several songs that had never been performed, but struck Berger as worthy of exposure. Some of them were incomplete, and, with the exception of "There Is No Music" that had a lyric by Ira Gershwin, and is included on this disc, the songs had no titles or lyrics. Berger became determined to garner some public recognition for this material. His first step was to arrange some of them for the band to play at its regular weekly gig at Birdland. The positive reaction that resulted took Berger to the next phase of the project, finding a lyricist who could write words that would be in a style that would fit music written in the 1930s and 1940s. Through a friend, Berger discovered Paul Mendenhall who turned out to be a perfect choice as the lyric writer. He recruited Freda Payne and Denzal Sinclair to handle the vocal chores, and the final results are

*continued on page 34*





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**OTHER VIEWS** *continued from page 32*

terrific. The album has 14 tracks, 10 with vocals, and four instrumentals. Sinclair takes five of the vocals, Payne adds four, and saxophonist Matt Honig sets down his horn to lead a band vocal on "Hard to Get," one of the real charmers in the set. This tune gets special attention, as it also serves as the closer in an all-instrumental version. The band is tight, the arrangements are modern, but well suited to the songs, and the singers are spot on in interpreting these winning songs. Berger thinks of these songs as "undiscovered standards," and it will not be a surprise to hear them start to pop up on other albums by other artists. For now, it will suffice to listen to this labor of love that is worth all of the hard work that went into bringing it to fruition. ([www.davidbergerjazz.com](http://www.davidbergerjazz.com))

■ One of the most popular albums made by **THE FOUR FRESHMEN** was *Four Freshmen and Five Trombones*, released in 1956. Fifty-three years later, the current Freshmen lineup was on the program at the West Coast Jazz party. It was decided that a recreation of the original album would be a welcome addition to the program, so they got the original Pete Rugolo arrangements and recreated 10 of the original 12 selections, "Love Is Here to Stay," "Angel Eyes," "You Stepped Out of a Dream," "Somebody Loves Me," "Mam'selle," "Love Is Just Around the Corner," "Guilty," "Speak Low," "You Made Me Love You" and "Love," omitting "The Last Time I Saw Paris" and "I Remember You." To fill out the program, they added "Candy," "It's All Right with Me," "Early Autumn," and "September Song." Many of those who have seen The Four Freshmen over the years consider the current group, comprised of Bob Ferreira, Brian Eichenberger, Vince Johnson and Curtis Calderon, to be the best incarnation of the quartet since the departure of Don Barbour in 1960. I am among them, and suggest that you listen to **The Four Freshmen & Live Trombones (Four Freshmen Society)**, a documentation of the concert from the WCJP, and judge for yourself. The instrumental backing for this program had Scott Whitfield, Ira Nepus, Andy Martin, Dan Barrett and Rich Bullock, the cream of the Southern California trombonists, out front, with a rhythm section of Llew Matthews on piano, Chuck Berghofer on bass and Butch Miles on drums. As for the performance, all I can say is that I wish that I had been there to witness it live. This disc will certainly bring a smile, and perhaps a sentimental tear, to the eyes of Freshmen fans everywhere. For the uninitiated, it is never too late to introduce yourselves to one of the best of all vocal groups. ([www.FourFreshmenSociety.com](http://www.FourFreshmenSociety.com))

■ Vocalist **RON GILL** and guitarist/bassist **JOHN STEIN** have paired up to record a gem of an album with **Turn up the Quiet (Whaling City Sound – 051)**. They use two instrumental settings, Gill's voice solely supported by Stein's guitar, and Gill singing with Stein on bass and Gilad Barkin on piano. There are several reasons to catch up with this album. Gill has a smooth voice that is instantly appealing, and he has a superb sense of phrasing. Stein is a sensitive accompanist on guitar, and is a strong rhythmic presence on bass for the tunes where Barkin is added to the mix. The program that Gill has put together is well paced, and is replete with wonderful songs. He has chosen several tunes that are familiar, but not played to death, like "A Weaver of Dreams," "Detour Ahead," "Love Dance," "In a Sentimental Mood," "Gentle Rain," "My Foolish Heart," "When I Fall in Love" and "Wonder Why." There are others that are sure to delight those who love to discover or rediscover lost treasures. Among them are "Be My All," "My Flaming Heart," "Something in Your Smile," "I'll Be Easy to Find" and "So This Is Love." Also included is a medley of two fine tunes from Stevie Wonder, "If It's Magic" and "Too Shy to Say." There is another selection with music by Stein and a nice lyric by Gill, "Our Love Will See Us Through." The title of this album is taken from a phrase in "Love Dance," and beautifully describes the ambience that is present on this highly listenable disc. ([www.whalingcitysound.com](http://www.whalingcitysound.com))

■ How many of you have been to the dentist's office, and had your dentist sing as he or she was working on you. I have, and it is sometimes more painful than the dental work. Patients of orthodontist **GAIL PETTIS** have had no such problems. Pettis has been singing jazz professionally since 2002, and has recently recorded her second album, **Here in the Moment (OA2 Records – 22059)**. This is a lady who has a strong and pleasant voice, a great feeling for phrasing, and who knows how to select good songs. Most of the selections are great standards, but Pettis puts her own stamp on them. The tunes are "In the Still of the Night," "The Very Thought of You," "Who Can I Turn To," "I Thought About You," "Night and Day," "Day In Day Out," "Nature Boy," "I Could Have Danced All Night," "At Last," "How Did He Look" and "Snap Your Fingers." Darin Clendenin and Randy Halberstadt share the piano duties, Clipper Anderson and Jeff Johnson are the bass players, and Mark Ivester handles the drum and percussion parts, with the pianists supplying most of the interesting arrangements. If Pettis is as fine an orthodontist as she is a singer, then she is a damn good one. ([www.0a2records.com](http://www.0a2records.com))

■ **DEE CASSELLA** is another singer who has branched out into singing fairly recently while being successfully involved in another field entirely, in her



case body psychotherapy. From the evidence on her debut CD, **I'm Here Now (Dal Cour Records – 3448)**, she has found a second route to success. Having the Dena DeRose Quintet as her backing group is a big plus. The group has DeRose on piano, Martin Wind on bass, Matt Wilson on drums, Jed Levy on sax and flute and Gene Bertoncini on guitar. Cassella is much influenced by the singers who came to prominence in the 1950s like Chris Connor and June Christy, understated and jazzy. She opens with "I'm in Love Again," a terrific tune by Cy Coleman and another of her influences, Peggy Lee. Among the other selections, particularly memorable are "Lady Bird," "When I Look in Your Eyes," "Don't Ask Why" and "Too Late Now." The closer is "There's No You." It leaves you thinking that it is nice that there is a Dee Cassella. ([www.deecassellajazz.com](http://www.deecassellajazz.com))

*(Note: Last month, at the close of my review of the album by Kelley Suttentfield, I included the wrong website info. It should have been [www.kelleysuttentfield.com](http://www.kelleysuttentfield.com).)*

*Remember that these albums are not available through NJJS. You should be able to obtain most of them at any major record store. They are also available on-line from the websites that I have shown after each review, or from a variety of other on-line sources.*



**Caught in the Act**  
By Joe Lang  
NJJS Board Member

**HIGHLIGHTS IN JAZZ: Celebrating the Swing Masters**

BMCC TRIBECA Performing Arts Center | December 10, 2009

Photos by Jim Eigo

Jack Kleinsinger has done a masterful job of programming the 37th and final year of his celebrated *Highlights in Jazz* series. The December 10 concert titled "Celebrating the Swing Masters" certainly lived up to its title, as he had a lineup featuring clarinetist Ken Peplowski, vibraphonist Terry Gibbs and guitarist Freddy Bryant pay tribute to Benny Goodman, Lionel Hampton and Charlie Christian. Both Hampton and Christian were members of Goodman's various small groups, so the emphasis for the evening was on tunes associated mostly, but not exclusively, with those aggregations.

The evening opened with Peplowski fronting a group including Bryant, pianist Derek Smith, bassist Nicki Parrott and drummer Alvin Atkinson that really kicked out on "The World Is Waiting for the Sunrise." "A Smooth One," composed by Christian and Goodman, was smooth indeed. Bryant's wailing solo was a highlight of this selection. Peplowski left the stage as Parrott became the center of attention on "Is You Is or Is You Ain't My Baby." Her seductive vocalizing was reminiscent of another Goodman alum, Peggy Lee. Smith was featured next on a reading of "Dream Dancing" with Parrott and Atkinson staying right with his dazzling pianism. Bryant returned to the stage for a satisfying rumination on "These Foolish Things."

It is traditional for Kleinsinger to include a surprise guest performer at these concerts, and on this occasion it was cornetist supreme Warren Vaché. He chose to lead the rhythm quartet through a blistering "My Shining Hour," and shine he did indeed. By way of contrast, he performed a duo medley with Smith of a lovely and lyrical "Too Late Now," and a lightly swinging "You're All the World to Me." To close the first set, the full complement of players romped through "Strike Up the Band."

During the break, Gibbs, who had been observing the proceedings off-stage remarked that he "already felt like I had put in a night's work, as I had the changes of all the numbers



...Peplowski responded that he "was celebrating 20 years of marriage." He added "of course it has been with three wives."

from the first set running through my head as I listened to those cats." Gibbs joined Smith, Parrott and Atkinson as the second set started with "Love for Sale." Gibbs was not playing on his own set of vibes, so he started a bit tentatively, but quickly adapted to the instrument, and exhibited why he is considered one of the most swinging of all jazz musicians. After he led the quartet through a wonderfully satisfying visit to the great Bob Haggart composition "What's New," Peplowski and Bryant returned to the stage. An appearance by Gibbs is always full of commentary that is full of good humor, and this evening was no exception. If anyone on the scene has as quick a wit as Gibbs, it is Peplowski. Gibbs mentioned that he had recently turned 85, and that his wife of 32 years was in the audience. Peplowski responded that he "was celebrating 20 years of marriage." He added "of course it has been with three wives."

They then launched into another selection from the Christian/ Goodman songbook, "Seven Come Eleven," played with a lot of spirit and fine solos throughout. "Autumn Leaves" was punctuated by a terrific duo interlude by Gibbs and Peplowski. Next up was "Airmail Special," co-composed by Christian, Goodman and Jimmy Mundy, a rousing staple of Goodman's groups. Vaché returned for the finale, "Flying Home," and this flag waver, often used as a closer by Hampton who co-composed the song with Goodman, proved to be the perfect closer for this evening.

This was an evening of consistently joyful music played by a crew of exceptional jazz masters. We left the auditorium amidst a sea of smiling faces.





## At JALC: The Duke and Mary Lou

By Jim Gerard

...the music of Duke Ellington and Mary Lou Williams is as fresh now as it was 60 years ago, and will be 100 years from today.

It's no secret to jazz lovers that Duke Ellington loved women — and not only in the carnal sense. His mother was probably the most important figure in his life, and women, individually and symbolically, served as his muses. He dedicated a fair number of his more than 2,000 compositions to them, and last fall the Jazz at Lincoln Center Orchestra thought the connection weighty enough to devote an evening to “Ellington’s Women.”

The orchestra opened with “Sunset and the Mockingbird” from the *Queen’s Suite*, which was written for Britain’s Queen Elizabeth and, although not released during his lifetime, is considered one of Duke’s major works. JALC’s senior member, baritonist Joe Temperley, played the exquisite theme, backed by Victor Goines’s clarinet trills and euphonious sax section voicings.

Ellington felt that there were many kinds of royalty, as demonstrated by the segment “Royal Ancestry” from “Portrait of Ella Fitzgerald,” the only four-movement suite Ellington and Billy Strayhorn ever wrote. “Ancestry” began and ended with Walter Blanding tenor solos, separated by some work by trombonist Elliot Mason, as the rhythm section shifted into a Latin clavé groove. The brass blasted during Blanding’s out-choruses, the trumpeters fanning their derbies à la the Lunceford band, repeating a

two-note figure while the sax section played a second riff. It was a well organized synthesis of styles and periods.

The lights dimmed amber as Wynton Marsalis stepped into the spotlight to blow on the blues “Country Girl.” Temperley followed as the rhythm section rode a blues train hard. After a short Ted Nash solo, Marsalis returned with several choruses of muted beauty.

Fascinating trivia: “Satin Doll” had its genesis in eight bars — the tune’s opening — that Strayhorn wrote as a cue to bring on dancers in a show the Ellington band was playing at Atlantic City. Duke liked it so much that he fleshed it out. Later the great Johnny Mercer added a lyric, declaring the tune a “cripple song,” meaning it lent itself to a lyric so readily “you could write it on a rocking chair.” The JALC-ers’ version opened with an ensemble chorus followed by a Ben Webster-ish solo by Blanding that featured a call and response and a second chorus that echoed Dexter Gordon.



this page: Pianist Geri Allen and guitarist Gene Bertoncini at the Mary Lou Williams Centennial at Jazz at Lincoln Center on November 13, 2009.

Billie Jean King hosts the Centennial.

next page: JLCO member Vincent Gardner sings with the Jazz at Lincoln Center Orchestra and pianist Geri Allen during the Mary Lou Williams Centennial.

Geoffrey Keezer performs.

Photos by Frank Stewart for Jazz at Lincoln Center.



According to Marsalis, a blues titled “The Clothed Woman,” recorded in 1947, was written in response to a musician who told Duke he wanted to be “modern and ugly,” to which Duke replied, “Do we have to go back that far?” Pianist Dan Nimmer opened with an abstract cadenza and after a short ensemble break, assayed a second chorus with stride allusions. The trumpets wah-wahed with echoes of “Diminuendo and Crescendo in Blue” before a closing cadenza.

“Miss Lucy” is another little-known tune the band pinched from the Ellingtonian cornucopia. (Marsalis said that when he visited the Smithsonian Institution to view



Ellington manuscripts and asked a curator to see them, the man pointed to 20 huge file cabinets and said, “That’s them.”) Marsalis played a lovely open horn solo here.

“Shoot ’Em, Aunt Tilly,” from the 1920s, furthered the band’s penchant for rescuing obscure Ellington. Victor Goines’s soaring clarinet was followed by a clarinet trio chorus, a solo by trumpeter Marcus Printup and a two-chorus alto solo by Sherman Irby.

“Portrait of Mahalia Jackson” from the “New Orleans Suite,” featured solos by drummer Ali Jackson, Irby on flute backed by the band in a 1960s soul groove, Printup playing impassionedly with a plunger, a bluesy Temperley and Chris Crenshaw with a gutbucket band backing evocative of New Orleans, concluding with a second Irby flute solo.



One of the pleasures of listening to the JALC Orchestra is their rediscovery of overlooked items in the oeuvre of even masters such as Ellington. This concert featured three more such numbers. The first was “Lady Mac,” from *Such Sweet Thunder*, Duke and Stray’s Shakespearean suite, which featured a harmonically dexterous arrangement and a lyrical solo by trumpeter

James Zoller that recalled Lee Morgan. “Lady of the Lavender Mist,” a gorgeous melody Duke wrote in the 1930s, and “The Gal from Joe’s,” which Duke wrote for a Cotton Club show, followed.

The show ended with “The Tattooed Bride,” a lengthy, intricate piece that, Marsalis told the audience, “has everything — changing tempos and moods, counterpoint.” The band played it impeccably.

One woman Duke favored (so much that she was one of the few people of either gender Duke ever asked to write for his band) was given her own tribute concerts — celebrating her centennial — by JALC later last year. In addition to being a great pianist, composer and arranger, Mary Lou Williams was the only woman to ever be musical director of a major Swing Era big band — this during an era when women in jazz were caged “canaries” and not a single female instrumentalist ever graced a major orchestra. For many years, whenever I read about feminist scholars desperately trying to inflate the reputation of some third-rate novelist or fourth-rate filmmaker, I wondered why they didn’t pay more attention to Mary Lou, who was a first-rate artist and a true pioneer across multiple eras.<sup>1</sup>

She was the grandchild of slaves and launched her career in black vaudeville at age 14. Her career spanned the history of jazz, from ragtime to “free.” She played with Jelly Roll Morton and Cecil Taylor. Like Duke, she kept up with musical developments and produced superior compositions and arrangements in every idiom. Ellington said of her, “She retains and maintains a standard of excellence that is timeless. She is soul on soul.”

Williams made her name as “the lady who swings the band,” playing and writing throughout the 1930s for the Kansas City powerhouse orchestra, Andy Kirk’s Clouds of Joy. In the 1940s she wrote charts for the Ellington band (including a highly regarded version of “Blue Skies” that the JALC orchestra played) while accompanying them for nine months because her boyfriend at the time was Duke trumpeter Harold “Shorty” Baker. After leaving Andy Kirk in 1942 she led a band with Art Blakey on drums. Her apartment on Hamilton Terrace in Harlem was one of the prime incubators of the new musical ideas hatching among Thelonious Monk, Dizzy Gillespie and Bud Powell. You might call her the den mother of bop.

She even wrote “a bop fairy tale” titled “In the Land of Ooo-Blah-Dee,” which she recorded in 1948 for King Records and then

*continued on page 38*

1 Eventually they did. The past decade has seen two biographies of Williams: *Morning Glory: A Biography of Mary Lou Williams* (Pantheon Books, 2000), by Linda Dahl, a workmanlike accounting, and *Soul on Soul: The Life and Music of Mary Lou Williams* by Tammy L. Kernodle (Northeastern University press, 2004), which I have not read.

**JALC** *continued from page 36*

arranged for Dizzy's big band. It features a sinuous melody and a goofy — one might say prematurely trippy — lyric, which was sung by trombonist Vincent Gardner.

Marsalis played a Dizzy-like solo that while it stayed in the stratosphere, closely followed the contours of the melody.

The band reconfigured "Lonely Moments" as a funky bop motif with solos by Sean Jones on trumpet and Goines on tenor backed only by Jackson's tom-tom.

Special guest pianist Geoffrey Keezer soloed on "Messa Stomp" and captured Mary Lou's combination of light touch and a powerful rhythmic thrust. Another guest, guitarist Gene Bertoncini, also took a turn. Keezer next did an unaccompanied solo on Williams's "Night Life," with reverberations of Jelly Roll Morton and James P. Johnson, who were among Mary Lou's early influences.

The full band played two masterpieces from the Kirk period — "Mary's Idea," using a quasi-Latin rhythm, and my personal favorite Williams tune, "Walkin' and Swingin'," one of the unsung masterpieces of the Swing Era and an example of Mary's through-composed pieces. Guest host Billie Jean King, another feminist pioneer, recited the fascinating point (written by script writer Will Friedwald) that near the end of the tune the riff that became Monk's "Rhythm-a-ning" shows up. (Pianist Dan Nimmer then demonstrated this.)

Another jazz educator popped up before the band launched into "Big Jim's Blues," when Marsalis posed to the audience the question, "Who was Big Jim?" Phil Schaap, sitting in the audience, shouted out "Big Jim Lawson, the lead trumpeter in the Kirk band." Bertoncini played two masterly blue choruses in the Christian style and Marsalis

## Tell them you saw it in Jersey Jazz!

growled, double-timed and high-noted through three magnificent choruses. The tune evokes sitting on a back porch in a sleepy Southern afternoon and is unusually structured, full of tricky melodic and rhythmic twists.

Victor Goines's work, first on clarinet, then tenor, was the highlight of "Roll 'Em," the epitome of big band boogie-woogies, which Williams wrote for Benny Goodman, and the aforementioned "Blue Skies."

Another special guest, pianist Geri Allen, came out to play the bluesy, very Duke-like "Scorpio," part of Williams's ambitious *Zodiac Suite*.

The concert concluded with some pieces Williams wrote in the 1970s and 1980s: "New Musical Express," the rocking blues "Chunka Lunka," (part of Williams's LP *Black Saint of the Andes*), "Truth," "Blues for Father Pete," on which Allen soloed dexterously, and one of Mary Lou's last — and best — compositions, "Shafi," which featured abrupt tempo shifts.

The question of the relative importance of jazz repertory — especially as embodied by Jazz at Lincoln Center — often results in heated contention. There are those who see the art as a kind of zero-sum game and argue against the apportioning to a preservation of the past the precious funds accessible by jazz musicians, because in their estimation this somehow prevents the exposure of fresh, contemporary voices. To those, I would counter that the music of Duke Ellington and Mary Lou Williams is as fresh

now as it was 60 years ago, and will be 100 years from today. **J**

*Copyright 2009—Jim Gerard is an author and journalist who has written profiles of Dizzy Gillespie, Lionel Hampton, Benny Carter and other jazz notables. jgerard@nyc.rr.com; 917-609-1574*

## Bucky on the Road

Christmas brought us tickets to see Carol Sloane backed by a trio featuring Bucky Pizzarelli at Scullers Jazz Club in Boston on Friday, January 9. What a treat all the way around! Carol has been a fixture on the New England jazz scene for many years and is remembered not only for her lovely and warm vocal presentations but also from her years as a guest host on a well loved jazz radio show that ran for many years on WGBH. Ron Della Chiesa, who created and hosted the show, was in the audience.

The trio (Ken Peplowski on sax and clarinet and Steve LaSpina on bass) opened with "Just Friends" and "Body and Soul" to warm us up for Carol's entrance. The evening was a CD-release party for Carol's latest recording, *We'll Meet Again* on Arbors Records and the set was a mix of tunes from the recording and other standards (including "Stompin' at the Savoy," "Why Don't You Do Right," "Exactly Like You" and the CD title tune).

Carol quipped that Boston was Bucky's town and I think she is more than a little right about that. There were many guitar players in the room, including Larry Baione, the chair of the guitar department at Berklee. It was Bucky's 84th birthday, duly noted with a serenade from the audience, and he was in great form.

Scullers is a wonderful jazz room with all the right notes — warmth, intimacy, good service, and an excellent sound system. It was a treat to be up close and personal with such great performers. That trio was really awesome — especially the bass player, who was quite amazing. He backed Carol solo on my favorite of the evening, "Cottontail," which was a real tour de force. I'll have to confess that I was unfamiliar with this Duke Ellington composition based on the chord changes in "I've Got Rhythm." Carol gave us the story. It was originally made famous through Ben Webster's arrangement for Ellington's sax section. Ellington wrote some minimal lyrics that were recorded by Ella Fitzgerald with lots of scating, as you would imagine. Jon Hendricks wrote the full vocal presentation based on the Beatrix Potter story and those lyrics are mighty clever. From time to time Hendricks invited Carol to substitute for Annie Ross with their vocal trio (Hendricks, Lambert and Ross) and that's where she learned the song. What a challenge and what a performance! I don't know how anyone can remember all of those words, let alone the notes. Now I'm on the hunt to hear it again, thanks to Carol. Alas, it's not on the new CD.

— Bernice Antifonario



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## DVD REVIEW

### Masters of American Music — First Series

The Story of Jazz (1993 — 98 Minutes)

Lady Day: The Many Faces of Billie Holiday (1990 — 59 Minutes)

Celebrating Bird: The Triumph of Charlie Parker (1987 — 59 Minutes)

Thelonious Monk: American Composer (1991 — 59 Minutes)

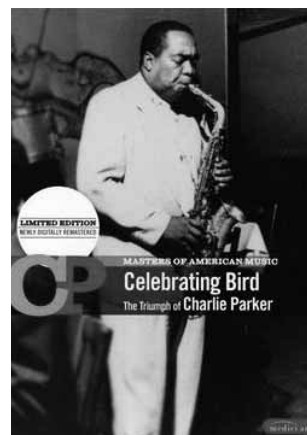
By Joe Lang NJJS Board Member

**M**asters of American Music was a 10-part series that ran on television in the late 1980s and early 1990s. The individual programs were released on VHS tapes, now out-of-print. The Medici Arts label, distributed by Naxos, is now making these programs available on DVD. The first four programs to be reissued are The Story of Jazz (Medici Arts – 2057158), Lady Day: The Many Faces of Billie Holiday (Medici Arts – 2057098), Celebrating Bird: The Triumph of Charlie Parker (Medici Arts – 2057078), and Thelonious Monk: American Composer (Medici Arts – 2057118).

*The Story of Jazz* is a fine introduction to this music. It covers a lot of ground in a relatively modest amount of time. The script for this documentary was written by Chris Albertson, and is nicely delivered by Lloyd Richards. Albertson starts by describing the background for the development of the music that came to be known as jazz from the synthesis of the music of the slaves descended from Africa, and their exposure to European based music. The birth of jazz in New Orleans, influenced by the sounds of ragtime, is well presented, and its spread to other cities, primarily Chicago and New York, is documented. As jazz spread, it also developed different styles in different locations. A segment examines the particular significance of the music that evolved in Kansas City where there were diverse musical sources that congealed in a city that provided the perfect conditions for this phase of jazz history. The Swing Era and the birth of bebop are covered in some detail. Segments are devoted to the singers and pianists who contributed to jazz. Finally, there is an examination of how the more modern schools of jazz evolved from cool to avant-garde. Along the way, there are

insightful comments from Billy Taylor, Bud Freeman, Jay McShann, Lester Bowie, Wynton Marsalis, Jimmy Heath and many more who were part of the development of the music. Wonderful performance footage, particularly of Louis Armstrong, Duke Ellington, Count Basie, Miles Davis and John Coltrane, is interspersed throughout the film, along with some wonderful still photographs.

The basics of the story of Billie Holiday are familiar to most jazz enthusiasts. *Lady Day: The Many Faces of Billie Holiday* brings a fascinating focus on this legendary jazz singer, and dispels many of the myths that are associated with her, some of which were derived from the words of her autobiography *Lady Sings the Blues* written with William Dufty. In this book, Holiday often altered the facts of her life to present a picture of herself in keeping with what she wanted the public to believe. This documentary scripted by William O’Meally, who simultaneously wrote a book titled as the film, and narrated by David Smyrl, traces both the chronology of Holiday’s life, and the sizeable influence that she had upon jazz singing.



Special attention is given to specific events and relationships in her life like her friendship with Lester Young, her short-lived and unhappy experience as a black singer with the white big band of Artie Shaw, her recording of “Strange Fruit,” the controversial song about the lynching of a black man, and the ongoing difficulties that she developed with drug addiction. Interviews with Carmen McRae, who was a friend of Holiday, Buck Clayton and Harry “Sweets” Edison, who were on the Count Basie Orchestra with Holiday, Milt Gabler, who had the courage to record and release “Strange Fruit,” and Mal Waldron, who was Holiday’s final accompanist, fill out the picture of Holiday that is presented in this film. Footage from her rare film and television appearances, most memorably those from the magnificent television special *The Sound of Jazz*, add a special dimension to this memorable survey of the life of Billie Holiday.

There is no debating that Charlie Parker was one of the most significant figures in jazz history. His genius is carefully and well documented in *Celebrating Bird: The Triumph of Charlie Parker*, written by Gary Giddins and narrated by Ted Ross. Giddins, who also wrote a book of the same name that was published in conjunction with the release of the film, does a fine job in telling the story of Parker’s life, bringing in his influences, his development as a musician, the difficulties related to his

*continued on page 40*


**MASTERS OF AMERICAN MUSIC** *continued from page 39*

drug dependence, and the impact that he had on jazz. Having an exclusive interview with Parker's first wife Rebecca, adds a perspective to his life revealing a side of Parker that is touching. She speaks about how they met and courted, how he changed after suffering painful injuries in a car accident, a juncture in his life that she implies led to his drug addiction, and how his desire to leave Kansas City, his hometown, and establish himself on the New York scene led to the dissolution of their marriage. The details of his career path are filled in by commentary from peers like Jay McShann, Dizzy Gillespie, Roy Porter, Frank Morgan and Roy Haynes. His second wife Chan fills in additional details about his private side. There is wonderful performance footage, including the only known filmed performance by Parker on a television show hosted by Earl Wilson, and lots of memorable still photos. This film gives a complete picture of Parker the musician and the man, including his longterm addiction, one that contributed significantly to his untimely death at the age of 34.

*Thelonious Monk: American Composer* presents a fascinating look at a man who had a unique talent and quirky personality that caused him to be viewed for too long as an odd character rather than as the genius that he truly was. This film goes a long way to dispelling many of the misconceptions about Monk. He was often dismissed as a madman who was a rudimentary pianist with a lot of strange ideas about music. In fact, he was a well-trained musician who adopted techniques at the piano that enabled him to execute the singular concepts that he conceived. It took a long time for him to gain the kind of acceptance that he deserved, and the period when recog-

nition of his genius and his ability to take advantage of this recognition coincided was far too short, as his later career was plagued by the increasing severity of his bipolar condition, a condition that caused him to cease playing at all during the last decade of his life. Quincy Troupe does a masterful job of putting Monk's story together through a series of interviews with musicians like Barry Harris, Billy Taylor, Randy Weston and Ben Riley, Orrin Keepnews (his producer at Riverside Records), his sister Marion White, and his son Thelonious Monk Jr. There is a lot of performance footage of Monk that allows the viewer to gain an understanding of Monk's music that escapes most who hear him only on audio recordings. Seeing him perform, it becomes almost instantly apparent that he was a musician who was completely aware of each note that he played, and made his choice of notes with great care. Anyone who watches this film should come away with a profound respect for the genius of Thelonious Monk.

Often, documentaries of this type are full of excerpts from interviews with various jazz critics and others on the fringes of the creative process upon which they are commenting. The commentary included in the *Masters of American Music* series is mostly limited to that of musicians, relatives and industry figures involved in the music making. This approach provides portraits of the artists from inside the scene, and results in engaging and informative viewing.

A second set of releases in this series will cover the careers of Louis Armstrong, Count Basie, Sarah Vaughan and John Coltrane, and is due out in early 2010. (www.naxos.com) 

**Focused** | WPU Senior Alex Chilowicz Reaches High with Sauter/Getz *Focus Suite*

By Bob Ackerman



Photo by Julianne Karr.

On Wednesday December 9, I spent a delightful evening at William Paterson University's Shea Center attending a unique concert entitled *Getting Into Focus: The Music of Stan Getz and Eddie Sauter*. The event was the honors performance of Alex Chilowicz, a WPU senior B.M. Studies and Performance major. This performance was certainly the most ambitious event of this nature I have ever attended and Mr. Chilowicz went all out in his plans and preparations. Imagine a senior recital, which is what this was, with full orchestral accompaniment including an 18-piece string section and a full rhythm section including piano, guitar, bass and drums.

The cost of such an endeavor is the first obstacle. Thankfully, in this case, the performance was made possible by a grant from the Student Undergraduate Research Program. The 18 string players were students from the Manhattan School of Music who are all members of the school's Jazz Philharmonic Orchestra. Organizing all this and learning all the music is quite an undertaking for a 22-year-old and Alex is to be commended for his diligence and talent in every respect. His performance was excellent, exhibiting beautiful tone, good intonation and a depth of understanding of the music he was playing.

**JAZZ TRIVIA ANSWERS** *questions on page 4*

**BONUS QUESTION:**  
Previous woman NJJS presidents were Dorothy Scott (1975), Helen Dorn (1978, 1979, 1984), Andrea Tyson (2007–2009)

1. Lil Hardin Armstrong
2. Marjorie Hyams
3. Norma Teagarden
4. Tomoko Ohno
5. Melba Liston





Photo by Julianne Karr.

Many of you will remember the Stan Getz/Eddie Sauter album *Focus* released on Verve records in 1961. When this music first came out it was very inspiring for me personally. I was myself a serious student of saxophone, and Stan Getz was one of my favorites. Being a composer of classical music, I drew great inspiration at the time also from Eddie Sauter who obviously tipped his hat to some of the same composers I loved, like Béla Bartók and Igor Stravinsky.

Mr. Chilowicz and the MSM played the complete *Focus Suite* at the Shea Center performance.

The opening piece, "I'm Late I'm Late" calls to mind rush hour or the flight of the Mad Hatter to the Tea Party in *Alice in Wonderland* and the hints of Bartók are there in this first movement. Next comes "Her," a beautiful ballad dedicated to Getz's mother who passed away during the recording of *Focus*. Inspiration for the third movement "Pan" was taken from the grand columns of ancient Greek civilization, according to Sauter. "I Remember When," the fourth movement, is a very tender piece and includes the only composed themes for the saxophone (on all the rest of the movements Sauter left it up to Getz completely as to what he would play). Movement five, "Night Rider," is a powerful whirlwind of sound. "Once Upon a Time," section six, is filled with a variety of emotional colors and instills in one a childlike sense of wonder.

The seventh movement, "A Summer Afternoon," provides a sense of release to complete the extraordinary suite.

Conductor Richard DeRosa did an outstanding job interpreting this sophisticated music. He got a lot out of the musicians and elicited a very sensitive, tasteful performance. He is also a very fine arranger and composer and contributed three arrangements for the string section to play with a fine rhythm section from William Paterson's Jazz Studies Department. These selections were "Just Friends," "Solitude" and "Cherokee." The rhythm section, which did not play on every movement of the Sauter suite, played on the other four pieces performed, and was outstanding. On bass was Steve LaSpina, someone very familiar to Jersey jazz audiences for his many appearances at local events. Steve is on the faculty at William Paterson, as is guitarist Paul Meyers who played on "Manha De Carnaval" arranged by Alex Chilowicz who played soprano sax on this piece.

The other two members of the rhythm section were students, both of whom we surely will hear a lot more of in the future. Both pianist Billy Test and drummer Arthur Vint were outstanding in their work all evening. It really made me happy to see the mixture of students and teachers like this. In my opinion, this is the best way for the music to move forward, the blending of the young and old. I am a big believer in this

## Tell them you saw it in Jersey Jazz!



WPU Jazz Studies Director David Demsey reviews the score of *Focus Suite* with senior student Alex Chilowicz. Photo by Eric Burns.

concept and was happy to perform in the Jazz for Teens sets at last year's Jazzfest where we also did just that.

Mr. Chilowicz began his senior thesis project in his freshman year, examining the original *Focus Suite* score at the Eddie Sauter Archive at the Yale University Library. The music was difficult to read and he spent many hours listening to the original recording and recreating the score in Finale music notation software. I congratulate Alex Chilowicz for his outstanding work as well as the music programs at both William Paterson University and the Manhattan School of Music for such an ambitious and successful undertaking.

Great music is alive and well, and it is wonderful that there are places where music of the caliber of the *Focus Suite* can still thrive. The music program at the William Paterson University is co-directed by David Demsey and Mulgrew Miller. Please give them your support so that music keeps moving forward, as it certainly did at the Shea Center on December 9. JJ

*Bob Ackerman is a composer and woodwind player who works in both the jazz and classical idioms.*



## Jazz and All That Schmaltz

### Chicken Fat Ball Reels 'em in

Story and photos by Tony Mottola

Editor Jersey Jazz

The notice on the front door of the Woman's Club of Maplewood said it all: "Performance Sold Out." Actually there were two signs, and they could have been posted there a month before the show — as the January 3rd Chicken Fat Ball advance sales reached the fire department max in early December.

No wonder. The CFB has found a comfortable home in the 1920s barrel-roofed Woman's Club auditorium and the organizers shrewdly re-booked the previous year's all-star band. Led by clarinetist/saxophonist/stand-up comic Ken Peplowski, the "Aristocrats" included Randy Reinhart (trumpet/trombone), Harry Allen (tenor sax), John Allred (trombone), Frank Vignola (guitar), Nicki Parrott (bass/vocals), Chuck Redd (drums/vibes — sitting in for last year's drummer Joe Ascione) and special guest Jonathan Russell (violin).

Three sets of impeccably played swing-era and straight-ahead jazz were spread over a leisurely four hours as music fans sat family style at long tables and enjoyed the food and beverages they'd brought along to help while away a jazz afternoon.

Some old friends were saluted at the event. Jack Stine, John Nelson and Jack McSeveny received plaques in honor of their contributions to live jazz in New Jersey, presented by CFB organizers Al Kuehn and Don Greenfield.

Special guest, teen-aged jazz violin phenom Jonathan Russell, provided his own highlight when he was announced he would be playing the Daniel Pearl Memorial Violin.

The violin was made by luthier Jonathan Cooper, a respected violin maker from Maine, to honor Daniel Pearl, the violinist, fiddler and *Wall Street Journal* reporter who was murdered by terrorists in Pakistan in



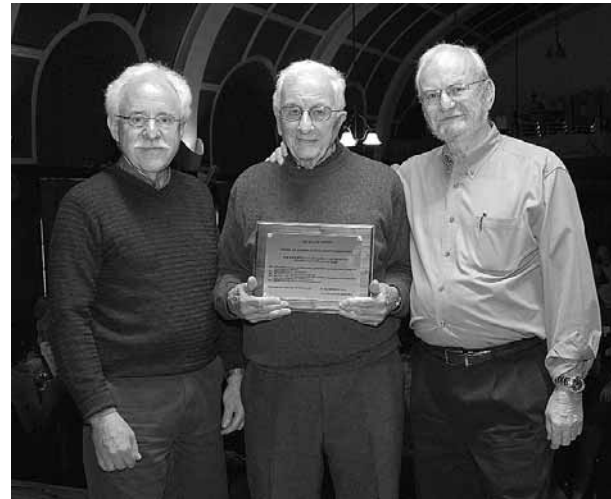
top: Harry Allen looks on as Jonathan Russell plays.

right: Honoree Jack Stine is flanked by Don Greenfield and Al Kuehn.

below left: Chuck Redd.

below right: The whole ensemble and the assembled crowd.

next page: Jack McSeveny and John Nelson display their awards.



2002. To continue Pearl's legacy through a musical mission of peace, Cooper crafted a work of art — the Daniel Pearl Memorial Violin — and presented it to Mark O'Connor at a Boston concert in honor of Daniel with the intention of having it given to a talented violinist attending O'Connor's Fiddle Camp. In 2005, a second violin was anonymously commissioned so Daniel Pearl's memory and mission of peace could be spread twofold. Each summer at the Mark O'Connor Strings Conference, exceptional violinists are awarded the honor of playing these violins for one year and 14-year-old Russell is one of two 2009-2010 recipients.

After introducing his violin, Jonathan announced that he would play an original piece he had written in honor of Daniel Pearl. For those who have been following



the development of this young artist, his playing on this emotional and complex piece demonstrated an ever-growing assurance and technical command that is a joy to watch and hear.

As for the Chicken Fat Ball — which was concocted in a Jewish Deli in 1964, birthed at The Watchung Inn, and had knocked around a bunch of Elks Lodges before landing happily in Maplewood three years ago — the organizers say “same time, same place next year,” that is, the first Sunday after New Year's Day. You might want to send in your ticket order now. ■

**Caught in the Act**  
By Joe Lang  
NJJS Board Member

**Linda Ciofalo**

Metropolitan Room,  
New York City  
November 23, 2009



2009 was the centennial year for Johnny Mercer, and a lot of programs were devoted to the songs that he helped to create. Finding a personal way to present the songs from his catalog presents a challenge to any performer. *Mercer Rhythms* was the moniker that vocalist Linda Ciofalo placed on her November 23 show at The Metropolitan Room. It was a fitting title, as Ciofalo, abetted by Tedd Firth on piano, John Benitez on bass and Diego Lopez on drums, placed the lyrics of Mercer in a variety of rhythmic settings, many of them Latin, that gave each of them a fresh face .

Ciofalo opened the proceedings giving “Tangerine” a salsa beat. “Early Autumn” is a wonderfully impressionistic lyric nicely enhanced by the languid bolero feeling that evolved as Ciofalo caressed the words. “Days of Wine and Roses” was set in an unusual funkish framework that was surprisingly effective. The samba beat that pervaded “Day In Day Out” got my feet moving, and, I imagined, had others wishing for a dance floor. She then gave us a more spirited reading of “I Thought About You” than is the norm.

“I Remember You” had the rhythm of a waltz with a Latin tinge. For “That Old Black Magic,” Ciofalo opted to place it in a rumba setting. “P.S. I Love You” was the most straight ahead reading of the set up to that point, sung as a ballad with a slight swing underpinning, but “I’m Old Fashioned” was anything but, as the arrangement was infused with Afro-Cuban rhythms. It took some daring imagination to conceive of the boogaloo approach to “Come Rain or Come Shine,” and skillful execution to make it work as Ciofalo and her band did.

It was inevitable, and welcome to find a taste of bossa nova flavoring during this program, and “Moon River” was the vehicle for this detour. It was a good choice, and effective. “Too Marvelous for Words” was one of the few selections to find itself in relatively familiar territory, that of mid-tempo swing. Following a blues inflected reading of “Skylark,” Ciofalo let the blues feeling take full hold on “Blues in the Night.”

This was a program that demanded a lot from the participants, and they were all up to the task. Ciofalo has a flexible and strong vocal instrument, and the good taste to allow the strength of the material to serve as the focus of the evening, avoiding the tendency that many performers have to overwhelm even the best of songs with overselling their role in the performance. Firth is an accompanist supreme, with Benitez and Lopez providing a strong rhythmic foundation.

The Mercer songbook is replete with a wealth of memorable possibilities on which to base a program. Ciofalo chose her selections well, and honored them with imaginatively crafted arrangements. ■

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## BOOK REVIEW

### JADE VISIONS: The Life and Music of Scott LaFaro

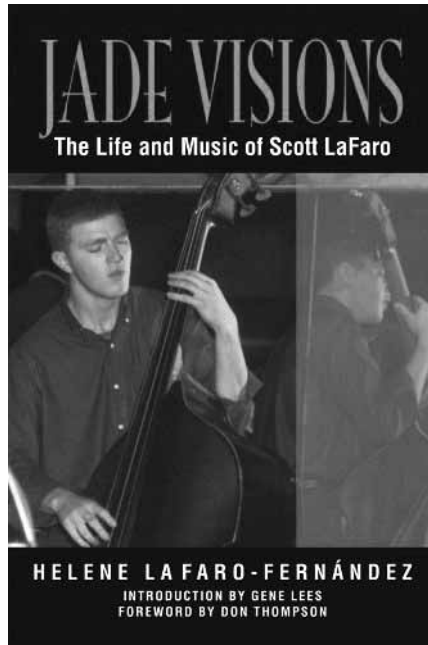
By Helene LaFaro-Fernández | University of North Texas Press, Denton | 322 Pages, 2009, \$24.95

By Joe Lang NJJS Board Member

Most of the major innovators in jazz have names that are familiar to music fans in general, names like Louis Armstrong, Charlie Parker and John Coltrane. For some reason, with the exception of Charles Mingus, this is not a valid statement when it comes to bass players. Probably the two players who have most revolutionized jazz bass playing are Jimmy Blanton and Scott LaFaro. Both of these giants of the jazz bass had unfortunately short lives, with Blanton passing from the scene at the age of 33 from tuberculosis, and LaFaro the victim of a fatal car accident when he was 25. Both enjoyed their most influential periods in the shadow of other jazz giants, Duke Ellington in the case of Blanton, and Bill Evans for LaFaro. Blanton was the first major jazz bassist to step beyond the traditional role of the bass player as essentially a timekeeper with no solo responsibilities. LaFaro took bass playing to the next level by thinking even further outside the box when it came to conceptualizing the role of the bass player in jazz, interfacing with the other instrumentalists in a more complex and creative manner than any who had preceded him on the instrument.

Helene LaFaro-Fernández, Scott LaFaro's sister, engagingly traces her brother's musical and personal development in *Jade Visions: The Life and Music of Scott LaFaro*. It is a story that is full of fascinating insights garnered from her personal relationship with her brother, and from extensive contacts with many of those who were his peers and acolytes.

Scott LaFaro was born in 1936 in Irvington, New Jersey, but moved to Geneva, New York at the age of five. His father was a professional violinist. LaFaro began his formal music education with piano lessons in the



sixth grade, but upon entering junior high school, he was assigned to play the bass clarinet. He developed as a reed player, concentrating primarily on tenor sax when he developed a fascination with jazz during his freshman year in high school. Music was fast becoming the primary focus in his life. He was committed to practicing extensively, and developed into a fine saxophone and clarinet player, playing some professional gigs with dance band and jazz groups, as well as winning All State honors as a student musician. A sports injury to his lip caused him to stop playing for a period, and when he returned to playing, he felt that his embouchure had been permanently harmed, and he began to dabble with the bass, the instrument that was to become his instrument of choice.

LaFaro reluctantly followed his father's desire to have his son further his education, and enrolled at Ithaca College with the objective of obtaining a degree in Music Educa-



tion. That was not to be, as an opportunity to join Buddy Morrow's band in the fall of 1955 on bass cut short his college career, and set him on a course toward becoming a full-time professional. While still in high school, LaFaro's father began taking him to jazz clubs and concerts. One of the concerts that he attended featured the big band of Stan Kenton. He was moved to tell the friend who accompanied him to the concert that "I'm going to play with those guys someday." That was to eventually come true, but first there was a move to Los Angeles, and a stint in Chet Baker's group, as well as recording sessions with the likes of Victor Feldman, Hampton Hawes and Stan Getz, and studies with Herb Geller. There was also a lot of time spent practicing, almost to a point of compulsion.

The time with Kenton happened in 1959, followed by a tour with Benny Goodman, and a few gigs with Thelonious Monk. Later in that year, he began his memorable stay in the Bill Evans Trio where he joined pianist Evans and drummer Paul Motian, forming one of the legendary groups in jazz history. It was with Evans that LaFaro's exceptional talent became known to a broader cross section of the jazz fan base. During this time, he also did some recording with Ornette Coleman, and continued to gig occasionally with Getz.

What evolved in the Bill Evans Trio was truly special. The interplay between the three musicians was organic. They all had big ears, and adventurous spirits. LaFaro

had developed an amazing technique that was enhanced by his compulsive practicing, and his propensity to push himself into areas that no other bass player had explored. The combination of technique and intellectual curiosity enabled him to revolutionize the art of playing bass in a jazz context. He was constantly improvising, reacting to the players around him in an almost mystical



What evolved in the Bill Evans Trio was truly special. The interplay between the three musicians was organic. They all had big ears, and adventurous spirits.

manner. Reading the comments of other bass players, as captured in the pages of this book, gives the reader a deep understanding of how unique and influential he was.

Helene LaFaro-Fernández provides us with a detailed and fascinating glimpse into the life of a singular artist. She not only captures the obvious points of interest about his musicianship, but provides a deeper picture of the whole man. His intellectual curiosity about music reflected his curiosity about other aspects of life. In many ways, he was a driven individual, and his intensity was reflected in areas of his life outside of his music. He had a fascination with race driving, and was known to be a bit on the edge when behind the wheel. His last performance was at the 1961 Newport Jazz Festival with Stan Getz. He traveled to Geneva to take care of some family business before returning to New York, and further gigs with Evans. It was during this visit to the town of his youth that he fell asleep at the wheel while driving after an evening that included some imbibing of alcohol, and struck a tree, killing himself and his passenger.

Jazz is full of stories about players who had their lives cut short by a variety of circumstances. The story of Scott LaFaro is one of them, and it is well told by his sister. She relates her tale with affection, understanding and clarity. The book contains several chapters following the chronology of LaFaro's life that explore more deeply his musical legacy. These chapters, as well as a couple of appendices, put a broader perspective around the biographical aspects that are contained in the earlier chapters.

One thing that almost any reader of this book will be moved to do is to revisit some of the recordings that contain the magical bass playing of Scott LaFaro. The final appendix contains a detailed listing of the recordings documenting LaFaro's career, making this pursuit quite manageable. There is one new compact disc that has been released in conjunction with the publication of this book by Resonance Records. It is titled *Jade Visions* (Resonance – 2005), and includes five tracks from a 1961 session by LaFaro, pianist Don Friedman and drummer Nick LaRocca, a rehearsal tape of "My Foolish Heart" by LaFaro and Evans, a 1966 interview with Evans, and a 1985 solo recording of a Friedman original, "Memories for Scotty," played by Friedman. It is a must for those who are interested in the artistry of Scott LaFaro.

The book is available at [www.tamu.edu/u/unt/unt.htm](http://www.tamu.edu/u/unt/unt.htm), and the CD at [www.ResonanceRecords.org](http://www.ResonanceRecords.org), as well as at many on-line websites that sell books and compact discs. J

## Strike up the Band

### Dave Stryker Organ Quartet

### at Trumpets



The house was full at Trumpets in Montclair on December 26 for the Dave Stryker Organ Quartet, showcasing the talents of Hammond B3 organ up-and-comer Jared Gold, tenor saxman Stephen Riley, drummer Steve Williams, and of course Dave himself

wielding his formidable axe.

Among other tunes of style and substance, a swinging "Watch What Happens" incorporated a seasonally appropriate "O Tanenbaum" snippet on the B3.

The band has a recording coming out February 1 called *One for Reedus* — the tune of the same name is a kind of funk march in honor of the recently deceased drummer Tony Reedus.

"Came to Believe," a Stryker original, displayed his mellow, deep groove.

Comes a question: "Do we do a burner or a ballad?" "BURNER" is the unanimous response, and Stryker pulls out a brand new original in honor of drummer Steve Williams called "Workin' 50" — a phrase Williams coined. Fireworks are exchanged. As promised, a ballad featuring Stephen Riley: "Lady Sings the Blues" is performed with an exquisitely slow, breathy tone.

Earth, Wind and Fire's "That's the Way of the World" takes us out in a funky and churchy groove.

The crowd testifies its appreciation. These players can be heard as a trio (minus sax) at Iridium in NYC February 24 and catch Dave Stryker with longtime collaborator Steve Slagle May 14 at Union County PAC (see ad page 33). — Linda Lobdell J

Dave Stryker's Website is [www.davestryker.com](http://www.davestryker.com).



Photos by Tony Mottola.

## What's New? Members new and renewed

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

### Renewed Members

Mr. & Mrs. John D. Albanese,  
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Ms. Bernice Antifonario,  
Dracut, MA  
Mr. Rocco Barone, Hawthorne, NJ  
Mr. Christopher Barry,  
Wood-Ridge, NJ\*  
Mr. & Mrs. John Bell,  
Gettysburg, PA  
Mr. & Mrs. J. Kent Blair, Jr.,  
Summit, NJ  
Mr. & Mrs. John O. Bramick,  
Bernardsville, NJ  
James A. & Joann G. Brown,  
Roselle Park, NJ  
Dr. & Mrs. Seymour Bushelow,  
Monroe Township, NJ  
Mr. & Mrs. Harry Clark,  
Norwalk, CT  
Mr. & Mrs. Doug Finke,  
Louisville, KY  
Mr. Bruce M. Gast, Watchung, NJ  
Mr. & Mrs. Efen W. Gonzalez,  
Chatham, NJ  
Mr. Michael Grabas,  
Cedar Grove, NJ  
Mr. & Mrs. Jack Hawkins,  
Bound Brook, NJ  
Ms. Joan Hecht, Fair Lawn, NJ  
Ms. Lauren Hooker, Teaneck, NJ  
Mr. Jack Jeker, Dover, NJ  
Mr. Paul Kahn & Catherine  
Russell, New York, NY  
Mr. Mike Kaplan, Metuchen, NJ  
Mr. & Mrs. James Kellett,  
Bernardsville, NJ \*  
Mr. Grover Kemble,  
Morris Plains, NJ \*  
Mr. Severn P. Ker, Brookpark, OH  
Mr. Robert Kurz, West Orange, NJ  
Mr. & Mrs. Kent Lindquist,  
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Mr. Karl N. Marx, Morristown, NJ  
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Mr. & Mrs. John Mintz,  
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Mr. & Mrs. Robert A. Moore,  
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Mr. David A. Orthmann,  
Newfoundland, NJ  
Mr. Thomas Piccirillo,  
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Mr. Frederick Salmon, Sparta, NJ  
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West Orange, NJ  
Mr. Michael A. Sebastiani,  
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Mr. George W. Siver, Marlboro, NJ  
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Basking Ridge, NJ  
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Piscataway, NJ  
Mr. John Tobia, Somerville, NJ \*  
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Pine Bluff, AR  
Mr. & Mrs. Robert A. Wissow,  
South Plainfield, NJ  
Mr. & Mrs. Franklin Wortman,  
Easton, PA


### New Members

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Whitehouse Station, NJ  
Lisa Gonzalez, Whippany, NJ  
Mr. Joseph G. Hovan,  
Ridgewood, NJ  
Mr. Steve Kaplan, Ewing, NJ  
Mr. John Lams, Kewanee, IL  
Mr. Anthony Petrucelli,  
Hillsborough, NJ  
Ellen Rothseid, Springfield, NJ  
Dean Schneider, Hatboro, PA  
Mrs. Cheryl Slegers,  
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Steve and Sharon Taksler,  
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Howard Tavin, Fort Lee, NJ

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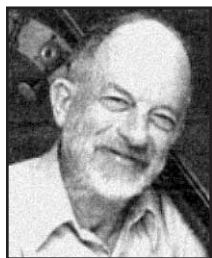


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## From the Crow's Nest

By Bill Crow

Dan Patiris passed along a story from the Woody Herman band. When Cy Touff was on the band, there was one chart on which he always played the same solo, note for note. To tease him a little, one of the guys wrote out the solo and harmonized it for the sax section, and they surprised Cy by playing it along with him one night. Dan says Cy wasn't especially pleased with their effort.

■ John Altman once had Al Cohn as a houseguest, and Al took John to meet Woody Herman. Al introduced him, saying, "John has a big band." Woody grabbed John's outstretched hand, looked earnestly into his eyes, and asked, "Why?"

■ Randy Sandke was once playing trumpet at a party for the World Wrestling Foundation at the Rainbow Room. While the band was on a break, Randy sat down at the piano to play a few tunes. A big hulking guy who was walking by suddenly tripped and fell over Randy onto the piano. He made sure Randy was okay, apologized, and Randy continued to play. Tenorman Gary Keller, on his way back to the bandstand, said, "Wow, you were nearly wiped out by Gorilla Monsoon!"

*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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Founded in 1972, the Society is run by a board of directors who meet monthly to conduct the business of staging our music festivals, awarding scholarships to New Jersey college jazz students, conducting Generations of Jazz programs in local school systems, and inducting pioneers and legends of jazz into the American Jazz Hall of Fame, among other things. The membership is comprised of jazz devotees from all parts of the state, the country and the world.

The New Jersey Jazz Society is a qualified organization of the New Jersey Cultural Trust.

Visit [www.njjs.org](http://www.njjs.org), e-mail [info@njjs.org](mailto:info@njjs.org), or call the **HOTLINE 1-800-303-NJJS** for more information on any of our **PROGRAMS AND SERVICES:**

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

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- **Musical Events** — NJJS sponsors and co-produces a number of jazz events each year, ranging from intimate concerts to large dance parties and picnics. Members receive discounts on ticket prices for the Pee Wee Russell Memorial Stomp and Jazzfest. Plus there's a free concert at the Annual Meeting in December and occasionally other free concerts. Ticket discounts (where possible) apply to 2 adults, plus children under 18 years of age. Singles may purchase two tickets at member prices.
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'Round Jersey

Morris Jazz

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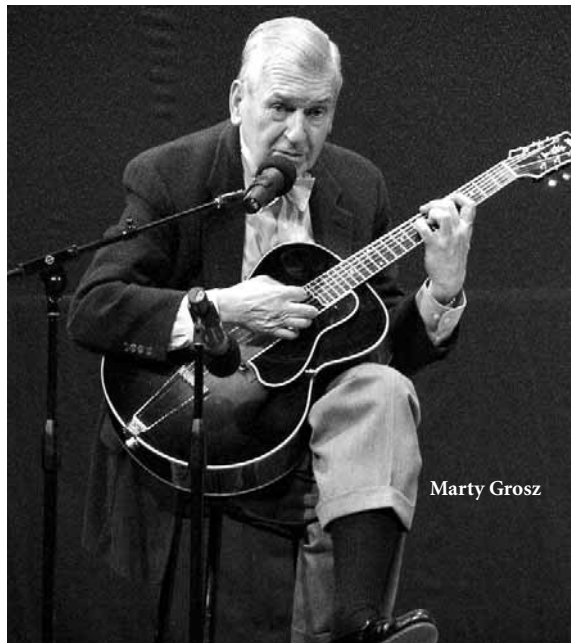
Seven years is not an extensive history, given the centennials we have been celebrating in the jazz world, but if you can get an audience to return that many times you must be doing something right. The **Great GroundHog Day Jam** started at the Watchung Arts Center as a way of employing musicians and pleasing a discerning audience during the bleak winter season in New Jersey. The room was quite full the first time out, and after a couple more editions the GHD Jam moved to larger quarters at the Bickford Theatre, where it resides to this day. The 2010 performance will be on Monday, February 1, the day before the famous rodent emerges from his bunker to check for his shadow.

Trombonist **Herb Gardner** has organized the **Underground All-Stars** since the beginning, and has not made substantial changes in personnel since then, preserving the jazz-can-be-fun atmosphere of the original. **Randy Reinhart** will be back playing cornet, with **Joe Licari** (Red Onions) on clarinet. Herb does double duty, playing piano to head a stellar rhythm section that also doubles: **Bruce McNichols** (banjo and tenor guitar), **Joe Hanchrow** (string bass and tuba) and **Robbie Scott** (drums and percussion devices).

A few years back, **Abbie Gardner** was featured as vocalist on a couple of tunes. She was so popular that she hasn't missed a GHD Jam since, flying in from a Texas gig for this one. Each year the program is different, but always has the same joyous atmosphere, as if the musicians are playing for their own pleasure and the audience just happens to be listening in.

This year there is a second major attraction the following week, with eclectic pianist **Rio Clemente** having the stage to himself on February 8. A solo date is a great showcase for Rio's talents, since the popular artist is totally free to mix and match his selections, without regard to the skills and preferences of sidemen. He is generally a fountain of surprises, with no two concerts

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



Marty Grosz



Rio Clemente



Underground All-Stars

anywhere near alike. Catch the Bishop of Jazz in this intimate setting as he strokes the keys of the Kawai grand.

The **Big Bix Beiderbecke Birthday Bash** is especially noteworthy this year, with eight players in all. Two cornetists will dominate the proceedings, with **Randy Sandke** and **Jon-Erik Kellso** doing the honors. The supporting cast includes some names you'll recognize: **Dan**

**Levinson**, **Scott Robinson** and **Mark Shane** are prime examples. Save WEDNESDAY, March 10 — Bix's actual birthday — for this outstanding group, likely to sell out the room.

As if that were not enough for one month, they also have guitarist **Frank Vignola** bringing his new **Hot Club** group on March 22, celebrating Django Reinhardt's centennial year. His-five piece roster includes **Gary Mazzaroppi** on bass.

April is *Jazz Appreciation Month*, so the **Ivory & Gold Trio** (that's pianist **Jeff Barnhart** and flutist **Anne Barnhart**, plus super drummer **Danny Coots**) has been added to a crowded calendar that already included **Bucky Pizzarelli** (with violinist **Aaron Weinstein** and bassist **Jerry Bruno**) and **John Gill's** comprehensive salute to Frisco-style jazz — alone worthy of its own month! And May has the **Midiri Brothers** saluting Artie Shaw's centennial plus the **Beacon Hill Octet**, a group growing in flexibility and popularity in recent years.

'Round Jersey

The Box Office can supply you with dates and discounted tickets for all of these.

The **Jazz SummerFest** will be back this year, nearly-weekly concerts with **Jim Fryer's Usual Suspects**, **Gelber & Manning**, **Bob Seeley**, **String of Pearls**, **The Jazz Lobsters**, **Neville Dickie**, **Paris Washboard**, **Bob Milne** and the **Palomar Quartet** already signed up. Tempting just to stay home in 2010!

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Toms River, NJ 08753**

**Tickets/Information: 732-255-0500**

It is difficult to classify **Marty Grosz** and explain his enduring popularity (in his 80th year!) to anyone who has never experienced his performances. His rhythm guitar is exceptional, as he stubbornly sticks to an acoustic instrument after most of his peers have gone electric. His vocals are endearing, especially when he extracts a forgotten tune with catchy lyrics from his seemingly limitless archives. Plus his between-tunes patter is both humorous and informative, causing some fans to request favorite stories along with musical selections they want to hear again.

But Marty is also a great organizer. Witness his vast discography, which has him playing with the best musicians of several eras. For this evening at the Ocean County Library in Toms River, he's drafted guys who are stars in their own right: trumpeter **Jon-Erik Kellso** and reedman **Dan Block**, likely to bring a sax or two along with his trademark Albert clarinet. As this issue goes to press, multi-instrumentalist **Scott Robinson** has been added to the program. If you're anywhere south of the Raritan River, or can arrange to be there, you won't want to miss this entertaining evening on Wednesday, February 10.

Having a **Bix Blast** in March has become a regular feature here, with a band scaled to fit the cozy attributes of Mancini Hall. With such a heavyweight aggregation organized for the Bickford this year, it was hard to resist bringing them south for a second engagement a week later, on March 17. See the Morris Jazz column for details. This will be the largest band ever presented here, and given the popularity of the underlying theme, is likely to fill the room. Buy your tickets early.

The full **Atlantic City Jazz Band**, almost as large, follows on April 14, celebrating *Jazz Appreciation Month* here in grand fashion. Booked for later dates are vocalist **Nancy Nelson** (with **Keith Ingham** on piano), **Bucky Pizzarelli** and **Dan Levinson's** new Gypsy Jazz group **Fête Manouche**, which made such a big splash at the Bickford.



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

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

### calendar:

#### JAZZ RESEARCH ROUNDTABLES

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

free  
roundtables

■ **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

#### CONCERTS/PERFORMANCE

##### Jazz Dialogues: Intimate Improvisations

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

free  
concerts

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

■ **March 24, 2010: ANAT COHEN**

#### JAZZ FROM THE ARCHIVES

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

on  
WBGO radio

■ **January 24** — Live from Harlem: Join host Loren Schoenberg for an hour's worth of music recorded at the Savoy Ballroom, The Apollo Theater, Minton's Playhouse, Count Basie's and other Harlem hotspots.

■ **January 31** — Joe Marsala: Forgotten Fine Clarinet Man (1907–78), who will be heard with trumpeters ranging from Wingy Manone to Dizzy Gillespie; Buddy Rich in his recording debut, and much else of note. Hosted by Dan Morgenstern.

■ **February 7** — Adventures in Hendersonia: Satch and Smack: Host Vincent Pelote presents the best recordings made by Louis Armstrong while he was a member of the Fletcher Henderson Orchestra (1924–25).

■ **February 14** — Three NYC Big Bands: Bill Kirchner spotlights the music of three of the Big Apple's finest contemporary ensembles: Darcy James Argue's Secret Society, Gary Morgan and PanAmericana, Joseph C. Phillips, Jr. and Numinous.

■ **February 21** — Steak Face — The Genius of Sid Catlett. Being Louis Armstrong's favorite drummer was only one of Catlett's many accomplishments. Host Loren Schoenberg invites you to hear this remarkable drummer in rare recordings with Lester Young, Coleman Hawkins, Charlie Parker, Dizzy Gillespie, Duke Ellington and others.

■ **February 28** — Happy Birthday Svend Asmussen! The Brilliant Danish violinist turns 94 today and happily is still active. Hosted by Dan Morgenstern.

# Somewhere There's Music

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

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

## Allendale

**NINETY SIX WEST CAFÉ**  
96 West Allendale Avenue  
201-785-9940  
[www.ninety-sixwest.com](http://www.ninety-sixwest.com)  
Jazz Night Out Wednesdays 8 PM

## Asbury Park

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

## TIM MCLOONE'S SUPPER CLUB

1200 Ocean Ave.  
732-744-1400  
[timmcloonessupperclub.com](http://timmcloonessupperclub.com)

## Bayonne

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

## Bernardsville

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

## Bloomfield

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

## WESTMINSTER ARTS CENTER/ BLOOMFIELD COLLEGE

467 Franklin St.  
973-748-9000 x343

## Brooklawn

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

## Buena Vista

**VILLA FAZZOLARI**  
821 Harding Highway  
Atlantic City Jazz Band  
Third Wednesday of the month  
and some Sundays

## Byram

The Restaurant at Adam Todd  
263 Highway 206  
[www.adamtodd.com](http://www.adamtodd.com)  
973-347-4004

## Cape May

**VFW POST 386**  
419 Congress St.  
609-884-7961  
usual venue for  
Cape May Trad Jazz Society  
Some Sundays 2 PM live Dixieland  
[www.capemaytraditionaljazzsociety.com](http://www.capemaytraditionaljazzsociety.com)

## MAD BATTER

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

## BOILER ROOM, CONGRESS HALL

251 Beach Ave  
888-944-1816  
Blues and Latin Jazz Saturdays  
July 18 - Sept. 19  
8:30 PM - 12:30 AM

## MERION INN

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

## Cherry Hill

**ST. ANDREWS UNITED  
METHODIST CHURCH**  
327 Marlton Pike  
Tri-State Jazz Society venue  
[www.tristatejazz.org](http://www.tristatejazz.org)

## Clifton

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

## Closter

**HARVEST BISTRO & BAR**  
252 Schraalenburgh Road  
201-750-9966  
[www.harvestbistro.com](http://www.harvestbistro.com)  
Every Tuesday: Ron Affif/  
Lyle Atkinson/Ronnie Zito

## Cresskill

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

## Deal

**AXELROD PAC**  
Jewish Community Center  
732-531-9100 x 142  
[www.arthurtopillow.com](http://www.arthurtopillow.com)

## Edgewater

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

## Englewood

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

## Fairfield

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

## Garwood

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

## Glen Rock

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

## Hackensack

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

## STONY HILL INN

231 Polifly Rd.  
201-342-4085  
[www.stonyhillinn.com](http://www.stonyhillinn.com)  
Friday and Saturday evenings

## Highland Park

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

## Hillsborough

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

## Hoboken

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

## Hopewell

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

## Lawrenceville

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

## Little Falls

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

## Lyndhurst

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

## Madison

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

## Mahwah

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

## Maplewood

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

## Manville

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

## Mendham

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

## Metuchen

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

## Montclair

**CHURCH STREET CAFÉ**  
12 Church St.

**FIRST CONGREGATIONAL  
CHURCH**  
40 South Fullerton Ave.  
973-744-6560

## PALAZZO RESTAURANT

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

## RICHIE CECERE'S

2 Erie Street  
973-746-7811

## SESAME RESTAURANT & JAZZ CLUB

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

## TRUMPETS

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

## Moorestown

**SAINT MATTHEW  
LUTHERAN CHURCH**  
318 Chester Avenue  
Tri-State Jazz Society venue  
[www.tristatejazz.org](http://www.tristatejazz.org)

## Morristown

**THE BICKFORD THEATRE  
AT THE MORRIS MUSEUM**  
5 Normandy Heights Road  
973-971-3706  
[www.morriismuseum.org](http://www.morriismuseum.org)  
Some Mondays 8:00 PM

## THE COMMUNITY THEATRE

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

## HIBISCUS RESTAURANT

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

## THE SIDEBAR

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

## ST. PETER'S EPISCOPAL CHURCH

70 Maple Avenue  
973-455-0708

## SUSHI LOUNGE

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

## Mountainside

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

## Newark

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

## BETHANY BAPTIST CHURCH

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

## NEWARK MUSEUM

49 Washington St.  
973-596-6550  
[www.newarkmuseum.org](http://www.newarkmuseum.org)  
Summer Thursday afternoons

## NJPAC

1 Center St.  
888-466-5722  
[www.njpac.org](http://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](http://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](http://www.makedas.com)  
NO COVER  
Saturdays John Bianculli Jazz Trio  
7:30-10:30 PM

## STATE THEATRE

15 Livingston Ave.  
732-246-7469  
[www.statetheatrenj.org](http://www.statetheatrenj.org)

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



## Tell them you saw it in Jersey Jazz!

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

### New Providence

#### PONTE VECCHIO RISTORANTE

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

### Newton

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

### North Arlington

**UVA**  
602 Ridge Road  
Friday 7:00 PM  
Adam Brenner

### North Branch

#### NEW ORLEANS FAMILY RESTAURANT

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

### Nutley

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

### Oakland

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

### RUGA'S

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

### Pine Brook

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

### Plainfield

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

### Princeton

**MCCARTER THEATRE**  
91 University Place  
609-258-2787

### MEDITERRA

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

### SALT CREEK GRILLE

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

### WITHERSPOON GRILL

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

### Rahway

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

### UNION COUNTY PERFORMING ARTS CENTER

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

### Raritan

**MUGS PUB AND RESTAURANT**  
73 West Somerset Street  
908-725-6691  
Fridays 7 PM

### Red Bank

**COUNT BASIE THEATRE**  
99 Monmouth St.  
732-842-9000

### "JAZZ IN THE PARK"

Riverside Park  
732-530-2782

### Ridgewood

**WINBERIE'S AMERICAN BISTRO**  
30 Oak Street  
201-444-3700  
www.selectrestaurants.com  
Thursdays Piano Jazz/Pop  
Fridays/Saturdays Jazz/Pop duos

### Rumson

**SALT CREEK GRILLE**  
4 Bingham Avenue  
732-933-9272  
www.saltcreekgrille.com

### Sayreville

#### SHOT IN THE DARK SPORTS BAR & GRILL

404 Washington Road  
732-254-9710  
Thursday 7:30 PM  
John Bianculli

### Seabright

**THE QUAY**  
280 Ocean Ave  
732-741-7755  
Thursday nights  
Jazz Lobsters big band

### Sewell

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

### Short Hills

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

### Somerville

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

### South Brunswick

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

### South Orange

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

### Summit

**SUMMIT UNITARIAN CHURCH**  
4 Waldron Ave.  
Sunday

### Teaneck

#### THE JAZZBERRY PATCH AT THE CLASSIC QUICHE CAFE

330 Queen Anne Rd.  
Teaneck, NJ 07666  
201-692-0150  
MySpace.com/thejazzberrypatch  
Open Jazz Jam every Tuesday night.  
No cover Friday nights.  
Different artist every week.  
Please check the site.

### LOUNGE ZEN

254 DeGraw Ave.  
201-692-8585  
www.lounge-zen.com  
No cover

### PUFFIN CULTURAL FORUM

20 East Oakdene Ave.  
201-836-8923

### ULTRABAR KITCHEN & COCKTAILS

400 Cedar Lane  
201-357-8618  
Lauren Hooker and friends  
Tuesdays 7-9 PM

### Tom's River

**OCEAN COUNTY COLLEGE FINE ARTS CENTER**  
College Drive  
732-255-0550  
www.ocean.edu/campus/  
fine\_arts\_center  
Some Wednesdays

### Totowa

**SUSHI LOUNGE**  
235 Route 46 West  
www.sushilounge.com  
973-890-0007  
Sunday Jazz 6 PM

### Trenton

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

### JOE'S MILL HILL SALOON

Market & Broad Streets  
609-394-7222  
Occasionally

### Union

**VAN GOGH'S EAR CAFÉ**  
1017 Stuyvesant Ave.  
908-810-1844  
www.vangoghsearcafe.com  
Sundays 8:00 PM  
\$3 cover

### Watchung

#### WATCHUNG ARTS CENTER

18 Stirling Road  
908-753-0190  
wacenter@optonline.net  
www.watchungarts.org  
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.

**James L. Dean Groove Cats** 2/21 at Whiskey Café, Lyndhurst with vocalist **Patti Dunham**.

**Cat Russell** & Chinese New Year, 2/26-27, Shanghai Jazz, Madison.

Cecil's in West Orange has the **Spirit of Life Ensemble** 2/19 and 20.

**Doctor Dubious and the Agnostics** at Mahwah Public Library, Sunday, 2/14 at 2 PM...Real deal New Orleans jazz to kick off Mardi Gras!

Violin sensation **Jonathan Russell** CD Release Event Saturday 1/30 at Riverdale Y in Bronx, NY.

2/27 8 PM Jazz Art Buffet featuring **The John**

**Bianculli Group** and vocalist **Jackie Jones**, Highland Park, NJ. marlon@whitelotus.net or 732.843.4990.

Tri-State Jazz Society presents 2/21 **Capital Focus** band in Brooklawn. www.tristatejazz.org.

**Swingadelic** 2/8 and 2/22 at Maxwell's, Hoboken.



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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 Jazz Community*



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](http://www.wbgo.org/photoblog)



30 YEARS  
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 WBGO.JAZZ

**Shelly Productions presents**

**Live Jazz Thursday Nights  
 at The Glen Rock Inn**

**FEBRUARY 4**

Vinnie Corrao & Aldo Carello

**FEBRUARY 11**

Bucky Pizzarelli & Jerry Bruno  
 (reservations recommended)

**FEBRUARY 18**

Vic Danzi & Lou Sabini

**FEBRUARY 25**

Joe Caniano and Mitzi Rogers

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

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

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