

# Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 38 • Issue 8

September 2010



By Linda Lobdell Co-Editor *Jersey Jazz*

Photos by Tony Mottola



## easy living

*continued page 34*

For five Thursdays in July, lovers of the good life found their way to shady seats around the Alice Ransom Dreyfuss Memorial Garden behind the Newark Museum. Sculptures, fluffy white clouds, sun-dappled leaves, lemon ice, colorful cotton dresses and straw hats and a series of top-notch musicians... nuff said.

July 22 brought Dominick Farinacci, sponsored by William Paterson University. His silky smooth tone carried through bluesy numbers and a soulful "Lever Tango" from Astor Piazzola. Even as the tent over them toppled, he and a trio of superb musicians didn't miss a beat. They'd also been up super early that day for their interview on WBGO.

Newark  
Museum's  
Jazz in the  
Garden  
Cool as a  
Summer  
Breeze

**in this issue:**

**NEW JERSEY JAZZ SOCIETY**

Prez Sez ..... 2  
 Bulletin Board ..... 3  
 NJJS Calendar ..... 3  
 Mail Bag ..... 3  
 Jazz Trivia ..... 4  
 Editor's Pick/Deadlines/NJJS Info ..... 6  
 Crow's Nest ..... 62  
 Chickie the Jazz Dog ..... 62  
 New/Renewed Members ..... 63  
 Change of Address/Support  
 NJJS/Volunteer/**JOIN NJJS** ..... 62-63

**ARTICLES**

Big Band in the Sky ..... 8  
 Remembering Andrew Michalec ..... 16  
 Benny Powell's Last Gig ..... 17  
 North to Rochester and Saratoga ..... 18  
 Talking Jazz: Ali Jackson ..... 22  
 Portrait of Jack Kleinsinger ..... 30  
 Jazz Journalists Award ..... 37  
 Trad Jazz Revival ..... 38  
 Noteworthy ..... 40  
 Dave Frank Interview ..... 42  
 Sue Mingus/Mingus Mystique ..... 44  
 Donate Used Instruments ..... 45

**REVIEWS**

Dan's Den: Two Nights ..... 46  
 Book: Nat Hentoff ..... 47  
 Lobsters at Bickford ..... 48  
 Dogz at Cecil's ..... 50  
 Compact Views ..... 52  
 Other Views ..... 54  
 Caught in the Act:  
 W.Whitfield/C.Fredette/R.Malavet ..... 58  
 Camp Jazz Rutgers U ..... 61

**EVENTS**

'Round Jersey: Morris, Ocean ..... 64  
 Institute of Jazz Studies/  
 Jazz from Archives ..... 65  
 Somewhere There's Music ..... 66  
 The Name Dropper ..... 67

**ADVERTISERS**

Marlene VerPlanck ..... 2  
 New Orleans Jazz Service/Scheuble ..... 4  
 United Reformed Church ..... 4  
 State Theatre ..... 5  
 WBGO ..... 7  
 Hibiscus ..... 9  
 Shanghai Jazz ..... 11  
 Attilio's ..... 13  
 16 Prospect Wine Bar & Bistro ..... 15  
 North Carolina Jazz Festival ..... 19  
 Arbors Records ..... 23  
 Berrie Center/Ramapo College ..... 25  
 Somerville Jazz Festival ..... 27  
 Community Theatre ..... 29  
 Axelrod Arts Center ..... 31  
 Sotheby's Realtors ..... 33  
 Skipper's ..... 38  
 Jazzfest at Sea ..... 39  
 Jazzdagen ..... 41  
 Swingadelic ..... 43  
 Sandy Sasso ..... 45  
 Jim Eigo Jazz Promo ..... 48  
 LauRio Jazz ..... 49  
 Songbirds Agency ..... 50  
 Ed Meyer/Davern Book ..... 51  
 Tribute to Ed Metz Sr. .... 53  
 Judith Kramer ..... 54  
 American Red Cross Jazz Brunch ..... 57  
 The Barron Arts Center ..... 59  
 Nancy Marano ..... 61  
 CTS Images ..... 62  
 WBGO PhotoBlog ..... 68  
 Shelly Productions Glen Rock Inn. .... 68



"It's easy to play any musical instrument:  
 right key at the right time and the inst

**Prez Sez**

By **Laura Hull** President, NJJS

**F**all is upon us and before you know it, a new year!

We've been enjoying some down time during August here at the NJJS, but we're always cookin' up ways to present jazz to our membership and to invite new members to our community. For as many new members as we've attracted this year, we've lost an equal number — for various reasons. It's incumbent upon us to keep finding creative ways to attract new members and deliver on our mission.

And speaking of our mission, we would not have had many of the successes we've had over the years were it not for Joe Lang who, for a variety of reasons, decided to retire from the Board this summer. Joe has been an inspiration to us all, tirelessly programming jazz in this community — presiding over the board as President for many years, and leading the music committee to present some of our most memorable events. From Pee Wee to Jazzfest, a tip of the hat to Joe for all he has done to put NJJS on the map. We wish him oodles of joy in his new adventures, and look forward to continuing to read his columns and critiques of the jazz we all love.

■ With Jazzfest behind us, we are programming through the New Year and beyond! We begin the fall season with as Princeton's Palmer Square celebrates the **19th annual JazzFeast on September 11**. The lineup includes Princeton University Jazztet, Alan Dale and the New Legacy Jazz Band, Nicki Parrott & Friends: Harry Allen, Bucky Pizzarelli and Rossano Sportiello, The Fins, and Vince Giordano and the Nighthawks.

Our **Socials** and **Films** will convene this month, and we're already looking ahead to the **annual meeting**. We've got awards to hand out as well as raffles, and we'll be celebrating with a great band that we will announce shortly. We promise a wonderful afternoon of jazz on **Sunday, December 5** from 2–5:30PM at Shanghai Jazz in Madison. **JJ**

**WWW.NJJS.ORG:**

Learn more about all NJJS events at the NJJS Website. And please be sure we have your E-mail address. Maybe you've just added E-mail, or changed your address recently. Whatever the case, drop us a line to be sure we have yours. Being on the member E-mail list affords you timely

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all you have to do is touch the instrument will play itself.” — J.S. Bach

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access to special discounts and announcements. Send it to me — [pres@njjs.org](mailto:pres@njjs.org) — and I'll make sure it gets into our database. And, whenever you go to hear music:

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

**NJJS Bulletin Board**

**State Theatre Discounts for NJJS Members!**

To receive a \$5 discount on tickets for the Blues and Jazz Festival at the State Theatre Sept. 23 through 26, please call or E-mail Garry Owen, 732-217-7200 x534, [gowen@statetheatrenj.org](mailto:gowen@statetheatrenj.org)

**BE A STAR for NJJS!**

Inspired? We always need help! [volunteer@njjs.org](mailto:volunteer@njjs.org)

**FREE Film Series...**

September 22, October 27 and November 17, all Wednesday nights at 7 PM at Library of the Chathams. See calendar for films. Best of all? Free, free, free...invite your friends.

**FREE Jazz Socials...**

begin again on September 19. Watch for details at [www.njjs.org](http://www.njjs.org) or via our E-mail blast.

**The Mail Bag**

**I WAS INDEED FORTUNATE** to have been chosen to receive a copy of the book about the *Life, Times and Song Lyrics of Johnny Mercer*. Thank you so very much. Read it from cover to cover and was rewarded with each page. I knew he wrote a lot of lyrics but had no idea the titles were so vast.

A most interesting book...thank you again.  
*Jill Bennett, Brick, NJ*

**WE RECENTLY RECEIVED** word from Edie Exley that her husband, Bob Exley, bassist, passed away on June 21, 2010. Bob played bass with many well-known groups, most notably the Bob Cats. Bob played with the Bob Cats when Bob Crosby was still fronting the band. Bob had lots of stories from those days. One night during a break at one of our recent gigs together I asked Bob how he would have managed to play "Big Noise from Winnetka" if he knew Bob Haggart was in the audience. He then told me one of his favorite stories. It involved a Bob Cat gig in Chicago when "The Old Man" unexpectedly called up "Big Noise From Winnetka" to conclude a set. Since they rarely played it Bob was a little surprised, but made his way through it. As he departed the band stand he was met by none other than Bob Haggart himself, who congratulated him on his rendition of his composition. That would be a highlight in anyone's career.

Mr. Exley was a quiet and unassuming man...a real sweet guy. We'll miss him greatly.  
*Ted Wynant, Member of SwingTime Jazz Orchestra*

**OKAY, OKAY, I GIVE UP.** I'm joining. First I moved 1,000 miles closer to New Jersey, and then you printed that marvelous interview with Bill Crow, so even

though I am a miserable old skinflint I'm sending you your money so I can get my own copy of the journal. It might cut into my beer drinking this year. I hope you're satisfied. And keep up the good work!

*Donald Clarke, Allentown, PA*

**I WONDER** if there is any future for about 500 (jazz) audiocassettes that I would like to donate to a person or an institution that could or might use them for research. I am sure there are many people in the same situation. Who can save them from the landfill or recycling center?

*Walter Bennett, Brick, NJ*

*[Any suggestions? E-mail us at [editor@njjs.org](mailto:editor@njjs.org) and we'll forward them to Mr. Bennett.]*

**I AM THE EDITOR** of the Buffalo New York Jazz Society known as the "Queen City Jazz Society." We are 400 members strong and have just acquired 50 new members since January 1st.

I am writing to compliment you on one of the finest jazz magazines around. I read it cover to cover every time it arrives and I am amazed at how much material you can accumulate, format and publish every [month]. The photo work and reproduction is A1 and everything is of interest and much written in depth.

You should be complimented, along with your marvelous production staff. You constantly turn out a very informative and enjoyable product.

By the way, our newsletter is the "4 Bar Tag."

Keep up the outstanding work and thanks for keeping us all informed right up to the minute.

*Don Burns, Buffalo, NY*

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

<p><b>Saturday, September 11</b> JAZZFEAST Noon – 6:00 PM Palmer Square Green Princeton <a href="http://www.palmersquare.com">www.palmersquare.com</a></p>	<p><b>Wednesday, September 22</b> FREE FILM <i>Count Basie: Swingin' the Blues</i> Library of the Chathams 214 Main Street Chatham 7 PM</p>	<p><b>Wednesday, October 27</b> FREE FILM <i>Sarah Vaughan: The Divine One</i> Library of the Chathams 214 Main Street Chatham 7 PM</p>	<p><b>Wednesday, November 17</b> FREE FILM <i>Duke Ellington at the Cote d'Azur with Ella Fitzgerald and Joan Miro</i> Library of the Chathams 214 Main Street Chatham 7 PM</p>
<p><b>Sunday, September 19</b> JAZZ SOCIAL TBA Shanghai Jazz, Madison 3-5:30 PM</p>	<p><b>Sunday, October 17</b> JAZZ SOCIAL <i>Jerry Topinka &amp; Karen Rodriguez (guitar &amp; vocal)</i> Shanghai Jazz, Madison 3-5:30 PM</p>		

**NJJS Calendar**

## Education Committee Happenings

By **Andrea Tyson** NJJS Education Committee Chair

I've slid my seat around the NJJS Board table to a less stressful position where I am now pleased to chair the Society's Education Committee. That may be a bit of a misnomer because we are also very much into fundraising and development for our educational outreach program Generations of Jazz (GOJ). So, as members of NJJS, from time to time, you will be once again treated to my words of wisdom.

NJJS submitted another matching funds grant application to the Arts Council of the Morris Area (ACMA) for 2011–2012 in mid-July and we're hopeful that GOJ will be partially funded again. This grant enables us to book dates for GOJ in schools, hospitals, libraries and other public venues. The funds don't cover the entire cost of all the presentations, but without them we could not continue to offer our programs as often. Of course, individual tax-deductible contributions are always gratefully accepted.

Another interesting new avenue of funding may come from GlaxoSmithKline to perform GOJ at a hospital or other health related facility. We submitted our application and all applicable documentation at the end of July and will hear back, hopefully positively, during October. This would be a new partnership. So, keep your fingers crossed for us.

Right now we're finishing up our grant funds from the Arts Council of the Morris Area (ACMA) with a late 2010 performance of GOJ. Once we present that performance we will start to book dates in 2011.

If you have connections in any kind of facility where you would like to have a musical history tour of Jazz in America, contact me at [education@njjs.org](mailto:education@njjs.org). And if you would like to join our little committee and help us move forward, you don't have to join the board to do so. Just let me know. There's always room at our table for more ideas. **JJ**

## Jazz Trivia By O. Howie Ponder II CENTENNIALS Part Deux (A little French lingo there.)



As O. Howie promised back in March, here is a continuation of questions about jazz artists who might have celebrated their 100th birthdays in 2010 had they not already been summoned to "The Big Band in the Sky."

### Questions (answers on page 62)

1. Pianist Mel Powell said of this large drummer that he "had no peer as a percussionist...His sensitivity and delicacy of ear were extraordinary. So was his time." He was one of the few swing era drummers to make the stylistic transition from swing to bop and he played with both Louis Armstrong and Dizzy Gillespie groups at the same time. Some say he never slept, and his time ran out shortly after his 41st birthday in 1951.
2. Another large man who played a large saxophone, he anchored Duke Ellington's saxophone section from 1927 until Duke's death in 1974. He followed Duke in death by four and a half months.
3. Before WWII, this Texas-born drummer was featured with the Dorsey Brothers Orchestra and co-led a "boogie-woogie"-based band with Will Bradley. He anchored Glenn Miller's Air Force band rhythm section and took over its leadership after Miller's death. He led the first of the Miller "ghost bands" from 1956–1966.
4. This pianist/arranger was born Mary Elfrieda Scruggs, but is better known by her first husband's surname. Although she wrote for the major bands of the Big Band Era, she is best known for her work for Andy Kirk. She wrote "Roll 'Em," a popular chart in Benny Goodman's library, that the drummer in Question 1 (above) was said to have swung so hard that Benny fired him.
5. Originally a trumpeter, he is better known for his arranging and composing for the bands of Jimmie Lunceford and Tommy Dorsey. They say his nickname came from his liking for long words, like "psychology." Among his many charts, he composed "For Dancers Only" and "Four or Five Times" for Lunceford and, for Dorsey, "Opus 1" and "Well, Git It."

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

Music at United presents  
**The Midiri Brothers Orchestra**  
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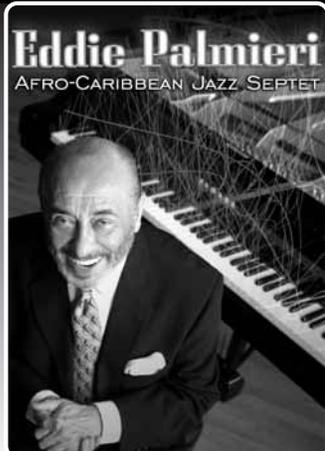
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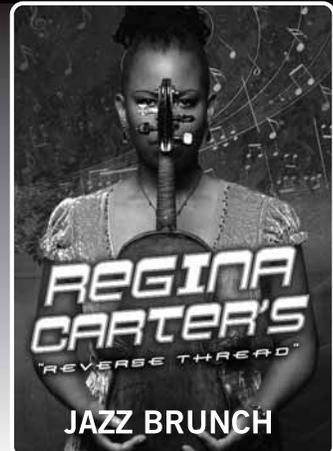


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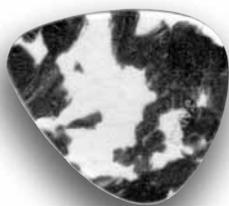
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NJ Blues & Jazz Festival Photo by Kyle D. Barker



## The Editor's Pick

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

# Mingus Music



Asked once if his music should be called jazz, bebop or swing Charles Mingus lamented: "Why can't it just be called Mingus music?"

And why not? Mingus's body of work is pretty much pigeonhole proof. The prolific composer mixed church revival sounds with blues shouts, bebop lines and Third Stream and free jazz explorations while creating music that suited his soloists' playing styles and — uniquely among the avant garde — featured a collective improvisational style that recalls traditional New Orleans jazz..

In lesser hands such a mélange would likely be a mess; in the hands of a master it often resulted in, well, masterpieces. Ample evidence can be found on the recently released CD *Mingus Big Band: Live at the Jazz Standard* which captures a performance by that longstanding repertory band for a WBGO/ National Public Radio 2008 New Years Eve broadcast.

The recording revisits music created by Mingus a half century earlier in 1959, with most of the cuts having first appeared on his groundbreaking albums from that watershed year of jazz recording, *Mingus Ah Um* and *Mingus Dynasty*.

Co-produced by Sue Mingus and Seth Abramson, the CD features 10 Mingus classics in fresh arrangements that nonetheless convey the composer's unique musical vision. The album features some of the artist's best known work, including "Moanin'" and the much-recorded "Goodbye Pork Pie Hat." But also in the mix is "New Now Know How," not recorded since its original release. Other highlights include the beautiful ballad "Self Portrait in Three Colors" and the soulful "Cryin' Blues." The set closes with the eminently danceable send-up "Song With Orange." (This 12-minute cut was described by one reviewer as "terse." Indeed there are 19-minute versions to be found on the Internet.)

All 10 pieces are joyously and raucously assayed by the 14 stellar players who make up the inimitable Mingus Big Band. Fifty years later "Mingus music" still challenges and rewards listeners and players alike. And there's still nothing else like it.



## WIN THIS CD

*Jersey Jazz* has a copy of the new CD *Mingus Big Band: Live At The Jazz Standard* to give away to one lucky NJJS member. To enter just E-mail your name and address to [editor@njjs.org](mailto:editor@njjs.org) with "Mingus CD" in the subject line, or mail your name and address to: *Jersey Jazz*, c/o Tony Mottola, 27 Upper Mountain Ave., Montclair, NJ 07042. Entries must be received by 9/26/10. The winner will be selected randomly from among all entries by Chickie the Jazz Dog. **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 this page for address). Include your name and geographical location.

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**NJJS Deadlines** The deadline for submission of material for upcoming issues is as follows:  
**October: August 26 • November: September 26**

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

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## Big Band in the Sky

By Sanford Josephson

■ **Benny Powell, 80, trombonist, March 1, 1930, New Orleans – June 26, 2010, New York, NY.** Although he was born in New Orleans, Benny Powell wasn't known as a New Orleans-style trombonist. So, on June 19, 2010, just seven days before his death, it was somewhat surprising that he appeared with David Ostwald's Louis Armstrong Centennial Band at the Louis Armstrong House in Queens as part of the CareFusion Jazz Festival. "My usual crew of trombone players weren't available that night," recalls Ostwald. "Benny had been by Birdland for our regular Wednesday evening gig a few times in recent months, but he had never played with us before and we were going to be playing tunes that he had perhaps never played before. So what! Benny was diligent in doing his 'homework' as he called it, and he was ready for the concert. We had a blast that night. It was as though he'd been in my band forever."

Powell's presence at that concert, according to guitarist Howard Alden, "warmed up the whole evening. He looked impeccable and relaxed and happy. He fit in perfectly and contributed a wonderful and personal swinging feel to the ensemble." Adds trumpeter Randy Sandke: "He looked well, sounded terrific and was his usual warm and genial self." Powell had mentioned to his fellow musicians that night that he was planning to have an operation to ease some back pain he'd been experiencing. He died of a heart attack in New York's Roosevelt Hospital while recovering from the spinal surgery.

The legendary trombonist was part of several big bands during his career, but he is perhaps best known for his 12-year stint with the Count Basie Orchestra and for his solo on its 1955 recording of "April in Paris." Among other big bands he played in were those led by Lionel Hampton and Thad Jones/Mel Lewis. After spending a decade playing on television's *The Merv Griffin Show* in the '70s, Powell joined pianist Randy Weston's African Rhythms. Speaking at a memorial service for Powell on July 12 at



Benny Powell backstage at a Highlights in Jazz concert, New York University, Circa 1981. Photo by Mitchell Seidel

Saint Peter's Church in New York City, Weston recalled Powell telling him, "I've been in Hollywood too long. I want to play real music. If you need a trombone player get me a gig." Weston also spoke about Powell's health problems and how he overcame them. "I called Benny 'ultra' man. When we toured Europe, we had to stop in hospitals three times a week so he could get dialysis. His legs were wobbly, but once he picked up the trombone, that spirit came out. He played the most beautiful music."

In his later years, Powell concentrated on educating younger musicians. He had been on the faculty of the New School for Jazz and Contemporary Music since 1994. One of his protégés, trombonist Barry Cooper, played at the memorial service and later recalled his first meeting with Powell 10 years ago. "I met him at a brass conference," Cooper says. "They were honoring him on his 70th birthday. At that particular meeting, I didn't really get to talk to him; I just remember seeing him, hearing him talk and hearing him play. The first time I really got to hang out with him was when I was playing with the Duke Ellington

Orchestra on Tuesday nights at Birdland. We played in the section together, and he liked my attitude and told me anytime I wanted to take a lesson with him I would be more than welcome."

Cooper took him up on the offer and remembers that part of the first lesson was a video of the Count Basie Orchestra and the three trombones playing "Bag of Bones." "It was an amazing video. Then he showed me Thad Jones/Mel Lewis. After that first eight-hour lesson, I would see him almost every day. He used to give me several speeches, but one that meant the most was about 'sidemanitis'. Basically, he wanted me to be my own man, my own musician and not fall prey to some of the things that maybe he felt he fell prey to in his career. 'Just be more independent,' he would say."

Pianist Marc Devine recently invited Powell, his former teacher at the New School, to play with him during an engagement at the Hawaiian Tropic Zone in Times Square. "He was very gracious on the bandstand," Devine says. "Every night, I would ask him to play tunes he played with the Basie band, such as 'Shiny Stockings' and 'Swingin' the Blues'. He thought I was crazy." The last time Cooper played in public with Powell was at that Hawaiian Tropic gig. "I was feeling pretty good," he says. "I had just finished a school concert. So I thought I'd sit in and show Uncle Benny what I knew. I walked in, and he had already been playing a set or two. He invited me up, and he totally wiped the floor with me. It was just a couple of weeks before he died. Everything he played was just so perfect. If I could write a perfect trombone solo, it would be the way he played that night."

Two other trombonists greatly influenced by Powell were T.S. Galloway and Art Baron. Galloway, who played with Basie in the late '60s, says, "Benny was one of my mentors. Whenever we met, he was always willing to sit down, give advice and, of course, share his stories. He was one of Basie's favorites because of his consistency as a trombonist and his positive attitude." Baron first saw

*continued on page 10*



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## BIG BAND IN THE SKY

continued from page 8

Powell in the early '80s. "I remember he played 'Somewhere Over the Rainbow.' He played it as a ballad, and he swung it at the same time. He didn't push it, but the phrasing was definitely swinging. I introduced myself to him, and he really opened his arms to me. He's the kind of guy who really made you feel special. We developed this thing — we could phrase together without thinking about it. We knew how to give each other room."

He is survived by his daughter, Demetra Powell Clay; his sister, Elizabeth Powell McCrowey; two grandchildren and several nieces and nephews.

Shortly after the CareFusion concert at the Louis Armstrong House, Powell left Oswald a voicemail to tell him how much he enjoyed the gig. His message: "With great music and good people, you can't miss."

■ **Danny Bank, 87, saxophonist, clarinetist, flutist, December 26, 1922, New York, NY – June 5, 2010, Queens, NY.** Several years ago, on Duke Ellington's birthday, baritone saxophonist Gary Smulyan produced a concert at Saint Peter's Church in New York City to honor the famous Ellington baritone sax player Harry Carney. "There were 15 baritone saxophonists and a rhythm section," Smulyan recalls. "The first number was 'Drop Me Off in Harlem' played in unison, and Danny Bank's sound wiped out the other baritone players. He was a real force to be reckoned with."

The list of well-known musicians and bandleaders with whom Bank played is endless — Charlie Barnet, Benny Goodman, Tommy and Jimmy Dorsey, Artie Shaw and Charlie Parker, to name just a few. But, because he wasn't a soloist or headliner, his name is not recognizable to most of the jazz public. "Everybody's got records that he's on, but they don't know it," says baritone saxophonist Kenny Berger. "In addition to saxophone, he played flute, clarinet and bass clarinet. He was closely associated with the Miles Davis albums produced by Gil Evans, appearing on such albums as *Miles Ahead*, *Porgy and Bess* and *Sketches of Spain*.



Benny Powell performing with Lee Hudson and Eddie Locke in the Earl May Tribute Band at NJJS Jazzfest, 2008. Photo by Tony Mottola

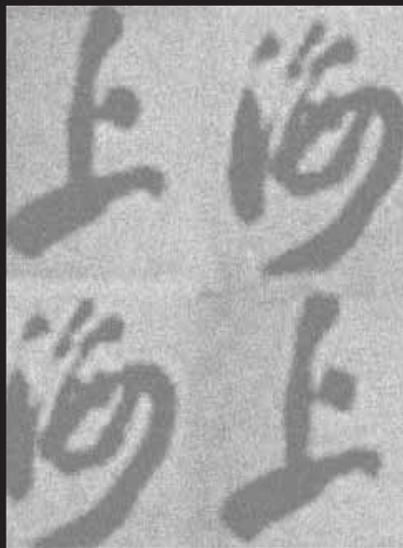
Berger studied under Bank and remembers his first lesson. "He asked me to play something and then said, 'I can't teach you anything.' Three hours later, my head was swimming." Bank, who had polio as a child (it, unfortunately, returned in old age) told Berger that, as a young boy, he used to go see Harry Carney with the Duke Ellington Orchestra in Brooklyn. "Where he sat, he could only see Harry Carney's nostrils, but he saw how he breathed in and out. He always talked about keeping your face loose. He was full of little tricks; he was a great problem-solver.

Another musician greatly influenced by Bank is alto saxophonist Jon Gordon. On his website ([www.jongordonmusic.com](http://www.jongordonmusic.com)), Gordon pays tribute: "Danny, his brilliance, his passion for music, his original and personal contribution, inspired me a great deal and make me want to try to pass on some knowledge and awareness of them to students, friends and fans of his music. I wish all my students could have gotten to play in a big band, or sax quartet with Danny like I did; dutifully losing soon afterwards in chess, of course (like I did!). What a lesson it was to hear Danny and play with him! What a great original person he was; he will be greatly missed..."

■ **Stanley Kay (Kaufman), 86, drummer, artist manager, March 20, 1924, New York, NY – June 21, 2010, New York, NY.** On May 6, 1990, New York's Schubert Theater celebrated its 75th anniversary. Among the celebrities on hand were Dustin Hoffman, Mary Martin and Robert Goulet. Jazz drummer Sherrie Maricle was playing with the freelance pickup orchestra that performed that night, and one of the guest conductors was Stanley Kay, whose client, tap dancer Maurice Hines, was one of the performers. "Stanley liked the way I played," Maricle said, "and I certainly made a point to talk to him because I knew who he was from the Buddy Rich era. So, we sort of became friends."

Two years later, Kay, who had risen to prominence in the '40s as the backup drummer and manager of the Buddy Rich Band, called Maricle with an idea. "Hey," he asked her, "do you know other women who play as well as you?" "I thought that was an incredibly great compliment," Maricle recalled, "considering his background. In June of '92, we had the original audition for the DIVA Jazz Orchestra. About 40 women came. We picked the original 17, which then included a vocalist and a guitar player, and our first concert was in March 1993." What

continued on page 12



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## BIG BAND IN THE SKY

*continued from page 10*

Stanley Kay celebrates his 80th birthday by getting back to his roots and conducting the DIVA big band at the 2004 Arbors Records March of Jazz in Clearwater Beach, Florida, March 19, 2004. Photo by Mitchell Seidel

Kay did with DIVA, Maricle believes, “really changed, in a dramatic way, the perception of women in jazz.”

In addition to managing the Rich band for several decades, Kay performed with a variety of vocalists including Josephine Baker, Patti Paige and Frankie Laine. He had continued to manage Hines as well as actress Michelle Lee and actor Paul Burke. He also was entertainment director of the New York Yankees and had a very close personal relationship with George Steinbrenner, whose daughter and granddaughter spoke at Kay’s June 24th memorial service, held at the Riverside Chapel in New York City.

In 2006, the DIVA Jazz Orchestra won *Downbeat* Magazine’s Critics’ and Readers’ polls for best big band. It has appeared on television several times on such programs as CNN’s *Arts Break*, *CBS Sunday Morning* and on CBS as part of the Kennedy Center’s 25th Anniversary Special. The Jazz at Lincoln Center Website ([www.jalc.org](http://www.jalc.org)) describes DIVA as “hard-charging, powerful, immersed in the history of their craft and in total command of their instruments.” In 2009, DIVA was the headline attraction at the New Jersey Jazz Society’s Jazzfest, and a quintet version of the band, Five Play, appeared at Jazzfest in 2007.

“My relationship with Stanley,” said Maricle, “was the deepest and most profound relationship I’ve had with anybody. I revered him as a musician and a creative force. And he was one of the most stellar, giving, kind compassionate human beings I’ve ever met. He was like my father and brother and boyfriend and mother, cousin, mentor, guru. I talked to him every day. His favorite quote was that music should be about beauty, love and warmth. When he would get aggravated by something, he’d say, ‘I don’t understand that. Music is supposed to be about beauty, love and warmth and making people happy.’”



Kay is survived by his sister, Sybil Goday; niece, Mace Goday; and grand niece, Sybil Happy Goday. At his memorial service, a musical tribute, “for Stanley, who always said he lived ‘Over the Rainbow’” was played by clarinetist Anat Cohen, trumpeters Liesl Whitaker and Tanya Darby and flugelhornist Jami Dauber, who is DIVA’s business manager. Donations may be made to the Stanley Kay Scholarship Fund. Information is available on [www.divajazz.com](http://www.divajazz.com).

*Personal note. I met Stanley Kay in the early '70s when I was editor of a newspaper, Daily News Record, which covered the men's fashion industry. I would try to sneak jazz into the paper whenever I could, and I had read that Buddy Rich was opening a club called Buddy's Place on the Upper East Side, and that the band would be wearing Pierre Cardin sweaters on opening night. I called Eagle Shirtmakers, which had the Cardin license, to see if I could interview Rich. They set up a meeting in their offices, and that's when I met Stanley. There are many memories, but two that stand out are going to opening day at Yankee Stadium in 1976 when Buddy Rich was mistaken by a fan for Gene Krupa, and attending a preview in Philadelphia of the Broadway-bound musical Eubie, which starred Maurice and Gregory Hines (both Kay clients at the time).*

*Stanley and I lost contact for several years, but I had reconnected with him recently. In fact, I quoted him in a recent article on John Bunch (Jersey Jazz, June 2010). My last phone conversation with him was sometime in April of this year. We were discussing a project he wanted me to get involved with, and he said, “I’m feeling a little under the weather. When I’m feeling better, we’ll get together.” Unfortunately, that never happened.*

### ■ Chuck Hedges, 77, July 21, 1932, Chicago – June 24, 2010, Waukesha, WI.

At the 1982 Kool Jazz Festival in New York City, Hedges received a standing ovation from the audience, a happening that prompted cornetist William “Wild Bill” Davis to say, “This is my favorite clarinet player of all time.” Davis wasn’t alone. Mike Drew, a former Milwaukee reporter and jazz fan once said: “Clarinet fans who recall the best work from Artie Shaw and Benny Goodman, put Hedges in that league.” Bob Fallstrom, community news editor of the *Herald & Review* of Decatur, IL, once wrote, “I wish I could write as well as Chuck Hedges can play the clarinet.”

Hedges grew up in Chicago and was interested in jazz from an early age but didn’t start playing seriously until he was 20

*continued on page 14*

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## BIG BAND IN THE SKY

continued from page 12

years old. In the 1950s, he studied with Clark Brody, a Chicago Symphony clarinetist, and later sat in with trombonist Georg Brunis, drummer Danny Alvin and cornetist Muggsy Spanier. In fact, his first important job was with Brunis's New Orleans-style band.

He moved to the Milwaukee area in 1960 to play with trumpeter Dick Ruedebusch's band. Through the years, he recorded several albums under his own name as well as performing with others. His band, Chuck Hedges Swingtet, was a regular attraction at Andy's near downtown Chicago for 30 years. He also played a weekly gig at the Red Mill West in Milwaukee in order to establish his "Milwaukee connection."

Fallstrom feels Hedges's "unforgettable tune" was his solo on "After You've Gone." "It always drew a standing ovation." He also recalled Hedges's appearance with the "Swinging Clarinets" at the Central Illinois Jazz Festival in 1994. The other clarinetists were Kenny Davern, Jim Galloway and Brian O'Connell. His favorite Hedges CD was *No Greater Love* (Arbors Records). "Eddie Higgins, the piano player," wrote Fallstrom, "called it 'an inspired performance, swinging, fluid and articulate.'"

Hedges, who battled colorectal cancer in 2001 and pancreatic cancer in 2005, was often known to say, "If I can still play, I'm still alive." His last live performance was in February of this year at the Grove Restaurant in Elm Grove, WI. He is survived by his wife, Carole; daughters, Melissa, Theresa and Janine; sons Matthew and James; stepson, John Augustus; and grandchildren.

Clarinetist Allan Vaché broke the news of Hedges's death in an E-mail to many in the jazz community on June 24, simply saying, "To those of you who have not already heard, the great jazz clarinetist and my good friend, Chuck Hedges, passed away this morning at 1:38."



Sonny Greer, left, and Joya Sherrill backstage at a Highlights in Jazz concert at New York University circa 1980. Photo by Mitchell Seidel

■ **Joya Sherrill, 85, vocalist, August 20, 1924, Bayonne, NJ – June 28, 2010, Great Neck, NY.** As a high school student, Sherrill wrote lyrics to Billy Strayhorn's "Take the A Train," which had become Duke Ellington's theme song. Her father arranged an audition at which Sherrill sang the lyrics to the Duke. Six months later, he offered her a job as the band vocalist, once she graduated. She eventually left the Ellington band, but would periodically return for guest appearances. One of the most memorable was her performance on his 1957 television special, *A Drum is a Woman*.

Sherrill also sang in a band put together by Benny Goodman for a State Department-sponsored tour of the Soviet Union in 1962. Her renditions of the Russian folk song

"Katyusha" created some controversy because she sang it in Russian and because, according to the Soviet newspaper *Izvestia*, she sang it in an "unduly familiar cabaret style."

In the '70s, Sherrill was the host of a children's TV show on New York station WPIX-TV, Channel 11. First called *Time for Joya*, it was later retitled *Joya's Fun School*. A highlight of that show's run was the appearance of Duke Ellington in one of the episodes in 1970.

She is survived by her son, Richard Guilmenot III of Great Neck; a daughter, Alice Richelle Guilmenot LeNoir of Manhattan; a sister, Alice Kinnebrew of Atlanta; and two grandchildren. JJ

Sanford Josephson is the author of *Jazz Notes: Interviews Across the Generations* (Praeger/ABC-Clío). He has written extensively about jazz musicians in a variety of publications ranging from the *New York Daily News* to *American Way* magazine and is currently director of marketing and public relations for the *Matheny Medical and Educational Center* in Peapack, NJ.

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## Promising Young Pianist Dies of Brain Injury

Story and photos by Tony Mottola

Andrew Michalec, a 2009 NJJS Pee Wee Russell Scholarship winner and a recent graduate of the Rutgers University Mason Gross School of the Arts, died on June 4 after suffering a brain injury in a fall on May 29. He was 27 years old.

According to Andy's 2009 scholarship profile he began to study music at the age of four, was improvising with blues on the piano when he was eight and by age 17 had set his sights on becoming a jazz musician. He was a jazz studies major at the University of Akron and went on to earn a Masters of Music in Jazz Studies at Rutgers University in New Brunswick.



Andrew Michalec played at the 2009 NJJS Pee Wee Russell Memorial Stomp with the scholarship band.

Jack Schantz, coordinator of jazz studies at the UA told the Akron Beacon Journal that Andy seemed destined to be a musician. "He didn't choose the music, the music chose him," he said. The young pianist had "big ears" and said it was his belief that Michalec "couldn't stop" playing.

His father Steve Michalec tells much the same story, noting that he could only get his young son to stop playing by threatening, "If you don't go to bed, we won't let you play the piano tomorrow."

He said his son would play so much that he would get blisters on his fingers.

Since completing his studies at Rutgers Andy had been living in New Brunswick, teaching private students and performing at clubs ranging from Novita in Metuchen to New York's Blue Note. He also served for the past two years as musical director at the Livingston Avenue United Church of Christ in New Brunswick.

On Sunday August 1 family, friends and colleagues of Andy Michalec gathered at Schare Hall at Rutgers for a memorial concert in his memory. The event was organized by his friend, tenor saxophonist Matt Janiszewski, and featured music composed in Andy's honor by Janiszewski, trumpeter Donald Malloy and Rutgers faculty member Conrad Herwig. Two of Andy's music students also performed. After the concert many of the musicians went on to the New Brunswick's Old Bay, one of Andy's favorite New Brunswick establishments, and conducted a jam session in his honor.

"I think the sky was the limit for him," Pastor Mark W. Miler of the Livingston Avenue Church of Christ said of Andy Michalec's talent.

"The petals of the flower were just opening." JJ



Then-NJJS President Andi Tyson presented Andrew Michalec with a scholarship certificate at the 2009 Pee Wee Stomp.



Photos courtesy of the  
Louis Armstrong House and Museum



## Benny Powell's Last Gig

By Dan Morgenstern

June 16 was a nice evening for jazz outdoors, when the Care-Fusion Jazz Festival opened with a concert in the garden of the Louis Armstrong House Museum in Corona, Queens: David Ostwald's Louis Armstrong Centennial Band, with Randy Sandke on trumpet, Anat Cohen on clarinet, Howard Alden on banjo and guitar, young Marion Felder on drums, and the veteran Benny Powell guesting on trombone. We'd seen Benny recently at Birdland, sitting in with David's Thursday afternoon bunch. Born in New Orleans, Benny had no trouble fitting in with the rather lingua franca Ostwald approach to the Armstrong repertory, in itself wide indeed.

But Benny was at his best in the final number, "Cotton Tail," which took off at a smart clip and was back-announced by David as "no doubt the first time 'Cotton Tail' was played with banjo and tuba." What a happy ending to an enjoyable concert. When we complimented Benny afterwards, he demurred, saying that he needed more playing time. We chatted a bit, and I wound up with a "see you soon."

But that was not to be. Although he hadn't told me, Benny was scheduled for a back operation in the week to come. And while this was supposedly routine surgery, Benny's heart gave out. Best known for his 12 years with Count Basie (1951–1963), Benny was a true gentleman, soft-spoken but firm. I had the pleasure of serving with him on a National Endowment for the Arts jazz advisory panel for several years; he was the most fair-minded of panelists, always the voice of reason.

In his later years, Benny bounced back from a kidney transplant and regained his playing form, as manifested by his work with Randy Weston in a two-horn setting. He said about the trombone that "the thing I love about it is how expressive it is." And he surely made it so. Born March 1, 1930, Benjamin Gordon Powell was 80. He died June 26, 2010 at Roosevelt Hospital in New York City. **JJ**

*Dan Morgenstern, contributing editor of Jersey Jazz, is director of the Institute of Jazz Studies at Rutgers University, Newark. He is the author of Jazz People (Pantheon Books).*

## North to Jazz

Story and photos by Mitchell Seidel

Jazz festivals usually burst onto the scene with much fanfare, drawing a great deal of attention before either settling into a consistent run or petering out for lack of enthusiasm. Two New York state festivals have happily created niches for themselves as the former. In Rochester, they're looking forward to celebrating 10 years next June with a constantly expanding audience. In Saratoga Springs, they're into their fourth decade despite suffering from the vagaries of economic shifts and audience tastes.

The 9th Annual Xerox Rochester International Jazz Festival continued a trend of gradual but consistent audience growth as well as an ever-expanding lineup. In presenting an amazingly eclectic nine-day event, festival artistic director and co-producer John Nugent's mantra is "It's not who you know, it's who you don't know." In reality, it was a bit of both. Part street fair, part music event, Rochester's goal is to get jazz fans and the great unwashed together in various venues in and around the Eastman School of Music. Concert halls, restaurants, jazz clubs, churches, street stages and a massive tent are some of the venues used by the festival.

Pianist Stan Tracey created some of the most modern sounds in postwar British jazz, creating pieces and leading groups that would have him compared to Gil Evans. The 83-year-old Tracey kicked off the festival's annual "Made in the UK" series of performances in Christ Church with a straight-ahead trio set that drew heavily on Duke Ellington in spirit and Bud Powell and Thelonious Monk in style. Tracey did produce some surprises in the collection of standards, for example, following a somber "I Cover the Waterfront" with a downright jaunty "For All We Know." Having the elder statesman of British jazz was a real coup for

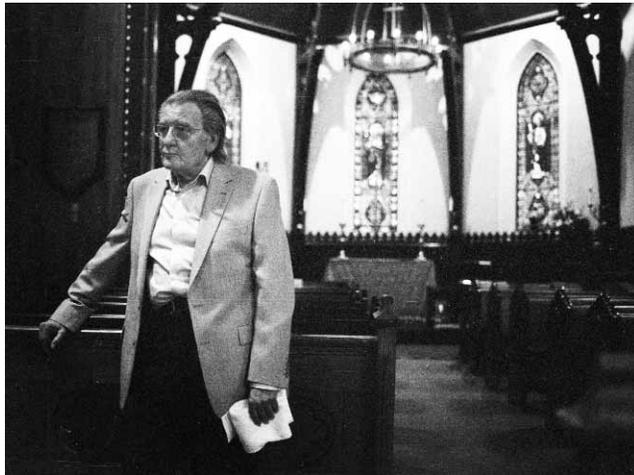


Violinist Christian Howes, a last-minute substitute for guitarist Andreas Oberg, performs with the Oberg Petrescu Quartet in Rochester. June 11, 2010.

Billy Novik's quartet of scruffy Tom Waits-influenced musicians presented an entertaining collection of growly-blues-tinged vocals both in English and Russian. The emotion of Waits's music and the bands' originals came through in Novik's singing, although his pronunciation of the American's lyrics sometimes got lost in non-translation.

The opening night of the "Nordic Jazz Now" series at the Lutheran Church of the Reformation was shy one Scandinavian when guitarist Andreas Oberg was a no-show for the group he was to co-lead with pianist Marian Petrescu due to visa problems. His spot in the quartet was more than ably filled by Ohio native Christian Howes. The last-minute change meant that the musicians stuck with more familiar common ground of standards rather than originals. Ordinarily Howes, with his fiery violin technique, would be considered the spark plug of any group, but Petrescu, who in recent years has been establishing himself on the American scene, was more than his equal. A Petrescu solo turn at "Indiana" was part Art Tatum, Bud Powell and angry Oscar Peterson, full of technical excellence but also chock full of original ideas that took the playing to a level above rote tribute. Howes's collection of electronic

*continued on page 20*



British pianist Stan Tracey prepares to step out of the shadows and onto the bandstand for his opening night performance in Christ Church at the 2010 Xerox Rochester International Jazz Festival.

Rochester (like last year's appearance of saxophonist Pete King) since his appearance on the Genessee was only one of a handful of appearances on U.S. soil this year, if not in memory. Also performing at the church were Brass Jaw, a Scottish "saxophone quartet" that featured, due to recent changes in personnel, three saxophones and a trumpet.

The St. Petersburg, Russia-based Billy's Band played their sets about a half-mile away at the Harro East Ballroom, where leader

Danish trumpeter Palle Mikkelborg channels his inner Miles as he performs at the Lutheran Church as part of the Nordic Jazz Now! program of the Xerox Rochester International Jazz Festival. June 17, 2010.



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**ROCHESTER AND SARATOGA** *continued from page 18*

pedals may be off-putting to the purist, but for this performance they served merely to allow him to repeat musical phrases while in effect accompanying himself. Later in the festival the church stage was graced by 69-year-old Danish trumpeter Palle Mikkelborg, known on these shores for his work with Miles



Cuban pianist Hilario Duran performs for participants at the JazzWeek Summit.

Davis on the album *Aura* in the 1980s. Mikkelborg's playing bore a tonal resemblance to pre-electronic Davis while his performance, which included wife Helen Davies on Harp, had the soothing feel of a dip in a cool stream. One need only listen to his group, with its electronics melding with the acoustic instruments, to imagine what Davis could have done if he weren't so pop-influenced in later life.

While it's been said no doubt in countless reviews before, Florida bluesman Bill "Sauce Boss" Wharton is a cookin' jazz man. He's puttin' on the pots when he plays. No, really, that's what he really does: cook gumbo on stage. The Verizon Wireless Club Pass Big Tent, which usually hosts blues and party music bands, presented the "Sauce Boss" for opening night in Rochester. The tasty (forgive me) guitarist presents a raucous, crowd-thumping set of blues while tossing various ingredients into a steaming stock pot beside him on stage. And while he indeed satisfies the crowd's hunger with bowls of gumbo (made while you listen), he also puts in a good word for helping the homeless and his own personal food drive to help soup kitchens. He set the mood for the venue that featured a week of jazz, blues and raucous party music, including Troy "Trombone Shorty" Andrews of New Orleans and Das Contrás, an avant/acoustic/jazz band from, of all places, Scotland.

As in the past, about half of the high-priced headliners at the Rochester festival had only a peripheral attachment to jazz, with Gladys Knight presenting what appeared to be a fairly standard evening of Motown memories for an appreciative crowd. Since

the other headliners (folk-bluesman Keb' Mo', blues rocker Jeff Beck, Herbie Hancock, John Pizzarelli and Bernie Williams) also required a separate ticket above the festival clubs pass, anyone who attended the ticketed shows in Kodak Hall at the Eastman Theater were there because they wanted to be, not out of musical curiosity. Pizzarelli was his usual charming self, performing with his own group as well as the Frank Tiberi-led Woody Herman Orchestra.

To further expand the audience, the city closed off several area streets for free outdoor performances and vendors, most notably Gibbs Street near the Eastman School of music, which is annually renamed "Jazz Street." It served as Ground Zero for festival-goers, who could buy CDs, festival regalia and a variety of food. There also was a table set up outside the Eastman Theatre for post-concert artist autograph sessions, although guitarist Bernie Williams declined to sign memorabilia from his previous career with the New York Yankees (although that didn't dissuade one enterprising fan from trying to hawk his rookie baseball card on the street). Bands performing free shows on outdoor festival stages included Los Lonely Boys, Marc Broussard, Smash Mouth and Booker T and the MGs.

A sure sign of a successful festival is how much interest it attracts from organizations not affiliated with it. The Rochester-based JazzWeek, a web site that reports on jazz trends and playlists of jazz programmers

Trumpeter Mario Abney leads his band through the crowd at the Gazebo during one of his sets at the Freihofer's Jazz Festival.



Scott Hamilton, center, enjoys a friendly tenor battle with bandmate Harry Allen, right, and festival co-producer and artistic director John Nugent, left, during their performance on the closing night of the Xerox Rochester International Jazz Festival, June 19, 2010.

around the country, has been holding its annual JazzWeek Summit during the festival at a nearby hotel for the past several years. Similar in spirit to the early Radio Free Jazz (later *JazzTimes* magazine) conventions, this event attracted broadcasters trying to deal with such common problems of fundraising, dealing with cranky public radio station administrators and fighting the never-ending battle for more and better air time. The summit also features an awards ceremony based on a subscriber poll for achievement both in broadcasting and independent jazz label promotion. Just as JazzWeek's presence validates the Xerox event's growing importance, so does the presence of festival performers and independent producers validate JazzWeek's. Toronto-based Cuban pianist Hilario Duran, who had played to a packed club, returned from Canada a few days later just to entertain at JazzWeek. Similarly, alto saxophonist wunderkind Grace Kelly, mom in tow, reprised her house-packing talents for a more intimate audience at JazzWeek.



Tenor saxophonist Ralph LaLama warms up “backstage” at the Gazebo before performing at the Freihofers Saratoga Jazz Festival.



With his face on the festival advertising and his band playing the main stage, clarinetist Evan Christopher was a very prominent feature of the Freihofers Jazz Festival June 2010.

To learn more about JazzWeek, go to [www.jazzweek.com](http://www.jazzweek.com).

Despite the promises to present lesser-knowns, Rochester always delivers when it comes to mainstream jazz. Singer Catherine Russell, a festival favorite over the course of the last few years, presented a bouncy, crowd-pleasing set of mainstream swing at the Harro East Ballroom. Guitarist Stanley Jordan also took to the Harro stage, enchanting the crowd with his “tapping” technique that remains unchanged from when he burst onto the scene some 25 years ago. Eastman’s Kilbourn Hall was awash in swing and bop the last five days of the festival, with sterling sets by guitarist Russell Malone, trombonist Steve Turre, vibist Joe Locke with vocalist Kenny Washington, vocalist Jane Monheit and saxophonists Scott Hamilton and Harry Allen. The two shows by the Hamilton-Allen quintet were notable for the enthusiasm of mainstream swing. The pair paid homage to saxophone duos of the past 60 years, with a large nod towards Al Cohn and Zoot Sims. Festival co-producer Nugent, himself a professional saxophonist, couldn’t resist temptation, joining in briefly for the start of the first show and then returning for more tri-sax interplay for the second.

Some 32 years ago George Wein expanded his Newport Jazz Festival in exile to include the Saratoga Performing Arts Center (SPAC) in Saratoga Springs, N.Y. Over years it evolved from Newport Jazz-Saratoga to the Kool Jazz Festival to its current incarnation as the Freihofers Saratoga Jazz Festival. The early years were awash in jazz superstar power — Count Basie, Sarah Vaughan, Ella Fitzgerald, Woody Herman, Miles Davis, Mel Torme — the audiences responded with attendance figures near 13,000 each day of

the two-day weekends. Attrition of older jazz stars has pared the Saratoga audience by more than 5,000 a day but those who continue to attend often do so over the course of two generations. The producer’s baton has been passed to former Wein senior producer Danny Melnick, whose Absolutely Live Entertainment production company took over seamlessly from Festival Productions. As the artistic director of the Freihofers festival, Melnick is as hands-on as his former employer, introducing the acts in the main amphitheatre as well as the secondary gazebo stage.

Freihofers manages to cram all its activities into two 11-hour days, making for a very varied mix. Clarinetist Evan Christopher was among the stars of the main stage this year, a somewhat unusual feat consider the Saratoga audience’s taste for more modern and commercial acts. Just as satisfying was the fact that a portrait of Christopher served as the primary focus for this year’s festival publicity poster, with his larger-than-life visage on a banner welcoming attendees to SPAC. Still, his appearance kept with the Freihofers theme of jazz as entertainment. Towards that end, smooth jazzers Kirk Whalum and Gerald Albright presented their program of Sax for Stax, recalling the R&B pop hits from that legendary Memphis record label. Also recalling a time when jazz found its way onto the pop charts was Ahmad Jamal, who of course played his hit “Poinciana” as part of his 80th birthday tour on Saturday. Sunday’s contribution to pianistic pop chart nostalgia on Sunday was

Ramsey Lewis, another ageless veteran of the 1960s juke box.

The audience at the smaller gazebo stage traditionally gets exposed to newer acts or what the critic polls call “talent deserving of wider recognition.” This year it included Polish expatriate trumpeter Tomasz Stanko, an immensely talented modernist who, until his recent move to New York, was rarely heard on this side of the Atlantic. Tenor saxophonist Ralph Lalama, long a mainstay of the Vanguard Jazz Orchestra, brought his Sonny Rollins-influenced sound to the gazebo with a quartet that took no prisoners.

Hype is a funny thing. The more you get bombarded with press releases heralding the “next big thing” in jazz, the less likely they are to deliver. Such were my expectations with Chicagoan Mario Abney, a 20-something trumpeter who got maximum exposure on first the main stage and later the gazebo on Saturday afternoon. Happily, I was wrong. A post-bop player who has not forsaken melody, Abney demonstrated formidable chops in the formal concert-like playing on the main stage and then expanded his repertoire to enthusiastic crowd-pleasing party atmosphere out at the gazebo. Abney, who admits to playing for the passed hat on the streets when he can’t get a formal gig, put his al fresco training to good use, even leading a second line through the audience out on the lawn in front of the gazebo. After his Saratoga performance, it can only be a matter of time before he gets the wider recognition he so richly deserves. **JJ**

*Mitchell Seidel received the lifetime achievement award for jazz photography from the Jazz Journalists Association in June. Despite that, he plans to continue living.*

## Talking Jazz

### A Jersey Jazz Interview with Ali Jackson

By Schaen Fox

*Ali Jackson comes from a musical family. His mother was a classical pianist and his father, and namesake, was probably best known as the bassist for John Coltrane and Yusef Lateef. Ali's musical gifts were recognized early and won him admission to Detroit's prestigious Cass Technical High School. For the past few years he has made his home in New Jersey as well as occupied the drum seat in the Jazz at Lincoln Center Orchestra and in Wynton Marsalis's own quintet. He has made numerous recordings, but, perhaps, his most unusual one is as the voice of Duck Ellington on the award winning Baby Loves Jazz CD. This past January he presented his first program at Jazz at Lincoln Center. Shortly before then, I was able to have a phone conversation with him during a break in his preparation.*

**JJ:** Your program is called "The Beats of New York?"

**AJ:** Yes. It is a collection of modern dance, tap dance, spoken word, poetry, rhyming and jazz.

**JJ:** How is it going?

**AJ:** Going great; I was actually at the piano composing right now.

**JJ:** I read that you graduated from the New School with a degree in music composition. You must love all those drummer jokes.

**AJ:** Oh, it's cool.

**JJ:** But you are breaking everyone's old cliché.

**AJ:** That's good. It keeps them guessing.

**JJ:** I've watched you perform for several years now and have noticed that you almost always take your shoes off before playing. How long have you been doing that and why?

**AJ:** Oh, man, for years. Most of the time when I'm playing I wear hard-sole shoes and it is somewhat cumbersome to feel the pedals with hard sole shoes. Or, sometimes, hard sole shoes make a lot of noise if you are playing something really soft. So it became more comfortable to play without my shoes on, or I'll wear slippers.

**JJ:** I was also impressed when you used to bring your sons onstage during performances. They were always so well-behaved.

**AJ:** Well, thank you. You can definitely write about that; that would be great.

**JJ:** Is that something your father did with you?

**AJ:** Yeah, definitely. I would always be at a concert, a class, an educational event or at a hang. I grew up in a professional musician's household.

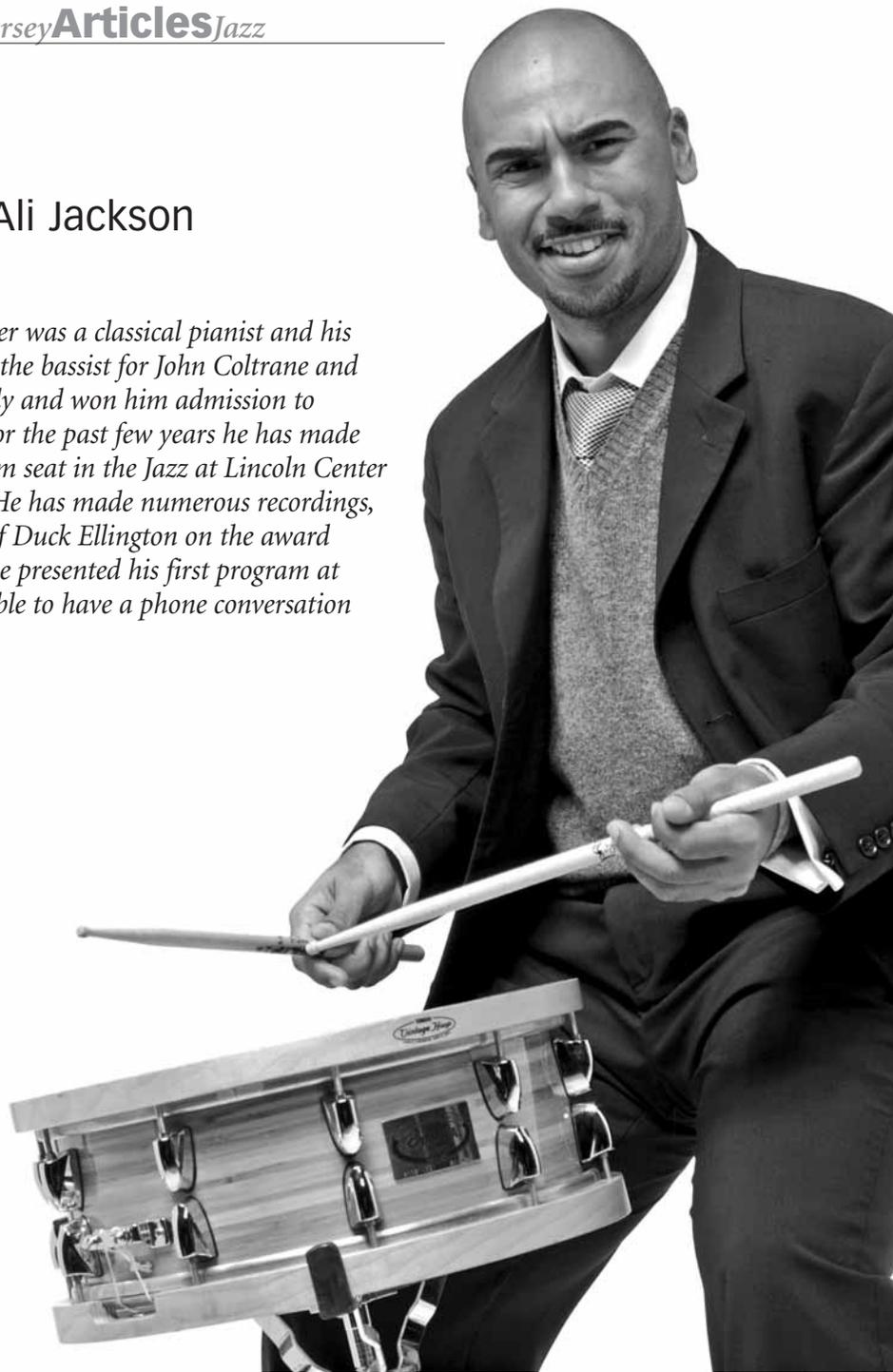
**JJ:** And you grew up around a lot of legends.

**AJ:** All kinds of people would come to our house. Elvin Jones; Joe Jones, Jr.; Philly Joe Jones; Earl May; Leon Thomas; my father was friends with all of these people. So even as a young boy I would be in that environment.

**JJ:** Who was the most fun to be around when you were a child?

**AJ:** Dizzy Gillespie. He would always be cracking jokes and being funny. I was about eight years old and Dizzy asked me, "What do you play, son?" "The drums." He said, "You know what they say about drummers. You need a

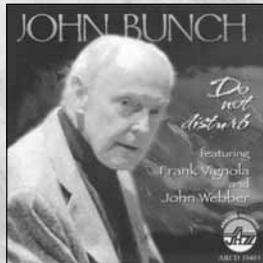
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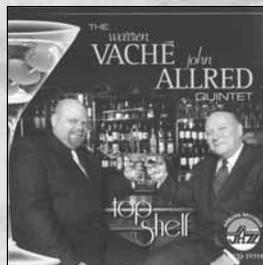
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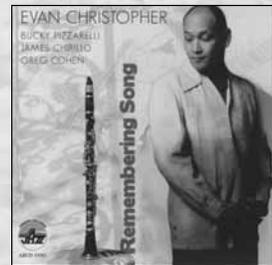
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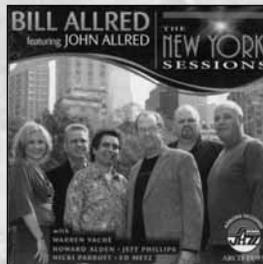
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## ALI JACKSON

*continued from page 22*

trumpet,” and then he just laughed. J. C. Heard was also fun to be around. I was very young, so probably the humor was above my level of understanding. Still, just his vibration was fun. Most jazz musicians are fun. I’ve had a great time with the music and it’s brought me lots of joy to just be around the music and be with young people. So I always make it a point to always talk to young people and make myself accessible to them — well, all people, not just young people; and I like people, too.



**JJ:** I would guess that being the voice of Duck Ellington helps with the young people.

**AJ:** Oh, Duck Ellington. [Laughs] Andy Hurwitz is a huge jazz fanatic. He came up with this concept of “Baby Loves Jazz” and had some of my constituents, Aaron Goldberg and John Ellis, to come up with an accompanying CD. Since I have kids they kind of deferred to me. Actually, my two sons are singing all the stuff that has kids singing on that.

**JJ:** Oh, really? Does that mean we can expect another generation of Jacksons in the music business?

**AJ:** I don’t know. Music was very sacred in my home, (but) music is something that you have to enjoy and want to do. I am different from my father, because I don’t force them to play. No one should be forced to do something. I was exclusively with my father from the age of 8 to 12. I would practice a minimum of four hours a day. I mean, I owe everything to my father because he had the foresight to give me a gift, to understand the importance of discipline, focus and perseverance. I got that lesson really early. I didn’t understand what that meant, but I had a huge headstart. When you are going through it as a child it’s not the most fun, but the dividends are immeasurable. So by the time I was 10 I knew my scales, I could read chord changes, I could swing, play the brushes, I knew how to comp, how to play behind a soloist; I mean, at 10. There are videos of me playing that are so funny. I don’t sound the same now. [Laughs]

**JJ:** I was also impressed that you had a 45-minute bus ride each way to attend the Cass Technical High School. That must have been a daily test of your love and dedication to music.

**AJ:** Definitely, and that was a city bus. That’s why it took 45 minutes, because it made every stop. I’d take the bus about 6:10 to get to a rehearsal that started at 7:00 in the morning. But it was a lot of fun participating in such a great institution with its great teachers and great traditions. It was a good time.

**JJ:** Your father died before you reached high school and you were adopted by bassist Ray McKinney.

**AJ:** Yeah, well, the whole McKinney family, but Uncle Ray was definitely an instrumental force in my development after my father passed away. Part of the show is going to be dedicated to him because he was a great poet. He had tons of different poems and tongue twisters. I might do some of his classic tongue twisters, an alliteration of themes, on the program. “On the first of

fourth around the fourth of fifth, fried food freaks refused the first flush of freshly fallen fruit. Fat fools; fat fools fast foods fuel the food feud.” [Chuckles] When you mention his name it brings me a lot of joy.

**JJ:** After graduating high school in 1993, you had a major career choice: attend Juilliard on a classical scholarship or study jazz at the New School. What determined your choice?

**AJ:** I studied classical piano and percussion all the way through high school but I didn’t think I was going to be very serious as a classical musician. I could have been serious, but it is too

much fun to play jazz, to create and improvise and the New School gave me a full tuition scholarship.

**JJ:** Do you still play piano professionally?

**AJ:** I wouldn’t call it “professionally.” I’ve played some small gigs on piano. I love the piano and if, for whatever reason, I stopped playing drums I’d probably play piano. [Chuckles]

**JJ:** Once you were in New York did you have any trouble breaking into the local music scene?

**AJ:** I’ve been playing professionally since I was 8 years old so I am familiar with the life style of a musician and have a lot of experience playing. A lot of people move to New York and don’t have the same level of experience. With experience comes confidence, so I was very confident, but not so much that I was cocky. I was really comfortable playing and learning music and being in that environment. That was a huge advantage for me. Between ‘93 and ‘95 I worked with my uncle Oliver Jackson, James Spalding, Bill Saxton, Cyrus Chestnut, a host of musicians. So I got my feet wet very fast coming to New York and the culmination of that was being asked to join Wynton Marsalis in his small group in ‘95.

**JJ:** And you have studied with an amazing list of master drummers: Elvin Jones, Max Roach, Joe Chambers, Chico Hamilton and Charlie Persip. Wow!

**AJ:** Yeah they are all great. I came from that environment, so I gravitate to these older musicians and they gave me their philosophy on music and life. Everybody does things differently. I pay homage to all of them. They all have their own conception of the drums, of life, of music. I would just let all of those things rub off on me. I actually had the opportunity to sit in on a rehearsal of jazz drum legend Art Taylor. That was a great experience. He demonstrated how to really lead an ensemble. He gave clear instructions. He listened to the input of his young musicians. He was definite about the music.

I remember one of the first times that I hung out with Wynton. He said, “Come on, you are going to go with me.” I said, “Well, where are we going?” He said, “Don’t worry about it.” We drove uptown to Central Park West and where did we go? Keiko Jones opens the door and it was Elvin sitting there. I hadn’t seen him in years, since I was a little boy, but, of course, I knew who he was. He said, “I held you when you were a baby. I remember how excited your father was

*continued on page 26*



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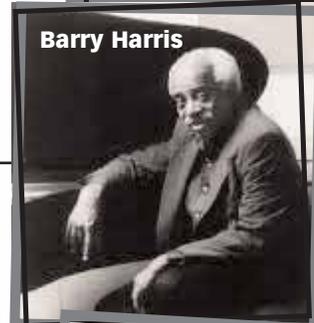
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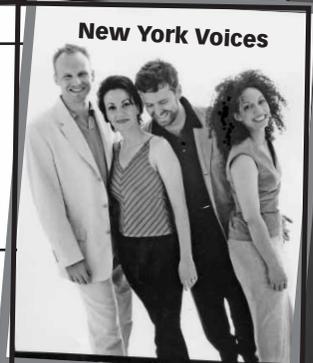


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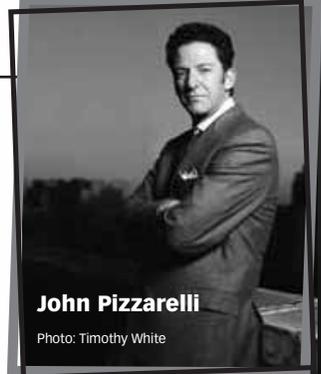
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John Pizzarelli

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**ALI JACKSON**

*continued from page 24*

when you were born. I know who you are. Do you know who you are?" So Elvin and I became very close. I spent a considerable amount of time with him, with Max too, but not as much as with Elvin.

Elvin was quite an intellectual, but not in the typical sense. He was very introspective and had interesting concepts on life, music, playing and he was very much about balance. He always talked to me about balance; knowing when to do things, knowing when not to do things, knowing when to exert power, when not to use your power. I took it at the time in the construct of music; you definitely can apply it to life. I mean, music is life. Music can teach a lot about how to navigate through life. I just loved his spirit. That is the one thing I try to capture in my own life, to play with the same intensity (and) spirituality. It's not about the notes, not really, it's about your inner spirit and what you bring to the moment.

People who are no longer with us leave us an imprint of who they are. We have the choice to soak up what they embodied and carry that with us. It is always about continuation. You don't want to forget where you come from. I have so much respect for all the people who played not only my instrument. My musical heroes played love. The beauty of jazz is love.

**JJ:** Would you share some advice any of your teachers gave you?

**AJ:** Well, Max Roach told me, when I was about 11 years old, the most important thing to a solo is knowing when to stop and I stick to that. I don't like playing long solos.

**JJ:** I read in your Jazz at Lincoln Center Playbill program biographical sketch that you were selected as a soloist in the Beacons of Jazz concert that honored Max at the New School. Is that when he gave you that advice?

**AJ:** No, this was before that, back when I was 11 or 12 years old.

**JJ:** What confused me in reading about that Playbill program was it said you were a child at that event.

**AJ:** Oh, I was in my first or second year of college at the New School. I was fairly young, 18 or 19. In my first dealings with Max, my father was still living so I was about 8. When I played in a clinic/ workshop that he held in Detroit, I was about 11 or 12.

**JJ:** You graduated from the New School in 1998 and that same year you received the state of Michigan's "Emerging Artist" award. How did you learn of your selection?

**AJ:** I was contacted by somebody in the organization. I don't remember who, but they said they were interested in me and if I was interested in coming to receive the award and be part of the festivities. I was like, "Yeah, sure." I was actually very surprised. It's great to be acknowledged for doing what you love. I got a chance to see a lot of people who were prominent in Michigan; teachers, artists, dancers, musicians, the Who's Who of the art scene. It was a great experience.

**JJ:** Let's go back a bit. When did you first meet Wynton Marsalis?

**AJ:** I first saw him in 1985 or '86 [when] I attended a master class. Then I spent more time with him in '89 or '90 at the IAJE. It was in D.C. that year. I spent a lot of time with Max and with Wynton. I was a kid, I wasn't even in high school, [or] I might have just started high school. Our relationship is very layered. We're very close personally. You have to understand that he has known me since I was a boy and he has seen me develop into a man, personally and as a musician. Our personalities mesh well, I think. He has always challenged me and I'm just the kind of person that will not back down from a challenge. That's helped me tremendously and I think it has benefited him as well; so I'm extremely honored and I value our relationship greatly on every level; personally and musically.

**JJ:** Do you want to say anything about how the Jazz at Lincoln Center Orchestra's members get along?

**AJ:** You can write about this with the Jazz at Lincoln Center Orchestra, I've been in the orchestra almost five years now (and) we are all very close and everyone is so different. Some guys are from England; Joe Temperley is from Scotland; Carlos Henriquez is Puerto Rican; Vincent Gardner is from Virginia; Victor Goines, who grew up with Wynton, is from New Orleans. It's a mesh of all kinds of people, younger guys (and) older guys. Most of the guys come from families that are musicians and there is something to be said about that; it is a way of life.

I take my job very seriously, playing in the orchestra and being a good representative of what jazz music is about. Not that uppity and representative of a "high art" establishment, but in my soul and my heart I carry that passion about all aspects of jazz music, beyond my personal tastes.



**JJ:** OK, what are your personal tastes?

**AJ:** Things that are swinging; for me "It don't mean a thing if it ain't got that swing" sums it all up.

**JJ:** Well, this seems like the right time to ask you to expand on this your remark: "I've learned that the beat of my chosen instrument, the drums, serves as the core of all forms of expression."

**AJ:** Yeah, it is because the heartbeat is the core of everything. There is rhythm that is going on all the time. The earth turns in a rhythm, the sun rises and sets, the moon pulls against the earth. It is all balanced and all based around rhythm. Without rhythm there is no melody, it would be just a note, just eeeeeeeeeeeeeeee. Rhythm is the core and foundation of everything that we do; our blood flows at a certain pace which is rhythm; your eyelids open and close in a certain rhythm. Everything is based around rhythm. You can't get away from it.

**JJ:** When did you settle in New Jersey?

**AJ:** I first moved to South Orange in '97 and lived there about a year and a half; then I moved to Washington State and then Japan for a year. I moved back to New Jersey and have pretty much been here since 2001.

**JJ:** Why the Garden State?

**AJ:** I like grass and trees. I don't like taxes though, that might take me out of Jersey, but I definitely enjoy the nature and the quiet, a little more serenity than in New York City. Although I love New York, I need balance; the hectic lifestyle of being on planes, trains and automobiles; then having a little grass, some trees and some fresh air. Most people move to New Jersey when they have families

*continued on page 28*

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**ALI JACKSON**

*continued from page 26*

because it's hard to tell your kids to run outside while you work on something in New York City. [Chuckles]

**JJ:** I assume you also have other musicians close by?

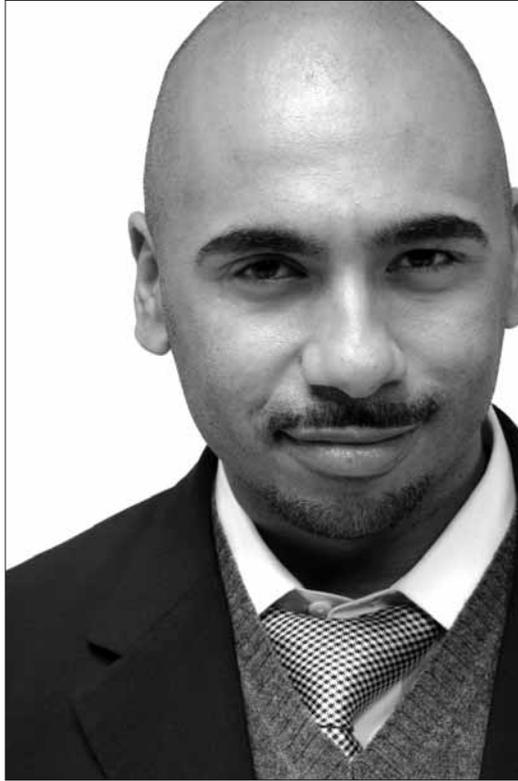
**AJ:** Oh, man, I'm surrounded by really good musicians. Vic Juris lives down the street. T.S. Monk lives down the way. John Lee, Dave Stryker, Xavier Davis, Christian McBride, Ruben Rogers, Joe Morello, [and] Billy Hart — I can't forget him, he is one of my mentors. There is a pile of people and we live in close proximity, no more than a mile radius. Kenny Davis who is a good friend and a great bassist lives in Somerset.

**JJ:** How do you relax?

**AJ:** I used to play basketball a lot. I'm on the injured list right now. For my age I'm pretty good. I'm not the tallest guy, but I'm skilled. I like reading non-fiction, watching nature channels to learn about the planet. I spend a lot of time with my sons when I can, as much as possible. I'll go to my son's soccer games and watch him compete. That's always fun. I like good company and a good intellectual dialogue about religion and politics. [Laughs] I really don't drink. I just started drinking this year and it's like a glass of red wine and more for medicinal purpose.

**JJ:** Since you carry your father's name and you travel a lot, I'm curious to know if your name has caused you any grief since 9/11?

**AJ:** I get grief all the time. Anytime I travel in Israel it's always an issue. I've been there maybe three times and it's always been a problem just by the nature of my name. They have a security guy come



and escort me off the plane to an interrogation room and ask me who my parents are, what I'm doing there and I'll have the paperwork but, that's just regular and you get conditioned to it. When you are at peace with yourself you don't worry about that kind of stuff.

**JJ:** I'm glad you have that attitude. What do you do to make being on the road less of a chore?

**AJ:** I work out, I read, I write my boys from almost every city. I'll get a post card and send it home. I set

up a web cam so I can see them but I don't travel as much as I used to and that is a sign of the times. I travel maybe four months out of the year, of course that's broken down.

**JJ:** Have you any souvenirs you would care to tell us about?

**AJ:** I try to bring something cultural back from anyplace that I go to, so it is art work from all over the world. I have paintings from Angola, Senegal, and Ivory Coast and all over Europe. I have instruments from all over, especially African instruments. I have a family of djembe drums that a tribe in Senegal made for me.

**JJ:** Getting those drums must have been a special occasion. Would you tell us about it?

**AJ:** I had the privilege to visit a village of drum makers on the outskirts of Dakar, Senegal. Through our guide I expressed my interest in the drums and negotiated a family of Djembe drums. The drums were made on site and from the same tree; just a little story from "dee" road.

**JJ:** That sounds special. Finally, is there a film or story that you would recommend to give a non-musician an idea of what a musician's life is really like?

**AJ:** *Amadeus*, that's one. *The Pianist* is a good one. *Mo' Better Blues* is not completely accurate, but in the '90s I was a kid and it glorified all of our heroes: the Harper Brothers, Roy Hargrove, Wynton and Branford, Kenny Kirkland and Jeff Watts. So that was over the top for us.

**JJ:** Well, I've kept you from your work for too long. Thank you for being so generous with your time.

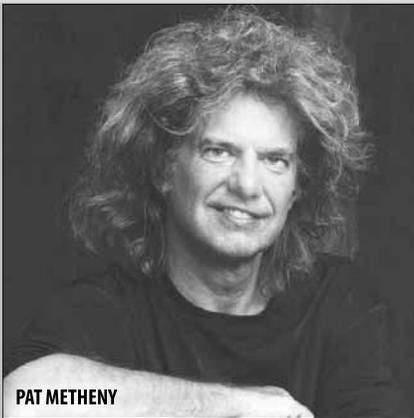
**AJ:** Hey, my pleasure. Thank you. **JJ**

There are numerous YouTube videos of Ali playing that are well worth a visit. If you look at the short clip Ali Jackson – Jazz Drummer you can see him both talking about some of the topics we covered here as well as playing his drums.



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

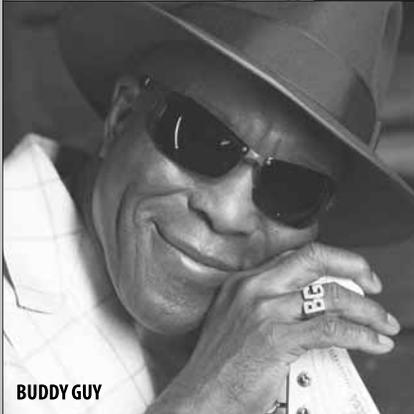
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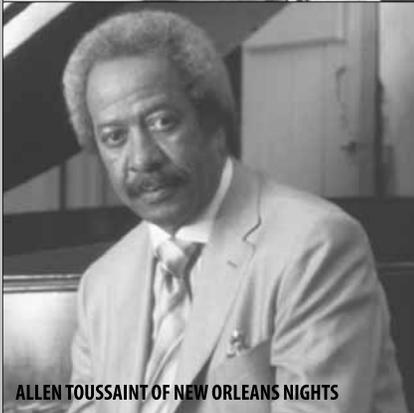
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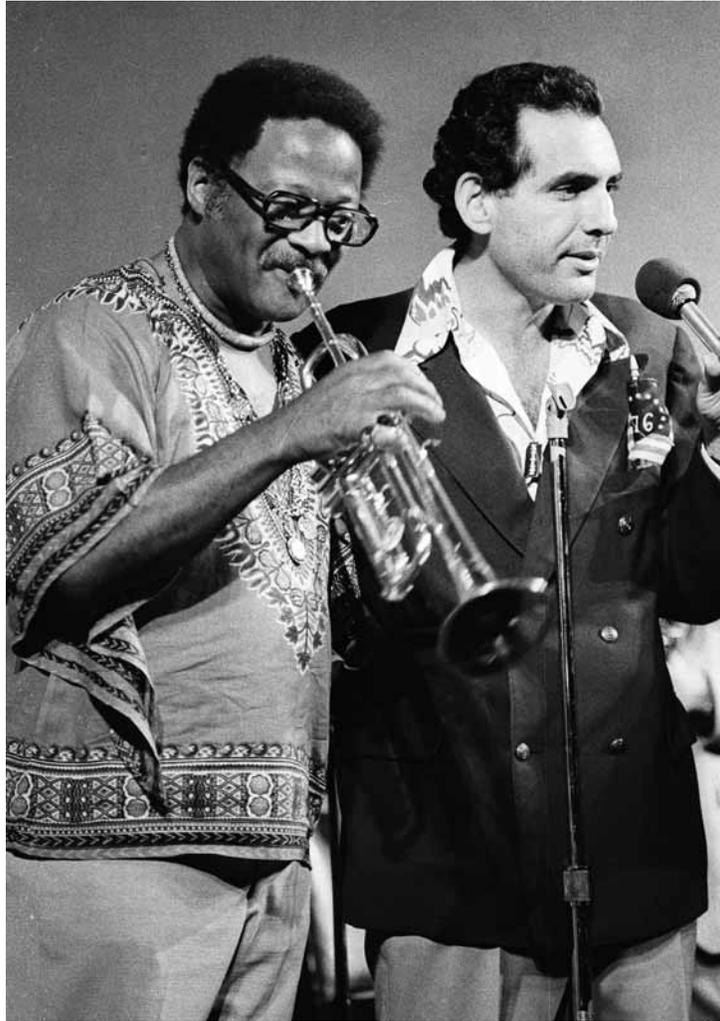
The diverse means by which jazz promoters have exploited jazz musicians are well documented. Even those promoters who have treated musicians relatively well can be viewed as having less than altruistic motives. (Example: Lester Young, in his inimitable fashion, dubbed Norman Granz's Jazz at the Philharmonic shows, "a flying plantation.")

The reasons for this behavior are so obvious they need not be delineated.

And then there's Jack, as he's known to almost everyone and the kind of guy for whom you junk AP style. For 37 years, Jack Kleinsinger has hosted "Highlights in Jazz," the longest-running concert series in the music's history, which until its untimely finale last May, gathered most of the greatest players in intimate, harmonious surroundings (for both musicians and audience) and in often ingenious combinations, paid them as best he could (often reaching into his own pocket to do so), made few if any inroads on their creative freedom and treated them with the utmost respect (more on this below). Besides booking the acts, Jack writes the ticket orders and the grant proposals — "all the unglamorous work."

## Jack Kleinsinger: Portrait of the Jazz Promoter as Mensch

By Jim Gerard



Jack Kleinsinger, right, joins Clark Terry on stage at the Childrens Newport Jazz Festival concert, "Tubby the Tuba Meets a Dixieland Band," at New York University, July 2, 1976. Photo by Mitchell Seidel.

When the average fan attends a jazz concert or club gig, the MC is often a slick, commercial DJ or, as is more increasingly the case, a disembodied voice from the PA ensuring that you know at which prestigious club you are given the privilege of listening. You don't expect a Jewish uncle who might spend the first 10 minutes telling digressive anecdotes and jokes because, well, that's who he is.

Jack occupies the stage as if he'd been born with a mic in his hand, addressing a crowd of 500 as offhandedly as having a beer with friends. His face is broad and he has a wide smile, welcoming and kind. Yet that face reflects a near-palpable undercurrent of street-wise wariness and steely righteousness that used to be called integrity.

He relates stories about the players, tells the audience how much they're going to enjoy the show and spotlights musicians in the crowd, all with the undisguised glee of a child who got every present he wanted for Christmas.

Jack has been doing this since 1973, after Zoot Sims and Bucky Pizzarelli goaded him — he was then a New York state prosecutor and jazzophile — into producing a show.

I attended the last concert of Highlights in Jazz, a victim of a tanking economy that caused both the National Endowment for the Arts and New York State to withdraw their subsidies and the audience (admittedly aging, says Jack) to shrink below a level of financial viability. It was both a celebration and a mourning — an Irish wake for jazz.

The bill on this May evening featured the same eclectic mix of old and new, the fusion of jazz schools that have characterized "Highlights" since its inception: Gene Bertocini with Harvey S., the Billy Taylor Trio,

and Vince Giordano & the Nighthawks. Jack's special guest — a regular features of the series — was guitarist Roni Ben Hur. (The series had come full circle: Bertocini was the first act onstage in Jack's debut show.)

It's clear that first and foremost, Jack is a jazz zealot, a passionate enthusiast who continues to patronize live jazz three nights

*continued on page 3*

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## Jane Monheit



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An international artist, Monheit has performed at most of the major concert halls, cabarets and jazz venues around the globe. She has released seven albums and two DVDs, and has appeared as a guest artist on many others. She appears on the sound track of the movie **Sky Captain and The World of Tomorrow** singing "**Over the Rainbow**". Monheit has also been a featured performer in the nationally televised Christmas at the White House, the Capitol Fourth of July Celebration, and The National Memorial Day Celebration. She has appeared on numerous television shows including Emeril, Ramsey Lewis' Legends of Jazz, Letterman, The View, and The Today Show. Monheit spends most of the year on tour with her band which currently includes Michael Kanan on piano, Neal Miner on bass, and Rick Montalbano on drums. She also performs with the major symphonic orchestras throughout the country.

Award-winning jazz vocalist Jane Monheit will release her new CD, *Home* on Emarcy/Universal Records on September 21.

**Tickets: \$30 Adult, \$28 Senior, \$23 Groups**

## JACK KLEINSINGER

*continued from page 30*

Jack Kleinsinger, center left, chats with British singer George Melly, center right, at the New Jersey Jazz Society's jazz picnic at Waterloo Village, Byram Township, New Jersey, June 1978. Photo by Mitchell Seidel.



a week, not to be seen but to see and listen. For someone who many jazz writers in search of the next big thing dismiss as a conservative whose shows they needn't bother attending, Jack is always on the lookout for new talent, which he feels "needs to be developed."

When asked to produce a capsule bio, Jack says he was born in New York City and grew up in the Bronx, attended the University of Wisconsin and St. John's, became a lawyer and ran for state assembly in 1964, "when voters in their wisdom chose an incumbent." By day he became an assistant state attorney general. By night, he haunted jazz clubs, pursuing a passion forged as a child whose father took him to see Henry "Red" Allen and Willie the Lion Smith.

He became such a familiar presence that Pizzarelli and Sims "grabbed me one night and said, 'You're comfortable with musicians. Why don't you rent a club and get it out of your system?' They created a Frankenstein."

This was the early 1970s, when jazz had been all but eclipsed by rock and its offshoots. But Jack wasn't deterred: He noticed that a certain off-Broadway theater (now the Lucille Lortel) was dark on Monday nights and thought it would be make a nice venue for jazz. "In 1973 jazz concerts were a novelty and as a result, all three papers did a story on our first concert and profiles of me."

"Highlights" took off, soon becoming a fixture amid the jazz revival of the late 1970s and beyond. Yet from the start, Jack kept

Mammon at arm's length. "We're a nonprofit charity in every sense of the word." He kept the ticket prices affordable (the last show's topped out at \$35), banned smoking and alcohol and encouraged families and others who aren't comfortable in nightclubs. "Generations grew up in these concerts. Parents brought their kids and some, like Richie Cole, became musicians."

While Jack calls Highlights "a party," he provides just the right balance between micromanaging and chaos. "When the musicians arrive, they're handed an outline: I want a ballad feature here, a piano feature there." He insists that all the musicians play standards (which more reflects the state of jazz education than any promotional heavy-handedness). Outside of this, they're on their own.

He has avoided ego clashes by putting every musician—no matter how celebrated—on the same footing. "There are no leaders," he says.

Every HIJ concert has had a theme such as "Cabaret Jazz," "I Love a Piano" and "Bebop Spoken Here"—which Jack devises only after the acts are booked—and a surprise guest. "Sometimes we lucked out and Earl Hines or Gerry Mulligan showed up [Jack

was backstage and didn't know the latter had arrived until he heard a booming baritone sax coming up the aisle]. "I have a structure, but the musicians change it around and it's always 10 times better than what I imagined."

Jack's social conscience has heavily influenced the composition of his shows. "When I first launched the series, I was surprised to discover that white bands made more than black ones; Getz more than Gillespie and so forth. I learned this from an accountant they shared. As a result, every show I've ever produced has been racially integrated."

After 37 years, Jack is still "thrilled to be around musicians" and accepting of artistic eccentricity. "Some of them can drive you crazy if you let them. But most are warm, wonderful people. I'm fortunate in that many have played for far below their regular price—Dave Brubeck, for example."

It's clear when speaking to musicians Jack has hired that his appreciation is reciprocated. He may be the only concert producer in the history of jazz who is universally admired.

Billy Taylor says, "The thing I like about Jack is that he has good taste and the insight to

*continued on page 36*



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NEWARK MUSEUM JAZZ IN THE GARDEN *continued from page 1*



Drummer Louis Hayes and his quintet roared through “Blues by Five” and “Invitation,” and soothed with sweet soulful treatments of “Round Midnight” and “Up Jumped Spring.”



Mulgrew Miller with the Louis Hayes Quintet.



Our own Carrie Jackson dedicated her first song “Misty” to Sarah Vaughan. Backed by a stellar band, she swung soft and hard and included a groovy arrangement of Carole King’s “But Will You Love Me Tomorrow?” which the audience gladly joined in singing.



The Heath Brothers, Tootie on drums and Jimmy on sax, were the headliners on July 15. Playing “Green Dolphin Street” with an easy groove, Jimmy Heath told us his son, grandson and newest great grandson were all present in the garden this day. “Lover Man” was dedicated to some younger bandmates — “I USED to be!” claimed Heath. Dan Morgenstern was in the house, as well as Keansburg Summer Camp kids on a field trip.



Piano star Brandon McCune impressed with his arrangements of standards as well as several original compositions, from a far-reaching “Mourning Piece” to a dreamy “We Met Under the Crescent.” He told us that this year he will have been a Newark resident for more years than he lived in his native Chicago.

Photos by Tony Mottola



Vocalist Allan Harris apparently does it all. Citing Jimi Hendrix as his earliest musical influence, he plays a rock- and blues-inflected jazz guitar, with the same mastery he brings to his wide-ranging vocal stylings. His group was just back from Vienna and Russia. His cool, mellow delivery gave credence to his musing that “we really don’t need to blast music when we’re singing songs as beautiful as these.” “Softly as in a Morning Sunrise” began quietly and morphed into a driving jazz groove, with Allan scatting. His R&B “I Must Be Crazy to Keep Comin’ Here” captured us with its story of unreliable romance. He also shared pieces of his touring project, “Cross That River,” about a runaway slave who becomes a cowboy.



As always, WBGO’s Sheila Anderson programmed and emceed the series. Her books were available on-site, as were each group’s CDs, and goodies from the Museum’s gift shop. Folks became Museum members, signed up for info from WBGO and NJJS, and enjoyed gourmet snacks available for sale. A lucky winner went home with a pair of tickets on Continental Airlines. Some guests joined Museum tours after the music wrapped up. After packing up each week, *Jersey Jazz* Editor and Co-Editor headed to the legendary Hobby’s Deli for a late lunch.



## JACK KLEINSINGER

*continued from page 32*

present otherwise unlikely combinations that many people wouldn't have the nerve to do. For example, Vince Giordano's band is not something you'd see at the Blue Note. Or you might look up [during an HIJ show] and you've got two baritone saxophonists, which produces a little different feeling from the musicians. His shows never turn into a case of just a few choruses of the blues and everybody goes home."

Gene Bertocini lauds Jack's knack for harmonious musical eclecticism: "We tend to develop our own set of contacts and friendships in music and find ourselves leaning toward the comfort zone. Or you might think there's someone on a higher level who's unapproachable or who inhabits a different musical geography." In this sense, Jack issues musical passports.

He admits he's also had the luck or the sagacity to hire many musicians who were recovering from rocky patches — "I'd catch them when they were semi-reformed — just alcoholics," Jack says. "I remember Big Joe Turner sitting in a chair drinking a bottle of Bourbon out of a paper bag."

When I ask Jack if anyone ever discouraged his concert ambitions. "Just my accountant," he replies. As for obstacles, "We've had transit strikes and power failures. We had a concert 10 days after 9/11. I rented instruments for the musicians because police wouldn't allow cars into the area. I called up Mayor Bloomberg's office and got the instruments a police escort."

Jack claims he's never had a hostile reaction from the audience.

The critics are another matter. "In the early days they loved us. Now, the younger critics tend to look at us as passé. They'd rather cover a guy playing in a loft for 10 people because they think they're going to discover the next John Coltrane. They tell my publicist, 'He's not doing anything cutting edge. I think putting together Jimmy Heath, Joe Lovano and Harry Allen [part of the penultimate show — see sidebar] is cutting edge.'" He adds, "The critics are only praising the jazz which is the least accessible and least likely to turn on young people."

### JACK KLEINSINGER'S PRODUCTION M.O.

I asked Jack to describe how he goes about producing a show. As an example, he chose the next to last HIJ program, a celebration of the centennials of Ben Webster and Lester Young. "You get the one guy you really want and then decide what you want to do with him. I wanted Joe Lovano. I told Joe, 'Look it's my last year. I don't want to close the books without having you, and it's a Webster and Young concert and I won't do it without you. And he said, 'Who else?' And I told him. He said, 'Sign me up, call my manager and tell him you spoke to me.' I then called Jimmy Heath and Harry Allen. Jimmy asked if we could use his rhythm section, which was fine. I decided to add [guitarist] Joe Cohn because Joe and Harry Allen had a quartet for years. The guitar, bass and drums trio would get a number. Joe would get a number. I had planned for the saxophonists to play *Cottontail*. But the first half started running long, so I went backstage and said, 'Forget *Cottontail*, let's go into the guitar trio number. Sometimes musicians don't show up and you have to improvise."

Agents and managers also contribute to the Bantustan-ization of jazz. "On the one hand, we get complaints that we don't use younger musicians. But many of the managers are younger and often the musician's spouse, and they know nothing about jazz. They don't see a benefit to playing our shows. Sometimes the musicians — Roy Hargrove and Don Byron, for example — want to play, but they defer to their managers, who don't see any benefit. You try to entice the players by letting them bring their regular group and augmenting it. Sometimes you bypass the manager." Oddly, Jack feels that money is not the major issue. "It often doesn't get to that. To the managers, HIJ is just Thursday night at a college."

Jack also notes that certain highly influential musicians — he names Wynton Marsalis — "have been very unsupportive."

While neither Jack nor *Jersey Jazz* is inclined to make sweeping eulogies for jazz, Jack admits, "If you go into Borders or Barnes &

Noble, they don't have a clue what jazz is. Somebody went into B&N and asked for Ella Fitzgerald and the clerk sent him to the Irish section."

He also feels that the digital fragmentation of culture limits the kind of accidental exposure that created generations of jazz fans. "You used to have one TV set and if your parents liked jazz, you heard it. Now kids have their own PC and they're not exposed to it. The audience is not being replenished as it ages. The only young people I see at jazz events are musicians themselves."

Complicating things further is a generation gap between old school musicians who learned their craft on the bandstand, often in big bands, and in jam sessions, and young music school grads who don't feel obligated to engage or expand their audiences. "I have musicians who won't play HIJ because they just want to bring their group and play their usual club sets. I had one musician say, 'At this point in my career do I have to prove that I can play 'Body and Soul?'" Contrast that with Tito Puente and Dizzy, who would come without their bands. When the young guys play for me, I've insisted that they announce their tunes and band members, and acknowledge the crowd. They feel that because the Budapest String quartet and Miles didn't do that, why should they?"

Despite these less than auspicious conditions, Jack promises to forge ahead. "The end of Highlights doesn't mean I'm giving up concerts. I may do one or two concerts a year, jazz brunches." He's in negotiations with the Rubin Museum to host a series of concerts featuring young musicians. "I'll do something. After all, nobody was applauding me when I went into a courtroom. It's been a joy."

A joy that the musicians fully reciprocate. Jimmy Heath spoke for many who have played at HIJ when he said, "Jack's always been fair financially. He takes care of business and is very respectful. We'll miss him dearly. They've been saying jazz is dead since I was kid, and there'll always be someone else to produce concerts, but there'll never be another Jack Kleinsinger. All the musicians love Jack." 

*©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*

Clare Daly and  
Maria Schneider



## 'Jersey Boys' Rock at Jazz Journalists Association Awards

By Sandy Josephson  
Photos by Fran Kaufman

If they gave out an award for “most enthusiastic acceptance speech,” vibraharpist Stefon Harris would have won it easily at the 2010 Jazz Journalists Association Jazz Awards, held June 14 at City Winery in New York. Harris, who recently moved from Sayreville to West Orange, won a JJA award as Mallet Instrumentalist of the Year. “I realized that this was something special,” he told *Jersey Jazz*. “The most striking thing to me was the sense of community there — a collection of individuals who are passionate about this art form.” His own passion about the music seems to confirm a December 2008 *JJ* article, which described him as “a musician who enjoys the creative spontaneity that is so much the essence of jazz.”

Other highlights of the JJA Awards included:

- The trifecta won by **JOE LOVANO** – **Record of the Year** for *Folk Art* (Blue Note Records), **Small Ensemble of the Year** and **Tenor Saxophonist of the Year**.
- **Best Liner Notes of the Year** won by **DAN MORGENSTERN**, director of The Institute of Jazz Studies at Rutgers-Newark, for *The Complete Louis Armstrong Decca Sessions (1935-1946)*.
- **The Willis Conover-Marian McPartland Award for Broadcasting** won by **JOSH JACKSON**, host of “The Checkout” and “Live at the Village Vanguard” on WBGO.org, Newark.
- **The Lona Foote-Bob Parent Award for Photography** to *Jersey Jazz* contributing photo editor **MITCHELL SEIDEL** for photos that appeared in *Hot House*, *Jazz Times*, *Down Beat*, *Jazz Journal International*, *Swing Journal*, *Musica Jazz* and on album covers.
- **Lifetime Achievement in Jazz** to Newark native, alto saxophonist **JAMES MOODY**.

A highlight of the live performances was the exquisite piano playing of Ayako Shirasaki, prior to the awards presentation. Her CD, *Falling Leaves* (Jan Matthies Records) was among the freebies given out afterwards, and, while the entire album is very enjoyable, of special note is her unique treatment of the Leroy Anderson Christmas classic, “Sleigh Ride.”

This year’s awards were streamed by video to satellite parties around the world, and according to JJA president Howard Mandel, through the magic of social media, tweets were received from followers in such remote locations as Lagos, Macedonia and Soweto.



Kurt Elling and  
Stefon Harris



Sheila Jordan and  
Alma Micic



Elzy Kolb with  
Antoinette Montague



Dan Morgenstern,  
Joe Lovano, Anat Cohen



## Another Traditional Jazz Revival?

By Bruce Gast

The New Jersey Jazz Society was founded not only in response to an event (the first Pee Wee Russell Memorial Stomp) but also to a movement that preceded it. During the decade or so before, there was a resurgence of interest in traditional jazz, or Dixieland as it was called by most.

The tide was fed on a national level by names like Al Hirt, Pete Fountain, the Dukes of Dixieland and, from the other side of the pond, Kenny Ball. A particularly hardy branch of this movement took hold along the Pacific, where players like Lu Watters, Turk Murphy, Bob Scobey and the Firehouse Five were the headliners. It still exists today as the West Coast Revival style, a unique genre of jazz that seeks to recreate (with new material) the heavily ensemble sound that was more reflective of New Orleans than Chicago and later New York, where long and sequential solos held sway. Often the Creole Jazz Band of King Oliver was their model, such that two cornets were used in the front line (the second recalling the work of a young Louis Armstrong,

supporting his mentor Joe Oliver). There are dozens of weekend festivals west of the Rockies that still favor this style, so to hear this music, also called Frisco Jazz, you probably have to travel a bit.

The milder Dixieland revival in this area spawned such bands as the Red Onions, the Smith Street Society and, a particular favorite of mine (in spite of the odd name), the Southampton Dixie, Racing and Clambake Society Jazz Band, which featured the cornet of Bill Barnes (now playing in Florida) and the clarinet of Joe Ashworth (later a popular leader in California). Individuals such as Kenny Davern and Dick Wellstood were making names for themselves, and players such as Kid Ory and Roy Eldridge experienced a rebirth of popularity. Youthful players of that time — Warren and Allan Vaché, Randy Reinhart, Dan Barrett — have matured to be the seasoned stars of today.

The problem has been that the young audience of that period has not been replaced, at least around here, with younger counterparts to maintain the fervor for classic jazz. Despite considerable outreach efforts by NJJS over the years, there has been no cadre of youthful replacements for our loyal but aging veteran fans.

Until recently.

A quiet, little noticed revolution has been taking place in New York City. Small clubs in lower Manhattan and Brooklyn have been featuring traditional jazz on a regular basis. The bands have youthful faces, generally in their 20s, and they play well enough to attract seasoned pros to sit in with them, much in the manner of the 52nd Street clubs of yore. Veterans and novices jam together until the wee

hours, with the audiences loving it. These are young musicians who have developed a genuine passion for the music. More to the point, the followings they are developing are similarly youthful. A new jazz revival has begun on the other side of the Hudson.

Unfortunately, they rarely venture into New Jersey, so our youth are not similarly smitten. Ed Polcer has tried to introduce NJJS to Loose Marbles and Baby Soda, two groups at the vanguard of this movement. Perhaps we moldy figs are put off by the odd names, but keep in mind that Paris Washboard, a sellout band these days, may have seemed to have a strange moniker at first.

I am doing my own small part by bringing two of the better emerging bands to the Garden State this fall. The Cangelosi Cards will be at the Bickford in Morristown on Monday, October 11. They have been a major hit at the Hot Steamed Festival in Connecticut the last couple of years. Bob Seeley returned from the 2010 edition effusive in his praise for this band. Ovations at every set! In particular he was impressed with Tamar Korn, their vocalist. "She is probably the best singer I have ever heard," he stated, that from an octogenarian, a veteran of the American and European jazz scene.

At MidWeek Jazz in Toms River, we have a smaller room in the Ocean County Library, so Mona's Hot Four seemed a better band to introduce to that audience on Wednesday, December 15. No reduction in quality, possibly because there is some overlap with the personnel of the Cards. They have their own unique sound though. Their initial CD is a live performance recording, filled with tunes both familiar and obscure but deserving. All are well played and will keep your foot tapping.

There's a revolution going on in traditional jazz, and it is reaching its tentacles into New Jersey. You'll want to be able to say you were an early convert. 

*Bruce M. Gast, a former NJJS Board member and Treasurer, has been running jazz concerts in Watchung, Morristown, Bridgewater and Toms River for over 20 years.*

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## Noteworthy

Fradley Garner International Editor *Jersey Jazz*

**NIGHTHAWKS AND SYNCOPATORS REPRISÉ '20S AND '30S ... SVEND ASMUSSEN, 94, BOWS ON ... BILLY TAYLOR, 89, CLOSES NEW YORK SERIES ... MARSALIS & SONS NAMED NEA JAZZ MASTERS ... BANJO FEST VIDEO SPOTS HOWARD ALDEN**

**TWO EAST COAST BIG BANDS** specialize in music of the 1920s and '30s. **Vince Giordano** and His Nighthawks share the pre-Swing era with Long Island trombonist **Ray Osnato** and his South Shore Syncopators, a 10-piece band with five singers whose performances mimic a 1930s radio show, complete with honey-tongued announcer. Like Giordano, Osnato started young, collecting original arrangements and later transcribing vintage recordings. His book holds some 150 tunes, many associated with the youthful **Bing Crosby**, **Paul Whiteman** and **Fletcher Henderson**.

Vince declined to comment on his colleague across the Hudson, except to note, in an e-mail, "I've heard thru the grapevine this gent has many unfavorable things to say about my band and what I'm doing...hehe...and that's fine...he has a right to his opinions."

**SVEND ASMUSSEN MAY BE** the oldest active world-class jazz instrumentalist on the scene. At 94, the Danish violinist still performs, and guests on two CDs: *Making Whoopie* (Arborsjazz.com) and *Jacob Fischer Trio Feat. Svend Asmussen*. A new documentary film, *Svend Asmussen—The Extraordinary Life and Music of a Jazz Legend* (Shanachie.com), was rated "excellent" in a July 8 *Wall Street Journal* article.\* Asmussen is the only living musician who played with **Fats Waller**, **Lionel Hampton**, the **Mills Brothers**, **Duke Ellington**, "my mentor" **Stuff Smith**, **Django Reinhardt**, and a gallery of other galleon figures. (\*Thanks to Schaeen Fox for the link.)



Dr. Billy Taylor has a Ph.D and 21 honorary doctoral degrees. His trio has Chip Jackson on bass and Winard Harper on drums. Photo courtesy of Bret Primack.

**FIVE MARSALIS FAMILY MEMBERS** are among eight musicians chosen by the National Endowment for the Arts as 2011 Jazz Masters. Tapped for the first-ever NEA group award for the nation's highest honor in American music were (from oldest to youngest) **Ellis Marsalis, Jr.**, of New Orleans, LA; his sons **Branford Marsalis**, of Durham, NC; **Wynton Marsalis**, of New York; **Delfeayo Marsalis**, and **Jason Marsalis**, both of New Orleans. Other winners were **Hubert Laws**, flutist of Los Angeles; **David Liebman**, flutist, saxophonist and composer of Stroudsburg, PA, and **Johnny Mandel**, composer and arranger of Malibu, CA. **Orrin Keepnews**, a jazz producer and author, of El Cerrito, CA, was selected for the Jazz Advocacy Award. Checks for \$25,000 will be tendered January 11, 2011 at a ceremony and concert at Jazz at Lincoln Center, in Manhattan.

**BILLY TAYLOR TURNED 89** on July 24 and went right on working as a pianist, composer, educator and sometime broadcaster. Billy's trio (**Chip Jackson**, bass, and **Winard Harper**, drums) were featured at the 300th, and final, concert of Jack Kleinsinger's "Highlights in Jazz" series in May, at the Tribeca Performing Arts Center in lower Manhattan. That's a less happy story. Kleinsinger, a New York attorney, said he spent \$40,000 out of pocket over the last two years as he watched ticket sales follow the economy. He started the concerts in 1973 at the urging of

**Bucky Pizzarelli** and **Zoot Sims**. Musicians were helpful, and "I was able to get artists like **Lionel Hampton** and **Dizzy Gillespie** and **Teddy Wilson** to play for \$50." They were the days. (See our feature on Jack on page 30.)

### WEB HIT-OF-THE-MONTH ALDEN, CONVERY & NEUMAN SWING "BYE BYE BLUES"

On June 12, the night before the Summer Jazz Banjo Festival, the East Bay Banjo Club sponsored a barbeque at St. Mary's College, in Moraga, CA. Banjoists Howard Alden and Jack Convery, with Gary Neuman on keyboard, set many feet tapping. "Bye Bye Blues" came in three keys with successively faster tempos. Catch the video at: <http://www.youtube.com/watch?v=-ECRgvDx4xc>

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

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## Teaching Jazz Helps Keep Pianist Dave Frank “Outside the Mainstream”

By Marian Calabro

For the past 41 years, 53-year-old solo piano jazz player Dave Frank has spent the better part of every day playing, learning, and teaching jazz. A former associate professor at Berklee College of Music in Boston, he returned to his native New York in 2005 to found the Dave Frank School of Jazz. He wrote the two-volume book/CD curriculum *The Joy of Improv* and created the instructional video *Breakthrough to Improv* (all published by Hal Leonard). Currently he teaches privately and offers public “master classes” that deconstruct the styles of artists ranging from Bill Evans and Charlie Parker to Frank Zappa. Dave has four CDs on the Jazzheads label, including the new *Portrait of New York*. In July he began an occasional Sunday evening series of master classes and gigs at Iridium in Manhattan.

Jazz journalist Ralph Miriello, writing at [notesonjazz.blogspot.com](http://notesonjazz.blogspot.com), accurately describes Dave’s style as “a combination of blazing speed, sly humor, and unerring consistency, especially in his walking bass lines. His technical virtuosity is unquestionable, but it may well be the ever-developing sensitivity that he shows on his ballad work that will eventually put him on another level.” Downloads of Dave’s music and master class schedules can be found at [www.davefrankjazz.com](http://www.davefrankjazz.com). His master classes are on UStream.tv and [youtube.com/dfrankjazz](http://youtube.com/dfrankjazz).

**JJ:** When did you first touch a piano?

**DF:** My mother, Irene Frank, was the neighborhood piano teacher, so she would show me little things at age three or four from the John Thompson books. She had the good sense to get me another teacher by the time I was six. I quit lessons at 11—a question of personal power more than anything else. They wanted me to practice with a timer. At 12 I went to a group lesson with John LaRosa, an excellent local jazz teacher. He was teaching the blues. As soon as I heard the flatted fifth interval, I was lost for life. I began studying



with John and practicing for hours a day with a timer—my choice. My mom’s line about me when I wouldn’t stop playing as a teenager was: “I created my own monster!”

**JJ:** How did you go from lessons with the neighborhood guy at age 12 to becoming a student of the legendary Lennie Tristano at 15?

**DF:** When I was 15, I went to Berklee for a summer program. At a music store in Boston I found a used copy of *The New Tristano*, one of Lennie’s greatest records. I had already read about Lennie in a book in my school library called *Jazz Masters of the Forties* by Ira Gitler. I took *The New Tristano* into the library at Berklee and somebody who was sitting opposite me told me that she was studying with Lennie. A few minutes later, I called him at his home in Hollis, Queens.

**JJ:** He picked up the phone?

**DF:** He did. He said in his gravel voice: “Hello?” I said, “Is this Mr. Tristano?” He said, “Call me Lennie.” The next words out of my mouth were, “I need help.” He said, “What kind of help?” I said, “Pianistic help.” I told him I was studying at Berklee and I lived on Long Island. He said, “I’ll tell you what. When you get back to New York, you call me up and you can come to my house and I’m going to tell you how I’m gonna rip you off and you can tell me to go fuck myself.”

Those were the first words from Lennie. I was completely nervous, being a 15-year-old tot talking to Lennie whom I already had great awe of, and the

first thing he tells me is how he’s going to rip me off and I’m going to tell him to go fuck himself. Yeah. He had a tremendous sense of humor.

When I got back, we had an interview. Lennie was a very interesting man to look at physically. He was blind, of course, which was a new experience for me. I told him I practiced four hours a day and he said that was great and he asked, “Can you tell me a little bit about what you play like?” I told him my playing was a combination of Art Tatum and Cecil Taylor.

**JJ:** Tatum and Taylor. That was bold.

**DF:** Lennie said, “I’d really like to hear that. Would you mind playing something for me?” I declined, but we talked a lot and he invited me back. Then I basically spent my formative years in Lennie’s living room, every week until 1977. He was absolutely tremendous on every level. Just a great teacher. Great musician, of course. I used to hear him play every week because he would play with the more advanced students before me.

**JJ:** An amazing way to spend your teenage years.

**DF:** When Lennie died in 1978 I didn’t have a teacher. I started The New York School of Jazz on Long Island with some friends, a lot of fun. At 30 or so, I started teaching at Berklee and had private students in Boston. That’s where I met Charlie Banacos. I studied with Charlie for maybe 20 years. I also had the opportunity to travel as an ambassador for the State Department. I did a number of

trips abroad where I did a lot of teaching and performing.

**JJ:** Along the way you created the two books, *The Joy of Improv*.

**DF:** Those were done with John Amaral, another Berklee professor. Those books were the hardest thing I've ever done—four years of steady work. By then I'd met students at all different levels all over the world. I could see there was a kind of common denominator to what they needed. *The Joy of Improv* was written as a curriculum, which I didn't see that much of in the other great jazz instruction books out there. It was designed as a step-by-step way to make a transition to jazz from classical training, which is what most people worldwide still start with.

**JJ:** Talk a bit about the evolution of your own playing.

**DF:** My musical roots are in Tristano's living room. He taught me how to play bass lines and improvise correctly, use the right concepts to create music. I did a lot of technical work, Hanon and things that developed chops. I decided that, based on my own strengths and weaknesses and the state of where jazz piano was, I would make the most individual statement in a solo context. What I've been doing for the past 20 years is developing a whole repertoire for solo jazz piano that consists of things both improvised and composed. What intrigues me about the piano is that you can create such a wide emotional palette on the instrument. The burners kind of came easy for me, but the ballads certainly didn't. [One of Dave's CDs is titled *Ballads and Burners*.]

**JJ:** How did you try to go deeper into ballads? Some players, including Monk, made a point of knowing the lyrics. Does that matter to you?

**DF:** Not so much. I'm interested in creating a whole, complete venture with solo piano. That means various tempos, various styles. I want to create a musical journey that takes you many places with the one instrument. My creative process is extremely slow and it requires a tremendous amount of work. What I'm looking for first is a good idea. By that I mean a concept behind a performance that has a measure of uniqueness and depth to it. Once I find what I consider to be a good idea for a piece, I spend a lot of time developing it. Things happen unexpectedly and you go where your muse takes you, but on the other hand, there is kind of a little Inspector 12 who lives in your head who is looking for a certain quality. So I'm mostly looking to find those kind of quality ideas that I can develop over long periods of time and make part of the whole solo piano presentation.

What I'm basically trying to do is to develop an architecture for a complete performance. I'd listen to people like Lennie and Dave McKenna and Bill Evans and Keith Jarrett and Bud Powell and Tatum and analyze how they would do a complete performance. And then, once you have a sense of the elements, you can go about developing the capacity to use those elements. Playing transcriptions of people like Evans and George Shearing was very useful to understanding how to use voicings. Charlie helped a whole lot with that. Solo playing is a lifetime project—like putting together a puzzle the size of, like, Texas.

**JJ:** That kind of analysis is what you do in your master classes.

**DF:** It's fascinating to spend some concentrated time working with one great musician. I try to take an analytical approach to elements and concepts. Every performer has certain elements of style. By taking the music apart and showing

“When you have to become a commercial artist, you have a whole other layer of things...I'd rather be an insurance agent than do a Christmas record.”

what's happening inside the watch, it makes looking at the watch much more interesting. I find that people's appreciation of the legacy that we've inherited with jazz can really be enhanced by their understanding of how it works.

**JJ:** And teaching made it financially possible to fully immerse yourself in piano?

**DF:** Pretty early on, I got it that you could make a living teaching, and I tried it, and I really loved it right from the first. I've been able to pretty much stay out of the mainstream of society my whole life, which I consider my greatest accomplishment.

**JJ:** You teach beginners but not kids.

**DF:** Yes. Occasionally I'll take on a young person or two, but they have to be very motivated. With Skype, I now teach people all over the world. My farthest-away

student is in India. Almost all my New Jersey students come by Skype too.

**JJ:** I remember when I once told you that Cyrus Chestnut had a new CD, *Cyrus Plays Elvis*. You replied, “That's why I'm not famous. I don't want to have to come up with those concepts.”

**DF:** There are musical concepts and commercial concepts. When you have to become a commercial artist, you have a whole other layer of things you have to consider, and I'm not interested in that at all. That's why I like working with Jazzheads, a real good independent New York label. I'd rather be an insurance agent than do a Christmas record.

**JJ:** Any final thoughts?

**DF:** The thing that amazes me the most, is how, at the age of 53, I'm still completely as interested and excited by the study of this music as I was at 13. It's a very rich experience that never grows stale at all. It's challenging and fulfilling on every level—emotional, intellectual, aural, everything. It's just a consuming passion and a real privilege to have the opportunity to spend a whole life with that.

**JJ:** And it's not over yet.

**DF:** Not yet. That's why when they ask, “Have you spent your whole life playing music?” you answer, “Not yet.”

JJ

*Marian Calabro is a writer of nonfiction history books and a student of Dave Frank's. She has been a jazz fan since her father, an amateur jazz violinist and pianist, brought home “Take Five” on a single when she was five.*

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## Sue Mingus and the Mingus Mystique

By Jim Gerard

Charles Mingus was so big, they need three bands to play his music. Hence the Mingus Dynasty (a septet), Mingus Orchestra (tentette) and Mingus Big Band, repertory bands that have introduced the great bassist-composer's works to several generations of listeners since Mingus's death in 1980.

These groups are not a continuation of the composer's working units; neither are they bequests, nor independent entities, formed by discrete groups of musicians. Instead, they're the creation of Mingus's widow, Sue Mingus, who acts as preserver, administrator, producer, legator and curator. She hires the musicians for all three bands, commissions arrangements (the current bands are all larger than the quintet Mingus used most of his life) and even pays the players, as she told me recently at the Jazz Standard before a set by the ten-piece Orchestra. She chooses repertory<sup>1</sup>, mostly for concerts. (Under those circumstances, she wants to give listeners an overview of Mingus's broad musical spectrum. For club gigs, she says she's content to let the players choose their set lists.) "It's an odd role I'm playing, being music director of bands with no experience playing the music," she said.

Sue Mingus's unique role as inheritor of the work of one of jazz's most important composers raises perennial questions about artistic legacy—who gets to interpret the artist's wishes regarding his work and make decisions about its presentation. Witness the contretemps surrounding the publication of Ralph Ellison's unfinished novel *Juneteenth* and, in the jazz world, the issuance of scores of records that the artists involved didn't want issued, some during their lifetime (e.g., Charlie Parker's *Lover Man*, which he recorded for

Dial on the verge of a nervous breakdown), most after their death.

I was quite eager to find some answers to these questions from Sue Mingus. Did Charles leave any directives regarding the presentation of his work or a cohesive set of ideas on his philosophy of the art that consumed him?

Turns out Mingus continues to be as mystifying and recalcitrant in death as he was in life.

When I asked Sue if Mingus had issued any directives regarding posthumous performances or recordings, she told me that he hadn't even expected major works such as the two-hour "Epitaph" to be performed, certainly not during his lifetime. (It was first performed—and produced by Sue—in a landmark concert at Lincoln Center in 1989 conducted by Gunther Schuller.)

When I pressed her to divulge any private revelations about his musical attitudes, Sue replied, "He didn't talk much about his

music. I don't think any great artist spends a lot of time talking about what he does."

Fair enough. Then she directed me to her memoir, *Tonight at Noon*, which she thought might contain some scraps of pertinent info. But although the highly acclaimed memoir offers a starkly poignant portrait of Mingus the man, it reveals precious little insight into his music.

Sue says, "Charles spent his time at the piano, composing—it was the center of his being, where he found his peace. He'd go there in the middle of the night and he'd say that the music was waiting for him on the keys. He was very mystical about it. He felt he was simply a vessel and that this music came from somewhere through him."

She also referred me to Mingus's liner notes to his album, *Let My Children Hear Music*<sup>2</sup>, in which he expounds most eloquently on the idea of the jazz composer.

But while he expresses some distaste for what he called "pencil composers," as opposed to "spontaneous composers"—jazz improvisers such as himself<sup>3</sup>, and extemporaneously conducted from the bandstand (often starting and stopping the band), Sue says, "Pieces such as 'Cumbia Jazz Fusion' and 'Total Modal' had 50- and 60-page scores that dripped off the bandstands." In fact, in Mingus's later years, he wrote everything down. "Charles never pretended to be consistent," Sue says. "He explored new ideas all the time" and he left a treasure trove of manuscripts—albeit in a disorganized state—upon his death.

Charles Mingus led a too brief, wondrous, truculent and infinitely complex life. Whenever anyone tried to categorize his work, he'd say, "Can't you call it Mingus music?"



Charles Mingus  
Monterey Jazz Festival 1965  
©Ray Avery/CTSIMAGES.COM

Mingus Big Band with Sue Mingus. NYC 2008.  
Photo by Jimmy Katz.

- 1 Mingus composed more than 300 pieces, many of which haven't been played for decades. Also, thanks to Sue Mingus's home tape recordings of Mingus at the piano, we may expect debuts of hitherto-unknown works.
- 2 Oddly, there are no liner notes on my LP copy, which I believe is an original. I read them on what is billed as "the official Charles Mingus website," [www.mingusmingusmingus.com/](http://www.mingusmingusmingus.com/), which I believe Sue oversees.
- 3 Sue told me that he improvised on the piano, among other pieces, "Myself When I Am Real," which was later scored for a 60-piece orchestra.

Which leads us back to the question of administering a great artist's legacy. When I asked Sue, "Would Mingus approve of these three legacy bands?" she replied, with a reference to Charles's legendary tempestuousness, "Oh, yes. He'd probably fire every one of them and hire them back an hour later, for the second set."

©Jim Gerard is an author and journalist who has written profiles of Dizzy Gillespie, Lionel Hampton, Benny Carter and other jazz notables.  
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## Newark School of the Arts Seeks Donations of Gently-Used Musical Instruments

Newark School of the Arts ([www.newarkschoolofthearts.com](http://www.newarkschoolofthearts.com)) has launched an initiative to put instruments in the hands of musically-interested, but economically-disadvantaged children. Newark School of the Arts' "Play It Forward" program pairs student-musicians with donors. The school will accept donations of instruments and distribute them to children who show genuine enthusiasm for music. "It is heart-wrenching to meet a child who wants nothing more than to play music, but who comes from a family that doesn't have the financial resources to make that happen," said Dara Falco, Executive Director of Newark School of the Arts. The School hopes to team up with any individual or group conducting a service project — "Anyone willing to collect instruments on behalf of Newark School of the Arts can help make a young child's dream of playing music come true," Falco said. Donations are tax deductible. More information: email [donate@newarkschoolofthearts.com](mailto:donate@newarkschoolofthearts.com) or call (973)-642-0133.

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## Dan's Den

### Two Hot Nights in the Old Town

By Dan Morgenstern

What might well be the most spartan jazz club anywhere (if you didn't know it was there, you'd walk right past it) is **The Stone**, way down at Avenue C and East 2nd Street in Manhattan. Founded by John Zorn, the avant-garde composer, arranger and record producer, as a venue for intrepid music, it's a new kind of jazz club where no refreshments or merchandise is sold, only music, and all nightly revenues go to the musicians. The door charge is usually \$10 per set, half price for teenage students, and no advance ticket sales.

This was the scene, on a hot July night, of a performance by an unprecedented quartet—the brainchild of Scott Robinson, a multi-instrumentalist whose talent and imagination know no bounds. I am talking about three bass saxophones plus percussion. Scott himself, of course, is on one of the huge horns, joined by J.D. Parran and Vinny Golia, and master percussionist Warren Smith.

Quite a sight, quite a sound. Though dwarfed by the contrabass sax Scott has in his vast instrumentarium, the three tubular monsters were not exactly lookalikes. The leader's was the shiniest, Golia's the most venerable looking. When we chatted afterwards, Vinny told me the horn was a rental, since it would have cost a bundle to bring his own on the flight from California. Warren, whom I hadn't seen in too long, presided over an array of instruments, drum kit among them. He did the opening honors, setting the stage evocatively for the first of two compositions by Scott.

There were scored passages but plenty room for improvisation, and each of the three proved himself an accomplished handler of a horn with a surprising range—aside from

overblowing, of which there was just enough—and producing sounds of great warmth. (Remember Adrian Rollini and, on occasion, Ernie Caceres?) The two pieces were consistently interesting, not least thanks to Smith's underpinnings. The music was recorded live and will be released on Scott's own label, as will be the evening's second set, not attended by your correspondent, which featured the reedmen on alto clarinets. If you're a Joe Lovano fan, you'll have heard the dark and reedy sound of this rare horn. ([www.thestonenyc.com](http://www.thestonenyc.com))

From The Stone we went across town to 183 West 10th Street and the comparatively elegant dungeon **Smalls**, to catch our man Vince Gardner, last heard soon after his return from an extended tour abroad with the Lincoln Center Jazz Orchestra. We had caught him at Birdland with David Ostwald's Louis Armstrong Centennial Band. But here was Vince at the helm of his own group, with his younger brother Derrick on trumpet, Sherman Irby on alto, Aaron Goldberg, piano, Carlos Henriquez, bass, and Ali Jackson, drums. A really tight front line and a fine rhythm section scored on an up-tempo romp, "Up From Down," from Vincent's Jesse B. Semple Suite, composed last year for Jazz at Lincoln Center.

A contrasting mood was established by the trombonist on a ballad feature, "For Heaven's Sake." J. J. Johnson did that one, and us old timers recall that it was put on the map by singer Fran Warren, with Claude Thornhill's band. Vincent is one of the best young trombones around, convincingly handling any musical situation. With the Ostwald band he also does some engaging singing, a-la Trummy Young. Vince was

about to announce a prominent visitor, who waved him off—but a spy had told me it was Wynton Marsalis. How nice to see him hanging out here. A good hot jazz summer night in Manhattan. ([www.smallsjazzclub.com](http://www.smallsjazzclub.com))

Another such night, a few weeks later, saw us at a new Friday night venue for jazz. At the **Palio Bar** in the upscale restaurant Piano Due, 151 West 51st Street, there is no piano, but Sandro Chia's extravagant mural of a centuries-old horse race, said to have cost millions, is lyrical in its own way. And Chef Michael Cetrullo serenades guests with his Italian delicacies.

We caught those estimable partners, tenor saxophonist Harry Allen and guitarist Joe Cohn, ably supported by Joel Forbes, a bassist who eschews solos. Harry and Joe have developed an almost sixth sense for interplay; both are masters of changes and of their instruments, and they swing at any tempo, including some downright daring ones. They recently did a *South Pacific* CD for Arbors, so "People Will Say We're in Love" was no surprise, though the tempo was. From the Ellington-Strayhorn book came "I'm Checkin' Out, Goombye"—a happy tune handled with appropriate touches of humor. Good acoustics and a friendly audience. ([www.pianoduenyc.net](http://www.pianoduenyc.net))

We'll be back, but we had another new midtown spot to check out, a boisterous bistro with Thursday as music night.

**Rue 57**, at 60 West 57th, is a Parisian brasserie with a sushi bar booked by the same agency, and thus it also spots Harry Allen and Joe Cohn, along with a pair of other good tenormen, Grant Stewart and Jerry Weldon, and a singer named Sarah Hayes, still new to us. ([www.rue57.com](http://www.rue57.com)) 

*Dan Morgenstern, contributing editor of Jersey Jazz, is director of the Institute of Jazz Studies at Rutgers's University, Newark. He is the author of Jazz People (Pantheon Books).*

## Book Reviews

By Joe Lang Past NJJS President

### At the Jazz Band Ball: Sixty Years on the Jazz Scene

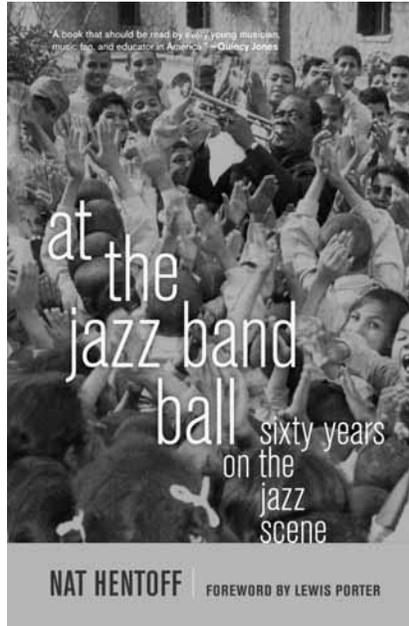
University of California Press, Berkeley | 246 Pages, 2010, \$27.50

Ever since I became interested in jazz, I have been reading the words of Nat Hentoff. One of the things that probably has attracted me to his writing, particularly since I have started to do a fair amount of writing myself, is that he shares with me a desire to write about the emotional impact that the music has on him rather than to get bogged down in technical analysis of the music. I know that I do not have the technical knowledge to do so, and Hentoff, while he has some training as a musician, also recognizes that this is not his strong suit. He also shares my reluctance to write negative reviews. There is so much appealing material to write about that it seems a waste of time and effort to write about things that do not strike my fancy, especially when negative reviews can have a deleterious effect on the subject of such pieces. That is not a responsibility that I choose to assume. There is no danger of that being the case in writing about *At the Jazz Band Ball*, a collection of short pieces by Hentoff, written mostly for *The Wall Street Journal* and *Jazz Times*.

Hentoff has organized this highly readable volume into 11 sections, each devoted to a general theme. The titles of a few of these sections will give you a feeling for some of his subject matter. The opening section is titled "What Am I Here For? The Rules of My Jazz Odyssey," a general overview of his involvement with jazz. "Jazz Credentials" contains brief profiles, mostly about specific jazz musicians. In "Finding the First Amendment," Hentoff explores the connections that he sees between jazz and his other passion, the First Amendment to the Constitution of the United States. "The Master Teachers" includes the two lengthiest pieces in the book, interviews with trumpeter Jon Faddis and bassist Ron Carter.

These interviews are two of the most fascinating inclusions in this compilation, for Hentoff is a perceptive interviewer who asks questions that enable the reader to get an understanding of each of these men as complete individuals, not just as jazz musicians. As the interview with Faddis is concluding he makes the following statement:

"One thing I tell journalists about interviews, always ask when it's almost over, say to the person, 'Is there anything I haven't asked



that I should have?' Or "Anything that you want to say that I didn't ask about?"

In this series of words, Hentoff reveals his humility, understanding and accepting that part of the act of interviewing is the recognition that a person being generous with his or her time deserves to have an opportunity to cover any additional areas that they feel are important to what they have been communicating during the interview. Implicit in this is Hentoff's realization that neither he, nor any interviewer, should ever feel that they are the only player in the game, and that they can cover all of the bases without some assistance.

When reading Hentoff's writing, you are taken with his passion for his subjects, and how clearly and entertainingly he communicates his enthusiasms. He has been on the inside

of the jazz scene for most of his adult life, and has many fascinating insights to convey, and countless interesting stories to relate. His close friendships with musicians like Thelonious Monk and Charles Mingus, two jazz geniuses who have somewhat mysterious public faces, allow us to see facets of their intellect, character and personality that add a dimension to understanding them more completely as men and musicians.

When you read the epilogue "My Life Lessons from the Jazz 'Souls on Fire,'" you will share, if you truly love this music, many of the insights that he conveys to his readers. This quote from Phil Woods communicates the kind of attitude about the future of jazz that all jazz participants and enthusiasts should adopt, "The young musicians keep coming, and I'm very optimistic because the music is so strong, and so many good men have died for it; and so many people love it, and it's such a strong, vital social force, so I have my hopes. I do have hopes."

*At the Jazz Band Ball* covers a lot of territory in a relatively short book. Once taken in hand and opened, it is hard to close and set down. Hentoff draws you into his world with his words and his passion, and it is difficult to resist lingering until there is no more left to read. Of course, you will probably find yourself revisiting much of it. I know that I have already done so, and will assuredly continue along that path. JJ



## Lobster Feast at the Bickford

By Frank Mulvaney

If you take a bunch of hot young musicians who recently graduated from top university music programs like that of Juilliard, Berklee, Manhattan, Rutgers, William Paterson and New Jersey City U, and mix in some veterans, who played with the big name bands of the previous era, you have the ingredients for a modern powerhouse big band. That's exactly how Chief Lobster James Lafferty went about building The Jazz Lobsters into as fine an 18-piece ensemble as you are likely to hear in this part of the country. I am pleased to point out that three of the band regulars have been recipients of New Jersey Jazz Society Scholarships. The Lobsters have been around for a couple of decades but have generally been confined to Jersey Shore venues and swanky special events. We are grateful that James decided to bring his crew north of the Raritan River so the jazz fans at the Bickford Theatre could enjoy them.

The band would play a scrumptious set of 19 tunes this night (July 19), all of which were instantly recognizable by the large knowledgeable audience. The well-chosen opener was "Dizzy Atmosphere," by you-know-who. This bebop-based chart grabbed the crowd from the git-go, showcasing the fantastic sax section and trumpet soloist Nathan Ecklund.



Photos by Bruce Gast

Maintaining the momentum, we heard a terrific swing arrangement of the Gershwin classic "Soon" from 1929. The outstanding trumpet section carried the load beautifully on this one with hot solos from John Barnes (trumpet) and Pete Reichlin (trombone). Tenorist Anthony Nelson gave a glimpse of great solo work to come after an extended passage by just the horns that was rather exceptional. Shouts of "waa hoo" were now heard from the gleeful audience. Not letting up, the show continued with a hard driving version of "I Found a New Baby." Here tenorists Nelson and Warren Fioretti along with guitar ace Bob Ferry made stellar solo contributions. While hot

soloists had been hogging the spotlight it was amply apparent that the rhythm guys, Joe Devico (drums) and Jeff Dengler (bass), were so solidly in-the-pocket that it was easy for the horns to stay on course throughout the evening. With the enthusiastic audience given a chance to take

a breath, I'm sure many must have been thinking, "Where has this band been hiding?" All sections are rock solid and together they produce the magnificent rich harmony and exquisite layers of sound that the 18-piece ensemble configuration was designed for.

"One Mint Julep," made famous by Ray Charles, was a nice change of pace played in a cha cha rhythm. Altoist Dan Perez stepped out to deliver an outstanding improv solo before my favorite part when screeching trumpets added kick to the cocktail over lush saxophone harmony. Vocalist Michael Andrews then made his appearance. Mr. Andrews, who is Philadelphia-based, is a deep, rich baritone reminiscent of Arthur Prysock, Billy Eckstine, Johnny Hartman and Joe Williams. In this segment he would honor us with three great songs beginning with "Alright, Okay, You Win." The audience was really digging him as he continued with the beautiful ballad, "The Nearness of You" as the band provided sumptuous full ensemble chords behind him. The third tune was a delectable swinging version of "Teach Me Tonight." The arrangement was big and brassy and Michael's wonderful rendering was nicely enhanced by Anthony's tenor solo.



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I would love to hear from readers —  
 fmulvaney@comcast.net

What's a great big band concert without some Benny Goodman classics? The lead alto and clarinet specialist for the Lobsters happens to be leader Lafferty's wife, Audrey Betsy (Welber). James adoringly often refers to her as Betsy Goodman. She delights in playing licks not unlike those of the great one on tunes like the fondly familiar "Let's Dance." She drew raves from the audience on that one and on "Mission to Moscow," which followed. Young monster trombonist Robert Edwards was featured on a swinging version of "On the Street Where You Live." Then Anthony Nelson was featured with an impressive extended solo on a nice Gordon Goodwin arrangement of "Take the A Train." Continuing with selections designed for specific band personnel, we had conga player Chino Roberts deliver a fine vocal on "Pennies from Heaven" that also saw some nice tenor work by Warren Fioretti. And finally in this segment we had a gorgeous slow swing, Doc Severinsen's arrangement of "Georgia on My Mind," which gave Carlos Francis an opportunity to show off his wonderful trumpet chops.

Coming into the home stretch we had six more tunes beginning with one of my favorite Thad Jones compositions, "Groove Merchant." On this one the fabulous sax section had a long solo that really impressed. There were also several great individual solos on this hard-swinging selection. Anthony was up to his old tricks again — oh yeah. Trombonist Joe McDonough had a long hot one, Carlos Francis really put the squeeze on the notes coming out of his trumpet and Bob Ferry delivered some great guitar licks. Maynard Ferguson's arrangement of "Brazil" was a real burner as trumpeter John Ashcraft had the bell of his horn vibrating while he pierced the stratosphere. Clearly one of the highlights of the evening was Bob Ferry's vocal on the big Ray Charles hit "You Don't Know Me." I think it is so unique and so good that he just has to record it. On it he scatted with the guitar like John Pizzarelli is famous for doing.

Michael Andrews came back for two more great vocals. "Almost Like Being in Love" in swing mode really hit the target as John Barnes chipped in with a marvelous solo. "Everyday I Have the Blues" is always enjoyable and it gave us another chance to hear some more fine solo work from Audrey (alto) and Nathan Ecklund. For the final selection the band simply burned the house down with "Sing, Sing, Sing" featuring outstanding contributions from drummer Joe Devico and clarinetist Audrey. At the conclusion the audience rose to its feet and gave out with much well-deserved applause for a superb evening of big band jazz. JJ



Michael Andrews

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## Who Let The Dogz Out?

Story and photo by John Skillin

A remarkable quintet, formed in Montclair six years ago, features the jazz stylings of triplet sisters — Claire, Nicole, and Anna Mariani — who currently call Chicago their home. Shown at right on July 26 The Dogz, as they've dubbed themselves, were back in the area and entertained an enthusiastic audience at West Orange's Cecil's Jazz Club with spirited renderings of such standards as "Don't Get Around Much Anymore," "Autumn Leaves," "My Funny Valentine," "Spooky," and "Oye Como Va." From left to right, they are: Claire Mariani (trumpet/flugelhorn), Nicole Mariani (bass), James Werner (saxophone), Anna Mariani (drums) and David Cieremans (guitar).

Four days later The Dogz left for Chicago to begin their "Route 66 Road Tour," performing at veterans' hospitals along the legendary musical highway, with dates in St. Louis, Oklahoma City, Amarillo, Albuquerque, Phoenix, Las Vegas, Long Beach, and San Diego. The Dogz are high school seniors this year and have been making music together at nursing homes, retirement homes, preschools, and rehabilitation centers since 2004. Stay tuned to *Jersey Jazz* for a recap of their summer trip next month. In the meantime you can learn more about this special "Community Service Jazz Band" at [www.thedogz.org](http://www.thedogz.org).



JJ

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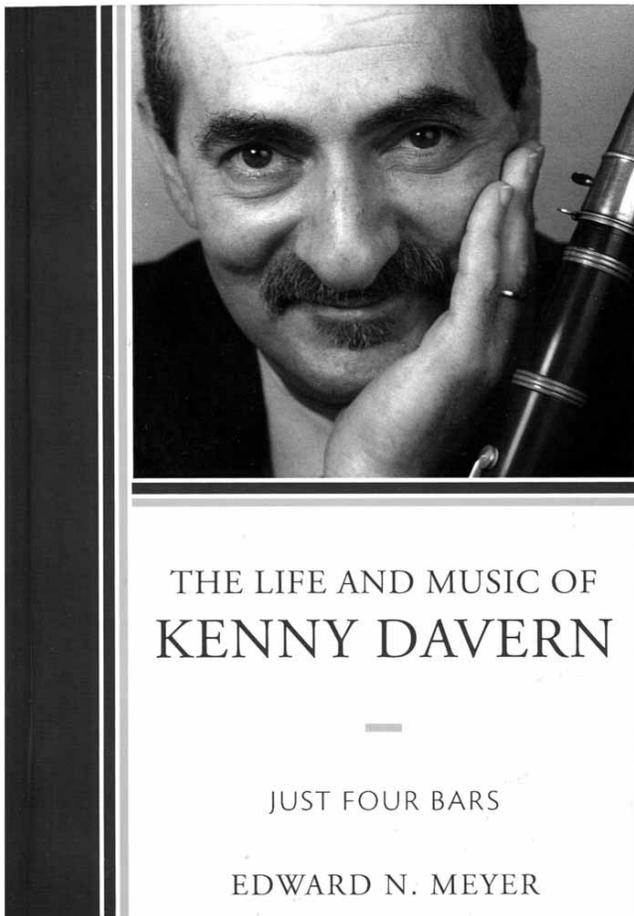


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Musicians and jazz enthusiasts agree: Kenny Davern was one of the great musicians of our time. But, who was this complex, sometimes mysterious man that made him so endearing to his audience? And how did he achieve his unmistakable sound?

The answers are found in this book. *'The unique timbre of Kenny Davern's musical voice was a lifetime in the making. It was something that he worked at every day, honing and refining it until it was distinct and unmistakable. Davern's voice was more than just sound: it was emotion and feeling, with music as the vehicle for its expression. But, it did not come easily. It came only after years of turmoil that had their origins in an event that occurred several years before he was born.'*

Mr. Meyer was fortunate in that he had access to a number of unpublished and

published interviews of Kenny, which allowed him to describe Kenny's childhood and life story, often in his own words. Kenny's family cooperated with Mr. Meyer and nearly 50 of Kenny's friends and colleagues allowed Mr. Meyer to interview them.

*The Life and Music of Kenny Davern, Just Four Bars*, is a riveting tale of the childhood pain that this witty yet mysterious musician carried through life, his love for his family and friends, his unquenched hunger for reading and music – both jazz and classical – and the path that led this great musician to accomplish his life-long goal of being recognizable in *'Just Four Bars.'*

The 455 page book about Kenny Davern's life contains more than 30 photos, a comprehensive discography, bibliography, and index. It will fascinate jazz students, fans, and scholars, and is now available through [www.scarecrowpress.com](http://www.scarecrowpress.com), [www.amazon.com](http://www.amazon.com), or [www.bn.com](http://www.bn.com).

The author Edward N. Meyer teaches a course in the history of jazz at St. Edwards University in Austin, Texas. He is the author of *Giant Strides: The Legacy of Dick Wellstood* (Scarecrow, 1999), and can be reached at [edmeyer8711@aol.com](mailto:edmeyer8711@aol.com).



## Compact Views

By Joe Lang  
Past NJJS President

Just before Jazzfest, I ordered several items from Victoria Records for our CD inventory that had not been reviewed by me in *Jersey Jazz* in advance of the event. Several were older titles that we had not previously stocked. My reviews of most of these titles will be brief, but I do want you to be aware that they are available from us. In addition, I am reviewing several new titles from Arbors.

■ When I listened to **RALPH SUTTON** and **DAVE MCKENNA** roar through the 20 tracks spread over the two CDs that comprise *To Sunnie with Love* (Victoria – 4371), I believe that a smile stayed in my face for the entire time. This is as joyful a collaboration as I have ever heard from two piano players. With backing from Gray Sargent on guitar, Jack Lesberg on bass and Joe Ascione on drums, Sutton and McKenna sound like they are having as much fun as the listeners are at the Park Hill Golf Club in Denver Colorado. The recording date is not given, but this exciting music finally was given public release in 2008. All jazz enthusiasts who dig music that will keep their feet tapping and their heads bobbing should get this album without any hesitation.

■ More winning **RALPH SUTTON** sounds can be heard on *Live at the Thunderbird Lounge* (Victoria – 4377). This two-disc set pairs Sutton with **KENNY DAVERN** on recordings made at Taos Ski Valley, New Mexico in 1983 and 1984. These 20 selections find Sutton and Davern at the top of their games, supported magnificently by Milt Hinton on bass and Gus Johnson on drums. Put four gentlemen like these together, and the results are guaranteed to swing. Well, swing they do, unceasingly! The songs are all familiar, but the way that they play them makes each sound like a new composition. This is jazz that will please all diggers, and should make new fans out of any novices who happen by while it is playing.

■ *The Sound of St. Louis* (Victoria – 4335) is a superb collection of songs related to the home of Victoria Records, St. Louis. This recording from 2000 is under the leadership of pianist and St. Louis native **RAY KENNEDY**. The songs are either about St. Louis and its environs or were written by St. Louis musicians. The cast of players is the cream of the crop of St. Louis jazz players, most of whom are not familiar to NJJS members, but they are all terrific. The final track, "Take Me out to the Ballgame," is a real curiosity, as it has on harmonica the

legendary St. Louis Cardinal Stan Musial. Of course, hearing Kennedy at the piano, here in combinations with a variety of players, is always a joy.

■ In 2005, Harold Arlen received a lot of attention, as it was the year when the centennial of his birth was celebrated. Three years later, **BUCKY PIZZARELLI & THE KENNEDY BROTHERS** extended the celebration with *Play Harold Arlen* (Victoria – 4373), a 12-track disc filled with joyful renditions of 14 Arlen compositions. Arlen was one of the Great American Songbook composers whose tunes lent themselves most naturally to jazz interpretations. This is evident from start to finish as Pizzarelli's guitar blends perfectly with the talents of the Kennedy Brothers, Ray on piano and Tom on bass, to give Arlen's music the kind of interpretive wisdom and respect that it deserves. Combining great songs with improvisational imaginations to match, results in an album that will frequently be finding its way into your disc players.

■ The 2003 pairing of pianists **DICK HYMAN** and **RAY KENNEDY** on *What Is There to Say* (Victoria – 4354) produces a lot of interesting music. The program is diverse, containing songs as familiar as "Yes Sir, That's My Baby" to a choral piece from Porgy and Bess, "Clara, Clara," that is rarely heard outside the context of the show. Each player provides an engaging original composition. Hyman and Kennedy were newly acquainted shortly before recording the album, but the quickly discovered the musical compatibility that is evident throughout the album.

■ Five years later, **DICK HYMAN** paired up with another wonderful pianist, **SHELLY BERG**, for a duo outing that is filled with excitement and surprises. Like the duo with Ray Kennedy mentioned above, Hyman and Berg prove to be empathetic partners on *Meeting of Minds* (Victoria – 4376). They cover a lot of stylistic ground, but are always the same wavelength. Especially impressive is their handling of three demanding stride compositions, two by "Fats" Waller, "The Minor Drag" and "Valentine Stomp," plus James P. Johnson's "Mule Walk." It is pure fun to listen to these two simpatico masters challenge and complement each other.

■ **KEN PEPOWSKI** and **DICK HYMAN** combine for a unique duo collection on *E Pluribus Duo* (Victoria – 4379). Peplowski and Hyman are two musicians who often think outside the box, and they do exactly that on this disc, but they thankfully head out of the box in the same directions. The 14 tracks are great fun. With the exception of "I'll See You in My Dreams," which they explore in two separate and distinct ways, they have chosen songs written by jazz musicians, including one original from each of them, and a joint closer titled "Two – Play Free – Play." Joel Forbes on bass and Chuck Redd on

drums join in on the fun for three selections. This is an album that demands a lot from the listener in terms of attention and big ears, but the pleasures will be many for those who make the effort.

■ Back in stock are a few titles that had not been available from us recently. Among them are *Three of a Kind* (Victoria – 4355) featuring **BUCKY PIZZARELLI, HOWARD ALDEN AND FRANK VIGNOLA**; *The Swing Kings* (Victoria – 4344) and *Swing Kings II* (Victoria – 4358) featuring **BUCKY PIZZARELLI AND RAY KENNEDY**; *Relaxin' at the Penthouse* (Victoria – 4348) featuring **RUBY BRAFF, THE JOHN PIZZARELLI TRIO AND BUCKY PIZZARELLI**; *Sonatina* (Victoria – 4337) and *Dr. Swing* featuring **BUCKY PIZZARELLI**; and *Lost Songs of 1936* featuring **BUCKY PIZZARELLI, DICK HYMAN AND JAY LEONHART**. All of these titles have been reviewed in previous issues of *Jersey Jazz*, and all are highly recommended.

■ *Top Shelf* (Arbors – 19399) is as well named as a CD can be. It is performed by the **WARREN VACHÉ – JOHN ALLRED QUINTET**, with Tardo Hammer on piano, Nicki Parrott on bass and Leroy Williams on drums joining Vaché's cornet and Allred's trombone for a 13-tune romp that swings relentlessly. Vaché describes this album as being a bebop outing, but that should not scare off those who have tastes that run more toward traditional jazz and swing. As I mentioned earlier, the music swings, and the leaders have chosen a program that mixes enough standards with jazz tunes from bop sources, many of which have become highly recognizable to a wide audience in their own right, that there are plenty of anchor moments for jazz fans with a wide breadth of tastes. The standards are "Moonlight in Vermont," "The Best Thing for You," "By Myself," "My Romance," and "East of the Sun (and West of the Moon)," the last of which has a nice vocal from Parrott. (Note: The credits on the printed tune list show the vocal as being by Vaché.) When looking at the list of jazz tunes, the composer credits include many of the most important players who came along during the heyday of the bebop era. The songs are "Top Shelf" by Blue Mitchell, "Sweet Pumpkin" by Ronell Bright, "Ba-lu Bolivar Ba-lues" by Thelonious Monk, "Tiny Capers" by Clifford Brown, "Spontaneous Combustion" by "Cannonball" Adderley, "Whisper Not" by Benny Golson, and "A Parisian Thoroughfare" by Clifford Brown, with Nicki Parrott's original, "Aussieology," also included, a piece that fits seamlessly into the program. We had 10 copies of this disc in stock at Jazzfest, and they sold out quickly. If you did not get a copy there, do not hesitate to pick it up now.

■ Another trombone player named Allred, **BILL ALLRED**, is the leader on *The New York Sessions featuring John Allred* (Arbors –

*continued on page 54*

We honor and remember our good friend, Ed, who left us one year ago. His unique legacy to his friends is a lifetime of memories, music and friendship.



**Ed Metz, Sr.  
1935-2009**

*The memory of a good person and friend is truly a blessing.*

*Proverbs 10:7*

*Pete and Barbara Aiello — Jack and Kathy Hobbs*

COMPACT VIEWS

continued from page 52

**19395).** Bill Allred's trombone is heard on all 13 tracks along with pianist/organist Jeff Phillips, guitarist Howard Alden, Nicki Parrott on bass (except for two tracks), and Ed Metz on drums. John Allred adds his trombone on four selections, and his tuba to one, "Muskrat Ramble," a tune that finds Alden moving over to banjo. Warren Vaché's cornet also arrives on the scene for a couple of the tracks. The tunes reflect the eclectic tastes of the leader, and include "Lullaby of Broadway," "Liza (All the Clouds'll Roll Away)," "Don't Worry 'bout Me," "Day by Day," "Davenport Blues," "I Want to Be a Sideman," a Dave Frishberg song that has a vocal duet by Bill Allred and Nicki Parrott, "Red Top," "Always," "This Can't Be Love," "Angel Eyes," "Muskrat Ramble," "Ida! Sweet As Apple Cider," and "Sweet Sue — Just You." This lineup of tunes and players allows for stops in many stylistic stations, keeping the feeling constantly fresh and exciting.

■ **DAVE BENNETT** is a rarity among today's younger jazz players. He plays clarinet, and has been mostly associated in the minds of those who have come to know his work as a Benny Goodman devotee. **Clarinet Is King (Arbors – 19409)** should open a few eyes and ears to Bennett's versatility. On this album, he pays tribute to several clarinetists, including Artie Shaw, Acker Bilk, Pete Fountain,

Barney Bigard, and, naturally, Goodman, but he is never imitative, and consistently demonstrates that his playing is not confined by any stylistic boundaries. Listen to his approaches to "St. James Infirmary" and Shaw's theme song "Nightmare," and you will realize that Bennett's is an original voice on the clarinet. He is supported on this superb set by his regular musical partners from Ann Arbor, pianist Tad Weed, bassist Paul Keller and drummer Peter Siers. Perhaps the track that most engagingly brings forth his creative thinking is "Wire Brush Stomp," performed as a duet with drummer Siers. Clarinet drum duos are not among the most common of jazz twosomes, but this performance suggests that this is a pairing that deserves further exploration. Bennett's hauntingly original take on "Nightmare" closes this terrific album, and leaves you hoping that there will be another disc on the way from him quickly.

■ In addition to keeping great mainstream jazz alive through a steady stream of excellent recordings, Mat and Rachel Domber at Arbors Records have given national exposure to several musicians who are mostly familiar to residents of the Sunshine State where Arbors is headquartered. **Smiles (Arbors – 19405)** shines a light on reedman **TERRY MYERS**, a player who had never come to my

attention prior to this album arriving in the mail. Myers proves to be a delightful discovery. He is joined by the superb rhythm section of Johnny Varro on piano, Joel Forbes on bass and Ed Metz on drums, as he switches between tenor sax, clarinet and soprano sax for 12 songs that he numbers among his favorites. His playing on all three instruments is simply wonderful. He is one of the few musicians I have heard playing soprano sax who does not make me wish that they had left the instrument in their closet. It is always a pleasure to get another opportunity to hear Varro tickle the ivories. He has to be one of the best of the performers deserving wider recognition, not that he is unknown to those who are jazz piano aficionados. Myers opens with "Them There Eyes," and from his first notes I had my eyes opened with delight. Along the way he makes stops at tunes as different and tasty as "Blue Prelude," "A Nightingale Sang in Berkeley Square," "Blue Hodge," "It's You or No One," and "Oh Baby," before closing with the title song, "Smiles," one that appropriately refers to the expressions that are sure to be on the faces of any who have just heard the album.

■ There have been many albums made over the years that celebrate the many aspects of New York City. **Welcome to New York (Arbors – 19406)** by pianist **EHUD ASHERIE** is one of the more unique and appealing. This young man was born in Israel, spent six years in Italy, and arrived with his family in New York City at the age of nine. He has established himself as one of the brightest young players on the New York City jazz scene, so it is fitting that he has recorded this eclectic tribute to his adopted city. Asherie's eclecticism applies to his wide-ranging stylistic influences on the piano, as well as his choice of songs. He is as at home playing a stride knuckle-buster like James P. Johnson's "Harlem Strut" as he is exploring "Manhattan" in a contemplative frame of mind. Always there is a sense of creativity that is the hallmark of all first rate jazz players, and Asherie has already earned that

status despite his relative youth. Asherie opens his disc with "Drop Me Off in Harlem," a fitting start as that is the place where he lives, visits several other Manhattan locations during his musical trip, and ends up back in his home territory when he chooses "Take the 'A' Train" to conclude the album. The songs reach as far back as Lewis Alter's 1928 "Manhattan Serenade" and as far forward as his own "Harlem Bound," a tune that applies his own contemporary vision to the great Harlem stride tradition. He also explores the moods of the city with tunes like "Autumn in New York," "Lovers in New York" and "Lonely Town." Perhaps you are getting the idea that I dig this disc. Well, you are right!

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Other Views

By Joe Lang Past NJJS President

As has been the case this year, a lot of new releases have been crossing my desk, and the ones covered below are worth your considering even though we are not stocking them in NJJS inventory.

■ Hoagy Carmichael once wrote a song titled "Can't Get Indiana Off My Mind." Well, I can't get that Indiana big band off my mind. "Which big band is that?" you might ask. My reply is the **BUSELLI-WALLARAB JAZZ ORCHESTRA. Mezzanine (Owl Studios – 137)** is the latest release from this stellar aggregation, and it has been feeding my desire for big band sounds ever since it arrived in the mail about a month ago. Co-leader Brent Wallarab has his

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fingerprints all over this disc, as he composed the first four selections on the album, arranged all nine tracks, conducted the band, and played trombone as well. Wallarab and trumpeter/flugelhornist Mark Buselli have been co-leading the band since 1994. The opening four tracks comprise the *Suite Storytelling*, pieces inspired by authors as diverse as J.D. Salinger, Mark Twain, Anton Chekhov and Charles Dickens. They contain the kind of drama and inner voicings that one would expect from these inspirations, and make for great listening. "Goodbye, Little Dream, Goodbye," is one of the less frequently heard tunes by Cole Porter from *O Mistress Mine*. Wallarab has fashioned a beautiful chart for this gentle song. Wallarab's reconceives three classics from the Big Band Era, "Moonlight Serenade," "Stompin' at the Savoy," and "Cherokee," to form his *Suite Inspiration*. It is not easy to take material that is as familiar as these tunes, and give a fresh take on them that is simultaneously totally original, yet respectful of the sources. Wallarab does so memorably with each of these charts. As a closer, Wallarab gives an imaginative interpretation of Freddie Hubbard's "Little Sunflower." Throughout the album, the band excels at all aspects of big band artistry. The ensemble playing is tight, their good chemistry is always evident, the soloists are free of the excesses that often plague modern big band performances, and they execute the subtle shadings that mark Wallarab's arrangements with graceful perfection. *Mezzanine* is a superb example of the joy that can be experienced in hearing a big band at its best. (www.OwlStudios.com)

■ **Solo for Chet (Philology – 4422)** is a solo piano album by **HOD O'BRIEN** that is ostensibly a tribute to Chet Baker, the troubled, but unique, jazz trumpeter with whom O'Brien frequently collaborated for about 10 years in the 1970s and 1980s. In his liner notes, O'Brien states that there is another inspiration for the album, pianist Dave McKenna who left us almost two years ago. The program is comprised

of nine standards, "There'll Never Be Another You," "This Is Always," "Let's Get Lost," "My Funny Valentine," "Stella By Starlight," "Look for the Silver Lining," "But Not for Me," "My Foolish Heart" and "I Remember You," plus Hank Mobley's "Funk in Deep Freeze" and Gerry Mulligan's "Line for Lyons." These are all tunes that O'Brien often played with Baker. O'Brien, who has strong bebop roots, certainly shows a McKenna influence on this disc, but also adds his own personality and conception to his approach. Both of his inspirations are well served by his efforts, as are the songs that he so artfully plays. O'Brien deserves to be on everyone's list of top jazz pianists, and Solo for Chet offers ample evidence of why that is the case. (hodobrien.com)

■ Pianist **MARIAN PETRESCU** was born in Romania, but now resides in Finland. Wherever he is, his chops follow with him, and they are considerable indeed. On June 16, 2009, he was at The Jazz Standard in New York City, and his great facility at the keyboard is documented on **Live at the Jazz Standard (Resonance – 1014)**. For this gig, he had marvelous support from Anders Öberg on guitar, David Finck on bass and Mark McLean on drums. He opens with Oscar Peterson's "Cakewalk," and shows immediately that he is not at all intimidated by Peterson's shadow. He gives Öberg, Finck and McLean plenty of room to establish their impressive credentials, setting up the listener's expectations for a lot of exciting sounds, and they maintain a high level of creativity throughout the session. As they proceed through "My Romance," "Blue in Green," "Blues Etude," another Peterson piece, "On the Trail," and "Yours Is My Heart Alone," they prove to be at home at virtually any tempo. Petrescu's solo take on "Indiana" to close the set is a pure delight. He starts out in a contemplative mood, and builds up to a breakneck conclusion. I will definitely keep my eyes open for an opportunity to catch him the next time he is in the area. (www.ResonanceRecords.org)

■ **The Groover (Savant – 2100)** is a well named album for Hammond B-3 burner **MIKE LEDONNE** and his cohorts, Eric Alexander on tenor sax, Peter Bernstein on guitar and Joe Farnsworth on drums find one deep groove after another as they have fun with nine tunes that set up perfectly for the kind of attention that they offer. LeDonne is a wonderfully facile artist at the keyboards, Alexander is all over his tenor, Bernstein's style is tailor made for this kind of setting, and Farnsworth is metronomic timekeeper who adds great energy to the mix. Particularly noteworthy is the inclusion of an infectious new Benny Golson composition, "Little Mary," that receives its first recording here. "Bopsolete" comes at you like a freight train, and you do not want to get out of the way, rather let it just hit you again and again. The title tune truly defines the appeal of this quartet. Slip this one in your CD player, lean back, close your eyes, and get transported to that place where the music replaces all of your cares, at least for a while. (www.jazzdepot.com)

■ **BOB LARK** puts his flugelhorn into three different settings on **Cathy's Song (Jazzed Media – 1050)**. Lark, who heads up the Jazz Studies department at DePaul University, performs three tracks in the company of a medium sized ensemble with rhythm and strings; four selections in a trio with Rufus Reid on bass and Jim McNeely on piano; and the remaining two tunes in a mid-sized group that features alto sax master Phil Woods. Each has a distinctly different feeling. The tracks with strings, ones that put Lark at the center of attention, are the most mellow and romantic. The trio tracks afford Lark more opportunity to interact with his musical partners, and offer them plenty of chances to highlight their individual artistry. The two tracks with Woods feature selections composed by Woods, one a lovely ballad, "Goodbye, Mr. Evans," a tribute to Bill Evans, and the other a lively Latin-flavored concoction titled "Rara Nova." Of course, it is always a treat

to hear Phil Woods. Lark's playing throughout the disc and variety of settings is at a consistently high level of creativity and execution. (www.JazzedMedia.com)

■ **I Will Tell Her (Capri – 74100)** is a vibrant two-disc set under the leadership of one of the giants of jazz trombone, **CURTIS FULLER**. Joining with some of the top cats on the Denver scene, tenor saxophonist Keith Oxman, trumpeter Al Hood, pianist Chip Stephens, bassist Ken Walker and drummer Todd Reid, the album captures the spirit of the kind of 1950s hard bop albums that were a staple of labels like Blue Note and Prestige, both of which featured Fuller as a leader. One disc is a studio session that has eight tracks, seven of them being Fuller originals. The other disc was recorded at Dazzle, a leading Denver jazz club. Three Fuller compositions, "The Court," "I Will Tell Her," a stunningly beautiful ballad, and "Maze," as well as Kenny Dorham's "Minor's Holiday" are presented here in studio and live versions, giving the listener the opportunity to hear how these creative musicians vary their interpretations of the tunes. The live album has two tracks that are worth special mention, a robust reading of the Sonny Rollins classic "Tenor Madness," and "I Want to Talk About You," giving Oxman a chance to show off his sensitive ballad styling. The music here is always satisfying, and, at times, spectacular. (www.caprirecords.com)

■ There are relatively few albums released that feature a baritone sax with rhythm section format. **A Handful of Stars (Capri – 14103)** fits into that category, and when you have a player of the caliber of **ADAM SCHROEDER** fronting the session, the results are just plain terrific. Schroeder is accompanied by three great West Coast players, guitarist Graham Dechter, bassist John Clayton and drummer Jeff Hamilton for an 11-tune romp that is full of lively playing, and original approaches to much of the material. This is best illustrated in

*continued on page 56*

## OTHER VIEWS

*continued from page 55*

the up-tempo version of the title tune, one normally played as a ballad. Schroeder gives us a few opportunities to hear his sensitive side, most notably on his original composition "Hidden Within," but it is his facile playing at the faster tempos that are particularly impressive. There have been few baritone sax players that I have heard who combine Schroeder's facility with a natural sense of swing that makes this sometimes cumbersome instrument sound quite the way that Schroeder makes it sound. *A Handful of Stars* is an earful of winning sounds.

■ Other than being great jazz pianists, what do Hank Jones, Cedar Walton, Freddy Cole, Kenny Barron, Dave Brubeck, Mike Renzi, Michel Legrand, Benny Green, Alan Broadbent, Steve Kuhn and Monty Alexander have in common? Well, they all lend vocalist **HILARY KOLE** exceptional accompaniment on ***You Are There (Justin Time – 8561)***. Kole sticks with ballads throughout the album, but always holds your attention. This is not an easy achievement. Each of the pianists brings his own unique concept to the art of accompaniment, and Kole adapts well to having such a variety of styles along side of her vocals. Each pianist is on one track except for Jones and Brubeck who each do two selections. The quality of the performances, and the choice of material is at such a consistently high level that it is probably unfair to single out any specific tracks, but on almost any album, a few tracks strike the listener with something that makes them linger in your head with particular intensity. The Kole/Cole track finds them sharing vocal duties on "It's Always You," and it is one of the tracks that became a particular favorite of mine. Kole's insightful reading of "Lush Life" with accompaniment from Kenny Barron is sublime. Hearing Kole perform "You Are There" with Alan Broadbent's sensitive backing recalls the memorable duo version that he did with Irene Kral over 30 years ago. This is Kole's second CD, and there is obviously no danger of her suffering from what in baseball is called the sophomore slump. *Haunted Heart*, her first disc, garnered universal accolades. I suspect that *You Are There* will enjoy a similar reception. (www.justin-time.com)

■ **SANDY SASSO** has been one of the best vocalists on the New Jersey scene for many years. She has a new album out titled ***Sandyland (Charlie Boy Records – 003)***, and it is sure to win an even wider audience for her. The choice of

material is interesting and eclectic. It is not often that you hear Gilbert & Sullivan on a jazz vocal album, but when you hear Sasso sing "Things Are Seldom What They Seem," it makes perfect sense. Her version of "Artificial Flowers" brings a new life to this song from the Broadway show *Tenderloin*. One of her two original songs on the disc, "Walkin' on Up (to Heaven's Door)," is a heartfelt spiritual tribute to the victims of the Haitian earthquake. Sasso's strong performances are abetted by a fine support group including Rio Clemente, who also provided input on several of the arrangements, on piano and B3 organ, Bill Easley on reeds, Mac Gohellon on trumpet, Steve Nelson on vibes, Calvin Jones on bass, Chombo Corniel on percussion, and Steve Johns on drums. Sasso and company have produced a well programmed and consistently entertaining visit to *Sandyland*. (www.sandysasso.com)

■ ***Dancing with Johnny (Lucky Jazz Music – 202)*** is vocalist **LINDA CIOFALO'S** Latin tinged salute to the Johnny Mercer songbook. When choosing from among the many great songs that have lyrics by Mercer, the choices are so myriad, I am sure each performer who undertakes a project like this is constantly changing their mind until finally having to make some choices. Ciofalo has chosen well, settling on what for her is a lucky 13 selections. The songs are "Tangerine," "Talk to Me Baby," "I'm Old Fashioned," "The Days of Wine and Roses," "That Old Black Magic," "Early Autumn," "P.S. I Love You," "Skylark," "Day In–Day Out," "Moon River," "One for My Baby (And One More for the Road)," "I Remember You" and "Come Rain or Come Shine." She and pianist John di Martino worked out the arrangements for a floating cast of players that includes di Martino, bassist John Benitez, drummer Ernesto Simpson, percussionist Johnny Rodriguez, trumpeter Brian Lynch, saxophonist Joel Frahm and guitarists Paul Myers and Chieli Minucci. Ciofalo captures the musical and lyrical spirit of each song nicely. She is assertive and understated simultaneously, and the arrangements are perfectly set to enable this to happen. Although he is only on three tracks, Lynch's trumpet contributions are among the most lingering memories I had after first listening to the album. Mercer would surely have been pleased with what Ciofalo and her guys have achieved on *Dancing with Johnny*. He might even have been inclined to cut a rug or two. (www.lindaciofalo.com)

■ It always amazes me when I hear an album by a talented and seasoned entertainer who has a strong presence in a local music scene, but has not become known much beyond their performing

area. Such is the case with Memphis-based vocalist **JOYCE COBB**. After hearing Joyce Cobb with the ***Michael Jefry Stevens Trio (Archer Records – 31934)***, I am pleased that she has finally entered my listening life. Cobb has a superb jazz feeling, with a strong dose of blues and soul as part of her stylistic mix. The fine trio backing her is comprised of Michael Jefry Stevens on piano, Jonathan Wires on bass and Renardo Ward on drums. She is a soulful ballad singer as can be heard on selections like "Skylark" and "Daydream." Cobb's vocalese chops are on display from the start when she opens with "Moanin.'" The natural pairing of "I'm in the Mood for Love" and "Moody's Mood for Love" is followed by a clever matching of Irving Berlin's "Blue Skies" with Thelonious Monk's "In Walked Bud," the Monk tune having been based on the chord changes for the Berlin song. These are but a few of the delights to be found on this deeply appealing album. (archer-records.com)

■ ***Detour Ahead (Jazzed Media – 1051)*** is the second album from **THE OSTER/WELKER JAZZ ALLIANCE**. Vocalist Jeff Oster and trumpeter/arranger Peter Welker have another winner to follow up their 2009 debut disc, *Shining Hour*. Listen to Oster, who can swing and caress with equal facility, and has been compared to cats like Tormé, Baker and Paris. He needs nothing more than your ears to convince you that he is among the best jazz vocalists to arrive on the scene for quite some time. This album presents him in a variety of settings from the solo piano accompaniment of Dave Mathews on "Detour Ahead" to the 11-piece band on "I'll Remember April." The players are among the best of the west, coast that is. For me, one of the hippest tunes ever to come along is the Duke Pearson/Oscar Brown Jr. creation "Jeannine," and it is a perfect choice for Oster's vocal talent. This is the kind of album where there is a temptation to comment on every track. Suffice to say that Oster has a great sound, and Welker is expert at framing it in arrangements that play to Oster's considerable strengths. One of the tunes that they chose is "A Beautiful Friendship," and, from the sound of it, this describes the musical relationship that has developed between Oster and Welker. May they have many more albums like this up their collective sleeves! (www.JazzedMedia.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 shown after each review, or from a variety of other on-line sources.*





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**Caught in the Act**  
 By Joe Lang  
 Past NJJS President

**Wesla Whitfield**  
**We're in the Money:**  
**Songs from the Movies**

The Metropolitan Room, New York City  
 June 3, 2010

It only takes Wesla Whitfield a few notes to remind listeners that they are hearing one of the most identifiable and special voices in the world of pop/jazz singing. Whitfield has all of the attributes that one could ask for in a vocalist. Her voice is musical, easy on the ears and always on pitch; she has a wonderful understanding of lyrics and the ability to convincingly convey their meaning to her audience; her choice of songs is tasteful and often unexpected; her phrasing is unerring; and she has a sense of humor that wonderfully enhances her performances.

Whitfield brought all of these attributes, plus husband/pianist/arranger Mike Greensill, bassist John Witala and drummer Ray Marchica, for her five-night stand at The Metropolitan Room where she celebrated the world of movie songs. For each show she selected her program from a pool of 45 songs. The June 3 performance consisted of a well-paced lineup of 15 tunes that covered the gamut from oft heard standards to humorous novelty ditties.

Greensill's trio opened the set with a visit "On Green Dolphin Street," one full of inventive twists and turns. Whitfield chose to open with a languid and moving reading of "Smile." She followed with an intense take on "Let's Face the Music and Dance," before staying with the Irving Berlin catalog for a lightly swinging "Blue Skies."

Three-time Academy Award winner for Best Song, Harry Warren was the composer who had more hit songs than any other pop composer, and Whitfield acknowledged this before singing two Warren tunes. "I Know



Why (and So Do You)," with lyrics by Mack Gordon, became the big hit for Glenn Miller from *Sun Valley Serenade*, and Whitfield sang it with a Miller lilt. She then sang Warren and Johnny Mercer's "The Girlfriend of the Whirling Dervish," and found the essence of its humorous lyric.

"At the Codfish Ball" gave Whitfield an opportunity to recognize the impact that Shirley Temple had on popular taste during her run as a fan favorite. "When I Look in Your Eyes," a lovely song by Leslie Bricusse from *Doctor Doolittle*, and the gorgeous "Whistling Away the Dark" by Johnny Mercer and Henry Mancini from *Darling Lili* were perfectly paired and sung by Whitfield.

She showed her surprising side when she flew through an impish take on "Who's Afraid of the Big Bad Wolf," not a song often heard these days. Sticking with songs from a cartoon source, she assayed "He's a Tramp" from the superb Peggy Lee/Sonny Burke score for *The Lady and the Tramp*, abetted by some well placed barks and howls from Greensill.

"Laura" was written for the film of the same name by David Raksin. After the film became a big hit, and the theme became popular, Johnny Mercer was asked to add the haunting lyric that Whitfield absolutely nailed. Greensill then added his vocal styling to a duet version of "They Can't Take That Away from Me," and was effective doing so.

Whitfield had another surprise up her sleeve, and kept most in the audience guessing when she sang "The Blues Are Brewin'," and preceded her performance of it by challenging those present to identify the source of the song and who sang it in the movie. It was sung by Billie Holiday in *New Orleans*.

It was now time for what Whitfield termed her "rousing closer" to be immediately followed by an encore. The closer proved to be another Warren tune, "We're in the Money, this one with words by Al Dubin, and she left us moved by a heartfelt rendering of the Gus Kahn/Walter Donaldson classic "My Buddy."

This was simply a magnificent evening of song. Whitfield's impressive vocalizing was perfectly complemented by Greensill's trio and his imaginative arrangements. Her commentary was bright, informative and witty. The hour plus of entertainment went by so quickly and pleasantly that you found yourself once again convinced of the old adage about how quickly time passes when you are having fun. Whitfield and Greensill only occasionally make it to the New York area from their northern California base to perform, and that makes their appearances here ones that lovers of classic popular songs savor with fervor.

**Carol Fredette**

The Iridium, New York City  
 June 30, 2010

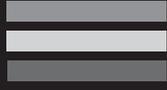
On June 30, Carol Fredette was right at the peak of her considerable performing powers at The Iridium, as she swung through an 11-song first set backed by Andy Ezrin on piano, David Finck on bass and Jim Saporito on drums.

"All or Nothing at All" is a perfect opener for Fredette, as she is an "all" type singer. She swings with a hipness rarely seen in these times, and then can absolutely milk the emotional depths of a ballad as she did on her next selection, "The Way You Look Tonight."

Verses to pop songs are too often ignored, with some so obscure that even those of us have heard a fair share of them can be surprised. Fredette did this when she

*continued on page 60*

THE BARRON  
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PRESENTS



# Red, White and Blues: JAZZ AND BLUES FROM THE GARDEN STATE C O N C E R T S E R I E S

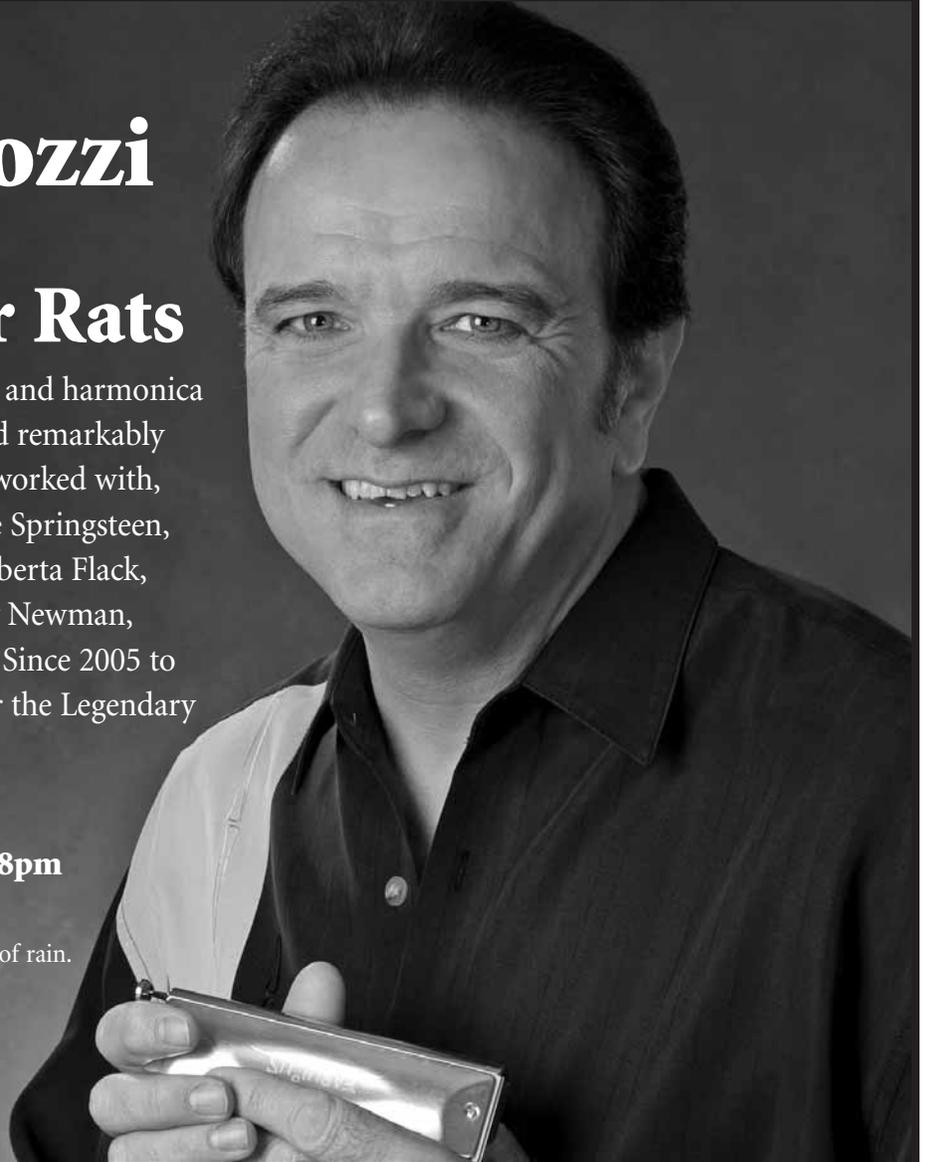
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## CAUGHT IN THE ACT

*continued from page 58*



opened “You’re Getting to Be a Habit With Me,” with a verse that had me wondering until the chorus started what song she was singing. The overall result was an affectionate reading of this Harry Warren/Al Dubin standard.

“If I Were a Bell” found Fredette and the band swinging freely like a group of wind driven bells in a storm, with each of the musicians given ample room to stretch out. Once again, Fredette transitioned effectively from the hard-swinging tempo of “If I Were a Bell” to a simply lovely take on “I’ve Got a Feeling I’ve Been Here Before,” a too rarely heard gem with music by Roger Kellaway and lyrics by the Bergmans.

A set by Fredette almost always includes some Jobim tunes, and this was no exception. She performed “Viva Sonhando (Dreamer),” “Chovendo Na Roseira (Double Rainbow),” and “Desifinado (Off Key),” all three selections with English lyrics by Gene Lees. On the second of the three, Ezrin’s piano had the feeling of the rain mentioned in Lees’s atmospheric lyrics. Fredette sang both the Portuguese and English lyrics for these songs. She gave “Desifinado” a coy reading, with a surprisingly whimsical ending.

Among the enthusiastic audience was the composer of “I’ve Got Just About Everything,” Bob Dorough, and he seemed thoroughly taken with the bouncy approach to this song chosen by Fredette. This song

pretty much summed up the way Fredette handled all of her material, for she can sing just about everything that comes along.

Stephen Sondheim is celebrating his 80th birthday this year, and Fredette acknowledged this prior to her pensive and introspective reading of “Anyone Can Whistle.”

It felt just right when Fredette concluded her set with an up tempo “Old Devil Moon,” providing a perfect exclamation point for a great set by one of the few true jazz singers on the scene today.

## Richard Malavet The Billy Eckstine Project

Metropolitan Room,  
New York City  
July 1, 2010

**B**illy Eckstine, popularly known as Mr. B, was one of the finest song stylists ever to appear on the jazz/popular music scene. He was the first African-American male vocalist to consistently cross over into the pop mainstream. His unique deep baritone voice and choice of material won for him an audience that chose to not ignore his appealing talent on the basis of the color of his skin. Eckstine was the first leader to put together a big band that featured the then emerging sounds of bebop. He was also a fashion trend setter, designing and patenting the famous “Mr. B Collar” that became a popular fashion item for hipsters of all colors.

Unfortunately, the Billy Eckstine name has mostly faded from the popular conscience. Vocalist Richard Malavet decided to do something about that state of affairs. Long attracted to the Eckstine oeuvre, Malavet crafted a show designed to pay tribute to this important figure in the history of jazz and popular music. While his voice does not



have the rich resonance that marked that of Eckstine, he has a strong baritone that did justice to his subject and the songs associated with him. He had the assistance of the fine arranging talents of Norman Simmons and John di Martino. Di Martino served as the pianist/musical director for the program, with Tim Ouimette on trumpet, Peter Brainin on tenor sax, Bill Moring on bass and Shinnosuke Takahashi on drums filling out the supporting cast.

During his period of peak popularity from the mid-1940s through the mid-1950s, Eckstine had over 20 chart hits, and several other songs recorded by him and performed by him that have become indelibly associated with his name. Malavet dug into this wealth of material to cover songs that fell

into both categories. When he opened with “You’re My Everything,” you could hear in your mind the Eckstine version. This was a continuing phenomenon throughout the show, but it was not distracting, as each time Malavet drew you back to his performance of the songs.

“I’m Falling for You” is one of those tunes that never became a hit, but one that immediately recalled

the way that Eckstine could put his stamp on just about everything that he sang. This tune was one that he originally recorded while a member of the Earl Hines Orchestra, and continued to perform throughout his career.

Eckstine was always attracted to the world of Ellingtonia, and Malavet chose three songs to illustrate this: “Caravan,” “Do Nothing Till You Hear from Me” and Sophisticated Lady.” He then gave a taste of the kind of hip novelty tunes that Eckstine sometimes featured with his big band, “(I Love the) Rhythm in a Riff.” “Skylark” was one of Eckstine’s favorite ballads, and Malavet gave it a nice reading. He next turned his attention to one of Eckstine’s most popular feature

*continued on page 61*

## Camp Jazz at Rutgers U

By Sandy Ingham

Rutgers University has a first-class jazz faculty and a school-year-long series of free concerts by student bands at Nicholas Music Center in New Brunswick, as regular readers of Frank Mulvaney's College Jazz reports are well aware.

I marked my calendar well in advance of the faculty's own free concert July 28 and was pleased to see a full house for music by Ralph Bowen (tenor), Joe Magnarelli (trumpet), Conrad Herwig (trombone), Vic Juris (guitar) and the rhythm section of Stanley Cowell (piano), Kenny Davis (bass) and Victor Lewis (drums). I failed to take notes, but I believe Mulvaney is writing about this performance. One highlight was Juris playing a ballad with just the rhythm section and employing a variety of foot

pedals to create all sorts of unusual effects.

The "warmup" act for the professors was a brief set by more than 20 teens making up one of two big bands studying for the week at a summer jazz camp. The kids, all dressed in black, were learning compositions by some of the music's master writers, and knocked me out on the Charles Mingus classic, "Nostalgia in Times Square."

Two nights later, I came back for the jazz students' "final exam," a three-hour, two-stage evening of performances by the two big bands and eight smaller combos, many of which had specialized in the works of a single composer.

What a pleasure to listen again to such favorites as Mingus' "Goodbye, Pork Pie Hat," Herbie Hancock's "Cantaloupe Island,"

and Horace Silver's "Tokyo Blues." The teens were still learning to improvise and had various degrees of skills on their instruments, but there was no doubt about their love for the music and the joy they felt and communicated to the audience as they played.

An added treat was a set by a trombone choir led by the jazz camp's director, Herwig, and visiting trombonist and faculty member Don Glasgo. As many as eight horns took turns on challenging arrangements of John Coltrane's "A Love Supreme," Joe Zawinul's "Mercy, Mercy, Mercy," and a lament for the recently deceased Benny Powell, a trombonist in the great Basie band of the 1950s. JJ

Sandy Ingham is Jersey Jazz's roving reporter.

## CAUGHT IN THE ACT *continued from page 60*

numbers on the Hines band, "Jelly, Jelly."

"A Cottage for Sale" was the first hit for Eckstine after his departure from the Hines band, and Malavet got to the heart of Larry Conley's touching lyrics. He also nailed another Eckstine favorite, "Always."

To bring the program to a conclusion, Malavet sang three of Eckstine's biggest hits, "Prisoner of Love," "I Apologize" and "Everything I Have Is Yours." Throughout the evening, but especially on these three selections, there must have been a temptation for Malavet to make an attempt at emulating Eckstine's distinctive way of pronouncing words, but he wisely did not do so.

This turned out to be a heartfelt and warm tribute to Billy Eckstine. Malavet provided enough biographical details in his comments to fill out the picture of Eckstine that emerged from his music. Each of those Eckstine enthusiasts present probably wondered why a certain favorite of theirs was not included in the program, but those are choices that the artist must make in order to tailor the show to achieving the effect he is seeking. He was greatly aided in accomplishing his goal of bringing Eckstine's talent and achievements front and center by the exceptional band backing him. The solo opportunities given to Brainin and Ouimette were wonderfully taken advantage of by both players. Moring and Takahashi provided a steady pulse. Di Martino is a superb accompanist, arranger and leader, and when he takes a solo turn he is simply scintillating.

Mr. B would surely have enjoyed seeing that his legacy is being honored by caring and talented musicians who are doing so with sincerity and respect. JJ



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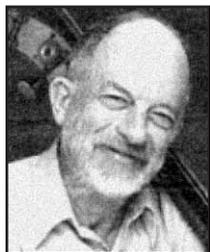
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## From the Crow's Nest

By Bill Crow

My friend Gordon Sapsed, in England, sends the following report:

The Concorde Club, like many jazz venues, is finding it hard to maintain an all-jazz schedule and has, increasingly, turned to "tribute acts" with a schedule that typically has on Tuesday a tribute to Rod Stewart, and on Thursday a tribute to Tom Jones.

On one jazz night we had Ken Peplowski and Bucky Pizzarelli. Introducing the band, Ken said, "Bucky is not only here this evening, he'll be back in about three weeks from now doing his Michael Jackson tribute act." There was laughter around the room, and then a slight apology from Ken, who said, "Maybe it's a bit too soon for that line."

However, as I was leaving the club, the receptionist called me over and said, "I have had several people wanting to book for Bucky Pizzarelli, who they say is back here in a couple of weeks, but I can't see it in the schedule — do you know anything about it?"

*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 stories are excerpted, with permission, from Bill's column, The Band Room in Allegro, the monthly newsletter of A.F. of M. Local 802.*

## From the Desk of Chickie the Jazz Dog

Chickie the Jazz Dog is pleased to announce that the winner of Tom Nolan's *Three Chords for Beauty's Sake: The Life of Artie Shaw* in June's "Win This Book" contest is NJJS member Lynn Randall Moyer of Yardley, PA.



## JAZZ TRIVIA ANSWERS

questions on page 4

1. Big Sid Catlett
2. Harry Carney
3. Ray McKinley
4. Mary Lou Williams
5. Melvin "Sy" Oliver



## Bring a Friend to NJJS

There's something for everyone in our organization. Young, old, jazz newbie or diehard, your friend will thank you for the invitation, and you'll be doing a great thing for NJJS and jazz in general.

## Changing Your Address? Even Temporarily?

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

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## What's New? Members new and renewed

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

### Renewed Members

Mr. Jerry Allocco, Morristown, NJ  
 Dr. Joseph Alpert, Savannah, GA  
 Mr. Rod Anderson, Princeton, NJ  
 Mr. William Ash, Allendale, NJ  
 Mr. & Mrs. George D. Aue, Hopatcong, NJ  
 Mrs. Beverly Berly, Pine Brook, NJ  
 Mr. & Mrs. David Bonn, North Caldwell, NJ  
 Mr. Bernard Burke, Summit, NJ  
 Ms. Sylvia Campbell, Denville, NJ  
 Mr. Bob Cantalupo, Colts Neck, NJ  
 Gail Solomon and Charles R. Canty, Hillsborough, NJ\*  
 Alex Donatich & Lorna Carter, Lakewood, CO\*  
 Mr. Sandy Catz, Ambler, PA  
 Mr. & Mrs. Jerome Chamberlain, Wayne, NJ  
 Mr. Robert Citron, Martinsville, NJ  
 Mr. & Mrs. Gene Coll, Jackson, NJ  
 Mr. Darrell Courtley, Randolph, NJ  
 Mr. Richard Davala, Lakewood, NJ  
 Mr. Robert Davies, Chatham, NJ\*  
 Mr. & Mrs. Bob Denapoli, Monroe Township, NJ  
 Rich and Regina Desvernine, Flemington, NJ  
 Ms. Verlynda Dobbs, Jackson, NJ\*  
 Mr. Thomas L. Duncan, Hackensack, NJ  
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 Mr. Charles H. Engler, Clinton, NJ\*  
 Mr. Hillel Felman, Lake Hiawatha, NJ  
 Mr. & Mrs. Robert Fick, Taneytown, MD  
 Mr. & Mrs. Bob Findlay, Flanders, NJ  
 Mr. James A. Floyd, Princeton, NJ  
 Mr. Jack Frey, Mahwah, NJ  
 Mr. Richard M. Galuppo, Plainfield, NJ\*  
 Mr. & Mrs. Hank Gasbeck, Camden, DE  
 Mr. James W. Gentles, Basking Ridge, NJ  
 Mr. & Mrs. Neil W. Grote, Westfield, NJ  
 Mr. Henry W. Hagen, High Bridge, NJ  
 Ms. Lorelei Harris, Morristown, NJ  
 Mr. William Hart, Cranbury, NJ  
 Israel Herman, Hamilton Square, NJ  
 Mrs. Elizabeth Hoffman, Rockaway, NJ  
 Mr. & Mrs. William Hunt, Glen Gardner, NJ  
 Ms. Carrie Jackson & Gil Benson, Irvington, NJ  
 Ms. Judith Jacob, Stanhope, NJ  
 Ms. Susan Jarvis, Lincoln Park, NJ  
 Mr. Michael Katz, Chatham, NJ  
 Fran Kaufman, New York, NY  
 Mr. John Kolesar, Bordentown, NJ  
 Mr. & Mrs. Charles Krug, Great Meadows, NJ  
 Peter Lamattina, Spring Hill, FL  
 Mr. Don Lass, West Allenhurst, NJ  
 Mr. & Mrs. Howard D. Leigh, Toms River, NJ  
 Mr. & Mrs. Steve Lipman, Springfield, NJ  
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 Dr. & Mrs. George M. Lordi, Old Chatham, NY

Mr. & Mrs. Kenneth C. Mackenzie, Morristown, NJ  
 Ms. Eleanor M. Malone, Woodland Park, NJ  
 Mr. Robert Manigian, Sparta, NJ  
 Mr. Robert R. Max, Summit, NJ  
 Tom McCloskey, Bloomingdale, NJ  
 Mr. James J. McLaughlin, Avon-by-the-Sea, NJ  
 Mr. & Mrs. Froman Mehl, West Caldwell, NJ  
 Mr. & Mrs. Eric Meissner, Ottsville, PA  
 Mr. John N. Membrino, West Chester, PA  
 Mr. & Mrs. Fred Messner, Woodcliff Lake, NJ  
 Mr. Carlo Nisi, Dover, NJ  
 Mr. D. Kenneth Papay, Wharton, NJ  
 Mr. & Mrs. Joseph A. Parascand, Morganville, NJ  
 Mr. C. Robert Pletznier, Metuchen, NJ  
 Mr. Sidney Rabinowitz, Aberdeen, NJ  
 Margaret Copeland & Edward J. Raser, Monroe Township, NJ  
 Mr. Robert R. Reichenbach, Basking Ridge, NJ\*  
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 Don E. Vroom, Hackettstown, NJ  
 Mr. Lincoln R. Wadsworth, Jackson, NJ  
 Mr. & Mrs. Richard Weidner, Shillington, PA  
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### New Members

Ms. Roz Corral, New York, NY  
 Karen Gelotte, Watchung, NJ  
 Peter Grice, Flanders, NJ  
 David Toler, Montclair, NJ

## About NJJS

**Mission Statement:** The mission of the New Jersey Jazz Society is to promote and preserve the great American musical art form known as Jazz through live jazz performances and educational outreach initiatives and scholarships.

To accomplish our Mission, we produce a monthly magazine, JERSEY JAZZ, sponsor live jazz events, and provide scholarships to New Jersey college students studying jazz. Through our outreach program, "Generations of Jazz," we go into schools to teach students about the history of jazz while engaging them in an entertaining and interactive presentation.

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

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

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

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

## Member Benefits

### What do you get for your dues?

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

## Join NJJS

**MEMBERSHIP LEVELS** Member benefits are subject to update.

- **Family \$40:** See above for details.
- **NEW!! Family 3-YEAR \$100:** See above for details.
- **Youth \$20:** For people under 25 years of age. Be sure to give the year of your birth on the application where noted.
- **Give-a-Gift \$20:** NEW! Members in good standing may purchase one or more gift memberships at any time for only \$20 each. Please supply the name and address of giftee. Good for new memberships only.
- **Supporter (\$75 – \$99/family)**
- **Patron (\$100 – \$249/family)**
- **Benefactor (\$250 – \$499/family)**
- **Angel \$500+/family)**
- **Corporate Membership (\$100)**

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

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

Contact Membership Chair Caryl Anne McBride at **973-366-8818** or [membership@njjs.org](mailto:membership@njjs.org)  
 OR visit [www.njjs.org](http://www.njjs.org)

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

'Round Jersey

Morris Jazz

The Bickford Theater at the Morris Museum  
Morristown, NJ 07960

Tickets/Information: 973-971-3706

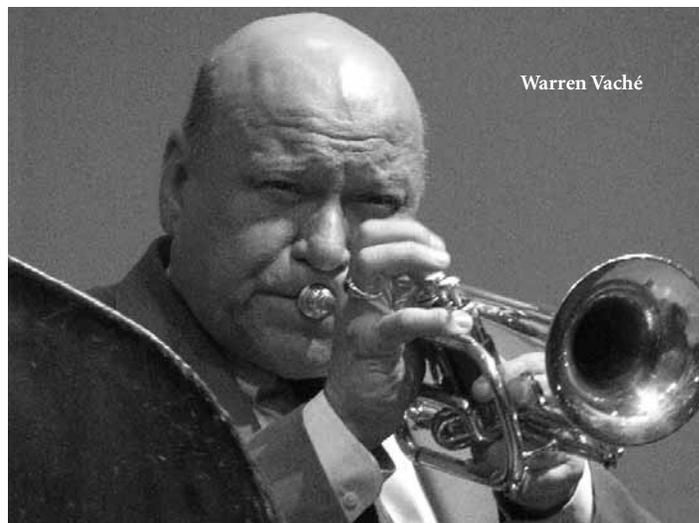
In the earliest days of the New Jersey Jazz Society, a couple of kids named Vaché were sitting in with the seasoned veterans at most events and getting not just attention but rave reviews. Clarinetist **Allan Vaché** subsequently served an apprenticeship with Jim Cullum's nationally-broadcast band in San Antonio, while cornetist ("It's not a trumpet!") **Warren Vaché** drew the jazz world's attention through associations with Benny Goodman, Rosemary Clooney and others.

Fast forward to today, and the siblings are both in the top ranks of jazz musicians. Finding them on the same stage is, alas, a rarity, since Allan is based in Florida while Warren resides in the Garden State. With the creation of the **Vaché Brothers Band** for a Bickford appearance on Monday evening, September 27, those yearning for the "good old days" will be getting their fondest wish.

But the stew gets even better as you savor the other ingredients. Pianist **Mark Shane** and drummer **Joe Ascione** are also longtime favorites of NJJS members, while bassist **Nicki Parrott** has won them over more recently. With five acknowledged magnets within this band, the evening shouts "sellout" as a warning to those who procrastinate in ordering the rather inexpensive tickets.

This is just the leading edge of an exceptional fall season in this fine acoustic Morristown room. Young trumpeter **Bria Skönborg** is assembling an all-star band similar to those that supported her past appearances here, with her return scheduled for October 4. Word is that **Dan Levinson**, **Kelly Friesen** and **Kevin Dorn** have already signed on. That's followed on October 11 by the **Cangelosi Cards**, an oddly-named group that recalls the jazz revival of the 1960s era, when skilled and motivated young players (such as the Vaché brothers) were taking an interest in classic jazz. This group is getting attention on the festival circuit and drawing crowds at the NYC nightspots they frequent. Time for NJ to discover them. West Coast-based trombonist **Dan Barrett** closes the month here on a Tuesday, October 19, backed by **Dan Tobias** (cornet), **Ehud Asherie** (piano), **Frank Tate** (bass) and **Kevin Dorn** (drums). No complaints there!

November is no less full. On November 15, pianist **Daryl Sherman** and bassist **Jay Leonhart** will treat us to the music of "the two Johnnys," Johnny Mercer and Johnny Burke. There'll be a full stage on November 22 when the **Big Apple Jazz Band** returns with pianist **Dick Voigt** at the helm. Then a real surprise! **Stéphane Séva** (percussionist extraordinaire of Paris Washboard) visits NYC



Warren Vaché



Allan Vaché, with Mark Shane at the piano.

briefly, so a band has been built around him that's being called New York Washboard. The date is November 30, a Tuesday.

The torrid pace peaks in size, and possibly intensity, with the **Fun Bunch Big Band** on December 13, featuring tenor sax giant **Lew Tabackin**. Same low ticket prices apply to all of these.

Jazz For Shore

NOTE temporary venue change!

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

There are lots of ways to thank musicians. Fans can applaud, stand up and shout at the end, then buy up the CDs for sale in the lobby afterwards. Jazz promoters have one surefire way to thank a musician who has delivered a sellout: book him or her again.

If for no other reason than that, **Allan Vaché** has been asked to return to MidWeek Jazz on Wednesday evening, September 22. But people love his playing for a reason. Vaché's clarinet can be downright blistering as well as warm and inviting, and his graceful

playing makes even complicated pieces seem easy. As another reed player wrote: "He makes a sport out of improvisation. Allan's playing is as inventive — and exciting — as any clarinetist on the scene today."

Once again he'll be joined by guitarist **Vinnie Corrao**, bassist **Brian Nalepka** and drummer **Kevin Dorn**, all seasoned veterans of this series. Tickets could get scarce again for this one.

Guitarist **Frank Vignola** has been touring the country — indeed, the world — this year to celebrate Django Reinhardt's centennial, and his new group has been getting raves at every stop, including the NJJS Jazzfest this past June. MidWeek jazz has booked his trio for October 19, for a broad program of spirited string-based jazz. The other members of his team are **Vinny Raniolo** on the second (rhythm) guitar, and **Gary Mazaroppi** on the upright string bass. There should be few empty seats for this one too.

Manic stride pianist **Jeff Barnhart** is so busy at various festivals that it is difficult to book him, especially in the warm weather months. He'll be soloing in-the-round for the series on November 17, a rare opportunity to hear him in downstate New Jersey, and rarer still to be able to sit so close to the action.

The year closes on December 15 with a stunning new band called **Mona's Hot Four**. The players are young — a delightful surprise — but so skilled that the top names in NYC classic jazz show up at their gigs to jam with them. The aforementioned Allan Vaché, Frank Vignola and Jeff Barnhart were once the new kids on the block, so it is fitting that you discover their current counterparts in this band. Future stars all!

The MidWeek Jazz series will stay at its temporary home at the Ocean County Library through December, returning to the Ocean County College campus in January. Renovations are nearly complete... at last!



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



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

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

**calendar:**

**JAZZ RESEARCH ROUNDTABLES**

free roundtables

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

- **Sept 29, 2010:** *Ed Berger*: Benny Carter's Collection: New Discoveries/Old Favorites
- **Oct 6, 2010:** *Alf Arvidson*: Raising Status: How Jazz Was Accepted as High Art and Swedish Cultural Politics, 1950–1975.
- **Nov 17, 2010:** *Jamale Davis, Jared Negley, Joe Peterson*: Bottoms Up: The Bass in Jazz (with performance)

**CONCERTS/PERFORMANCE**

free concerts

**Jazz Dialogues: Intimate Improvisations, Dana Room, Dana Library, Rutgers-Newark (free admission) 973-353-5595**

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

Watch for announcement when the series returns in the fall.

- **Oct 26, 2010, 2–4 PM:** **WYCLIFFE GORDON** (trombone) and **ERIC REED** (piano)
- **Oct 27, 2010, 2:30-3:50 PM:** **Lewis Porter** (piano), **Vincent Gardner** (trombone) with guests
- **Nov 9, 2010, 2–4 PM:** **Joe Wilder** (trumpet)
- **Nov 17, 2010, 2:30-3:50 PM:** **Lewis Porter and Dharma Jazz**

**JAZZ FROM THE ARCHIVES**

on WBGO radio

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

- **August 29** – Oodles of Noodles: Jimmy Dorsey was an innovative jazz saxophonist. Find out why and hear many rare recordings with host Loren Schoenberg.
- **September 5** – Jimmy Guiffre on Atlantic: Loren Schoenberg plays highlights of the reedman's prolific and original recordings in a wide variety of settings.
- **September 12** – Will Hudson is not a household jazz name, but this fine arranger-composer wrote for Fletcher Henderson, Jimmie Lunceford, and his own good bands. Dan Morgenstern's guest, Hudson expert Robert Vlabel, will elucidate.
- **September 19** – French-Algerian pianist-composer-singer Franck Amsalle is showcased by Bill Kirchner.
- **September 26** – Happy Birthday George!: Host Vincent Pelote celebrates the birthday of legendary composer George Gershwin by playing swinging jazz versions of his best-known songs.
- **October 3** – It's De-Lovely, It's Delightful, It's De Paris!: Host Loren Schoenberg examines the music of trombonist and bandleader Wilbur De Paris.
- **October 10** – Great Scott!: Host Bill Kirchner surveys the music of multi-instrumentalist Scott Robinson, master of, among others, the bass saxophone, cornet, tenor sax, contrabass saxophone, sarrusophone, clarinet, and theremin.

# 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 - 10:30 PM

## BOILER ROOM, CONGRESS HALL

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

## MERION INN

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

## Cherry Hill

**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.  
201-541-5755  
Every Tuesday  
Frank Forte solo guitar

## Deal

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

## Dover

**ATTILIO'S**  
80 East McFarland St. (Rt. 46)  
973-328-1100  
[www.attiliostavern.com](http://www.attiliostavern.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.xroads.com](http://www.xroads.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

## RICHE CECERE'S

2 Erie Street  
973-746-7811

## SESAME RESTAURANT & JAZZ CLUB

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

## TRUMPETS

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

## 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

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

# Tell them you saw it in Jersey Jazz!

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

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

**New Providence**

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

**Newton**

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

**North Arlington**

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

**North Branch**

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

**Nutley**

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

**Oakland**

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

**RUGA'S**

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

**Pine Brook**

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

**Plainfield**

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

**Princeton**

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

**MEDITERRA**

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

**SALT CREEK GRILLE**

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

**WITHERSPOON GRILL**

57 Witherspoon Street  
609-924-6011  
www.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://terranoarestaurantbar.com  
Fridays & Saturdays Live Jazz

**Short Hills**

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

**Somerville**

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

**South Brunswick**

**JAZZ CAFÉ**  
South Brunswick (Dayton)  
Municipal Complex  
540 Ridge Road  
732-329-4000 ext. 7635  
www.arts@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

**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

## The Name Dropper

Recommendations may be sent to editor@njjs.org.

**SWINGADELIC** 9/4 Swing 46 NYC and 9/13 Maxwell's, Hoboken

**WESTCHESTER JAZZ ORCHESTRA** Tribute to Michael Brecker with Special Guest Randy Brecker 9/25 with Pre-concert talk 7:15, at Irvington Town Hall Theater, www.westjazzorch.org

**MARTY NAPOLEON TRIO** 9/12 Monmouth County Library, Manalapan

CD Release Parties at Cecil's Jazz Club, West Orange.

**NATHAN EKLUND** 9/10 and **RADAM SCHWARTZ** 9/11.

Guitar-slingers **BOB DEVOS** and **VIC JURIS**, Glen Rock Inn, 9/9

Blues vocalist/harmonica player **ROB PAPARAZZI QUARTET** at Shanghai Jazz, Madison, 9/3; and **R.P. WITH THE RIVER RATS** 9/16 Barron Arts Center Woodbridge

**JAMES L. DEAN** Groove Cats featuring Staten Island Frank 9/26 Whiskey Café Lyndhurst; \$15 incl dinner buffet, dance lesson

c/o New Jersey Jazz Society  
Michael A. Katz  
382 Springfield Ave., Suite 217  
Summit NJ 07901

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Fran Kaufman photo

Tenor saxophonist Lew Tabackin goes over the drill at a sound check for "Tenor Madness," produced by pianist Ted Rosenthal at the Da Capo Theater in NYC on February 5, 2009. Listening intently are bassist Martin Wind and drummer Tim Horner.

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

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and see what she sees, at  
[www.wbgo.org/photoblog](http://www.wbgo.org/photoblog)



## Shelly Productions presents

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

**SEPTEMBER 2**

Lou Pallo & Vic Danzi

**SEPTEMBER 9**

Bob DeVos & Vic Juris

**SEPTEMBER 16**

Bucky Pizzarelli & Jerry Bruno  
(Make Reservations)

**SEPTEMBER 23**

Muzzy & Bob Nelson

**SEPTEMBER 30**

Jack Wilkins & Howard Alden

222 Rock Road, Glen Rock, NJ

**201-445-2362**

Entertainment Starts 7:00 PM

Call for Reservations  
Host — Victor Quinn

## Shelly Productions, Inc.

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