

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 38 • Issue 9

October 2010



"It is amazing how an image can revive the feeling of the moment."
— Herman Leonard

Bill Evans in his New York City apartment, early 1960s. Photo by Chuck Stewart.

Moments in Jazz: The Photography of Chuck Stewart

Story on page 32

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“Music is supposed to wash away the

Prez Sez


By **Laura Hull** President, NJJS

We've enjoyed some great music over the last month. The **JazzFeast** event was outstanding, and our **Social** with **Yvette Glover** and her **Tap Fest** was so much fun. Thanks to everyone for making each event such an uplifting experience.

We have some new advertisers and we are grateful to them for placing ads in our terrific publication which reaches so many jazz friends throughout the Garden State and beyond.

And speaking of advertising please be sure to check out “Somewhere There’s Music” at the back of the magazine. We do our best to update this section which provides a listing of jazz venues. You can also visit NJ Jazz List at NJJazzList.com to find out where some of your favorite artists are playing. Of course, it’s always smart to call ahead to the venue to be sure the artist is playing there. Please do support our live jazz venues and performing arts stages whenever you can. They need us and we need them!

We’re in full swing with **Jazz Socials** and **Jazz Films**, and before we know it, the **Annual Meeting** will be here. We promise a wonderful afternoon of jazz on Sunday, December 5 from 2 – 5:30PM at Shanghai Jazz, and we’ll announce the entertainment in the next issue.

We have some new t-shirts, available at Socials and other NJJS events for a limited time. 

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 access to special discounts and announcements. Send it to me — 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!

Stay tuned to www.njjs.org for updates and details.

NJJS Bulletin Board

Members! You could win a free book!

Kenny Davern: Just Four Bars — Read all about an NJJS legend. See page 58 for details.

BE A STAR for NJJS! Inspired? We always need help! volunteer@njjs.org

FREE Film Series...September 22, October 27 and November 17, all Wednesday nights at 7 PM at Library of the Chatham. See calendar next page for details. Best of all? Free, free, free...invite your friends.

FREE Jazz Socials... Join us for music and mingling on October 17 and November 21 at Shanghai Jazz. Free for members, \$10 for non-members (applicable to membership purchase) with just a \$5 venue minimum. See calendar page 3 for details.

dust of everyday life.” —Art Blakey

WELCOME RECENT NEW ADVERTISERS!

NJJS is proud to welcome United Reformed Church, Axelrod Arts Center, Sotheby’s Realtors, Barbara Kukla, Jerry Topinka, bergenPAC, and Ed Meyer as recent and new advertisers. Please see their ads in this and other issues. Advertisers help to support our work and mission while keeping their names in the minds of our readers. Please support them as well!

An Open Letter to our Membership...from the Education Committee

Dear Member,

As you know, the mission of The New Jersey Jazz Society (NJJS) continues to be the promotion, performance and preservation of America’s indigenous art form...jazz. With its roots in the blues, the music has evolved and grown over the past century so that its many outgrowths, among them Dixieland, Trad, Swing, Be-Bop, Fusion, Progressive, Latin Jazz, and styles yet to be born, continue to enrich our American heritage and culture.

In our efforts to preserve and promote jazz in all its forms, as many of you know, the Society sponsors annual concerts and festivals which have attracted thousands of fans and musicians throughout the State for many years. We have Jazz Socials where education is woven into the fabric of the presentation. In addition, we maintain a close relationship with New Jersey schools and colleges providing scholarships and performance opportunities to students pursuing music careers in jazz. As part of our outreach to students, we’ve established the “Generations of Jazz” program which introduces jazz to new generations of potential fans. This program brings five jazz musicians into the schools to perform the music, explain its history and musical

structure, define its influences and major players, describe its impact here in America and throughout the world, and most importantly to hear, learn and dig the music.

These programs are essential if we are to fulfill our mission to support the performance, promotion and preservation of the music we love.

Which brings us to the purpose of this letter...**WE NEED YOUR HELP!**

As a result of the difficult economy, school budgets throughout the state have cut back their funding for most music and arts programs, including ours. The Arts Council of the Morris Area has been very helpful and awarded us small matching grants for several years. There’s never a guarantee we will get a grant going forward. So now it’s up to us to find the funds that will allow us to continue these programs.

Here’s how you can help:

- Any direct financial contribution you can make to the NJJS is greatly and gratefully appreciated and will be used to support our educational goals. Contributions are tax deductible. Make sure you specify your donation is for Generations of Jazz.

- If you are the owner or corporate officer of your company, consider becoming a corporate sponsor or making a corporate contribution.
- If you have experience in fundraising, you can offer your time, expertise or ideas as to how we can more successfully fund these programs. We have a development sub-committee and would love your input.
- Your participation and attendance at NJJS events, concerts and programs will help bring in much needed revenue.
- Encourage your friends, family and colleagues to join NJJS. If you prefer, you can send us their contact information and we can reach out to them directly. You can always give a gift of membership for \$20.00.

On behalf of the Education Committee and the entire Board of Directors we thank you for your continued membership, support and encouragement.

Contributions should be made payable to the New Jersey Jazz Society and sent to: Andrea Tyson, Chair of the Education Committee, 110 Haywood Avenue, Piscataway, NJ 08854.

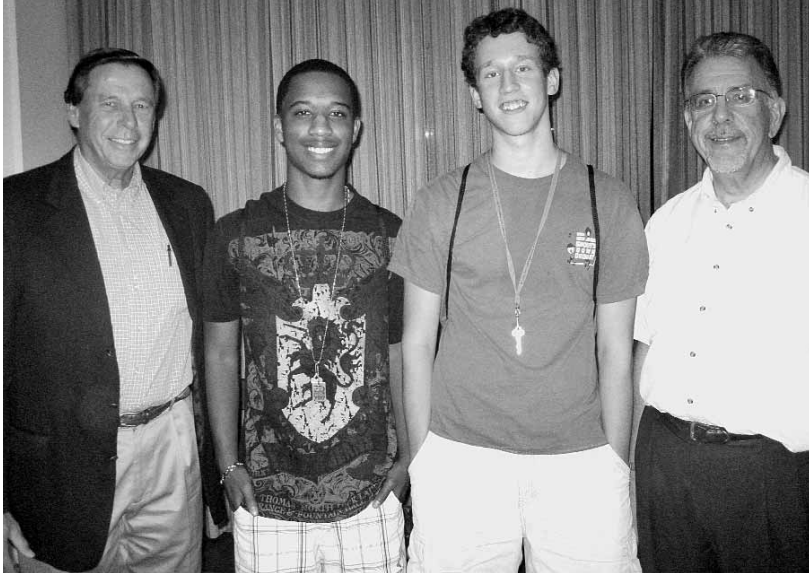
Or contact: education@njjs.org



<p>Wednesday September 22 FREE FILM <i>Count Basie: Swingin’ the Blues</i> Library of the Chathams 214 Main Street Chatham 7 PM</p>	<p>Sunday October 17 JAZZ SOCIAL <i>Jerry Topinka & Karen Rodriguez</i> (guitar & vocal) Shanghai Jazz Madison 3-5:30 PM</p>	<p>Wednesday October 27 FREE FILM <i>Sarah Vaughan: The Divine One</i> Library of the Chathams 214 Main Street Chatham 7 PM</p>	<p>Wednesday November 17 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>Sunday November 21 JAZZ SOCIAL <i>Jazz Connections (youth band)</i> Shanghai Jazz Madison 3-5:30 PM</p>
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NJJS Calendar

NJJS Scholarships Awarded to Two Students Attending the William Paterson University Jazz Camp



(l-r) NJJS Education Committee Chairman Frank Mulvaney, jazz camp students Alex Parchment and Ben Morris, and WPU Jazz Studies Coordinator Dr. David Demsey.

A donation to the NJJS in the name of founding member Jack Stine by Princeton JazzFeast, made possible the granting of two scholarships for the William Paterson University Jazz Camp (July 18–24). The recipients were Ben Morris, a junior at Chatham High School who plays piano and Alex Parchment, a senior at Rosa Parks High School in Paterson who plays trumpet. The university jazz faculty chose the students based on multiple criteria developed for the purpose.

This year 83 students attended the jazz camp with about two-thirds living on the Wayne campus and the rest commuting. All students were in small ensembles that rehearsed for three hours each day. The bands made unbelievable progress over the week. What they did in the final concert was

a world away from where they were six days earlier, in terms of their instrument facility, their knowledge of the repertoire and the history of the music.

Each day the students had a 90-minute improvisation class in the morning with recent jazz studies graduates, then a 90-minute Jazz History/Listening class led by three members of the all-star university jazz faculty. (The Jazz Studies faculty at WPU includes people like Mulgrew Miller, Rich DeRosa, David Demsey, Cecil Bridgewater, Chico Mendoza, Vincent Herring, Jim McNeely, Rich Perry, Harold Mabern and Bill Mobley.) In the late afternoon, they attended a daily meet-the-artist session of the nightly performing guest artists with plenty of time for the students to ask all

the questions they have. This year the guest artists included saxophonist/big band leader Dick Meldonian, singer Vanessa Rubin and trumpeter Dominick Farinacci. Dr. Billy Taylor was in residence on Thursday and Friday, teaching and coaching ensembles on Thursday, then back for the meet-the-artist session and nearly a sold-out concert on Friday. Dr. Taylor has been part of the workshop for several years now and many aficionados believe his trio with the incredible drummer Winard Harper and the amazing bassist Chip Jackson is one of the greatest there ever was. The concert was a classic example of piano jazz at its finest and served as the final lesson of the workshop.

— Frank Mulvaney

The Mail Bag

I AM AN OLD, and I mean old, jazz fan living in a CCRC (continuous care retirement community in case you are too young to know what the initials stand for). I drool every time I read your great newsletter because I am familiar with most of the artists and have heard many of them over the years. I would go to many of the events if I had a way to get there and back.

Living in Bridgewater, I am within an easy drive to the Bickford, Morristown and other venues. There are other jazz lovers living here at Arbor Glen, but they don't seem to love it enough to buy the ticket and go. There must be others in my predicament. If a way could be found to identify them, perhaps drivers going to the event from nearby locations might be able and willing to give us a lift.

Do you think it has some possibilities?

Marvin Lane
Bridgewater, NJ

Yes we do. Volunteer jazz chauffeurs may send their information to editor@njjs.org and we will it pass along to Mr. Lane and the Bickford/Morristown venue powers-that-be. As for those others who won't splurge for tickets, maybe the Dogz will put you on their schedule (see page 40).

— Editor

A SUGGESTION FOR THE 500 jazz audio cassettes you would like to donate (Walter Bennett letter, Sept. JJ): Donate them to WWFM/WWCJ, JazzOn2, which, by the way, celebrated its second anniversary of jazz broadcasting this September 1. We broadcast from Mercer County Community College. Tune us in! 89.1 HD2 or streaming online at www.jazzon2.org

My show, Good Vibes, dedicated to the music and musicians of the vibraphone, airs on the first Sunday of the month at 8-10 PM and is rebroadcast the following Wednesday at 4-6 PM. Hope you can join me and all the other hosts of JazzOn2.

Gloria Krolak

.....▶

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.....▶



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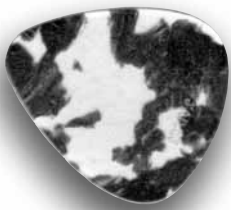
SCHEDULE

OCTOBER 9
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OCTOBER 16
Geri Allen
University Heights Charter School
@ Bethany Baptist Church
275 West Market Street, Newark, NJ

OCTOBER 23
Artist TBA
Maplewood Middle School
7 Burnett Street
Maplewood, NJ

OCTOBER 30
Artist & Venue TBA



The Editor's Pick

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

Gottlieb's Gift

In accordance with the wishes of William Gottlieb, the photographs in The Library of Congress collection "William P. Gottlieb: Photographs from the Golden Age of Jazz" entered into the public domain on February 16, 2010. The Library began making these iconic images of jazz luminaries easily available to the public via its Flickr.com photo stream on July 31, 2010.



Gottlieb's photographs captured a golden age of jazz indeed, celebrating the swing era at its apex and documenting the birth of modern jazz. The pictures, which the self-taught photographer made between 1938 and 1948 while working at *The Washington Post* and *DownBeat*, are perhaps the most widely reproduced images of jazz and include such legendary musicians as Louis Armstrong, Duke Ellington, Charlie Parker, Billie Holiday, Dizzy Gillespie, Earl Hines, Thelonious Monk, Stan Kenton, Ray McKinley, Benny Goodman, Coleman Hawkins, Ella Fitzgerald, Benny Carter and many others.

Writing at the Jazz Journalists Association blog JJA News after the Library's official announcement last summer, Virginia-based writer/photographer Patrick Hinley commented: "Bill Gottlieb's body of work is jazz's equivalent of the Farm Security Administration's photographs of America during the Great Depression: definitive, authoritative, and creatively documentary. That both are now in the Library of Congress and in the public domain strikes me as a very right thing: the proper repository for such a treasure, one openly available to us

all." That's well put, and by no means an exaggeration of the collection's historical significance.

There are currently 219 of Gottlieb's photographs posted at Flickr.com. More will be added each month until the entire 1,600-work collection is on the Web site. The images are available for viewing and download and can be found by visiting www.flickr.com and entering "Gottlieb Jazz Photos." But be prepared to spend considerable time picking through the many treasures to be found there.

Bill Gottlieb was also a longtime member of the NJJS, who generously made his photographs available to *Jersey Jazz* and was honored as "Non-musician of the Year" at the 1997 Pee Wee Russell Memorial Stomp. His extraordinary body of work will now be available for all to see and that's a wonderful gift to the jazz world by one of its most important chroniclers and advocates. **JJ**



Portrait of Thelonious Monk, Minton's Playhouse, New York, N.Y., ca. Sept. 1947. William P. Gottlieb/Ira and Leonore S. Gershwin Fund Collection, Music Division, Library of Congress

Comments?

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

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

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

November: September 26 • December: October 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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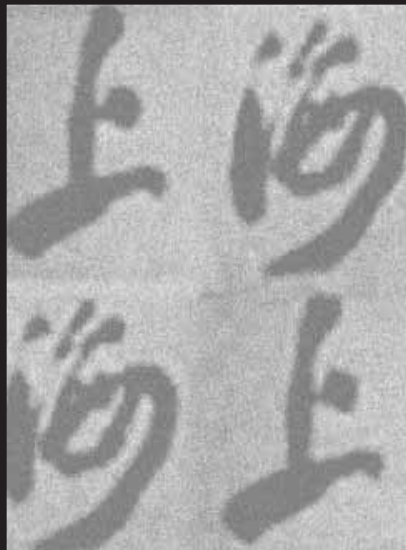
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- thu 9/23:** ALLAN VACHÉ
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- sat 9/25:** ONAJE GUMPS
- sun 9/26:** CLASSICAL MUSIC WITH NORMAN EDGE
- tue 9/28:** JOHN ZWEIG AND STEVE FREEMAN
- wed 9/29:** TED ROSENTHAL CD RELEASE
- thu 9/30:** TOMOKO OHNO
- fri & sat 10/1 & 2:** MARK PETERSON
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Big Band in the Sky

By Sanford Josephson

■ **Abbey Lincoln, 80, vocalist, songwriter, actress, August 6, 1930, Chicago – August 14, 2010, New York City.** Strongly

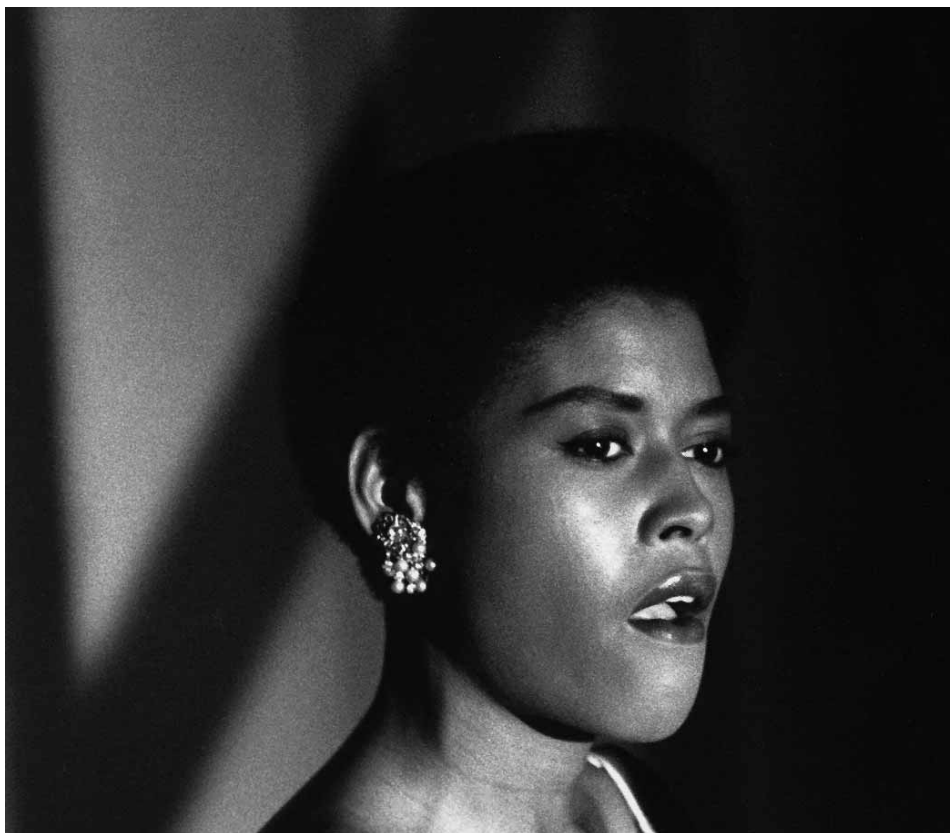
influenced by Billie Holiday, Abbey Lincoln has left her own impact on what seems to be an endless list of other singers, ranging from jazz purists such as Diana Krall and Dianne Reeves to Patti Austin, Chaka Khan and Norah Jones. Here are comments from three of the many who felt her impact:

—New Orleans soul singer, Ledisi, told *Black Voices* that Abbey Lincoln was, “one of the last of the Billie [Holiday], Sarah [Vaughan] Carmen [McRae] generations. Her legacy will live on like all the great ones.”

—Cassandra Wilson, writing about Lincoln on the bluenote.com website, said, “the body of work she gives to this world will live forever...Her choice to sing lyrics that express personal experiences of her own times makes her stand out in the crowd of ‘June, tune and moon’ singers...Like the best jazz musicians, her style is blessed with supple phrasing, impeccable timing and an unmistakably singular sound.”

—Catherine Russell told *Jersey Jazz* she was inspired by Lincoln because, “she just sang the SONG. If you heard a song a thousand times, you got the lyric when Abbey Lincoln sang it. I heard her sing ‘Midnight Sun’ one night at the Blue Note in New York. It was so slow...she milked every lyric for all that it was worth. The picture of the lyric was SO clear.”

Lincoln’s own career went through several stages. In 1956, she recorded her first album, *Affair...a Story of a Girl in Love* (Liberty) and acted in her first movie, *The Girl Can’t Help It*, starring Jayne Mansfield. Her image was that of the glamorous ingénue. Writing in *STLtoday.com*, the online newspaper of *St. Louis Post-Dispatch*, Calvin Wilson commented on the album cover of *Affair*: “Lincoln wore a carefree smile and a dress that was notable for its décolletage.” The *New York Times*’ Nate Chinen characterizes Lincoln during that period as “building a pop career as a kind of African-American answer to Julie London.”



Abbey Lincoln. “Stars of Jazz” TV Show; Los Angeles; 1956. ©Ray Avery/CTSIMAGES. www.ctsimages.com

All that changed in early ’60s when she met drummer Max Roach, whom she eventually married, and became active in the civil rights movement. The hallmark of their partnership was a 1960 album called, *We Insist! Max Roach’s Freedom Now Suite* (Candid). The album, according to Chinen, “radicalized Ms. Lincoln’s reputation. One movement has her moaning in sorrow and then hollering and shrieking in anguish — a stark evocation of struggle.” She was also active in the ’60s as an actress, appearing with Ivan Dixon in *Nothing But a Man*, and with Sidney Poitier in *For Love of Ivy*. After divorcing Roach in 1970, she faded from public life, not resurfacing until she moved from Los Angeles to New York in the 1980s.

The third stage of her career really took off when she connected with Jean-Philippe Allard of PolyGram France. Under Allard’s guidance, she released several albums on PolyGram’s Verve label culminating with *Abbey Sings Abbey* in 2007, a critical triumph

that consisted exclusively of songs she had written. Her first Verve album, in 1990, was *The World is Falling Down*. According to *STLtoday.com*’s Wilson, it “offered a solid sampling of her music. But her true breakthrough came with *You Gotta Pay the Band* (1991), which is arguably her best disc. Accompanied by a crackerjack band featuring saxophonist Stan Getz, pianist Hank Jones and bassist Charlie Haden, Lincoln mixed originals such as ‘Bird Alone’, ‘When I’m Called Home’ and the title song with jazz-friendly standbys including ‘A Time for Love’, ‘Summer Wishes, Summer Dreams’ and ‘Brother, Can You Spare a Dime?’”

But it was *Abbey Sings Abbey* that seemed to have the greatest impact on her legacy. The album, according to Chinen, “boiled each song to its essence and found Ms. Lincoln in weathered voice but superlative form.” David Hajdu, writing in *The New Republic*, felt her “familiar pieces sound new here in part because Lincoln’s producers and

continued on page 10



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BIG BAND IN THE SKY

continued from page 8

Abbey Lincoln, right, with Dorthaan Kirk of WBGO-FM at the Sarah Vaughan Jazz Festival in Newark, NJ. Nov. 15, 1991. Photo by Mitchell Seidel.



musicians have provided a new setting: in place of jazz veterans such as Hank Jones and Charlie Haden on traditional jazz instruments, the group here is composed of genre-crossing players such as Larry Campbell and Scott Colley, who accompany Lincoln on acoustic guitar, pedal steel guitar, mandolin, accordion and such. “Pointing out that her voice had been severely affected by age and illness, he added: “She uses all the liabilities of her vocal equipment as assets, croaking and cutting notes short, taking in breaths, almost moaning, with her head held high, shoulders back and stomach out...it is beautiful to hear.”

Tenor saxophonist Joe Lovano, on bluenote.com, calls Lincoln “one of the most distinctive voices in modern jazz... She was a beautiful story teller...When she called me to play on her recording, *Over the Years*, I was excited and thrilled. It is one of the highlights of my career...I’ll miss seeing her and being in a room with her and her music, and I will celebrate that inspiration for the rest of my life.”

Lincoln is survived by two brothers, David and Kenneth Wooldridge, and a sister, Juanita Baker.

■ **Herman Leonard, 87, photographer, March 6, 1923, Allentown, PA – August 14, 2010, Los Angeles.** “The ecstatic face of Bud Powell at the keyboard. A bearish Charlie Parker exhaling his life through his horn. Dexter Gordon, extruding a cumulus cloud of smoke from the bandstand.” Those were some of the images of Herman Leonard’s photographs as described by journalist Jim Gerard in the June 2008 issue of *Jersey Jazz*. The cover feature on Leonard

was published to coincide with “Jazz Giants: The Photography of Herman Leonard,” an exhibition of his photographs presented from May 10–June 15 at the Morrison Hotel Gallery on Prince Street in Soho. It was the first exhibition of Leonard’s work in New York City in 20 years and included recently discovered and previously unseen images.

After receiving a Bachelor of Fine Arts degree from Ohio University in 1947, Leonard apprenticed for a year with portrait photographer Yousuf Karsh, before moving to New York, “to meet the people I idolized—Miles, Dizzy, John Lewis and the Modern Jazz Quartet, Ben Webster and Coleman Hawkins.” Club owners allowed him to shoot afternoon rehearsals in exchange for publicity photos they could display outside the clubs. Using a Speed Graphic camera and only two lights (all he could afford), Leonard’s backlit photos, according to Margalit Fox in *The New York Times*, “lends his work the quality of moonlight... Using an old trick of darkroom alchemy, he soaked unexposed film in mercury to enhance its speed in low light. He astonished pharmacists by ordering thermometers in bulk.”

Leonard told Gerard he never posed any of his subjects except pianist Art Tatum. “He [Tatum] assumed I would be photographing him at the piano,” Leonard said, “but it’s limiting when you’re working with a keyboard player because you have very few points of view, only left and right. You can’t shoot from the front because the keyboard gets in the way and from the back, of course, you can’t see his face. I thought the most important image of Tatum was his hands and fingers. So I asked him to sit at the piano and fold his long sinewy fingers up to his chin.”

Leonard’s trademark aesthetic, Gerard wrote, was “the backlit, smoky image that embodies the glorious tawdriness of jazz nightlife in its heyday.” The photographer explained that he “tried to capture

the atmosphere of the clubs. I didn’t use a flash, which would just bathe the scene in light—that’s not how a jazz club feels.” Leonard left New York in 1956. After spending some time in Paris, he settled in New Orleans, only to have Hurricane Katrina engulf his studio and darkroom in water in 2005. Although more than 8,000 prints were destroyed, many of his negatives were saved and transported to New Orleans’ Ogden Museum of Southern Art. That resulted in a documentary by Leslie Woodhead on the Sundance Channel which chronicled Leonard’s efforts to rebuild his life’s work. Currently, Leonard’s photos are being digitized and archived, and they can also be seen in *The Eye of Jazz*, published in 1989 by Viking. Another book, *Jazz*, will be published in November by Bloomsbury USA.

According to the London newspaper, *The Independent*, Miles Davis was Leonard’s “favorite subject. He said last year that Davis’ skin quality ‘was like black satin. The bones were well defined, and those burning eyes of his were so intense that for a photographer it made it very easy. He was just beautiful.” *The New York Times* quoted Tony Bennett as saying, “Herman would just

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BIG BAND IN THE SKY

continued from page 10

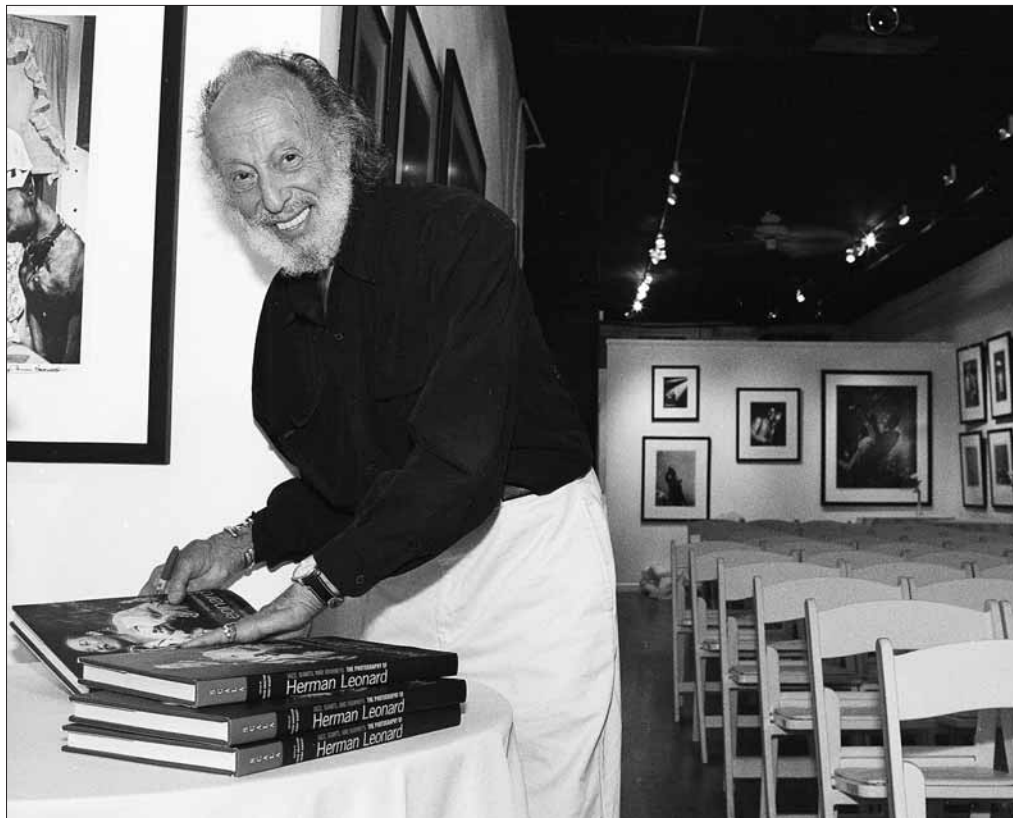
catch the moment. If he photographed Erroll Garner, that was Erroll Garner; that was his whole spirit.”

Married and divorced three times, Leonard is survived by two daughters, Valerie and Shana; and two sons, Mikael and David.

■ **Leon Breeden, 88, educator, clarinetist, saxophonist, composer, arranger, October 3, 1921, Guthrie, OK – August 11, 2010, Dallas.** “If I had not met Leon Breeden,” says trumpeter Marvin Stamm, “my career and my life in music might have been much different.” That comment could probably be echoed by many of Breeden’s former students at the University of North Texas where, according to *The New York Times*, he “transformed the program from a clandestine enterprise into the international Mecca for jazz training it remains today.” When Breeden came to North Texas, jazz education, according to Stamm, “was not a large part of the curricula in the music schools. He became one of the real movers and shakers in the jazz education movement, and his springboard was the reputation he built for the North Texas band.”

Breeden directed the North Texas program from 1959–1981. He also led the school’s One O’Clock Lab Band, which got its name from the time in the afternoon when it met. The band was nominated for six Grammy Awards between 1975 and 2009. “Leon,” says Stamm, “had a great desire to get the band out there and publicize the program. He took the band to the Notre Dame Jazz Festival his first year at North Texas. It was the first time the band had ever been to any kind of competition, and it won first prize as the best band. To my good fortune, I won outstanding instrumentalist and best trumpet player.” As a result of that recognition, the band was invited to be Stan Kenton’s band at his camp and clinic, and that had an impact on Stamm’s career. “It brought me a lot of notice from Stan Kenton,” he recalls, “and, as a result, I joined his band as his trumpet soloist the day after I graduated from North Texas.”

Under Breeden’s direction, the One O’Clock Lab Band played at the White House in 1967 with Duke Ellington and Stan Getz and performed at the Montreux Jazz Festival in 1970. Breeden, who grew up in Wichita Falls, Texas, had bachelor’s and master’s degrees in music education from Texas Christian University. He also played in the U.S. Army’s 69th Infantry Division Band during World War II. Before coming to North Texas, he was a band director at TCU and, later, at a Texas high school.



Herman Leonard signs copies of his book, *Jazz, Giants and Journeys: The Photography of Herman Leonard* before a May 2008 opening at the Morrison Hotel Gallery Soho in Manhattan. Photo by Mitchell Seidel.

John Murphy, current chair of the North Texas Division of Jazz Studies, believes, “the prestige that jazz enjoys today is due in large measure to the work of Leon Breeden and other educators of his generation who had to work hard to bring jazz into the music curriculum.” In addition to being a good teacher, Stamm adds that, “Leon was a fine man and a good person. Everything he did was always for the students.”

He is survived by a daughter, Vicki, and three grandchildren.

■ **Clyde Kerr, Jr., 67, trumpeter, educator, July 27, 1943, New Orleans – August 6, 2010, New Orleans.** Although he taught at a variety of middle schools, high schools and universities in New Orleans, Clyde Kerr, Jr. was best known for the 16 years he taught jazz at the New Orleans Center for Creative Arts and NOCCA Academy. One of his students at NOCCA was trumpeter Nicholas Payton who told *The Louisiana Weekly* that Kerr was, “an improviser in the true sense of the world.” Payton remembered listening to Kerr as a small child. “He had this beautiful warm, pretty trumpet sound, and it formulated the concept of what I wanted to sound like.” As a student of Kerr’s, Payton recalled that, “Every day was a completely different experience. Unless we had a performance, there was really not a formal sense of structure. It was pretty much hands on according to what was needed at the moment.”

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BIG BAND IN THE SKY

continued from page 12

NOCCA closed after Hurricane Katrina, but Kerr continued to teach at the Louis “Satchmo” Armstrong Summer Jazz Camp in New Orleans, and in 2009, he released *This is Now* (Jazz Foundation of America), a CD of original compositions. The album was a tribute to New Orleans’ post-Katrina recovery, and the liner notes pointed out that Kerr used “his trumpet, boundless optimism and deep spirituality to dispel sadness and despair,” adding that, “Clyde Kerr, Jr., is a much-loved music teacher and jazz instructor who spent 42 years in the classroom. He used a gentle approach to coax generations of New Orleans jazz musicians to find their talent, develop their confidence and love music.”

A graduate of Xavier University, Kerr spent his early career as a studio musician working with artists such as The Jackson Five, Aretha Franklin and Tony Bennett. His biggest influence, he said, was his father, Clyde Kerr, Sr. His sister, Gwen Bierria, recalled to WWLT-TV New Orleans that, “We grew up in a household that should have had a revolving door, when you think about the students and musicians who came through that house.” In addition to his sister, Kerr is survived by three children and 10 grandchildren. Funeral services celebrating his life were held August 14 at St. Peter Claver Catholic Church in New Orleans.

■ **Martin Drew, 66, drummer, February 11, 1944, Northampton, UK – July 27, 2010, London.** “A gruff and swinging guy who loved life. He was a joy to play with, a man who kept his word and gave 100% on and off the bandstand.” That’s how trumpeter Warren Vaché remembers Martin Drew, a drummer who played with the late Oscar Peterson for 30 years. “Oscar’s trio,” Drew once said, “was one of the very first influences on me. For me, he’s one of the greatest musicians ever. But every night there’s a challenge when it comes to working

with him. One night I found he was deliberately stomping his foot fractionally slower than the true tempo of the music, trying to catch me out following his foot rather than the real beat.”

First playing with Peterson in 1974 at Ronnie Scott’s in London where he was the house drummer, Drew also accompanied such visiting jazz artists as Ella Fitzgerald and Dizzy Gillespie. According to Steve Voce, writing in London’s *The Independent*, Drew was “the ideal accompanist” for Peterson, “always taking a back seat where the music was concerned. He said: ‘I’m not very interested in drum solos, mine or anybody else’s. Think of your favorite drummer, right? Tell me honestly, how long could you stand listening to just him?’” Drew is the third Peterson sideman to die this year, preceded by guitarist Herb Ellis in March and drummer Ed Thigpen in January.

A professional drummer from the age of 13, Drew worked with various British musicians before connecting with the saxophonist Ronnie Scott and becoming the regular drummer at his London club. His association with Peterson also led to an association with the promoter Norman Granz, and, as a result, Drew worked with a long list of jazz luminaries including Count Basie, Stan Getz and Dexter Gordon.

A huge man who also used a very large drum kit, Drew “had the biggest drum kit in the world,” according to bassist Dave Green. Green told *The Independent* that, “No matter how big or small the job, he always took all the drums, cymbals and trappings with him. So to assemble it he arrived at the gig hours before anyone else, and he was there for hours afterwards taking it all apart himself.” Pianist Derek Smith always hired Drew when he was appearing in England. Describing him as “a larger than life character in every way,” Smith adds, “He leaves a large hole on the London jazz scene.”

Drew is survived by his wife, Tessa; a son, Jason; two daughters, Danielle and Michelle; and three granddaughters.



Willem Breuker performs with the Willem Breuker Kollektief at the Public Theater in New York City, November 1983. Photo by Mitchell Seidel.

■ **Willem Breuker, 65, bandleader, composer, arranger, saxophonist, bass clarinetist, November 4, 1944, Amsterdam – July 23, 2010 Amsterdam.** Willem Breuker’s innovative and adventuresome 10-piece orchestra, the Willem Breuker Kollektief, traveled worldwide for some 30 years performing unconventional, energetic jazz that drew inspiration from theater, vaudeville, the circus and other diverse sources. The group’s madcap live shows were seriously humorous, a bit like Spike Jones meets Charles Mingus, and invariably delighted audiences wherever they performed.

Willem Breuker was also an authority on composer Kurt Weill, whose music he frequently revisited, and co-produced *Componist Kurt Weill*, a 48-hour, 12-part radio documentary on his life.

In 1998, Breuker was knighted with the Order of the Netherlands Lion. He also earned many prizes including the 1993 VPRO Boy Edgar Prize. Often dubbed “experimental,” Breuker’s music was nonetheless accessible, joyous and immensely engaging, as can be readily seen in the performance of “Willem Breuker Kollektief — Musicians Unite! Live 2000” posted on YouTube. — Tony Mottola

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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JAZZ





Eddie Lang

Eddie Lang Day: Remembering South Philly's Guitar Hero

By Tony Mottola
Editor, *Jersey Jazz*

“Eddie Lang first elevated the guitar and made it artistic in jazz.” — Barney Kessel

There is certainly no shortage of great musicians who emerged from Philadelphia to gain fame in the world of jazz, but none is more revered and remembered in the City of Brotherly Love than Salvatore Massaro, better known to the world as Eddie Lang.

Widely considered the “Father of the Jazz Guitar,” Lang was the first player of prominence on the instrument, not only as an accompanist (notably to Bing Crosby) but also as a solo player, and his performances in the 1920s convinced many of the day’s banjo players to switch to the guitar. He became a seminal influence for all jazz guitarists who followed, including swing

era stars Charlie Christian and Django Reinhardt. (His duets with violinist and boyhood friend Joe Venuti inspired the later recordings of Django and Stéphane Grapelli.)

On Monday, October 25, a group of Philly jazz players, armed with an official Mayoral Proclamation, will celebrate Lang’s music and 108th birthday at “Eddie Lang Day in Philadelphia.” Slated to perform at the event at Chris’ Jazz Café are guitarist Richard Barnes and violinist Michael Salsburg — reprising classic Lang/Venuti duets like “April Kisses,” “A Little Love a Little Kiss,” “Wild Cat,” “Doin Things” and “Black and Blue Bottom” — and the

Blackbird Society Orchestra, considered Philadelphia’s premier 1920s Jazz Band. The 11-piece BSO — which plays from Barnes’s collection of original stock charts used by many of the great bands of the day, featuring such classic songs as “Clementine” (Jean Goldkette), “Crazy Rhythm” and “She’s a Great Great Girl” (Roger Wolfe Kahn), “Get Out and Get Under The Moon” (Paul Whiteman) — will perform songs associated

with Lang and other stars of the era.

Also on the bill is the Hoppin John Orchestra, led by Mike Hood, and guitar great Marty Grosz, who will play and sing a set of his favorite songs and talk (as only Marty can) about Eddie Lang’s profound influence on the playing of jazz guitar. The evening concludes with an open stage performance by some of the many local musicians expected to be among the crowd.



Michael Salsburg and Richard Barnes will perform classic Eddie Lang and Joe Venuti guitar/violin duets on Oct. 25

“Eddie Lang Day in Philadelphia” | Monday, Oct. 25, 2010
Chris’ Jazz Café | 1421 Sansom St., Philadelphia, PA | 7PM – Midnight
Admission: \$10/\$5 for students (proceeds benefit the Eddie Lang Scholarship Fund)
For more information visit: www.eddielangdayinphiladelphia.blogspot.com/

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

Talking Jazz

A Jersey Jazz Interview with Rufus Reid

By Schaen Fox

Those of us who live in central New Jersey know if we want to see major jazz stars we must expect to travel. One exception to that is a series of private home events around Princeton called Jazz Nights. This past January Rufus Reid and Michael Moore warmed a cold afternoon with a wonderful duo performance. Both men chatted freely about their distinguished careers, and I was able to arrange a phone interview with Mr. Reid. In mid-February we talked about his early years, some of the major jazz artists he has worked with and his long and important contribution to the Jazz Studies and Performance Program at William Paterson University.

JJ: Is Rufus your given name or a stage name?

RR: No that is my given name. My grandmother, I think, suggested it; it is somewhere in the Bible. Somehow it stuck. It was a name that, of course, I hated when I was younger and going to school. Everybody made fun of it, but as I got older I realized that it was really different and I liked it.

JJ: Do you come from a family of musicians?

RR: No. Musically inclined, yes; at least in the first stage of their lives. I have two older brothers who used to play years ago, but I'm the only one who took the path of being a musician. My father was a teacher and an amateur pianist, but not professionally at all. I think he was pretty good, but he was from the South and I think to become a professional musician was not anything that one would think to pursue at that time. My mother played piano well enough to hack through some hymns, but there was always some kind of music going on in the house.

JJ: You were born in Atlanta, Georgia, but raised in Sacramento, California. Now that's not a town often listed in musician's biographies. Why did your mother move there?

RR: I suppose one of the reasons was my grandmother was living there. When my mom got divorced, I was about five or six years old. My brothers were older and were going to college and subsequently being drafted into the army, so I was it. Mom went to mom [chuckles] and that was the best thing that ever happened to me because at that period the school system and the music program were excellent. They have really deteriorated drastically long before now, but during the late '50s and early '60s the music was great in California schools.



Photo by Judy Kirtley

JJ: Sad to say that seems to be true everywhere.

RR: Yes.

JJ: Did your attraction to music begin in school?

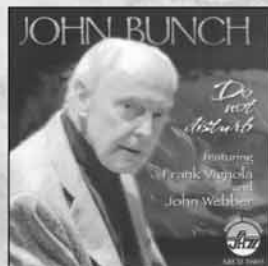
RR: I was already interested. My mother tells me I've liked music from the time I could pat my foot to the radio, but we didn't have enough money as a family to have private lessons. In grade school I was in the little band. I wanted a trumpet but the trumpets were all taken, so I ended up taking whatever was left over until I was a little older, then I was able to get a trumpet. That's basically how I started. I didn't know I was going to be a professional for a long time. It was just something I enjoyed. All through high school I loved sports too, but you couldn't do both, and when I was given an option to do either-or, I always chose music.

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RUFUS REID

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JJ: Did any of your school friends become professional musicians?

RR: Actually, yes. There are a couple of people who live in San Francisco right now. There's a saxophone player, Mel Martin; he still is making a lot of records. He became quite close to Benny Carter and learned a lot from him. And there is a drummer, Vince Lateano; if you are in San Francisco and need a good drummer, his name will come to the table. We're still very close.

These guys were really into jazz and I wasn't a very good trumpet player during high school. I played maybe third trumpet in the big band, but they remembered me. They bought a Dexter Gordon album, maybe 1978-79, and Rufus Reid is the bass player and they said, "Wow, we had a guy in high school named Rufus Reid but it couldn't be the same one. He was a pretty sad trumpet player." Lo and behold, it was. We rekindled our relationship and it's been ongoing ever since.

JJ: Then you joined the military after high school.

RR: Well, I was given a choice. I was going to get drafted, but they said, "If you pass an audition to get into the Air Force band, you will automatically be put in the band." I said, "Well, that sounds like a deal." I had an awful sound on the trumpet, but I had a lot of skills: I could read really well, follow a conductor, knew my theory and all kind of stuff; so they let me in.

JJ: And you were stationed near Montgomery, Alabama at the start of your service?

RR: That's correct, at Maxwell Field, which at that time was considered to be the war college. I was in Alabama during the bombings in Birmingham and when Kennedy was assassinated and when black people could sit on the front part of the bus, which was still pretty new. My grandmother was from Montgomery so it was ironic that I got sent there because there were people who knew my family. My mother and grandmother knew Martin Luther King, Sr., so it became pretty amazing. It was quite an interesting period historically not just for me but for the country. That was a pretty heavy-duty time, but it was part of my growth to be there and dealing with all those things.

JJ: Well, what was it like to be a young black man in uniform in Montgomery then?

RR: You know, I was unaffected by it because it is what it is. Black people no more wanted integration than the white people at that time because everyone had their own place downtown. When I had to go downtown I didn't really feel anything. The merchants were happy to take your money. Now had I gone down the street with two white boys having lots of fun, that might have been not so good. I had a white gentleman friend who was in the band with me who was a trombone player. He had a car, and we both had girlfriends in Birmingham, so we both drove together on the highway and that was almost kind of dumb to do, but we did it. If we had been seen by some crazy folks we could have been blown away just because we were together. But we drove into town and got to a place where he stopped the car, he got a taxi and I drove his car to wherever I was going to spend the weekend. Then we would call each

I saw Wes Montgomery there, so he probably said, "Yeah, this guy is young and you can probably get him cheap." I don't know how much I made to be quite honest. I didn't care. I would have played for nothing.

other up to meet at a certain time and drive back into the base.

I never experienced any imminent stress or danger, but I was there when all the heavy stuff went down. It was pretty traumatic when Kennedy was assassinated. We were in a club rehearsing and somebody heard it on the radio. Quiet came over the whole place; people couldn't

believe it. Kennedy was someone who seemed to care for black people; and being in Montgomery where Martin Luther King was...well I remember it not being a very productive day.

JJ: Yeah, I remember it that way too. On a brighter note, as you were talking about riding into town with your friend I was thinking that there has been enough change now that some young reader may see this and think, "Well, so what?"

RR: Right, right, exactly, and we didn't think anything of it either, although we did know not to go to certain places. And we did think strategically of where we were going to be and how we were going to do it so we didn't draw attention to ourselves. We weren't that stupid.

JJ: Were you gigging in the towns on your own time?

RR: I was. I was trying to teach myself to play the bass and in the Air Force band at that time, everything was at 8:00 in the morning and we were done by 12, 1:00 every day unless we had a parade or something official to do. So I had the rest of the day to do whatever. I had access to the rehearsal hall and when we were off everybody was gone, so I basically had the whole room to myself. There was a bass there and I began to just teach myself.

This is interesting because this was the first time I saw Ike and Tina Turner's band, Bobby "Blue" Bland's band and James Brown's band. I saw the first Motown Review with the Supremes when they were, like, 16 years old. I didn't really want to go see this rock and roll show but this girl that I had to be with wanted to go, so I said "OK." This was in Birmingham, and on the first half of the show they brought out this band and they played for an hour-and-a half, and they played jazz and they played great. I said, "Wow!" Then the show came out and it was two hours more and it was pretty amazing. That taught me not to be so stuffy about that music because I had a lot of fun. Then we used to go to this nightclub to dance and on the jukebox I used to hear Horace Silver's "Señor Blues." It's got a great bass line and I said, "What is that?" That was my introduction to Horace Silver — on the jukebox. So we listened to it and danced to it and that's how I learned to play the electric bass. We had to learn stuff off of the jukebox because we had to play it on the weekends. Nowadays we have all these books and these play-along records. They are wonderful, but there was nothing like that when I was coming up. You learned it off the record.

I got a chance to play in a nightclub with a guy named Al Stringer. He was an organ player but he also played tenor saxophone. I had the audacity to audition because I heard he needed a bass player and I didn't even own a bass, but he had an electric bass. I'd been playing songs and standards and stuff when I was in high school. So he said, "Do you know "Misty?" I said, "Yeah. What key?" He said, "E-flat" and I had just learned where E-flat was on bass. I knew what the bass is supposed to do and I have pretty good ears, so I passed the audition. This guy was a great musician. He was in the Army with Cannonball Adderley and Nat Adderley. He was probably in his 30s at the time and I was, like, 18, so

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Saturday, October 16 | 8 PM | Sharp Theater

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Christine Ebersole



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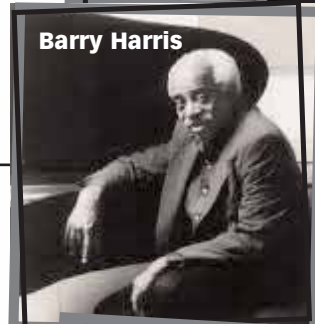
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Barry Harris

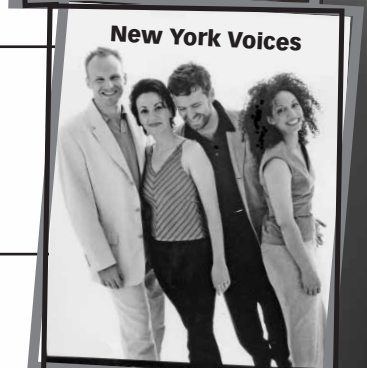


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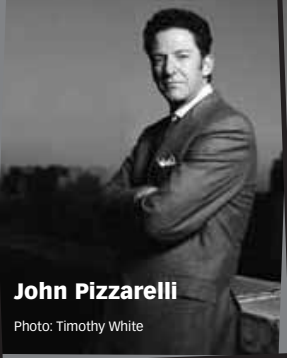
New York Voices



The John Pizzarelli Quartet

Saturday, January 29 | 8 PM | Sharp Theater

Known for classic standards, late-night ballads, and the cool jazz flavor he brings to his performances, jazz guitarist, vocalist and bandleader John Pizzarelli is the consummate entertainer, who keeps his fans coming back for more.



John Pizzarelli

Photo: Timothy White

The Artie Shaw Orchestra

Saturday, February 26 | 8 PM | Sharp Theater

The Shaw legacy continues, under the direction of Rich Chiara, with the music that has thrilled audiences for over 60 years; from the "Begin the Beguine" fans of yesteryear to the new jazz fans who want to experience a great evening of Swing.

S'Wonderful: The New Gershwin Musical!

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This all singing, all dancing musical revue celebrates the genius of George and Ira. Produced by the Gershwin family, and incorporating five mini musicals inspired by real events in the lives of the Gershwin brothers, this new musical theater extravaganza illustrates their impact on the world then and now.

Seniors and Ramapo Affiliates, WBG0 Radio and NJ Jazz Society members receive 5% discount off regular ticket prices.

Box Office: 201-684-7844 or www.ramapo.edu/berriecenter

RUFUS REID

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he was really old as far as I was concerned. He taught me a lot of stuff and we had a ball, and that was probably the beginning of my real education of what to do as a bassist. I worked with him for a year and a half, until I went to Japan.

JJ: Wait, before you tell us about Japan, I must ask if you saw any of the Civil Rights leaders while you were gigging in Alabama.

RR: Oh, I wouldn't know. They all could have been in the club but I was too busy to notice.

JJ: Well, I had to ask. Please tell us about your time in Japan.

RR: The Air Force was four solid years whereas if you were drafted you had two active and two inactive years. There were no guarantees. I might not be here had I gone into the army because if I had been sent to Vietnam I probably wouldn't be here. I was in the Air Force for five years. I only had a year and a half left to go, and then had the opportunity to go to Japan but Japan, a two-year tour, so if you went you had to extend. I was pretty young, 19 or 20 years old, so, "Take me to Japan. I don't care." I didn't have any other obligations other than to go to Japan, so I extended and that was great, too.

In the military bands there are new personnel moving in and out all the time. There were probably a lot of guys that were given the opportunity to go to Japan but didn't want to go. It was seeing another part of the world that I would probably never be able to see again so I said, "Yeah, take me." I was stationed about an hour outside of Tokyo where the Air Force band was located. We basically serviced all of Japan, Korea and Okinawa, but primarily Japan.

Japan is the second-largest provider and consumer of jazz music in the world, so there was a lot of activity going on. That was the first time I actually saw, up close, the Oscar Peterson Trio with Ray Brown; and I saw Horace Parlan, Philly Joe Jones, Toshiko, Jr. Cook and Blue Mitchell, all in Japan. Japan was actually where I decided, "This is it; this is what I want to do." I was playing a lot, listening a lot and getting consumed

Nowadays we have all these books and these play-along records. They are wonderful, but there was nothing like that when I was coming up. You learned it off the record.

with the music. I met a lot of wonderful Japanese musicians and people and we are still in touch with each other. When I wasn't playing in the military I was playing with a lot of Japanese players. If they said play, I was there. I began playing with a trumpet player who lived in Japan for a long time. He was in the Air Force, but not in the military band. He played trumpet really well. We also had a Japanese tenor saxophone player who spoke English quite well and could really play. The piano player is quite a well-known pianist in Japan now. The drummer was American so we had a kind of integrated band. We were playing gigs at officers' clubs and then go and play some clubs in Japan.

JJ: And you studied with a bassist from the Tokyo Symphony who didn't speak English. How did that go?

RR: I used to get on a train and go and take a lesson with this guy every Saturday morning. I spoke very little Japanese and he English, but he could demonstrate by playing something. I wanted to learn how to use the bow better and he did just that. He couldn't teach me how to play jazz but I learned a great deal from him anyway. When I eventually went to school at Northwestern University, my teachers Warren Benfield and Joseph Guastefeste were in the Chicago Symphony. They couldn't teach jazz, either, but what they did teach me has been invaluable to this day. I went to them because of the hundreds of years of documentation of how to really play this bass instrument.

JJ: But how did you hook up with this Japanese teacher? It sounds like there were many obstacles to even meeting.

RR: We had that Japanese tenor player that I got a chance to do some jam sessions with. I guess he asked around, but I really don't remember how I got the name and number. I guess I had somebody

initially call, introduce me, and he said he would accept me. Somehow I found his place. That was a trip in itself. [Chuckles] I got a chance to work with him a good year. I think that he did see that I had the passion and wanted to do it because each week that I came back I played what he prescribed for me to work on. I came back and I was able to do better than I did the week before. He seemed pleased and kept pouring it on. He wasn't harsh to the point he'd holler and scream because I

didn't play something correctly. He wasn't that kind of a gentleman.

Japan was the end of my tenure in the Air Force. Then I was sent home and I was done. It was March or April 1966; I came back to Sacramento and tried to stay there for a while. That's when I met and got to play with Buddy Montgomery, Wes Montgomery's younger brother. I played with him for two weeks, and man, I'll never forget those two weeks. It was fantastic. He was a phenomenal player and I got lucky to do that gig because his brother Monk Montgomery was supposed to have done the job, but couldn't. [So Buddy] was looking for somebody and I don't know how he heard about me, but the club where I was playing, a lot of great people came through there. I saw Wes Montgomery there, so he probably said, "Yeah, this guy is young and you can probably get him cheap." I don't know how much I made to be quite honest. I didn't care. I would have played for nothing.

I knew the name as being somebody very significant, and then when I played with him it was amazing. There was no music. I had to learn everything by ear because he didn't read music. If he looked at blank manuscript paper he would have hives. None of the Montgomery brothers read music. They were a pretty amazing family. He was a funny man and really a genius of a pianist. Unfortunately, he didn't like to fly. (Neither did Wes Montgomery.) You would know a lot more about him as a player because he played with Miles Davis and all those guys, but he was petrified to get on an airplane. So he never got the chance to go to Europe and actually be seen. He lived in Oakland, California and then moved to Milwaukee. I was in Chicago then, and got the chance to see and play with him a few more times over the years. We became friends. He'd pat me on the back and say, "Yeah, keep it up, man. You are on the right track."

JJ: Soon after that you moved to Seattle. Why there?

RR: I was trying to live in Sacramento, but I wasn't really working that much. My brother was living in Seattle, Washington, at that time and he said, "Why don't you just come and stay with us and get yourself together?" So I moved to Seattle. It was a fantastic city with great musicians there, too. That's where I saw Miles, Stan Getz, Barney Kessel, Coltrane, Cannonball, Gene Harris and the Three Sounds, Charles Lloyd, oh man a lot of folks, I can't remember them all. I mean, up close! It definitely hit me that this is what I've got to do. That's when I took my first lesson with James Harnet of the Seattle Symphony. So for almost two years, I just practiced, took my lessons and went to jam sessions. I didn't have to pay any rent, didn't have to buy any food, didn't have to do anything but

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A Tribute to the Music of Benny Goodman



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Theatre of the Somerset County Vocational and Technical
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RUFUS REID

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practice — it was great! It was definitely a strategic time for me to get it together.

I wanted to get my own place, and obviously I had to get a car. I saw an ad in the paper that Boeing was looking for new people. I went, applied, got accepted, came home, got a call from somebody I did a jam session with and got a job to play six nights a week in a cocktail lounge with this great piano player. I did both for six months. I had to be at work at 7:00 and I was home at 4, crashed for a couple of hours. The other job started at 8 and went from 8 to 12. Then I went home and slept, got up da, da, da, da. Did that schedule for 6 months, and sometimes I'd wake up at 7:00 and wouldn't know which 7 it was. It was really funny. Then I looked at my paychecks from both gigs and said, "Well, I don't need this Boeing thing." And I've never had a day-job since.

There was a lot of work in Seattle during that time, and I was there until '69. I was playing and also went to Olympic College, in Bremerton, Washington, for two years. I received my associates degree, which transferred to Northwestern. Seattle is where I met my wife. We were going to split. She didn't really want to get married and I didn't want to get married. We enjoyed each other, but when it was over it was over and then I went to Chicago and she went to Wisconsin. Then I just said, "You need to come to Chicago" and she did. That is where it all started, over 40 years.

JJ: I wanted to ask about your bass teachers. You mentioned James Harnett and then you studied with Warren Benfield and Joseph Guastefeste of the Chicago Symphony. They were both classical musicians. What was their attitude about teaching a jazz musician?

RR: Joseph Guastefeste is still the principal of the Chicago Symphony. He's about to retire. He is fantastic, and we have become very close friends, and he has been quite a mentor. He has taught me a lot, and since I have been whoever I am, he's been very proud.

JJ: But were they very supportive of your determination to play jazz?

RR: Oh, yeah, absolutely. Warren Benfield was in the Chicago Symphony and on the faculty at Northwestern, so he's the one that actually accepted me into the program — Bachelor of Music and Performance. There was no jazz degree at that time. James Harnett actually honed me so that I could actually pass an audition tape to get into



Rufus Reid, right, at the Litchfield Jazz Festival, 2009, in conversation with Ted Nash.

Photo by Fran Kaufman.

a very prestigious school. They don't give the degrees out just because they like you.

JJ: Your time in Chicago working at the Jazz Showcase was very significant to your career, and you've described it as intense. Would you elaborate on that?

RR: During that time almost every week at the beginning there were many who I had records of, but had never met before. They came in for a weekend, so that was pretty intense for a long time. Most of the players would come in every nine months or at least every year at least once.

JJ: And you have said that Eddie

"Lockjaw" Davis was there a lot, and special. How so?

RR: Yeah, I enjoyed him, because he was really a little bit different than other saxophone players. He played the standards and stuff but he configured everything a bit differently, which was kind of interesting to me. He improvised; he didn't use the same patterns and things that a lot of other saxophonists did.

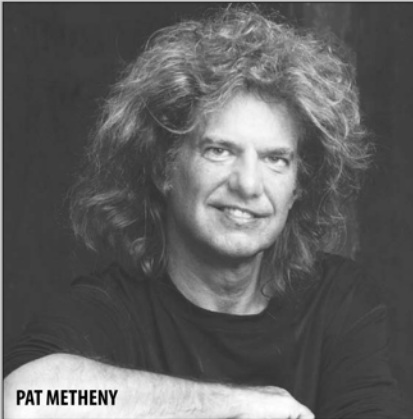
JJ: This is a good time to ask about why you've picked Eddie Harris as your greatest influence.

RR: That's correct, absolutely; on many levels. I was with him on and off for about five years. He was actually my first real boss as a professional, and he was a bona fide recording artist on Atlantic records. I had several of his albums long before I met him. I really just liked his music. He told me to

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college in a music school. But I had to pump up the juice because I wasn't trained, classically. I had nothing but my desire to succeed and the will and at that time, tons of energy. I still needed two years of hard work to get my degree. They were telling me to do this and I said, "OK." I didn't question it; I just tried to do it. Harnett didn't want to teach me at all. He said, "I don't teach jazz musicians or jazz bass players." I said, "I don't want you to teach me jazz. I want you to teach me what you have." So my initial lesson with him he gave me a ton of work and I think he thought, "Well, I'll give him a ton of stuff and that's the last I'll see of him." I did everything he asked me to do and I came back and proved to him that I really wanted it. I think it surprised him. Subsequently, after I left Seattle and started making a name for myself, he was telling people, "Oh yeah, Rufus Reid was one of my students." So he was proud, but he gave me a rough time the first year. Northwestern University is

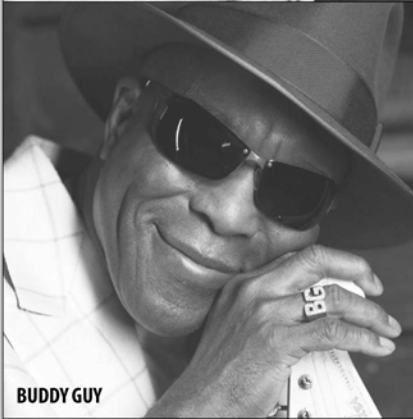
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BUDDY GUY

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RUFUS REID

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stay in school, and after I finished, all this stuff will still be here; "So don't worry about it, and if I need a bass player, you've got the job." I got out of school and called him up and he said, "Come on." That was fantastic.

Eddie Harris, business-wise, was great because he paid what he said he would pay when he said he would pay and all you had to do was be able to play and be on time. So that was pretty good, and he practiced all the time. That was an inspiration, and he was the one who actually inspired me to write my own book. He said, "Finish the book and then own the book." At that time I didn't know how profound that statement was, but almost 30 years later I can say he really knew what he was talking about. My bass method book is called *The Evolving Bassist*, and is considered to be the industry standard.

JJ: You said he never gave you his personal checks.

RR: Well, no. The checks we received were from his band account. Then he had another company which dealt with his music publishing company. We were given checks not from Eddie Harris, but from this company, and that was the first time I had ever seen anything like that. I was just ready for some cash, but he would give me a check, and then I realized he had these various companies isolated and that was very, very informative. It was all business and Eddie was on top of his business. I still to this day receive a royalty statement every year. It's not very large — maybe 10, 11 dollars, maybe less. We used to make up songs as a group. I would make up a bass line; the drummer would put in a different beat; it would have some different chords, and then he would put a funky little melody on it. But he would put all our names as composers. I didn't know what that meant except 30 years later I still get a royalty check. He was quite aware of the entities of the music business that professional musicians should know about and many of us don't. Plus he was just a delightful, funny man; a family man. His wife still runs his company.

The thing is, Eddie was business-wise because he made a lot of money with his compositions. Many of his songs were recorded a lot. He played a lot in Los Angeles on movies that no one knew he did. When we went into the studio for the first time, it was really my first time recording at that level and he said, "Well, look, we want to go into the studio; they have given me this budget and everything is timed to the second. The moment it goes over

budget then it comes out of my money; which I won't see anyway for a long time." When you hear about people gaining their \$250,000 record contract, most of that is bullshit. It sounds good but ultimately they never see all that money. They spend it in many different ways and they don't even realize they are spending it until the record company says, "Oh you know we had all these expenses and that came off of your contract da, da, da, da, da, da."

He was very, very wise and an incredible musician. Most people only think of him as a funky kind of player playing bluesy kind of rock and roll with Les McCann. This guy could play saxophone like nobody's business. He's the one who actually took Sonny Rollins's place with Clifford Brown, but because he didn't have that big fat tenor sound, he didn't last long there. He studied clarinet at the Paris Conservatory. He was a great composer and played piano like McCoy Tyner. People don't know that because he never flaunted it. When he was younger he used to play piano for Gene Ammons. So he was a heavy, heavy-duty player who understood what it meant to be a professional musician. I learned a great deal from him.

JJ: When was the last time you saw him?

RR: Well, I was hoping I'd be able to see him when he became very ill. I forget the date he died, but maybe I saw him a couple of years before that. I was in California; Akira Tana and I had a gig in LA and I thought, "Great, I'll get a chance to go and see Eddie." I knew he was sick, but he didn't want to see anybody and wouldn't speak on the phone. I knew something was wrong then because he'd talk forever and was fun to talk to. So I can't really tell you when was the last time I saw him because it was probably two or three years before he passed.

JJ: Well would you give us an example of his humor?

RR: No I don't think any of it would be printable.

JJ: OK. Then I wanted to ask about an incident with Dexter Gordon. You were with him when he lost his passport and ended up stranded at an airport. Would you tell us more about that?

RR: I believe it might have been in Italy or Prague, but you know when you travel from one country to another you have to go through these transfer areas, if you are going to transfer. You get off your plane and you walk through passport control into this transfer area. Once you go across, you can't go back. His passport had slipped out of his inside coat pocket when he put his coat just above his seat in the compartment there. He got up, put the coat on and went through this area where you didn't need

to show your passport. If he had remembered immediately off the plane, he probably could have got it, but there was a lot of terrorist stuff going on and they were tight about it. When we were ready to go through passport control he realized he didn't have it, so he had to stay there for a couple of days.

JJ: I have this mental image of "Long Tall" Dexter trying to sleep in one of those airport lounge chairs.

RR: Yes, yes [chuckles] vision that; and once we got to where we had to go the people on the other end weren't very happy. They called the U.S. consulate and were able to get him a temporary passport and get him out of there, but he was there for a couple days for sure. [Chuckles] So when that movie came out with Tom Hanks and Benny Golson, that's really not that farfetched. It happens.

JJ: Did he say what he did while he was stuck there?

RR: No. I don't even know if there was a bar in that area. We had to go on because the presenters who brought us over had to be notified. Then they commenced to figure some way to get him out of there. I don't know how they did it, but he ended up having the passport he lost, the temporary and then another real one.

JJ: I believe you left Dexter before he did 'Round Midnight.

RR: That's correct. I had left the band about a year before that.

JJ: Did you ever get to talk to him about it?

RR: Basically, no. I really didn't see Dexter that much; but I really enjoyed the movie. I saw him in France at the Cannes film festival when the movie was being introduced. I was there with another group and was leaving the day that Dexter arrived. So I did get a chance to say hello and goodbye. You know French people came up with the money for that movie but they initially didn't want Dexter to do it. They had real French actors to do the part. I guess some people said, "Well, let him at least do a screen test." Dexter blew them all away.

JJ: That is a major "What might have been." He was so good in that film that it might have been the start of another career, but he died so soon after finishing it.

RR: Well, he had done a smaller film prior to that I think, but I really don't know. He was a very interesting man; very talented, very well read, and came from a well-to-do family, very intelligent, so he could have done anything he wanted to do. He also read the newspaper every day. He wasn't living in a vacuum; although he got hung up with drinking

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RUFUS REID

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too much and it eventually got him. But there are a lot of similarly intelligent people hung up like that.

JJ: Yeah, not a unique story. One story I did find unique was the time you played a great gig with J.J. Johnson and the next morning found a special thank-you note from him pushed under your door.

RR: Where are you reading this stuff? Yeah, that's true. I guess I talk a lot. That was a very special morning. J.J. was...wow! You know you put people up on a pedestal because you had admiration for them for years and years, and then you finally get to meet them and there are only three things that can happen: They can fall completely off, they stay there or the pedestal becomes higher. The first time I met J.J. the pedestal just kind of doubled in height. It was amazing. I was completely satisfied at rehearsal. I didn't have to do the gig.

JJ: Did he do things like that often?

RR: No, but he always told us how proud he was to be on the same bandstand with us.

JJ: Do you still have that note?

RR: I think so. My wife has probably put it in her secret place of memorabilia.

JJ: I hope so. That sounds like a very special memento of a very rare event.

RR: Well, a long time ago, long before I became noted, but I knew I was going to be a player this was in Seattle, Washington — I had finished playing a great concert with this saxophone player, Joe Brazil, who taught me an awful lot of music. I was feeling pretty good and was packing up. Everybody had pretty much left the venue and this one person was waiting around for me. I'm taking my time and he comes up to me finally and he is literally in tears. He just wanted to say hello, shake my hand and say that was the most incredible experience he ever had. Of course, in my brain, I'm saying, "Oh, please, give me a break. Nobody does that." Then I realized this guy was seriously affected by the way we played. I said, "Thank you very much. I really appreciate it." It really hit me that I almost blew it by saying, "Oh, get out of here." I realized when people take their time, spend their money, come to hear you play and then sometimes just want to be near you, shake your hand, and get an autograph or whatever it is so simple to just say "thank you" and be done with it. I really feel that I've been given a gift to do what I do. I also realize that people get involved with the music we play. We can transcend them to another zone that they didn't know

existed. To me, that is very powerful. I don't make light of how people respond. There are people who get affected by the music, and to me that is very special.

JJ: Me, too.

RR: Yeah, well, that's what I'm saying. Why are you making these interviews? OK, sure, there is a journalistic interest, but you certainly could do other things. So, obviously, the music has affected you, too and that's great. That's why I agree to do these interviews, because I think it is part of what we do as artists.

JJ: I love the story about how you got into J.J.'s band because he had practiced for years using your play-along record. Did he ever talk to you about that?

RR: [Laughs] Well, that's how I got the gig. No, he never really discussed it with me. When he finally came back to Indianapolis from LA his manager said, "You need to get a band together." He said, "I want a bass player that sounds like the bass player that I practice with every day." [Chuckles] He didn't know who I was. When he was in California to write music for films and television, he didn't keep up with the new kids on the block. He was gone to another zone that was consuming him. So he never really heard of me, except for this play-along record, but he liked what he heard. So I tell my students you never know who is listening to you at any time. Try to play your best at all times, no matter whether it's a gig or a rehearsal or whatever.

JJ: I was also interested that you worked with Bill Evans for a week but then declined taking the steady gig because of the strong influence Eddie Gomez had with him. Did you ever talk to Eddie about that?

RR: No, not at all. Yeah I agonized about that for a couple weeks but he had to know one way or another. So I have those memories and that was a bass player's dream to play with him and Philly Joe Jones. That trio was very special. Bill was very special, a very quiet guy, very kind, very nice. Obviously there was a lot of stuff going on in his brain, but he wasn't flamboyant at all. If you didn't know who he was, he was just an ordinary guy. I'd never really played with anybody who started their concerts with a ballad and you could hear a pin drop.

The best thing about that was when I declined, he said he respected that because I'd just started with Dexter. So I was on the ground floor with that band as opposed to having to take the place of Eddie Gomez after all those years. Even the week I played with Bill in Boston, people came to the club and they were very disappointed they didn't see Eddie.

I had to play and forget about that but I knew that for a fact because he was an icon with that trio for a long time. I did ask Bill why he called me and he said people had been telling him about me, but he said, "I heard you with the Thad Jones-Mel Lewis band and I really liked the way you played then. That's why I called you." To me, that was the best, but I don't regret doing it. I wish I could have cloned myself to do it, but I have a week of those memories.

JJ: Yeah, what might have been...but, I wanted to ask you about how Thad Jones helped get you to move to New Jersey.

RR: Well, I was looking for a place to buy in New York City. To buy a house was like, "Are you kidding?" That's a big chunk to wrap your head around for a musician. My wife and I were spoiled in Chicago with this apartment. We had two bedrooms, wall-to-wall carpet and a clean, nice neighborhood. That's what I wanted. When I got to New York, for the money we were paying most of the places were dumps and we had just had the baby. So I searched and searched around the city trying to find a place, and I was becoming quite frustrated. I did substitute with Thad and Mel and Thad said, "You ought to look at some houses in Teaneck." So I thought it was a joke, or maybe I could rent a place. I came out and met a real estate agent that showed me some places. Ironically, we still know this woman because we still live in the same house. Teaneck was infested with musicians; probably 10 people from the Philharmonic, the Metropolitan Opera, television, jazz musicians: Sam Jones, Nat Adderly, McCoy Tyner, J.J. at one time, Roland Hanna, Ernie Royal, Idris Muhammad and Ray Drummond came in about three years after me. Plus the schools were good and Teaneck was very progressive, so it worked out.

JJ: It sounds like you must have had some wonderful parties at your house.

RR: Not really. I knew all these people were here, but no one ever saw anybody.

JJ: Everybody always on the road?

RR: Pretty much, right.

JJ: That's too bad. I was thinking of the great parties Bucky Pizzarelli and Les Paul talked about having at their homes.

RR: Well that's a whole other era than what I came up with. There were a few things like that but very, very few and there is almost nothing like that now. I was on the tail end of that kind of event. I was pretty close to Milt Hinton and his wife, Mona. We were invited to summer lawn parties and things like that at their house.

continued on page 30



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RUFUS REID

continued from page 28

JJ: You had a long and distinguished association with William Paterson University. Would you tell us how that started?

RR: I was with the Thad Jones–Mel Lewis Orchestra for two years, which was fantastic. Thad Jones was hired as Artist-in-Residence just prior to that period of me coming on the band. We would do at least one or two workshops each semester with the quartet at the school. We would play some, we'd talk, let some of the students play and then they would ask us to talk. I had been already teaching so I was already in the flow of articulating and verbalizing what we players do, never thinking anything about it. Then one September, Dr. Martin Krivin, who was the coordinator of the Jazz Studies Program, called me and said, "Have you seen Thad?" "No," because I was with Dexter at that time. He said, "He doesn't answer his phone. I don't know what's up with him because school has started and we don't know where he is. He hasn't been here." Probably a couple of years before that, Thad was nurturing writing for radio orchestras in Denmark and they had offered him a full time gig of being composer in residence for the Danish Radio Orchestra, and that's where he was. And I guess unbeknownst to Mel Lewis, they got divorced [chuckles] so to speak.

During those workshops with Thad, Marty Krivin was watching and taking notes of how I handled my portion of it. So he said, "Can you come out?" I said, "I don't really want to teach. I didn't come to New York to teach at a school." "Why don't you come and check us out and see what's up?" He was pretty persistent, so I came out. He said, "We'd like you to do this and that." I said, "I'm going to be on the road. I'll be gone for two months." He said, "That's OK." I said, "Are you serious?" I almost wanted to feel his forehead to see if he had a fever. [Chuckles] He had been at William Paterson a long time. He said to the administration, "I want to build a program with a direct link to the marketplace and we need this guy." And that's what happened. I went out and taught for a couple of weeks and it was kind of fun. I enjoyed it but I wasn't worried about it because if I didn't like the vibe I'd say, "Well, I'm done, 'bye!" He made it worth my while, also. He protected me from a lot of the academic administrative stuff for a good while. So I didn't really know how good I had it. Twenty years later the program is still moving on and we have become great friends.

JJ: Jazz as a college major was rather new then; would you tell us about how you and I guess Dr. Krivin developed it?

RR: We developed it together. He gave me my head to create a program and we tried things every year. This worked, keep it; that didn't work, get rid of it; and that's how we developed it. Marty, knew how important it was that we got our accreditation for the actual Bachelor of Jazz degree program, not Bachelor of Arts with a jazz emphasis. For the longest time I didn't know the difference between a Bachelor of Music and a Bachelor of Arts, nor did I care, but he knew the importance of this status for the program to really blossom. It really pissed a lot of people off down at Rutgers because they really had the first Jazz Program, but it was a Bachelor of Arts with an emphasis on jazz. Rutgers didn't have any support internally at Livingston College like I had at WPU. Rutgers' program had Kenny Barron, Ted Dunbar, Larry Ridley, and Freddie Waits, but they didn't have the internal support that one would need to develop the program. I mean, it was incredible! Now, pianist Stanley Cowell, who is a phenomenal musician, is at the helm at Rutgers with his great musicianship and leadership skills. I think the program is doing pretty well. The president of WPU, Dr. Speert, hired Thad Jones as Artist-in-Residence, and then me after Thad left. He's seen the program grow to become the flagship program on campus. Marty Krivin's vision saw this energy moving up, so he made sure we were able to get this degree. We were the first to have the Jazz Studies and Performance Undergraduate degree program in the tri-state area. James Williams took my position and now, Mulgrew Miller is Artistic Director with the Program Coordinator, Dr. David Demsey. The program is flourishing beautifully, I am happy to say.

JJ: You spoke earlier about the centuries of history of the bass, so by chance do you have any basses with a history you'd care to talk about?

RR: At one time I had four. I sold two to get the one you saw. Now I have only two. They are both German instruments. I still have my first bass that I ever, ever had; that I bought in 1966. I think I bought it for \$385.00 at \$15.00 a week. It's a generic bass, but that's the one I made all the records with Dexter, some with J.J. and all the earlier records with Eddie Harris. I have had the one you saw about 10 years now. It actually has papers. Josef Rieger made this instrument in 1805. Years ago I asked Ray Brown, "Well, what kind of bass is that?" He said, "I don't know. It sounds good to me." That's basically it. I've [been in] a bass shop with basses that have unbelievably good grade [and] pedigree [and go for] anywhere from \$20,000



June 25, 2010 at the Philadelphia Museum of Art.
Photo by Vicki Fox.

up to \$100,000, and maybe only two of them really talked to me. So I tell students don't worry about who made it or whatever. If the bass feels and sounds good to you, then that's the one, even if it was made by Sears and Roebuck.

JJ: When I read your article "Being a Jazz Bassist and More" in *All About Jazz*, I thought I must ask for your opinion of Jimmy Blanton.

RR: It's unfortunate that he didn't have the opportunity to live longer because we're still talking about him now. He didn't live to be 23 years old. It is pretty amazing because he didn't have anywhere near the technological advances, the instruments, strings, pick-ups and all that kind of stuff. He played with such clarity and inventiveness that he stuck out like a sore thumb. Technologically, the bass has come a long way, but what he had to work with compared to how things are now, he was phenomenal. The first time I heard his record, I said, "You've got to be kidding. Who is this?" He played so well in tune; he was all over the bass, playing with the bow and didn't have that funny scratchy sound. So I can't really complain about anything. [Chuckles]

JJ: Would you care to share any personal memories of the 9/11 disaster with us?

RR: Well, we were here, shocked like everyone else. I guess it was my brother's wife who called and said to turn the TV on, because we don't tend to watch it during the day. Then the phone rang again and it was Julie, a friend of ours from

England. She said one of their friend's daughter and her boyfriend were coming to New York from Rhode Island on the 11th. They were going to spend a couple of days and then get on a plane and go back to London. They were going to one of those youth hostels when the bus driver just freaked out and told everybody to get off the bus and just left them. These kids were like deer in the headlights. [Chuckles] They called their folks and their folks freaked out. So we got a call from Julie: "Could you go in and get these kids?" We didn't know who these kids were, but we were lucky. The girl called us because they were afraid and didn't know anything. My wife said, "I'll meet you on this corner, I'm driving this kind of car, da, da, da, da, da." They hadn't closed the George Washington Bridge yet. I stayed home because nobody had cell phones at that time; we didn't, anyway. We were lucky. We were able to get them and she got home and within hours the bridge closed and nobody went in or out for a couple of days.

They stayed with us for a week and it was great. They were kids in their 20s, here to have a good time and all hell broke loose. The daughter was a delightful young lady. All we could think of, our son was just a couple years older and we were saying, "Wow, if anything happens like this we hope someone will do the same." We have become close with the mother and father. We finally got to meet them a couple of years later when we went to England. It was one of those circumstances that everybody wanted to help but you would get in the way if you didn't know what you were doing. So we felt we contributed in some kind of way by giving them a place of refuge and consequently we gained some great friendships as well.

JJ: That is a good story and speaking of stories; have you ever read a book or seen a film or play that you feel gives a good representation of what a professional musician's life is like?

RR: Documentaries are different. Of all the commercial films about Jazz, *'Round Midnight*, with Dexter, in my opinion, is one of the best. There is a play I saw on Broadway, called *Sideman*. It was very interesting as well. A professional jazz or classical musician's life is not an easy subject to be commercially appealing. The tendency is to dwell [more] heavily on the negative aspects of the individual's life, than what musically drives this person.

JJ: Final question: Your son said that you wake up every day happy. That is a beautiful comment. Would you care to elaborate on it?

RR: Yes. I wake up doing what I love to do and I've been able to sustain a life and a family making music. In our society that's a hell of a feat, I think. Ever since my son was born, my wife has not worked except here at the house. I know there are a lot of other players who can't really say that, but I also know a lot of people who don't work at it, either. I don't take it for granted. I continue to work hard to keep what I have achieved. I realize there are millionaires that could buy and sell me a hundred times and many of them are miserable individuals. Those I feel sorry for. I've never made a lot of money and we have never lived beyond our means. That's where one gets into trouble. I guess I'm at the age if somebody wanted to give me a lot of money I'd know what to do with it.

JJ: That is a good thought to end with. Thank you for a most enjoyable interview.

RR: OK, man, and tell your wife thank you for letting me take up your time — 'bye.

JJ

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

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Moments in Jazz: The Photography of Chuck Stewart

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

from page 1

Before Chuck Stewart found his life's work behind the lens of a camera he tried his hand at music, studying piano for eight years as a young boy. Unfortunately, he recalls that despite all those lessons "I still couldn't play 'Chopsticks.'"

Regardless of his musical shortcomings Stewart did once, briefly, have a chair in the Count Basie Band. As Chuck tells the story: "It was during a break at Birdland when the band was playing there sometime in the 1950s. Al Grey, whose chair was off to one side, had left the bandstand. The club was a small one and I had taken his seat to carry on a conversation. I had gotten so carried



Pee Wee Russell for Impulse Records.



left: Count Basie and Tony Bennett at Fine Recording Studio in the Grand Ballroom of the Great Northern Hotel, New York City.



John and Alice Coltrane listening to a playback at Van Gelder Studio.

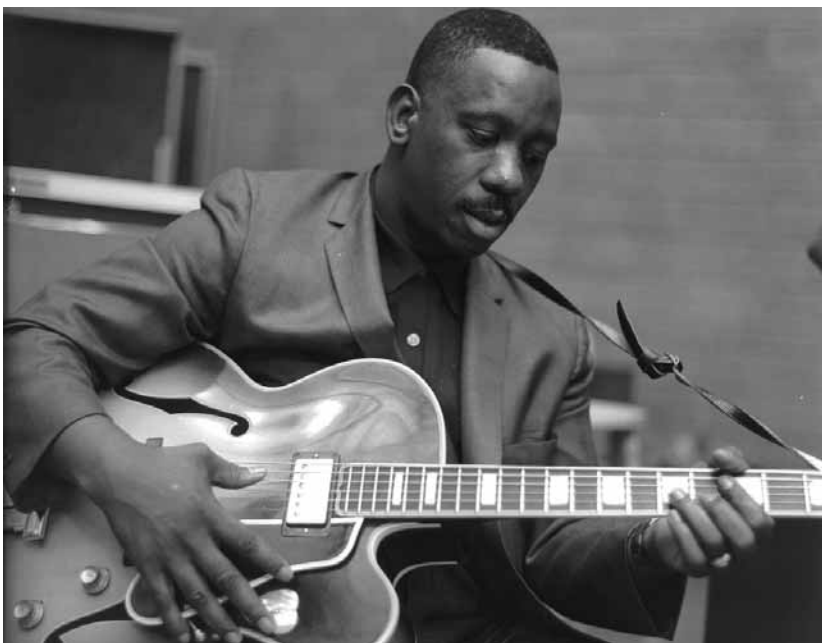
away in the conversation that I didn't realize the band was back onstage, and Al Grey was usually late in getting back. Finally, Basie looked up and saw me and said, 'What do you play?' 'I play the camera, Mr. Basie,' (and Basie replied) 'Get the hell outta my band.'"

Basie's remark came with a smile and the two were good friends, with Stewart photographing the bandleader and his musicians many times over the years, both in the studio and in concert. It was in fact his genial and quiet

personality, as much as his keen artistic eye and superb craftsmanship in the darkroom, that enabled Stewart to make some of the most memorable images of the greatest jazz



Dizzy Gillespie at Newport Jazz Festival.



Wes Montgomery recording session.



Duke Ellington for Reprise Records.



Ray Charles in performance.

musicians of the day. His subjects liked and trusted him, and that afforded an unfettered access that resulted in intimate un-posed images, like his photograph of John and Alice Coltrane lost in thought listening to a replay at Van Gelder Studios.

Charles Stewart was born in Texas in 1927 but “escaped” to Arizona at the age of six months. His father had gone on before his wife and son to find work, and secured a job

as a cook at a dude ranch in Tucson. He went on to become the head chef at the city’s top hotel.

Stewart took up photography in high school, taking pictures for his school’s yearbook. With the encouragement of a graphic arts teacher he enrolled in Ohio University, one of the only schools to offer a degree in photography at the time, earning a Bachelor’s Degree in 1949. It was at OU that he met a

fellow photographer named Herman Leonard, and the two became friends while working together for the university’s student newspaper and other school publications.

After graduation Stewart joined the US Army and served as a combat photographer. “I saw a Gene Smith photo of a guy jumping out of a plane,” Stewart said, “and I thought, ‘I’d like to do that.’ After I realized people were shooting and trying to kill me I wasn’t so sure.”

continued on page 34



Lee Morgan with the Dizzy Gillespie Big Band at Randall's Island.



Miles Davis and Paul Chambers in the 1950s at Randall's Island.

CHUCK STEWART *continued from page 33*

When he finished his Army service Stewart embarked on a photography career, doing travel, fashion and advertising work, but then came an invitation from his college friend Leonard to come to work for him at his New York City studio. The pair began visiting the city's jazz clubs and photographing musicians, Leonard making the photos and Stewart setting the lights. For Stewart, Leonard was a mentor and more: "Herman opened a

whole new world of portraits. He was my teacher, my friend, my daughter's Godfather and the best man at my wedding."

In 1956 Leonard accepted an assignment to travel to the Far East with actor Marlon Brando to do research for the film *Teahouse of the August Moon*. Leonard's travels eventually led him to Paris, where he decided to relocate, and he turned over the New York studio to Stewart.

From there on Chuck Stewart became one of the top photographers in jazz. He photographed hundreds of musicians in clubs, concerts and the recording studio and racked up an astounding 3,000 album covers, including many notable Impulse covers in the 1950s and '60s. He also made publicity photos in his studio and contributed to magazines, newspapers and books, including *Esquire Jazz Book*, *DownBeat*, *The New York Times*, *Life*, *Paris-Match* and others. Many of his photos were featured in Leonard Feather's *Encyclopedia of Jazz*. His own book, *Jazz Files* (De Capo Press), co-authored with Paul Carter Harrison, was published in 1985.

In recent years Chuck Stewart has been honored with a Jazz Journalists Association Lifetime Achievement in Jazz Photography Award (2001) and the Milt Hinton Excellence in Jazz Award (2008). When *Jersey Jazz* visited Mr. Stewart at his Teaneck home in August he was busy as ever, preparing large framed prints of his historic photos which will be on exhibit at the Bergen Performing Arts Center in Englewood throughout the month of October, and printing photographs of pianist Hank Jones for a book to be published in Paris next year.

About his photographs Mr. Stewart is characteristically modest: "I just saw a moment that I thought would be rather exciting, that moment when I pushed the button, and apparently it worked." Indeed it did.



Photographer Chuck Stewart in his Teaneck, NJ darkroom, August 2010. Photo by Tony Mottola.

Chuck Stewart: Intimate Jazz Images, September 28 – October 31, 2010, bergenPAC, 30 North Van Brunt St., Englewood, NJ. For information and gallery hours call 201-816-8160. For information about Chuck Stewart photographs, E-mail chuckstewart521@aol.com.

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Journalist and book author Barbara Kukla has many passions, and jazz is perhaps at the top of the list.



Miss Rhapsody

Keeping alive the legacy of jazz in Newark is important to her, and encouraging youth in their appreciation of their musical heritage is her special calling.

In 1997, Barbara founded The Barbara J. Kukla Scholarship Fund for Newark Students. The fund ran an annual jazz competition for

Newark Arts High School students from 1998–2001. It also sponsored a special event: Newark Stars on Parade for Newark Students, an event starring Gloria Gaynor, that attracted more than 1,800 music lovers to Essex County. Overall, the fund has awarded more than \$50,000 in scholarships to Newark students.

Now she's created a calendar for 2011, sales of which will benefit the fund. It's dedicated to Viola Wells (Miss Rhapsody), who was born in Newark in 1902 and was a fixture at Newark clubs in the 1930s and 1940s. Her 1944 recordings on the Savoy label are considered jazz classics.

Miss Rhapsody spent the 1970s singing with the Harlem Blues and Jazz Band. In 1975, her musical career was the subject of a series of programs on French TV. She died in 1984.

In addition to Miss Rhapsody, the calendar features photos of Yvette Glover, Denise Hamilton, Antoinette Montague, Cynthia Holiday, Pam Purvis, Carrie Jackson, Jackie Jones, Carrie Smith, Madame Pat Tandy, Lady Cici and of course, Sarah Vaughan.

Come to the calendar launch party reception on Wednesday, September 29 from 6–8PM. You are all cordially invited!

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To order the calendar, please call (973) 325-3760 or E-mail bjkukla@aol.com.

Jim Saltzman Jazz Orchestra Performs at Drew University on October 6, 2010

The Jim Saltzman Jazz Orchestra will perform in the Concert Hall, Dorothy Young Center for the Arts at Drew University on October 6, 2010. The concert will feature eight original compositions for large jazz ensemble written by Jim Saltzman. Featured performers will include Alan Ferber, JC Sanford, Kenny Berger, Andy Watson, Nathan Eklund, Mike Lee, Craig Yaremko, Steve Myerson and many others. Drew University is located at 36 Madison Ave in Madison, NJ.

Saxophonist and composer Jim Saltzman is becoming a powerful force on the New York jazz scene. His versatility and forward thinking have led to Jim's open-minded, eclectic collaborations with some of the most engaging players of his generation.

"If anything, Saltzman's compositions are all about confronting hidden intentions with blatant honesty. Honesty must be the best policy, because *Hidden Intentions* is as honest as you're ever going to find. In an age where integrity usually runs second to marketability, Jim Saltzman takes the road less traveled. And that makes all the difference."
— J. Hunter, All About Jazz

Currently, Jim's main focus is his compositions for large jazz ensemble. As part of the BMI Jazz Composers Workshop led by Jim McNeely and Mike Holober, he has written many new works. His most recent CD, *Hidden Intentions*, released April 2007 on Jazz Excursion Records, was chosen one of the "Top Ten Jazz CDs of 2007" by the *Boston Globe*, and was listed in the "Critics Picks, Top Jazz CDs of 2007" by *Jazz Times*. Jim has

recorded two additional CDs, *Along the Way* (2000), and *Aggregate* (2003). He is a member of and contributing composer/arranger to Cecil's Big Band since 2003. Jim also performed on ABC's *Nightline* on Feb. 18, 2005 when they did a feature on the band.

In addition to his performing schedule, Jim is a dedicated educator. He is an Adjunct Lecturer of Music at Drew, where he teaches saxophone, jazz ensemble, Jazz History, and World Music. Jim was the head counselor and instructor for William Paterson University's Summer Jazz Improvisation Camp from 2001-2007. Additionally, he teaches private saxophone, flute, and clarinet students in the northern New Jersey area.

For more information about Jim Saltzman, please visit www.jimsaltzman.com. For more information about Drew University, please visit www.drew.edu.



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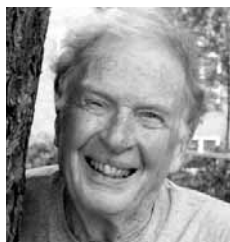
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ONE MORE TIME, A MASTER

gets his due while he's here and active. Sunday, October 10, at 7:00 PM, more than 80 musicians and many more fans are expected at Saint Peter's Church, Manhattan, for the 40th annual "All Nite Soul." This year's honoree is 88-year-old **Frank Wess**, an old-school tenor saxophonist and flutist with a forever fresh sound. One of the last Count Basie sidemen of the '50s and '60s, his most recent album, *Once is Not Enough* (Labeth, 2009), has Wess fronting an all-star nonet for the first time. "Frank is playing as well if not better than ever. He's hands down one of the greatest living tenor players, and of course peerless on flute," jazz historian **Dan Morgenstern** told this column, adding: "I hope he's writing that book—what stories that man has to tell." Photos and memorabilia document Wess's career on the church Living Room wall. \$20 is the suggested advance donation, or \$25 at the door, 619 Lexington Ave. at 54th St. "E" train to 6th Ave. or No. 6 to 51st St. www.saintpeters.org/jazz.

PUT ON A 45 RPM LP? Acoustical LP records are back again. Digital CDs sound "hard." They lack the fuller range of vinyl. Mint condition Blue Note albums from 1955 to 1967 sell today for hundreds of dollars. These have the "Blue Note sound," as fans call the close-up mikings of Englewood Cliffs, NJ audio magician **Rudy Van Gelder**. Two firms are reissuing Blue Note classics on 12-inch, pure vinyl LPs mastered to play at 45 RPM. They spin about a third faster than standard 33 1/3 LPs, so the tracks fill two discs. So far, Music Matters has released 64 titles, with 116 more to come. Analogue Productions has issued 32. Each two-disk album retails for \$50, ordered online from musicmatters.com and acousticsounds.com. Dear they are—except



Frank Wess, Los Angeles, 1994. Ray Avery/CTS Images.

maybe for those with turntables few can afford. But the reissues sound even better than mint-grade originals now costing 10 to 100 times as much as they did back then—when you can find them.

MANY MONDAY NIGHTS in New York's upper east side Hotel Carlyle, "amid the soigné murmur of rustling silk and clinking stemware, 90 eager patrons of all ages gather in the Café Carlyle supper club" to see more than to hear the clarinetist, **Woody Allen**. They've paid about \$100, adds **Stephen Holden** in *The New York Times*, and they get their money's worth. A lover of trad jazz, Woody is "really a very knowledgeable musician," said pianist **Dick Hyman**, Allen's longtime film score composer and arranger. "He ... uses jazz, and understands how it works with the kinds of scenarios he writes." Woody differs.

"To be even as bad as I am, you do have to practice every day," he told Holden before sitting down to play. "I don't have a particularly good ear for music. I'm a very poor musician, like a Sunday tennis player."

JOB OPENING: The Louis Armstrong House Museum in Corona, Queens, NY, is looking for a development assistant. Find out more at: www.louisarmstronghouse.org.

THE NATIONAL JAZZ MUSEUM in Harlem is busy digitizing its new acquisition of nearly 1,000, mostly unplayed discs recorded from live broadcasts in the late 1930s, and featuring extended performances by **Louis Armstrong, Benny Goodman, Billie Holiday, Coleman Hawkins, Lester Young**, and others in their league. Historian **Dan Morgenstern** calls the Savory Collection "the treasure trove we had hoped it would be." Audio engineer **William Savory** (1916–2004) recorded on 12- and even 16-inch acetate and aluminum discs, sometimes at "LP speeds" of 33 1/3 in an era when 78s usually played for 3 1/2 minutes. There are air checks from the 1938 Carnival of Swing, perhaps the first outdoor jazz festival. Visit the museum online for the whole story and music samples. www.jazzmuseuminharlem.org/savory.php JJ

WEB HIT-OF-THE-MONTH

PAUL DESMOND (1924–1977) was the **Dave Brubeck** Quartet's alto saxophonist. He wrote the quartet's biggest hit, "Take Five." His lyrical sound is as distinctive as any jazz icon's. Watch Desmond play **Johnny Mandel's** waltz "Emily" at the 1975 Monterey Jazz Festival. Subscribe free to Jazz on the Tube and get a worthy video a day, so far free of heckling ads. www.jazzonthetube.com/page/239.html

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

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Announcement

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New Year's cruise 2011-2012

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New Year's cruise 2011-2012. Stay tuned for information.

Dogz Jazz Band Travels Route 66 for America's Veterans

By John Skillin

On July 26, a youthful group of players took the stage at Cecil's in West Orange. Calling themselves the Dogz, these five impeccably dressed high school students played with such fervor and flair, they won me over almost immediately. These kids could play!

Naturally, I was curious. How many teenagers today show more than a passing interest in the classics of the past? Sisters Claire, Nicole, and Anna Mariani, David Cieremans and James Werner have clearly studied, learned and absorbed such standards as "Don't Get Around Much Anymore," "My Funny Valentine," "Autumn Leaves," and others from the American songbook.

Following this terrific show, I wanted to find out more about the group. All five members are high school seniors who originally came together in Montclair six years ago.

The Dogz made their debut in 2004, performing a lively, eclectic set for the residents of First Montclair House, from "Hang On, Sloopy" to "The Sunny Side of the Street." The kids were 11 years old at this time and there were eight of them. This first public concert was a great success, the occasional sour note barely noticed by a warmly appreciative audience. Under the guidance of their teacher, Mr. Pat Glynn, the children continued to develop as musicians. Over the next two years, they grew beyond the concert/pep band arrangements and by 2006, they were transitioning to jazz ensemble arrangements. Three of the original members eventually

dropped out to pursue other interests, leaving the Dogz as a quintet. When Mr. Glynn relocated to Japan in 2007, Claire's trumpet teacher, Nathan Eklund, replaced him as the band's mentor. (Eklund plays regularly with Cecil's Big Band.)

In 2008, the Mariani sisters left Montclair for Chicago, which opened up many new opportunities for the group. Despite the vast distance that separates the young women from their bandmates, they were determined to carry on. With the help of Pat Gleason, Chief of Voluntary Services for the Jesse Brown VA Medical Center, located on fabled Route 66 in Chicago, the Dogz were able to set up this summer's historic road trip, covering 5,768 miles in a rented Dodge Sprinter van.

They refer to themselves as a "community service band" and have logged more than 500 hours performing at nursing homes, schools, rehab centers, and hospitals. This summer's tour included stops at the Jesse Brown VA Hospital, Chicago (Aug. 2), Jefferson Barracks Div., St Louis (Aug. 4), Oklahoma City VA Medical Center (Aug. 5), Thomas E. Creek VA Medical Center, Amarillo, TX (Aug. 6), Raymond G. Murphy VA Medical Center, Albuquerque, NM (Aug. 7), Carl T. Hayden VA Medical Center, Phoenix, AZ (Aug. 8), VFW Post 1753, Las Vegas (Aug. 9), the VA Medical Center of Long Beach, CA (Aug. 10) and the VA Hospital, San Diego, CA (Aug. 12).

To quote a typical review from the Windy City, "Our Chicago veterans know and appreciate good music when they hear it, and they sure had a great time yesterday. The band played two energetic shows, one in our Mental Health Unit for the inpatients and another for an SRO crowd in our cafeteria."

And from Oklahoma, "...to see so many veterans and their families swaying and toe-tapping to this wonderful group of performers was amazing. The visit definitely lifted up the spirits of many at a time when spirits needed lifting."

Susan Mariani, mother of Claire, Anna and Nicole, had this to say: "[This summer] has been an amazing journey with memories for both the

A Dogz-Eye View

By David Cieremans

I never imagined that when I was 17 I would be traveling across the country with my best friends performing at every VA hospital along Route 66. I never imagined how any of this would have panned out, but I am so happy and fortunate that all of it did. This Route 66 tour really encompassed our urge to reach out to all of those forlorn veterans, admiring and thanking them for all they have done to keep our country safe and giving them something special to look forward to when we finally arrived at their hospital to perform.

Being able to perform for these people was such an incredible honor, not just because they were veterans, but because of what we were able to take from our experiences with these people. Just seeing a tear drop from an old man's face, a blind woman in a wheelchair snapping her fingers and kicking her feet to "Don't Get Around Much Anymore," or having a man with an amputated leg hobble over to you and shake your hand is one of the most satisfying experiences that a person could ever have. We really tried to hone in on the veterans' favorites, including hits of the '40s and jazz standards such as "Song for My Father," "The Way You Look Tonight," "Autumn Leaves," "The Girl From Ipanema," "Sunnyside of the Street," "My Funny Valentine" and many others. The rapport that we made with these veterans was even stronger due to the fact that we had the same interest in music and in their fascinating life stories. Being able to hear all of their anecdotes was moving; it took us back in time to when they were our age, dancing to jazz songs with their spouses and staying alive during the thick of war. I think the most important thing that I take from this trip is how meeting these heroes has changed my life, allowing me to appreciate the beauty of life and understand how much of an impact a few teenagers with instruments can make in the life of an individual.



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In Chicago at the start of the Route 66 road trip, the members of the group are, left to right: David Cieremans, Claire, Anna and Nicole Mariani, and James Werner. The gentleman at left is Pat Gleason, chief of Voluntary Services for the Jesse Brown VA Medical Center, Chicago. Mr. Gleason is a big fan of the group and helped organize the tour of other VA hospitals.

band and the veterans they played for. We saw cheers, tears, dancing and singing and every gig was worth the effort of loading and unloading the equipment. The Dogz were given special recognition from the AMVETS organization out of Detroit with a donation to Flight 93 of \$300.

Amarillo gave the kids Red, White & Blue t-shirts. The Dogz were also given a Certificate of Appreciation from the Warrior Foundation of San Diego. At the Naval Air Station, The Dogz were given the NEX Bingham Award Medallion and asked to become part of their family.”

For guitarist David Cieremans, there was something extra special about performing for the veterans at Long Beach. David’s grandfather, a U.S. Navy man, had been hospitalized there during his final illness. So it meant a great deal to David to be honoring his grandfather’s memory at the place where he lived out his last days.

This mindset might seem unusual for any other group of young musicians, but not the Dogz. Their whole history has been characterized by dedication to public service. In addition to the summer road trips, the Dogz embarked on another ambitious project in 2007. Inspired by a visit to the 9/11 crash site in Shanksville, PA, they called it “Forty Gigs for Forty Heroes.” Between New Year’s Eve 2006 and December 2007, the group performed 40 concerts, donating \$6,000 in proceeds to the Flight 93 National Memorial (an amount they have doubled since then).

Since these talented, committed youngsters will be graduating from high school next year, we can’t help wondering if they will be able to keep the group together during their college years. This is one fan who sincerely hopes so. JJ

Keep an eye on Jersey Jazz for news of possible NJ performance dates in December.

John Skillin is a Montclair resident, former librarian, and a child of the ‘60s. He currently teaches film history and music appreciation at the Wae Center in West Orange, NJ.



Jazzman Igor?

Seeking anyone with information/expertise on the influence of the Russian composer, pianist, and conductor Igor Stravinsky on jazz musicians, for an article in *Jersey Jazz*. Am particularly interested in knowing:

- Which jazz musicians admired Stravinsky (e.g., Charlie Parker)
- Which jazz musicians Stravinsky admired (e.g., Woody Herman, “Ebony Concerto”)
- What elements of Stravinsky’s music (harmony, rhythm, structure, sonority) most appealed to jazz musicians
- Musicological examples of stylistic or thematic correspondences between Stravinsky and jazz musicians
- Anecdotes relating to the topic.

Any information or suggestions are gratefully appreciated. Please contact Jim Gerard at: jgerard@nyc.rr.com

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Jazz Goes to School | The College Jazz Scene

By Frank Mulvaney

The upcoming New Jersey college jazz concert season promises to be especially memorable with performances by a host of jazz luminaries including: Randy Brecker, John Pizzarelli, Kenny Werner, Don Braden, Billy Hart, Terrence Blanchard, John Pattitucci, Joe Magnarelli, Mulgrew Miller, Warren Vaché, Terrell Stafford, Wayne Escoffery and Bernie Williams among others. Most of the concerts are free and none are more than \$15. If you are a big band fan there are 17 events to choose from, where you will get amazing arrangements that you could not hear anywhere else. You will be dazzled by the incredibly talented students in small group performances who will be the star players of tomorrow. If you have not previously taken advantage of New Jersey college jazz offerings, you are missing out on the biggest quality music entertainment bargains available. All of the colleges have first-rate theatres and parking is free or inexpensive.



2010–2011 College Jazz Performance Schedule

MONTCLAIR STATE UNIVERSITY

October 20: Student Jazz Combos – standards and originals, 1:00 PM

December 1: MSU Jazz Band II and Vocal Jazz Ensemble – big band favorites and standards, 8:00 PM

December 5: MSU Jazz Band I (the varsity) – classic big band charts and originals, 3:00 PM

February 23: Student Jazz Combos – standards and originals, 1:00 PM

March 27: Ella Fitzgerald Tribute – vocalist Holli Ross with special guest Don Braden, 3:00 PM

April 17: MSU Jazz Band I (the varsity) – classic big band charts and originals, 3:00 PM

April 27: MSU Jazz Band II and Vocal Jazz Ensemble – big band favorites and standards, 8:00 PM

All performances are in the acoustically impressive and beautiful Leshowitz Recital Hall on the Montclair campus and all are FREE admission.

NEW JERSEY CITY UNIVERSITY

September 14 to 19: NCU Jazz Ensemble with saxophonist Charles McPherson and trumpeter Randy Brecker, Dizzy's Club Coca Cola at Lincoln Center, 7:30 & 9:30 PM, typical club charges

October 7: Guest artist, drummer Billy Hart, Ingalls Recital Hall, 7:30 PM, FREE admission

December 13: NJCU Jazz Ensemble with guest artist, bassist John Pattitucci, Margaret Williams Theatre, 7:30 PM, \$15 (\$10 students)

February 28: Guest artist, pianist Kenny Werner, Ingalls Recital Hall, 6:00 PM, FREE admission

April 11: NJCU Jazz Ensemble with John Pizzarelli and small jazz ensembles, Margaret Williams Theatre, 7:30 PM, \$15 (\$10 students)

April 25: High School Jazz Day with guest artist trumpeter Randy Brecker, Rossey Hall and Margaret Williams Theatre, 10:00 AM to 5:00 PM, FREE admission

The modern campus of NJCU is on Kennedy Blvd. in Jersey City. Be early because parking can be a challenge but the quality of the programs makes the effort well worth it.

PRINCETON UNIVERSITY

October 16: Concert Jazz Ensemble presents "Celebrating Jazz and the World with Brazilian Singer/Songwriter Gilbert Gill," Richardson Auditorium, 8:00 PM, \$15

October 19: Master Class Session with The Respect Sextet, McAlpin Rehearsal Hall in the Woolworth Center, 7:30, FREE admission

December 4: Concert Jazz Ensemble & Jazz Vocal Collective presents "You and the Night and the Music: the Great American Songbook," Richardson Auditorium, 8:00 PM, \$15

December 9: Projects in Jazz performance Recital with guest artist bassist Kenny Davis, Taplin Auditorium in Fine Hall, 8:00 PM, FREE admission.

February 4: Jazz Faculty "Composing in the Moment" Recital, Richardson Auditorium, 8:00 PM, \$15

February 23: Annual NJ High School Combo Festival featuring university small ensembles, Taplin Auditorium in Fine Hall, 5:00 PM, FREE admission.

April 6: Master Class with trumpeter Terence Blanchard, McAlpin Rehearsal Hall in the Woolworth Center, time TBA. FREE admission

April 8: Terence Blanchard Quintet "A Tale of God's Will (A Requiem for Katrina)" with members of university orchestra and jazz program, McCarter Theatre, 8:00 PM, \$15

May 7: Concert Jazz Ensemble and small ensembles presents "Mingus, Mingus, Mingus", Richardson Auditorium, 8:00 PM, \$15

Make a day of it and stroll the beautiful campus, visit the university art museum (finest in NJ and FREE) and have dinner at any of several fine restaurants in all price ranges in the quaint Princeton village just a short walk to the concerts.

ROWAN UNIVERSITY

October 12: Small Jazz Ensembles Concert – standards and originals, Boyd Recital Hall, 8:00 PM, FREE admission

November 11: Lab Band and Big Band Concert – unique ensemble sounds/compositions and big band favorites, Wilson Concert Hall, 8:00 PM, FREE admission

December 7: Small Jazz Ensembles Concert – standards and originals, Boyd Recital Hall, 8:00 PM, FREE admission

February 11: Annual Jazz Festival Concert – university jazz ensembles and special guests, Wilson Concert Hall, 8:00 PM, FREE admission

March 8: Small Jazz Ensembles Concert – standards and originals, Boyd Recital Hall, 8:00 PM, FREE admission

April 5: Small Jazz Ensembles Concert – standards and originals, Boyd Recital Hall, 8:00 PM, FREE admission

April 7: Lab Band and Big Band Concert – unique ensemble sounds/compositions and big band favorites, Wilson Concert Hall, 8:00 PM, FREE admission

Wilson Concert Hall is a modern, large and comfortable venue with amazing acoustics. Convenient FREE parking

RUTGERS UNIVERSITY

October 5: Annual William "Prof" Felder Memorial Concert – A Jazz Trumpet Celebration, University Jazz Ensemble (mostly grad students) featuring trumpet professor Joe Magnarelli, Nicholas Music Center, 8:00 PM, \$10, \$5 students

October 18: University Undergrad Jazz Ensemble Concert – theme program of big band favorites, Nicholas Music Center, 8:00 PM, FREE Admission

November 29: University Undergrad Jazz Ensemble Concert – theme program of big band favorites, Nicholas Music Center, 8:00 PM, FREE Admission

November 30: University Jazz Ensemble Concert – theme program of big band favorites, Nicholas Music Center, 8:00 PM, \$10, \$5 students

December 2: Jazz Chamber Ensembles Concert (Part A) – intimate small group jazz experience, Schare Recital Hall, 8:00, FREE admission



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

December 8: Jazz Chamber Ensembles Concert (Part B) – intimate small group jazz experience, Schare Recital Hall, 8:00, FREE admission

Nicholas Music Center is one of the finest concert venues in New Jersey and it and the Schare Recital Hall are right off of the Route 18 /Clifton St. Exit. Convenient FREE parking

WILLIAM PATERSON UNIVERSITY

October 10: Pianist Mulgrew Miller and Friends – duo with trumpeter Terrell Stafford

October 14: Bassist Victor Wooten and his band

October 17: The Warren Vaché Quartet

October 31: Saxophonist Wayne Escoffery and his band with vocalist Carolyn Leonhart

November 7: Pianist Connie Crothers Quartet

November 12: Guitarist Bernie Williams in Words and Music with the WPU Jazz Orchestra

Except for Thursday, October 14 and Friday November 12 (both at 7:30 PM), all performances are on Sunday's at 4:00 PM at the beautiful Shea Theatre on the Wayne campus with free meet-the-artist interviews an hour before the concerts. One of the 23 amazing Jazz Studies small groups opens the concerts for the professional guests. \$15, \$12 seniors and \$8 students, ample free parking.

Jazz Trivia

By O. Howie Ponder II



O. Howie's No-Name Dream Band

From time to time critics create "Dream Bands" from poll winners (Metronome All Stars, Esquire Magazine 1944-45), etc. Howie has created his own band here, composed of worthies who labored under "stage names:" but Howie lists them with the names they were born with. A lot of Howie's guys are already playing in that Big Band in the Sky, unfortunately, but you might agree they'd have sounded pretty good when you figure out who they are.

Questions

(answers on page 58)

SAXOPHONES

Lead Alto: Paul Emil Breitenfeld
Second Alto: Gerard J. Nevidofsky
First Tenor: Isaac Abrams
Second Tenor: John Altwerger
Baritone: Edmund Gregory

TROMBONES

Lead: Muni Zudekoff
Second: William DeBernardinis
Third: (Open)

TRUMPETS

Lead: William Chiase
Second: Harry Finkelman
Third: Milton Michael Rajonsky
Fourth: Robert Joratz

RHYTHM

Piano: James Polk Hunter
Bass: Vincenzo Bucci
Guitar: Charles Jagelka
Drums: Charles J.Thornton, Jr.

VOCALS

Female: Ruth Jones
Male: Joseph Goreed

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

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Book Reviews

By Don Robertson former editor *Jersey Jazz*

The Life and Music of Kenny Davern: Just Four Bars

By Edward N. Meyer | Studies in Jazz No. 63 | The Scarecrow Press, Inc. – Lanham, Maryland | 420 pages, including 79-page Discography

Neither Kenny Davern nor Ed Meyer is a stranger to NJJS. Kenny was probably the most frequently hired musician for NJJS events—with Bucky Pizzarelli a close second. As a long time resident of Manasquan, Kenny also played at local venues, especially the old Cornerstone in Metuchen. Ed Meyer has been a Society member for over 20 years and served as a Director 1993–1995 and Vice-President in 1996, before relocating to Austin, Texas. Ed served on our Music Committee and had a lot of musician contact while in that position. His skills as a lawyer were helpful to us as well.

Ed and Kenny had a long friendship, which became closer during Ed's research on *Giant Strides*, his biography of Kenny's musical sidekick, pianist Dick Wellstood. After reading that finished product, Kenny told his wife, Elsa, that if someone were ever to write his biography, Ed would be his choice. A wise choice it was.

Dan Morgenstern's short Foreword is masterful and is almost worth acquiring the book for itself.

The book's odd subtitle doesn't refer to drinking establishments, but rather to Kenny's quest for a unique voice that would be recognized as his, within four bars of music. There's little question that he achieved that, but it came at a price. He achieved greatness while in many ways acting the enfant terrible of jazz. Stories abound of Kenny's fiery temperament and sarcasm, albeit in the service of perfection. He had what his friend Sam Parkins described as "self-defeating integrity;" a resentment of authority, a quick temper and inability to keep his mouth shut. Many of us saw this at first hand—but we still loved him because of his artistry and dedication. The book concentrates on that aspect of his life.

Kenny was multi-dimensional; a great jazz musician and also a well-read one, with interests that ranged far beyond music. And

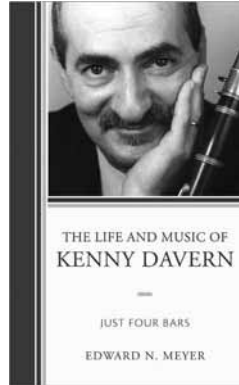
his jazz musical tastes were far broader than were those of most of his fans. Kenny kept complete records of his engagements and travels and the book is largely based on them. Their extent and variety are mind-boggling. The book might well have been subtitled "Kenny's Travels" and it's remarkable that he survived them to live as long as he did.

Kenny had a difficult childhood. When he was born in 1935, his father had begun serving a 5- to 15-year sentence in Sing Sing prison for attempted robbery. His mother sought to erase all vestiges of his father, having the marriage annulled and even giving custody of Kenny to her parents, Orthodox Jews, who raised him as Kenny Roth in Woodhaven, Queens. He was told that his father had died and didn't learn of his true identity until he needed his birth certificate to acquire working papers. He never met or spoke to his father.

A radio broadcast of Artie Shaw's "Concerto for Clarinet" piqued Kenny's interest in learning that instrument and a later broadcast featuring Pee Wee Russell gave him his artistic direction. He specialized in clarinet and baritone sax in high school and even played a local gig with Henry "Red" Allen before graduating.

Kenny's professional career began after high school graduation in 1953. He played baritone sax in the big bands of Ralph Flanagan and Jack Teagarden, but hot jazz was always his objective. The next 10 years were almost exclusively spent living in Manhattan and playing with various local combos led by Pee Wee Erwin, Phil Napoleon or himself, playing at Nick's, Central Plaza. He spent a year with the Dukes of Dixieland in 1962 – 63.

Kenny's locus moved to the Jersey Shore in 1965 where a retired ferryboat was moored



in Brielle and converted into a bar/restaurant. The owner, George Mauro, was a jazz fan and mediocre trumpet player who sometimes joined the band—to Kenny's displeasure. He took up the soprano sax during this engagement to give more strength to the front line, and to discourage Mauro's trumpet interventions.

A marriage to Sylvia White in 1963 ended by 1966. Kenny moved to Manasquan and connected with

pianist Dick Wellstood who also lived there. He and Dick formed a strong musical and personal partnership, playing in duos, trios and other combos until Dick's sudden death in 1987.

He met his wife-to-be, Elsa, while playing at the Ferryboat. Shortly after meeting Elsa he got an offer to join the Louis Armstrong All Stars, but Elsa's attraction was stronger and he turned it down—to Joe Muranyi's benefit. He married Elsa in 1970 and became stepfather to her two children.

Up to this time his fame was still pretty much local but it got a great boost with his first appearance at a Dick Gibson Jazz Party in Colorado in 1972. The party exposed Kenny to a wider audience and led to his growing popularity. It was also the birth, with Bob Wilber, of his next endeavor, "Soprano Summit." That group had a good run for a jazz combo, from 1972–1978, but several factors, including personality conflicts, caused its dissolution.

There's no central theme to Kenny's career for the next 20 years or so. It was more like "Have Horn, Will Travel." He was the journeyman jazz artist, playing all over the world in all sorts of combos and venues.

Along with Wellstood and Wilber, drummer Tony DeNicola represented another milestone in Kenny's life. Tony kept impeccable time and had a low-keyed, sunny disposition. Toward the end of

Book Reviews

By Joe Lang Past NJJS President


What's That Bus Doing On The Runway? The Antics and Absurdities of a Life on the Road

By David Hoffman | David Hoffman, Peoria, IL | 190 Pages, Paperback, 2010, \$19.95

Kenny's career it seemed as though he and Tony were inseparable. Tony's sudden death in September, 2006, from treatment of a cancer he had not disclosed, affected Kenny greatly. In Greg Cohen's words, "It knocked the wind out of him." Those of us who saw Kenny at Tony's memorial service can attest to that observation. But none of us could know that Kenny, himself, had such a short time remaining.

Although he had symptoms of cardiac trouble earlier in the year, he went ahead with his musical commitments, but was at home with Elsa in December. It was said that long ago, upon first seeing Elsa at the Ferryboat, he exclaimed "Oh boy!" These would also be his last words when the fatal heart attack came on December 12, 2006.

As his previous biography of Dick Wellstood, *Giant Strides*, is acknowledged to be the definitive version, so too is this present biography of Kenny Davern. It's hard to imagine a more complete coverage of the man and his music than what Ed Meyer has written.

That's the good news. The bad news is that the publisher has set a price of \$75, hard cover, for the book, so most of Kenny's fans will need to find a library that stocks it. 

Who is David Hoffman, and why has he written a book? Well, David Hoffman is a jazz trumpet player who spent 13 years as a member of the Ray Charles Orchestra, and, like most touring musicians, has accumulated a lot of stories about life on the road. Most fans who go to see a musical performance are unaware of what goes on behind the scenes to make the event happen. In *What's That Bus Doing on the Runway?* Hoffman sheds some light on that aspect of road life, and many others, and does so in an entertaining manner.

This is not a biography, although it does contain much biographical information about Hoffman. As you read it, you will feel like you are sitting and listening to the author casually telling you stories about his experiences, and why jazz is so much a part of his very essence as a human being, rather than proceeding through the pages of a book. This will be a fun experience for anyone who enjoys anecdotal jazz history.

His tales of life on the road are full of the hardships that he and his fellow musicians experienced. There were the long trips on uncomfortable buses, often driven by seeming madmen, the tedium of dealing with airlines, the lack of sleep and adequate sanitary facilities, the second- and third-rate accommodations, the nutritionless meals on the run, and on and on and on. There were the dates where travel obstacles, like bus breakdowns and ill weather, caused delayed

start times, venues were ill-equipped, and producers skimped on the niceties. Making it all that much more difficult during the years with Charles was a management that cared little about making the situation better for the players. All of this made for a lot of frayed nerves among the travelers, often leading to personal feuds and flare-ups.

On the brighter side were the moments when the band was playing, and everything was in synch, moments that make it all seem worth the effort. There were the occasional opportunities to take advantage of a respite when the band members could indulge in enjoying the amenities of a particular locality, one that they might not have reached were it not for their being part of the band. There were the friendships that developed, many of which continued on after some of the participants moved on to other phases of their lives.

The interpersonal relationships are an integral part of the dynamic of a road band. Hoffman explores this in a general way, and often gets quite specific about individuals. His portrait of Ray Charles evolves over the course of the book. He is frank about both the strengths and shortcomings of Charles the man. He reinforces many of the



impressions that any viewer of the biopic *Ray* would have picked up from that film. Hoffman does include toward the end of the book his review of the film, and an obituary that he wrote for AllAboutJazz.com.

Among the most appealing aspects of

this book are those moments when Hoffman concentrates on giving a portrait of a particular individual. His capsule portrait of saxophonist/composer/arranger Willie Maiden is contained in a brief chapter titled "The First Genius I Ever Met." Having seen Maiden on both the Maynard Ferguson and Stan Kenton bands, and having heard many Willie Maiden stories over the years from many musicians, I was captivated by the way Hoffman is able to convey the essence of this unique individual in relatively few words.

Hoffman captures all of this in a wonderfully rounded manner, always putting things into perspective, and frequently investing his storytelling with his innate and winning sense of humor.

Now I shall address the origin of the title of the book. As I alluded to earlier, bus travel was an integral part of life on the road. In a chapter titled exactly as the book is titled, Hoffman gives some information about this

continued on page 46

BOOK REVIEWS

continued from page 45

aspect of the road musician's experiences, and relates a story about getting to the airport to catch a flight to Europe that involved a harrowing rush to the airport culminating in boarding the airplane directly from the bus that had been driven right onto the tarmac at New York's Kennedy Airport. The book provides the details.

While the bulk of his reminiscences center around the years with the Charles band, Hoffman paints his story with a broad enough brush to enable the reader to come away with a rather complete picture of how Hoffman developed a love for music, his evolution as a player, how he relates to others, and what parts of his journey he finds most satisfying.

The overall impression that Hoffman's volume left with me is of a man who loves playing music, and has been willing to put up with a lot of inconveniences along the way to experience those magic moments when he puts his horn to his lips, and creates sounds that bring meaning to his life, and enjoyment to those listening. **J**

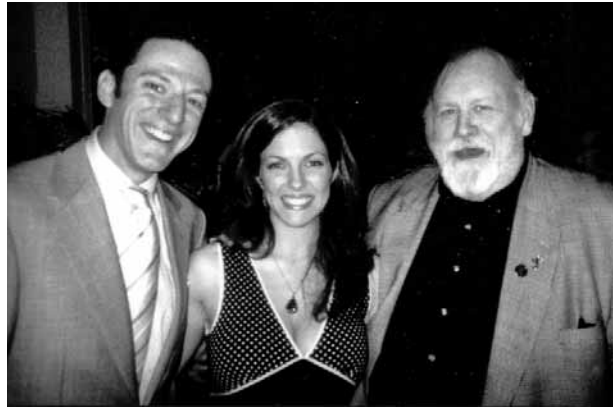
Birdland Allure | Kole and Cole

By Robert L. Daniels

One encounters an abundance of allure in the presence of Hilary Kole and, not to mention the considerable allure one finds in her appealing repertoire. In a recent tandem turn at Birdland, Kole previewed her stunning new CD *You Are There*, (recently reviewed here by Joe Lang).

The CD on the Justin-Time label features duets by Kole with the illustrious accompaniment of several guest pianists, including the late Hank Jones, Dave Brubeck, Michel Legrand, Kenny Baron and Benny Green among others. A forthcoming addendum will be an extended play disc which will feature four of Kole's duets with the great Oscar Peterson.

At Birdland four of her guest artists joined her to reprise the tunes they shared on the CD. Her set was assisted by Mike Renzi who is any singer's most trusted accompanist, and the tastefully flavored guitar of John Hart. Monty Alexander joined Kole for a rhythmically new approach to "All the Way," and Cedar Walton paired with her for Cole Porter's most trenchant farewell, "Ev'ry Time We Say Goodbye." Certainly one of the most difficult songs to sing is "Lush Life," Billy Strayhorn's late night torcher, and a tune Sinatra even dismissed from his classic *Only the Lonely* album after a cautiously false start. Kole probes its



John Pizzarelli, Hilary Kole and WBGO's Michael Bourne

subtly dark moods with rare insight and a keen musical awareness of its tricky musical changes.

The evening's most appealing moment came when Freddy Cole paired with the jazz baby for "It's Always You," a Jimmy Van Heusen-Johnny Burke tune from the Hope and Crosby journey

"Road to Zanzibar." Cole's piano framed the tune with melodic grace and his dusty vocal nestled snugly with that of Hilary Kole.

No cabaret performance is complete without a nod to the Stephen Sondheim trunk. Kole found a beauty from the rare TV presentation "Evening Primrose." With exquisite delicacy. Mr. Renzi provided a haunting setting for "I Remember," while Hilary revealed the delicacies of Sondheim's lyrical metaphors. A masterful moment!

Hilary Kole has since moved two blocks from Birdland to the Oak Room of the Algonquin Hotel for an encore presentation of "Our Sinatra" conceived by and co-starring the savory talents of Eric Comstock.

They are joined by crooner Christopher Gines. This is the original trio which appeared in the revue a decade ago at the Algonquin. The tribute to ol' blue eyes has since toured extensively and was even seen in Morristown with a big band, conducted by cabaret's prince regent, Ronny Whyte.

Kole's talents have grown considerably since she first appeared in the revue. The revival of the show ran through September 11, and I can't imagine any better way to have kicked off the new cabaret season. **J**

Robert Daniels is a jazz, cabaret and theatre reviewer for Variety, Daily Variety Gotham and New York Theater News.



Hilary Kole and Barbara Rosene

Greetings from Asbury Park

By Sandy Ingham



On a cool, breezy end-of-August Saturday night — yes, there was such a rarity — the temperature inside Chico’s House of Jazz in Asbury Park was tropical, thanks to Dave Valentin and his quartet.

The flamboyant flutist played two sets at this expansive, new jazz joint in the recently revitalized city by the sea.

For the late set, after burning through an original by his longtime keyboardist, Bill O’Connell, and a Freddie

Hubbard chart, Valentin lowered the flame for a gorgeous Latin take on “I Loves You Porgy.”

He saved his best for last, an encore of the crowd-pleaser “Oye Como Va,” creating his own flute-and-voice harmonies, then welcoming to the microphone a teenage fan bearing a flute. After Valentin’s pyrotechnics, young Sam Tobias — could he really be only 13? — played a cool and controlled solo, winning the audience over and giving Valentin a chance to feign annoyance as he bared his teeth, twirled his moustache and wielded his own instrument like a baseball bat bent on mayhem. The two traded fours and then twos, and young Sam never flinched as Valentin fired challenge after challenge. At the end, hugs all around and cheers from the nearly SRO audience.

Valentin is more than a great musician. He’s also a genuine character on stage, bantering with listeners in two languages, dancing with his flute and scowling occasionally at it as though it had just betrayed him during a typically dexterous solo passage, arching his impressive eyebrows as he soars into the upper register, fist-pumping O’Connell, drummer Richie Morales and bassist Lincoln Goines when they match his own intensity.

Chico’s is run by Chico Rouse and his family. Rouse is a jazz drummer, a longtime fixture in Asbury Park’s music scene, and the son of the late Charlie Rouse, an acclaimed tenor player in Thelonious Monk’s group throughout the 1960s. It’s a truly big club with a big stage, good sound, comfortably spaced seating for at least 100, good service and a kitchen that serves up appetizers, salads, sandwiches and dessert. Another plus: Listeners are advised at the outset to keep conversation to a minimum.

Jazz is the main course, but blues, salsa and funk are on the menu at Chico’s some nights.



Sandy Ingham is Jersey Jazz’s roving reporter.

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Big Easy Blowout Celebrates Satchmo's 109th

By Sandy Ingham | Photos by Richard Skelly



"Happy birthday, Pops!"

Kermit Ruffins shouted to a couple of thousand revelers as the 10th annual Satchmo Summerfest neared its joyous conclusion. Then he tilted his trumpet toward the blue sky and played a chorus of the birthday song while the crowd wished Louis Armstrong a happy 109th. Then he played it again, jauntily,

giving it that old jazz feeling, before turning the mic over to the dozen others on stage for the trumpet tribute to the legendary jazzman whose imprint on his native New Orleans remains indelible nearly 90 years after he left to seek fame and fortune, and nearly 40 years after his death.

One by one, the other trumpeters stamped their own personalities on the familiar refrain, chorus after chorus, demonstrating dazzling prowess in the case of other band leaders who had played the fest earlier, to tentative runs by youngsters who'd won "Satchmo of the Future" competitions leading up to the August 5–8 festival, and whose efforts drew applause and encouragement from others onstage and in the audience jamming the city's Old Mint museum lawn.

Ruffins stepped back up after everyone had soloed, calling for jams on other favorites — "Second Line" and "When You're Smiling" and inevitably "The Saints," punctuated by shouts of "Who Dat?" and fist pumps from the crowd — the city remains euphoric over the Super Bowl triumph — before the traditional rainbow of confetti fluttered down and another Summerfest drew to a close.

Armstrong's actual birth date was August 4, 1901, according to baptismal records unearthed years after he died. Louis always maintained he was born on July 4, 1900, a date that bolstered his undeniable credentials as an all-American hero. After a spate of centennial tributes around the world on July 4, 2000, New Orleans decided to honor its native son on the real hundredth, in 2001, and Summerfest was born. The one-time celebration brought enough tourists into town in the August doldrums that organizers turned it into an annual affair.

It's fitting that Kermit Ruffins has led the grand finale every year. The trumpeter and singer, a co-founder

of the renowned Rebirth Brass Band in the late 1970s, is a revered figure in New Orleans because of his talent, his exuberance on stage and seemingly inexhaustible energy, and his evident love for what he does and for his listeners.

In an interview during the seminar portion of Summerfest, Ruffins recalled his 2009 visit to the Armstrong house in Queens, N.Y., where his idol lived the final 30 years of his life. After listening to tapes Louis made of dinner table conversations and chats with visiting friends, and playing a number or two on Satchmo's front stoop, Ruffins said, it was like his life "hit the reset button."

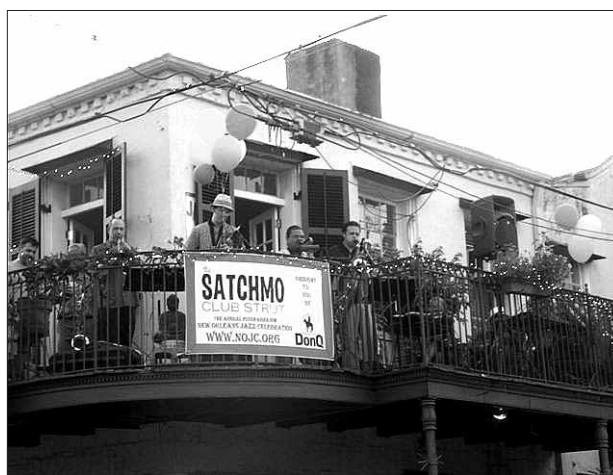
"I'm having so much fun, trying to make these people have the time of their life," said Ruffins, a tireless booster for tourism-dependent New Orleans who has gained some national notoriety for his role in the HBO series "Treme." Sounds like a line from Armstrong's own autobiographies.

Ruffins wasn't the only local hero onstage for that final tribute. Yoshio Toyama, who hails from Tokyo, has been at Summerfest every year leading his band, the Dixie Saints. Yoshio moved to New Orleans for several years in the 1960s to learn traditional music from the masters, and is a big star in Japan, playing trumpet and singing in a gravelly voice to jazz-loving audiences there. Every August he and his band are back in the U.S., to play at Armstrong's house and gravesite in New York, and to bring dozens of instruments he's collected during his tours as gifts for schoolchildren in the Big Easy.

Another Satchmo wannabe, Shamarr Allen, joined the trumpet tribute after leading his own band, the Underdaws, on a set of mostly funk and hip-hop on a second festival stage. Allen's got real jazz cred, as he showed in a gig at a downtown club a few nights earlier, as well as the kind of outsized personality required of star performers.

My favorite moments at Satchmo Summerfest weren't trumpet-related. They came courtesy of Delfeayo Marsalis, trombone-playing brother of the city's number-one family of jazz. He led a quintet revisiting tunes from the one and only Armstrong-Duke Ellington record, joining with tenor player Derek Duguay in stirring renditions of "Black and Tan Fantasy" and "Cottontail" and wrapping up with a relaxed, reflective Armstrong anthem, "What a Wonderful World."

Delfeayo was also at the annual Friday night Satchmo Club Strut on Frenchmen Street, when music is offered at 20 different venues for the price of a wrist band. He fronted his Uptown Jazz Orchestra in a 90-minute set that focused on Basie-like charts, with the horn sections constantly riffing behind soloists and challenging



New Orleans Saxophone Quartet performs at Satchmo Club Strut, Aug. 6, 2010



Kermit Ruffins at Satchmo SummerFest, 2010



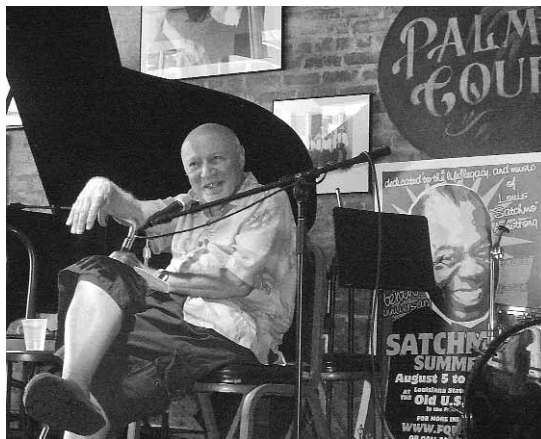
Yoshi Toyama



Michael Cogswell of Louis Armstrong House in Queens addresses crowd at Palm Court Cafe.



Delfeayo Marsalis



George Avakian takes questions at the Satchmo SummerFest day seminars at Palm Court Cafe.



RJ Skelly (right) with Walter Wolfman Washington, one of the Satchmo Club Strut performers.

one another to build excitement. The trombonist displayed his sensitive side on “Skylark” and wryly introduced a composition by elder brother Wynton (or “Winston”), “Fantasmagorical Bordello Ballet,” that was based on the Charles Mingus classic, “Haitian Fight Song.”

Just as the 16-piece band had settled into its chairs, the front door to the big club Maison opened, admitting a burst of music from a brass band that had been hired to march up and down the street to entertain outside crowds. In an only-in-New Orleans moment, Marsalis turned to his mates, waved his arm like a WWII battlefield lieutenant about to storm an enemy hill, and led his horn-bearing troops through the crowd to the street. No battle ensued; the guys just joined in playing some brass-band warhorse and the leaders embraced. Then, back to the club to play.

The club strut stars all those Big Easy musicians who haven’t escaped the August heat on northward tours. Guitarist Carl LeBlanc presented singer Ella Smith for an animated “Fever” and other R&B classics; Tony Dagradi was on a balcony with his New Orleans Saxophone Quartet for harmony-rich versions of Duke’s “Sentimental Mood” and the rump-rousing “Gemini Rising.” Walter “Wolfman” Washington channeled his inner Ray Charles, singing

“Mary Ann” and “Watermelon Man” among others while firing up his guitar and leading his ultra-soulful band.

Henry Butler sang too and summoned up Professor Longhair on piano; clarinet master Dr. Michael White turned up the heat on “Summertime” on this hot, sultry night.

We closed out the club strut at Snug Harbor, the city’s primo jazz club, where Jason Marsalis led his quartet in a midnight set that showed again why he’s one of jazz’s top young tunesmiths. The vibist draws on real-life experiences as inspirations for his songs, to wit: “Foreign Contaminants,” written after he absorbed a kids’ movie soundtrack and grafted on his own mischievous Monkish touches; “Bells of Ascona,” echoing the beauty of a Sunday morning in the Swiss Alps town where a jazz festival is held; and the kaleidoscopic melody fragments and tempos of “A Day at the Amusement Park.”

Yes, it’s very hot in New Orleans in August. Happily, the air-conditioning is on full blast, and our hotel, Maison DuPuy, has a pool where refreshing breaks help, day and night. The music is what brings you back, music you won’t hear anywhere else in this wonderful world. Thank you, Satchmo, et al, for that.



Sandy Ingham is Jersey Jazz’s roving reporter.



Compact Views

By Joe Lang
Past NJJS President

I am currently reading Ed Meyer's wonderful new biography of Kenny Davern that Don Robertson has reviewed elsewhere in this issue, and suddenly realized that the three Arbors CDs that are part of this column feature a lot of fine clarinet playing, a fortuitous coincidence.

■ Clarinet master **ALLAN VACHÉ** explains the origins of his latest album, **Look to the Sky (Arbors – 19396)**, in his liner notes to the album. He wanted to record with strings, and include some of the songs from his formative years that are particular favorites of his. With the assistance of his wife Vanessa, who added her impressive talent as a clarinetist to the final product, they put together the Central Florida Chamber Orchestra, a woodwind quintet plus a string quartet, to provide accompaniment for six of the 14 tracks on the disc. Four of the arrangements for these tracks were written by John Sheridan, with the other two penned by Allan Vaché. The jazz band on the other

tracks is comprised of Vaché on clarinet, Jeff Phillips on piano, Bob Leary on piano and Ed Metz on drums. The program has a nice blending of classic pop, some bossa nova, and a few pop tunes from the 1960s. Vaché's playing throughout the album is consistently impressive. His tone, range, concepts, and feel for the music would have made one of his mentors, Kenny Davern, to whom he has dedicated the album, smile with pleasure. One of the tracks, "Blues for Kenny," was written by Vaché in tribute to Davern, and is one of the highlights of the disc. Whether playing with the chamber group or the jazz group, Vaché is in top form throughout.

■ **Bob Wilber Is Here! (Arbors – 19402)** features **BOB WILBER** and two of his protégés, Antti Sarpila and Nik Payton performing a spirited 15-song program with support from Jeff Barnhart on piano, Bucky Pizzarelli on guitar, Nicki Parrott on bass and Ed Metz on drums, and a few contributions from Anne Barnhart on flute. Wilber, Sarpila and Payton play a variety of reeds — all three playing clarinet and soprano sax. Wilber also contributes on alto sax, while Sarpila and Payton add their voices on tenor sax. The program finds all of the reedmen mixing their various instruments


from track to track. This makes for an album of many moods, one that is consistently interesting. There are many surprising tracks. The group's upbeat take on "Only the Lonely" stands in stark contrast to the moody Frank Sinatra approach that put the song on the musical map. How often these days do you hear "Yes, We Have No Bananas?" Well you will have just as much fun listening to this crew assay it as they seem to be having playing it. Wilber's alto and Sarpila's tenor give a haunting presence to the lovely Billy Strayhorn tune "A Flower Is a Lovesome Thing." These are but a few of the gems to be found on this superb disc.

■ The **INTERNATIONAL HOT JAZZ QUARTET**, Engelbert Wrobel on clarinet and tenor sax, Duke Heitger on trumpet, Paolo Alderighi on piano and Oliver Mewes on drums, have a new album titled **Havin' a Ball... (Arbors – 19407)**, and that is exactly what they are having on this disc. Heitger is the only American in this band. Wrobel and Mewes are from Germany, and Alderighi is from Italy. No matter their origins, these cats can swing, and have mastered the early forms of jazz. In addition, they bring a freshness to the music that keeps them from being just another revival band. Heitger, who is based in New Orleans, has achieved international acclaim with his bright and exciting trumpet work. There is evidence a-plenty of his talent throughout *Havin' a Ball...* Wrobel is equally adept on clarinet and tenor sax. His natural feeling for swing is evident in every note that he plays. Alderighi is new to me, and is a welcome discovery. The liner notes credit Rossano Sportiello as being a mentor of his. Alderighi shows that he has chosen a wise inspiration. Mewes is among the best drummers from Europe. As he has on other recordings I've heard, he has a loose feeling that escapes most European drummers. Their 15-song program is replete with jazz tunes in a variety of sources and styles, from a couple of "Jelly Roll" Morton songs, "Sidewalk Blues" and "King Porter Stomp" to Jimmy Giuffrè's "Four Brothers." There are also a few standards, "Linger Awhile," "When Day Is Done," "Penthouse Serenade" and "When You Wish Upon a Star," added to the mix. You will also be *Havin' a Ball* as you dig this album.


■ I have mixed feelings about **Lady Be Good (Arbors – 19420)**, a new album by vocalist **JANET CARROLL**. She is backed by a magnificent band comprised of Warren Vaché on cornet, Harry Allen on tenor sax, Mike Renzi on piano, James Chirillo on guitar, David Finck on bass and Tony Tedesco on drums. Carroll, who is an experienced musical

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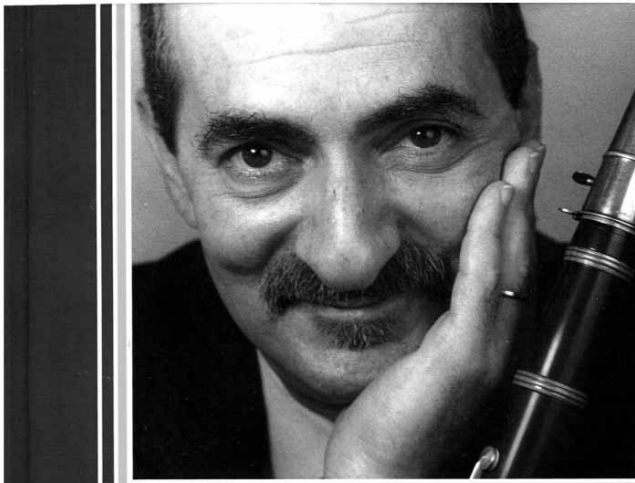
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THE LIFE AND MUSIC OF
KENNY DAVERN

—
JUST FOUR BARS

EDWARD N. MEYER

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, www.amazon.com, or 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.

COMPACT VIEWS

continued from page 50

theater performer, has a pleasant voice, sings a great selection of tunes, and seems comfortable in a jazz setting, but she has occasional problems with her intonation. The band, however, has no problems. Both Vaché and Allen are as good as it gets when it comes to horn men supporting a vocalist, a talent that is rare on today's scene. It seems that whenever Vaché puts his horn to his lips these days, each solo he creates is a perfect gem. Allen has a similar facility, and both of them have a sense of swing in their blood. Renzi is among the few select piano accompanists who garner raves from every singer with whom they work, and you can hear clearly on this album exactly why. Chirillo's guitar is like a mini-orchestra. He is a superb arranger, and the imagination required for that activity comes through in his playing. Finck is to the bass as Renzi is to the piano. He knows exactly what notes belong where to enhance the performance of his band mates. Tedesco is the essence of percussive taste. Their gifts lift this program to some impressive musical heights.

CDs from the NJJS inventory are \$16 each for single discs, and \$26 for two-disc sets. Shipping is \$2 for the first CD, and \$1 for each additional CD. Orders should be sent to Jon Sinkway, 43 Windham Place, Glen Rock, NJ 07452. There is a terrific selection of CDs in the NJJS inventory. The list of

titles can be viewed on the "NJJS Store" page of our website (www.njjs.org). An order form can be downloaded from the site.

Other Views

By Joe Lang Past NJJS President

Pianists and vocalists dominate the music that I will be covering in my monthly visit to CDs that are worth your attention even though they are not found in our NJJS inventory.

■ **TED ROSENTHAL** has a new release titled *Impromptu (Playscape – 122109)*. Assisted by bassist Noriko Ueda and drummer Quincy Davis, pianist Rosenthal has arranged 12 classical pieces by Brahms ("Ballade in G Minor" and "Intermezzo in B Flat Minor"), Chopin ("Nocturne in F Minor"), Schubert ("Impromptu in G Flat"), Tchaikovsky ("June" and "Theme from Symphony No. 5"), Schumann ("Traumerei"), Bach ("Presto"), Puccini ("O Mio Babbino Caro") and Mozart ("Fantasy in D Minor") for a jazz trio. Rosenthal exhibits great taste, imagination and insight with his approach to these superb classical pieces, giving them a jazz life while honoring their origins. He has chosen perfect partners in Ueda and Davis. They understand exactly what Rosenthal has in mind, and execute their parts with sensitivity and exquisite musicianship. This is a thrilling listening experience, one that will certainly satisfy jazz fans, and, I suspect, many classical listeners who might approach a project like this with some trepidation, but will soon become

immersed in Rosenthal's fresh approach to material that they have never heard performed in this manner. (www.playscape-recordings.com)

■ It is interesting to see how many first rate Israeli-born jazz players have arrived on the scene in recent years. Among the best of them is pianist **TAMIR HENDELMAN**. For *Destinations (Resonance – 1017)* Hendelman has as his partners bassist Marco Panascia and drummer Lewis Nash, a formidable pair indeed. His program is eclectic both in the choice of songs, and in the spectrum of styles that he assays. If you dig standards, he has included "Wrap Your Troubles in Dreams," "You Stepped out of a Dream" and "On the Street Where You Live." Perhaps you lean toward jazz tunes; well, there are selections by Fletcher Henderson ("Soft Winds"), Keith Jarrett ("My Song"), Charlie Parker ("Anthropology"), Makoto Ozone ("BQE") and Fred Hersch ("Valentine"). He also adds a touch of bossa nova with Jobim's "Passarim," and a re-conception of a classical piece, Ravel's "Le Tombeau de Couperin," as well as a couple of originals, "Israeli Waltz" and "Babushka." Whether or not the material is familiar to the listener, you can be sure that the familiar will sound fresh and the new pieces will quickly become new favorites. Handelma is a monster of a player, one with great chops and an imagination to match. If you choose *Destinations*, you will be destined to listen to it often. (www.ResonanceRecords.com)

■ *It's About Time (Jacob Melchior – 2010)* is a nifty trio album from drummer **JACOB MELCHIOR** in the company of pianist Tadataka Unno and bassist Hassan JJ Shakur. While the piano of Unno is the dominant voice on the album, the trio has an organic feeling that makes you quickly realize that each of the three players is an integral and important part of the overall sound that they achieve. Their program is an interesting collection of standards like "For

All We Know," with a fine vocal by Frank Senior, "You Don't Know What Love Is," in medley with Melchior's "Love Is What." "It Might As Well Be Spring," and "Lover," nicely paired with Shakur's tribute to his father Gerald Wiggins, "Gerry's Wig," some contemporary pop tunes, "The Lady of My Life," and "Bird of Beauty," and a touch of Brazilian sounds with Jobim's "Brigas Nunca Mais." Unno has a sense of swing built into his playing, Shakur is a strong presence on bass who is a sparkling soloist, and Melchior is a very musical drummer. The word that best describes this album for me is satisfying. (www.jacobmelchior.com)

■ Pianist **DAVE BASS** is new to me. His album *Gone (Dave Bass Music – 410)* makes me pleased that he has come to my attention. His cohorts on the disc, tenor saxophonist Ernie Watts, drummer/percussionist Babatunde Lea and bassist Gary Brown are players I have heard previously, and guest vocalist Mary Stallings, who is on two tracks, is among the best of the current jazz singers. All the tunes, except for Astor Piazzolla's "Libertango," are penned by Bass, including the lyrics for "Surrender" and "I Bet You Wonder," the two selections featuring Stallings. Bass has had an interesting background. He was an active musician during the '70s and early '80s, but fractured his wrist, putting his musical future in doubt. He reversed field, eventually obtained a law degree from UCLA, and currently is a Deputy Attorney General in California. In 2005, he decided to stick his hands back into the musical waters, and has done so in an impressive manner. From the evidence on *Gone*, he is a fine player and an interesting composer. Several of the pieces have a Latin flavor, reflecting his involvement in the Latin jazz scene during the earlier part of his musical career. Watts is a very expressive tenor player who adds much to the mix here. The rhythm cats are superb, and the two Stallings vocals are a major plus. (www.davebassmusic.com)

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■ **Live at Ronnie Scott's (In + Out – 77095)** is the last recording done by tenor sax giant **JOHNNY GRIFFIN**. Griffin passed away about two months after this gig at London's top jazz club where he was joined by trumpeter/flugelhornist Roy Hargrove, bassist Reggie Johnson and drummer Billy Cobham, as well as pianists James Pearson on "Lester Leaps In," Paul Kuhn on "How Deep Is the Ocean" and David Newton on the other five tracks. The empathy among the players, especially Griffin and Hargrove makes this a remarkable finale for Griffin's extensive recording career. Griffin immediately lets us know that he is in fine form with an up-tempo take on "Lester Leaps In," and he plays with consistent excellence throughout. Hargrove, whether on trumpet or flugelhorn, is a fine partner on the front line. The two instrumental ballads, Griffin's "When We Were Young," and Hargrove's "Mentor" are both wonderfully lyrical. The hardest swinger is Griffin's "Hot Sake." Clifford Brown's "The Blues Walk" is a hard bop classic, and these cats lend it the kind of creative respect that it deserves. "The JAMFS Are Coming," a bluesy composition by Griffin, has been a favorite in his repertoire for a long time, and hearing it again here shows you why that is so. It is always sad to lose a jazz master, but we are fortunate to have a curtain call from Griffin of this high quality. (www.inandout-records.com)

■ I had settled on which albums would be included in this column when lo and behold a disc arrived in the mail today that made my eyes light up. **IRENE KRAL** was a jewel of a singer who was under-recorded, and died too young, succumbing to cancer at the age of 46. **Second Chance (Jazzed Media – 1049)** is taken from live performances at The Times Restaurant in Studio City, California in August of 1975. Kral is accompanied by Alan Broadbent on piano, Peter Marshall on bass and Frank Severino on drums for a most welcome 14-track addition to her limited, but precious discography. It is remarkable how marvelously engineer Rod Nicas captured her unique and special sound in a

club setting. The chemistry between Kral and Broadbent was one that clicked from their earliest meetings, and it is demonstrated clearly and consistently in this set. Many of the songs have appeared on previous Kral albums, but the versions here are as good as it gets. For the record, the program includes "The Night Has a Thousand Eyes," "Second Chance," "Something to Remember You By," "Misty Roses," "A Time for Love/Small World," "Oh You Crazy Moon," "Never Let Me Go," "It Isn't So Good It Couldn't Get Better," "Sometime Ago," "Unlit Room," "Star Eyes," "This Masquerade," "Something in Your Smile/When I Look in Your Eyes" and "Nobody Else But Me." This disc contains close to an hour of previously unreleased performances by one of the best singers of them all. A big thank you goes out to Graham Carter at Jazzed Media for releasing this album, the second collection of live recordings by Irene Kral when she was at the top of her form to be released on the label. (www.JazzedMedia.com)

■ I have often thought that if I had the voice of Billy Eckstine, I would spend my life at home singing to myself. **FREDDY COLE** had a different situation. He had a brother who was a huge star, and a voice that, while different, had enough of a similarity that it took quite some time for him to emerge from the shadow of brother Nat. Well, emerge he eventually did, and he has enjoyed his own share of recognition and success. He has recently released **Freddy Cole Sings Mr. B (HighNote – 7214)**, and he has applied his singular sound to a collection of songs that had been recorded by Eckstine. His support in this effort comes from pianist John Di Martino, guitarist Randy Napoleon, bassist Ellis Bailey and drummer Curtis Boyd, with contributions on seven of the 12 tracks by tenor saxophonist Houston Person. Cole had a close personal friendship with Eckstine, and selected his program based on those songs that had a special meaning for him and the memories that he had of his friend. Among the selections are Eckstine hits like "Jelly, Jelly," "Cottage for Sale" and "I Apologize." Two of the tunes have special significance for Cole. "To Be or Not to Be in Love" and "Pretty One" are songs that he often heard performed by Mr. B. This is an album of songs associated with Eckstine, but Cole does them in the Freddy Cole way. This is a celebration of a great singer by another great singer who wanted to remember his friend and mentor in a special way. He has succeeded in doing just that, and wonderfully so. (www.jazzdepot.com)

■ As I listened to **The Dream of Olwen (AHP – 4446)**, the new release by vocalist **ROGER CAIRNS**, I was struck by how much his voice reminded me of David Allyn. He does not quite possess as rich a sound as Allyn's, but has a similar timbre to his voice. This album, where Cairns is accompanied solely by pianist Gary Fukushima, also recalls *Don't Look Back*, the superb ballad album that Allyn recorded in 1975 with Barry Harris. Among the selections on the disc by Cairns is the title song from the above referenced album by Allen, one of three songs with music by Johnny Mandel on *The Dream of Olwen*, the other two being "Where Do You Start" and "Solitary Moon." What first called my attention to this disc was a post by Cairns on the Yahoo Alec Wilder list indicating that he had included two Wilder songs, "Blackberry Winter" and "I'll Be Around" on the recording. It drove me to his Website for a listen, and I soon requested a copy to review. Cairns is not only a fine singer, but he also has a knack for picking terrific songs for his program. Among the other selections are "I'm in Love Again," "You Must Believe in Spring," "Wait 'Til You See Her," "In Love in Vain," "Ebb Tide" and "For All We Know," as well as the title song that Cairns had a hand in writing. Fukushima does a nice job accompanying Cairns, never intrusive, but always supportive. This is an album of slow ballads, a difficult format for most singers to sustain, but Cairns succeeds on *The Dream of Olwen*. (www.rogercairns.com)

Remember, 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 I have shown after each review, or from other on-line sources.



M A R L E N E V E R P L A N C K



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me
somewhere!

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for complete upcoming
schedule details, please visit
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DVD Review

Master of American Music — Second Series

- Count Basie: *Swingin' the Blues* (1992 - 56 Minutes)
- Sarah Vaughan: *The Divine One* (1991 - 56 Minutes)
- *Bluesland: A Portrait in American Music* (1993 - 85 Minutes)
- *The World According to John Coltrane* (1990 - 59 Minutes)

By Joe Lang Past NJJS President

The second wave of DVDs from the acclaimed Masters of American Music Series is loaded with wonderful musical moments and incisive commentary. The titles in this release are **Count Basie: *Swingin' the Blues* (EuroArts – 2057418), Sarah Vaughan: *The Divine One* (EuroArts – 2057128), *Bluesland: A Portrait in American Music* (EuroArts – 20567168) and *The World According to John Coltrane* (EuroArts – 2057108).**

There is something about the Count Basie Orchestra that always puts a smile on my face. *Count Basie: Swingin' the Blues* had me smiling for its entire 56-minute length. No musical aggregation I can recall ever released more pure joy with its musical output. This documentary, narrated by Roscoe Lee Brown, traces the career of William "Count" Basie, who was born in Red Bank, New Jersey, exposed to the great Harlem stride pianists as a youth, came to public recognition while in Kansas City, and went on to become one of the most famous musicians in jazz. Along the way, there are comments from ex-Basieites like Harry "Sweets" Edison, Al Grey, Buddy Tate and Joe Williams, and performance footage that highlight the talents of Jimmy Rushing, Lester Young, Eddie "Lockjaw" Davis, among many others. Basie comes across as a much loved figure who had a special talent for knowing how to massage arrangements in just the right way to give them the signature Basie sound. The only problem that I had with this film was that it was too short. I simply wanted it to go on and on and on.

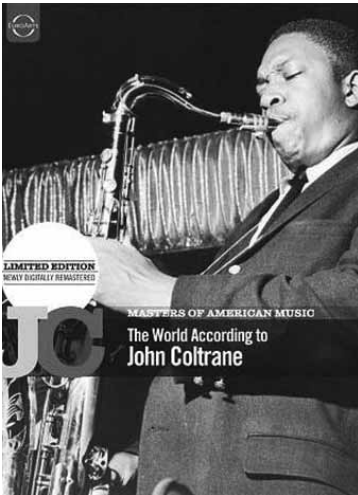
When the major female jazz singers are mentioned, it is not unusual for people to refer to them as Ella, Billie, Carmen, Anita, Dinah or Sarah. There is no need to mention their full names for each of them was unique. *Sarah Vaughan: The Divine One* covers the life of the lady mentioned last in the list above. Like Count Basie, Sarah Vaughan was a native of New Jersey, in her case from Newark. She, like so many jazz vocalists, got her earliest musical experiences in church. For Sarah, it was playing the organ or piano and singing. At the age of 17, she entered the amateur night competition at the

Apollo Theater in Harlem, and won the first prize of \$10. More importantly, Billy Eckstine, who was the vocalist on the Earl Hines Orchestra, was present, and brought Sarah to a rehearsal of the Hines band. She was hired instantly as the second piano player and vocalist. When Eckstine left to form his own band, the first big band to feature bebop arrangements, Sarah joined him. After about a year, she set out on a solo career, one that was marked by great admiration from both her peers and jazz audiences worldwide. The documentary features live footage from all stages of her career, and insights from Eckstine, Joe Williams, Roy Haynes, her mother and her daughter as well as clips from interviews with Sarah. Janice Pendarvis does a fine job of narrating from an informative script by Dan Morgenstern. This film gives an intimate portrait of this great jazz artist.

Anyone who digs jazz is aware of the influence of the blues on jazz music and musicians. *Bluesland: A Portrait in American Music* explores the story of the blues from its earliest roots to its impact on rock. The primary guides through this story are Albert Murray, author of *Stompin' the Blues*, and Robert Palmer who penned *Deep Blues*, and narrator Keith David. There are samplings from recordings by early blues artists like Charlie Patton, Blind Lemon Jefferson, Blind Willie McTell, Gertrude "Ma" Rainey and Robert Johnson. Film footage of Bessie Smith, Son House, Bukka White, Lonnie Johnson, Jimmy Rushing, T-Bone Walker, Muddy Waters and B.B. King, as well as many others is included. The cut with T-Bone Walker includes several jazz players including Dizzy Gillespie, and, I believe, Zoot Sims. The quality of the brief video makes it hard to tell for sure who all the participants are. The path of the blues from the Mississippi Delta to Texas, on up to the Carolinas, and into the big cities of New Orleans, Chicago, New York and Kansas City is traced. Its evolution from field shouts to guitar and vocal performers of increasing musical sophistication, and then larger groups with horns and rhythm is explored. The offshoots of blues were ragtime, jazz, boogie-woogie, country music, jump blues and, eventually, many schools of rock music. How this occurred makes for an interesting part of



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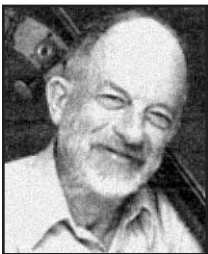


the blues story. The film includes a lot of visual material, photos, record labels, and film, that help to create an ambience that adds a lot to the effectiveness of the final product. This is a fascinating story, well told. It has been compiled in a manner that keeps the viewer involved from start to finish, and will surely bring back a lot of memories along the way.

John Coltrane is a musician who garnered a legion of fans, many acolytes, and had an undeniable impact on the evolution of jazz. He also created music that did not appeal to many other jazz fans, who found much of his output, especially as his music evolved, difficult to endure at best. I am of the latter school. After seeing *The World According to John Coltrane*, I found myself understanding more clearly what motivated him, and how what he created and achieved impacted so many other musicians, but it did not make the music any more appealing for me. The words of musicians like Alice

Coltrane, Jimmy Heath, Wayne Shorter, La Monte Young, Tommy Flanagan, Roscoe Mitchell and Rashied Ali reflect their high admiration for Coltrane and his music, music that expressed and reflected the deep spirituality that was at the core of his creative impulses. The extended performance interludes, and the script, written by Robert Palmer and narrated by Ed Wheeler, does a neat job of completing the picture of the complex musician named John Coltrane. I found this documentary to be interesting and informative, but it did not convert me to becoming a fan of his music.

As with the first set of four programs from the American Masters Series, these four documentaries are extremely well conceived and produced. They had originally been shown on television, and were eventually released as now discontinued VHS tapes. It is a big plus to have them available once again. (www.naxos.com) JJ



From the Crow's Nest

By Bill Crow

Joe Bennett sent me a tribute to the late Hank Jones, saying that clean living accounted for his remarkable longevity.

Hank didn't smoke or drink. (His one weakness was candy bars.) Joe says Hank was a gentleman, but he wouldn't take any lip. When Benny Goodman gave him one of his stares, Hank just packed up and went home. Benny called him and said it wouldn't happen again, but after that Hank kept his hat on the piano, and whenever Benny looked at him Hank would grab his hat.

■ The anecdote I ran a couple of issues ago (in the AFM's Local 802 *Allegro* newspaper) about trumpeter Conrad Gozzo's father prompted Jonathan Tunick to send me this:

"Last year I was in Washington, D.C. and took the opportunity to look over the new Billy May collection at the Library of Congress. Written above a solo in the first trumpet part of Billy's typically satirical arrangement of 'Poet and Peasant' was the instruction: 'Play like Gozzo's father.'" JJ

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

Music at United presents
The Midiri Brothers Orchestra

November 7, 2010

4:00 p.m.

at



United Reformed Church

100 West Main Street

Somerville

Ticket Price: \$15.00





The 14th Annual Riverboat Jazz Cruise August 22, 2010

By Don Robertson Former editor *Jersey Jazz*
Photos by Dave Martin

On August 22, Chick and Audrey Krug produced their 14th Annual Riverboat Cruise aboard the River Queen, sailing from Brielle, NJ. The cruise takes 100 jazz lovers out into the Manasquan River and through the inland waterway cut into the Metedeconk River. Four hours of almost continuous music by Ed Polcer and an all-star band.

And did I mention the open bar and buffet?

This year Ed's band was composed of himself, Joe and Paul Midiri on reeds and vibes/trombone respectively, Mark Shane on piano, Mike Weatherly on bass and Kevin Dorn on drums with Judy Kurtz (a.k.a. Mrs. Polcer) vocals. Ed, Mark and Mike also vocalized during the afternoon.

It would be nice to say that August 22 dawned bright and shiny; nice, but wrong. It was not the best weather for boating, but with a band this good, who needs scenery? We boarded earlier than the Captain liked in order to avoid a dockside soaking and caught the band still setting up. The "glamorous part" of being a musician according to Ed, but it just looked like a lot of wires and hardware, otherwise.

As we cast off at noon, the band opened with "I Never Knew," then broke into "Deed I Do" in a John Kirby vein. Mike Weatherly showed off his vocal chops on Hoagy Carmichael's "New Orleans," a location, incidentally, that Ed and Judy now call home for part of the year. Judy Kurtz did a medley of "You Do Something to Me" and "My Funny Valentine" before things were turned over to the Midiris for a rousing "Strike Up the Band." Next up was "Thanks a Million" with "Alice Blue Gown" an unlikely follower, done in 4/4 time. Next was



Mark Shane to put the words to "Buddy Bolden's Blues" and Paul Midiri exchanged the vibe mallets for his trombone on this. The band finished the set with "S'Wonderful" before the stampede below (a little Navy lingo, there) for the buffet.

The second set had some surprises in store, opening with Ed Polcer soloing on vibes on "Smiles" and Mike Weatherly improvising a vocal chorus around "There are vibes..." All in good humor. After Judy Kurtz sang "They Can't Take That Away From Me" she introduced everyone—including the band—to a rare Rodgers & Hart tune "I'll Tell the Man on the Street." Next up was the old chestnut "Cakewalkin' Babies From Home" sung by Mike Weatherly. Mark Shane, with audience participation, sang "Nothin' on the Hog Ain't Good," a new one to these ears. "My Heart" was next up—not the old Louis Armstrong classic, but a new song composed by Charles Huck, an NJJS member who was there for its premier. Charley studies piano with Fred Fischer and Fred's sister, Liz, wrote the lyrics to his tune. The set was given a spirited climax with "California Here I Come."

The cruise is always scheduled around the fourth Sunday in August, and Elliott Tyson's birthday falls in there, somewhere.



Andi Tyson has perhaps started a tradition herself of celebrating the birthday with a cake large enough to feed everyone on the boat—and then some. The destruction of the cake filled up the set break.

The last set began with "All Alone" and "Moonglow" featuring the Midiris. Judy sang "Lullaby of Broadway" a memento of the show "42nd Street" in which she had a part on Broadway. Then, medley time: "What a Wonderful World," "I'm Getting Sentimental Over You" with Paul Midiri's trombone reprising the Tommy Dorsey solo. "Every Time We Say Goodbye" was sung by Judy. The band played "The Song is Ended..." which had a special meaning to Ed, because it was the closer for every set the band played at Eddie Condon's which Ed managed for 10 years. If you do the math, that's six sets per night for six nights per week for 10 years. Comes out to 18,720 times! Judy and Ed combined voices for "It Had To Be You" and "How About You?" By this time the band was rested enough to close the afternoon with a spirited "Limehouse Blues," and the boat pulled into the dock at 4 PM just at the last notes sounded.

Next year it starts all over again on August 21, 2011 for the 15th Annual cruise. Don't say I didn't tell you! JJ



Camp Jazz

First Jazz House Kids Summer Jazz Workshop a Swinging Success

Photos by **Tony Mottola** Editor, *Jersey Jazz*

More than 70 young New Jersey musicians, some from as far away as Camden, came together at the Salvation Army Citadel in Montclair last August to develop the essential skills and knowledge needed to play jazz and grow as musicians at the Jazz House Kids Summer Jazz Workshop.

Over a two-week period the young players participated in 50 workshops, master classes and rehearsals and performed four concerts as part of JHK's first summer jazz camp. Over the course of the camp each student was a part of two performing ensembles. Late mornings were dedicated to small ensemble playing and improvisation. Afternoons were made up of large ensemble group rehearsals, lunch, physical education and afternoon showcases.

Featured faculty included workshop Creative Director and multi-Grammy winner, Christian McBride; Camp Director Mike Lee; JHK Executive Director Melissa Walker; Oscar Perez; Steve Myerson; Dave Stryker; Freddie Hendrix; Bruce Williams; Ed Palermo; Michele Rosewoman; Ryan Maloney; Radam Schwartz; Steve Johns; Jason Jackson; Anthony Ware and Eric Neveloff. The sessions also included guest artists Steve Wilson, Ulysses Owens Jr. and drum master Billy Hart.

After one week of rehearsals the large group ensembles and newly formed Jazz House Kids Big Band were thrust onto one of the biggest jazz stages in the world, Dizzy's Club Coca-Cola at Jazz at Lincoln Center. Playing two sold-out sets, the young musicians responded to the big stage and put on a show worthy of the venue.

The next round of performances came in the form of small ensembles at Trumpets Jazz Club in Montclair. All 70+ musicians performed over two nights to sold-out audiences. The venue also allowed students on the composition track of the workshop to have their pieces featured on stage played by their peers. Both nights closed with jam sessions featuring the more advanced musicians playing on stage with faculty and guest artists.

The Summer Jazz Workshop culminated with a free family event — the first annual JHK Summer Jazz Festival held at Nishuane Park in Montclair on August 20. Close to 100 performers took to the stage



Mekki Wilson on alto, Oscar Kimzey on trombone



Alex Laurenzi on alto and Yaaseen Ba'th (violin) looking on

in 15 different student and faculty ensembles performing over five hours of music. This afternoon event brought together the families of all the young musicians and friends in the community for a day of music, food and fun. Local food vendors included The Wood Pit, Sweet

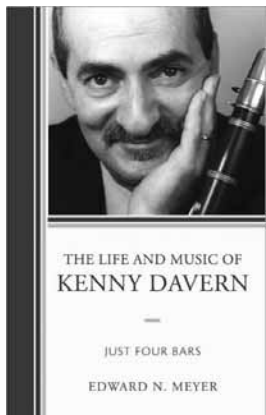
Potato & Pecan and Sprinkles Sweet Shop, who each donated a percentage of their sales to the Jazz House Kids Scholarship Fund.

For more information visit www.jazzhousekids.org.



From left, Liam Werner, Conor Malloy, Evan Levine, Daniel Spearman, Sasha Kolodny and Christian McBride in the middle.

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Jersey Jazz has a copy of *The Life and Music of Kenny Davern: Just Four Bars* to give away to one lucky NJJS member.


To enter, simply E-mail your name and address to editor@njjs.org with "Davern Book" in the subject line, or mail your information to Jersey Jazz, c/o Tony Mottola, 27 Upper Mountain Ave., Montclair 07042. Entries must be received by Oct. 26, 2010. The winner will be randomly selected by Chickie the Jazz Dog.



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JAZZ TRIVIA ANSWERS

questions on page 43

SAXOPHONES

Lead Alto: Paul Desmond
Second Alto: Gerry Niewood
First Tenor: Ike Quebec
Second Tenor: Georgie Auld
Baritone: Sahib Shihab

TROMBONES

Lead: Buddy Morrow
Second: Willie Dennis
Third: (Open)

TRUMPETS

Lead: Bill Chase
Second: Ziggy Elman
Third: Shorty Rogers
Fourth: Bobby Shew



RHYTHM

Piano: Jimmy Rowles
Bass: Vinnie Burke
Guitar: Chuck Wayne
Drums: Butch Miles

VOCALS

Female: Dinah Washington
Male: Joe Williams

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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. Members who have joined at a patron level appear in bold.)

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Dr. & Mrs. Robert L. Malatesta, Washington, NJ
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Mr. Dennis O'Keefe, Morris Plains, NJ

Your Will Can Benefit NJJS

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



About NJJS

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

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

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

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

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

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

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

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- **Supporter (\$75 – \$99/family)**
- **Patron (\$100 – \$249/family)**
- **Benefactor (\$250 – \$499/family)**
- **Angel \$500+/family)**
- **Corporate Membership (\$100)**

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

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'Round
Jersey

Morris Jazz

The Bickford Theater at
the Morris Museum

Morristown, NJ 07960

Tickets/Information: 973-971-3706

October's theme here seems to be young players. Not exactly "youth bands" but performers that will be around for a while and represent the future of classic jazz performance.

Bria Skönberg starts things out on Monday, October 4. She's a Canadian trumpet player, a staple at West Coast festivals, who is just relocating to NYC. You've seen her here with Jim Fryer and a mix of musicians from the region. For this performance, she's drafted **Dan Levinson** (not so old, reeds), **Kevin Dorn** (younger, drums) and **Kelly Friesen** (younger yet, bass). Plus she'll use this opportunity to introduce a talented new piano player, **Solomon Douglas**, to a New Jersey audience.

Bria herself has traveled the world over the last decade, playing and recording on several continents and receiving awards and honors in the US, Canada, Europe and Asia. Jim Cullum has had her on his nationally broadcast show representing the "Next Generation of Jazz." She has managed, led and recorded with her own groups, ranging from five pieces upward. Quite a lot of accomplishment for someone still in her twenties!

"She has a big sound, impressive technique, a thoughtful way of constructing phrases," observes Marcello at the Ear Inn, "a fervent vibrato (used judiciously) and a throaty growl." Her trumpet playing is clearly influenced by Louis Armstrong in his prime. "Louis has this joy, this love of life," she notes. "As for his sound, his tone is impeccable; it's like a silver bullet going straight into your heart." She'll win your heart too.

People returning from the Hot Steamed Festival in Connecticut have been raving about the **Cangelosi Cards**, a group of young professionals who got repeated ovations and drew crowds away from competing offerings. No news to NYC jazz fans, who have latched onto this group in considerable numbers. There are a lot of young faces at their regular gigs too, which is refreshing.

Of particular note is their vocalist, **Tamar Korn**, who so impressed Bob Seeley (also playing at the festival) that he called her "probably the best singer I have ever heard." Other reactions are equally effusive: "eloquent and always surprising," "tiny and emotive," "a nearly operatic voice with deep jazz roots." Recalling the Mills Brothers, she not only sings well but imitates the sounds of instruments with her voice.



The musicians on this October 11 performance are equally impressive. Don't be misled by some unusual instrumentation – they swing! **Jake Sanders** leads, playing both guitar and banjo, as appropriate. The front line has **Dennis Lichtman** (clarinet mainly, but also violin and mandolin), **Matt Musselman** (trombone) and **Marcus Milius** (harmonica). Filling out the rhythm section are **Rob Atkins** (string bass) and **Gordon Webster** (hot piano).

The Bickford Jazz Showcase opted for a dash of (relative) maturity on (an unusual) Tuesday, October 19, when trombone virtuoso **Dan Barrett** visits once again from his California base. Dan's playing uses the entire range of his instrument, producing sounds, effects and just plain originality that are a step or two beyond your expectations. That's why Mat Domber dubbed him the Musical Director at Arbors Records during their formative years, and Dan is heard on so many recordings by Arbors and others.

this page, clockwise from top: Bria Skönberg;
Dan Barrett, Cangelosi Cards

next page: Frank Vignola Trio



And he knows how to pick sidemen. For this date, he's drafted **Dan Tobias** (cornet), **Rossano Sportiello** (piano), **Kevin Dorn** (drums) and **Frank Tate** (bass), a nice mix of rising and veteran talent. This is a group equally capable in the areas of traditional jazz and swing, so expect an interesting mix of music at this concert, Dan's only visit here this year.

The year's winding down to a precious few days, but November has three of them. Pianist **Daryl Sherman** teams up with bassist **Jay Leonhart** for an evening of the music of "the two Johnnys." That's Johnny Burke and Johnny Mercer. Then the **Big Apple Jazz Band** returns, under the direction of pianist **Dick Voigt**. Closing the month is **New York Washboard**, a band built around Paris Washboard percussionist **Stéphane Séva**, and featuring **Dan Levinson** on clarinet. The year here ends with the powerhouse **Fun Bunch Big Band** that will include tenor sax giant **Lew Tabackin** in a prominent role.

Jazz For Shore

NOTE temporary venue change!

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

"The **Frank Vignola Trio** took the stage for an electrifying performance," writes Dr. Dave in his Guitar Blog. "**Gary Mazzaroppi** played some incredible solos that had the audience cheering and calling for more. It was also great to see **Vinny Raniolo** given several solos where his blistering speed and impeccable technique were displayed to a very appreciative audience. And of course **Frank Vignola** was astonishing both for his virtuosity and for his incredible breadth of expression."



Rave reviews come easy to this rapid-fire guitarist. "Vignola dominated the night," attests Downbeat, "with unbelievable speed and a liquid, ringing tone in the Reinhardt style. When speed and clarity were demanded, Vignola stunned." Of course, if you were at the NJJS Jazzfest this year, you can write your own kudos for Frank and his exceptional sidemen.

Frank's quintet wowed a packed house in Morristown earlier in this Django Reinhardt centennial year, but they've been pared down to three pieces in deference to the Mancini Hall's more intimate space. The intensity won't be diminished though, so be there on Wednesday, October 20 for an exhilarating evening.

November 17 marks the return of blinding stride pianist **Jeff Barnhart**, this time playing in-the-round. This will be the last of these "up close and personal" piano sessions, since the series returns to the more formal theatrical setting on the Ocean County College campus in January. If you don't remember Jeff, consult the brochure or website of any classic jazz festival in the country, and you'll probably find Jeff on the roster, either as a band player or featured soloist. Possibly both. He's the most popular hot pianist in the country, and a world-class player in any cutting contest.

The year closes on December 15 with **Mona's Hot Four**. Never heard of them? Well, jazz fans young and old in NYC have, and they are often joined by seasoned veterans at their regular gigs to jam the night away. They're part of the movement that has reignited interest in classic jazz among Manhattan and Brooklyn twenty-somethings, and this will be their first venture into New Jersey. **JJ**

'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 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.

- **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.
- **October 17** – Good-Bye Herb: Tad Hershorn pays homage to the great guitarist Herb Ellis, who died March 28, 2010, aged 88.
- **October 24** – This being Dan Morgenstern's birthday, he is indulging himself by playing some of his favorite records, mostly from his formative listening years—quite a while ago! Armstrong and Ellington, of course, but much else.
- **October 31** – Vinny Loves Early Sassy!: Host Vincent Pelote will share some of his favorite Sarah Vaughan performances, from before she signed with Mercury in 1954.

Somewhere There's Music

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

We continually update entries. Please contact tmottola@aol.com if you know of other venues that ought to be here.

Allendale

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

Asbury Park

CHICO'S HOUSE OF JAZZ
631 Lake Ave.
732-455-5448
chicoshouseofjazz.com
Jazz 6 nights a week

TIM MCLOONE'S SUPPER CLUB

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

Bayonne

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

Bernardsville

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

Bloomfield

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

WESTMINSTER ARTS CENTER/ BLOOMFIELD COLLEGE

467 Franklin St.
973-748-9000 x343

Brooklawn

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

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
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

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

Clifton

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

Closter

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

Cresskill

GRIFFIN'S RESTAURANT
44 East Madison Ave.
201-541-5755
Every Tuesday
Frank Forte solo guitar

Deal

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

Dover

ATTILIO'S
80 East McFarland St. (Rt. 46)
973-328-1100
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

Fairfield

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

Garwood

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

Glen Rock

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

Hackensack

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

STONY HILL INN

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

Highland Park

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

Hillsborough

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

Hoboken

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

Hopewell

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

Lawrenceville

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

Little Falls

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

Lyndhurst

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

Madison

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

Mahwah

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

Maplewood

BURGDORF CULTURAL CENTER
10 Durand St.
973-378-2133
www.artsmplewood.org

Manville

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

Mendham

KC'S CHIFFAFA HOUSE
5 Hilltop Road
973-543-4726
www.chiffafa.com
Live Jazz - Call for schedule

Metuchen

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

Montclair

CHURCH STREET CAFÉ
12 Church St.

FIRST CONGREGATIONAL CHURCH

40 South Fullerton Ave.
973-744-6560

PALAZZO RESTAURANT

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

RICHIE CECERE'S

2 Erie Street
973-746-7811

SESAME RESTAURANT & JAZZ CLUB

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

TRUMPETS

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

Moorestown

**SAINT MATTHEW
LUTHERAN CHURCH**
318 Chester Avenue
Tri-State Jazz Society venue
www.tristatejazz.org

Morristown

**THE BICKFORD THEATRE
AT THE MORRIS MUSEUM**
5 Normandy Heights Road
973-971-3706
www.morrimuseum.org
Some Mondays 8:00 PM

THE COMMUNITY THEATRE

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

HIBISCUS RESTAURANT

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

THE SIDEBAR

AT THE FAMISHED FROG
18 Washington St.
973-540-9601
www.famishedfrog.com/thesidebar

ST. PETER'S EPISCOPAL CHURCH

70 Maple Avenue
973-455-0708

SUSHI LOUNGE

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

Mountainside

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

Newark

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

BETHANY BAPTIST CHURCH

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

NEWARK MUSEUM

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

NJPAC

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

THE PRIORY

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

SKIPPER'S PLANE STREET PUB

304 University Ave.
973-733-9300
www.skippersplanestreetpub.com

New Brunswick

DELTA'S
19 Dennis St.
732-249-1551

CHRISTOPHER'S AT THE HELDRICH HOTEL

10 Livingston Ave.
732-214-2200
Friday Jazz Nights
Call for dates and times

MAKEDA ETHIOPIAN RESTAURANT

338 George St.
732.545.5115
www.makedas.com
NO COVER
Saturdays John Bianculli Jazz Trio
7:30-10:30 PM

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

Tell them you saw it in Jersey Jazz!

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

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

New Providence

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

Newton

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

North Arlington

UVA
602 Ridge Road
Friday 7:00 PM
Adam Brenner

North Branch

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

Nutley

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

Oakland

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

RUGA'S

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

Pine Brook

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

Plainfield

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

Princeton

MCCARTER THEATRE
91 University Place
609-258-2787

MEDITERRA

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

SALT CREEK GRILLE

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

WITHERSPOON GRILL

57 Witherspoon Street
609-924-6011
www.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
20 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

JAMES L. DEAN Groove Cats 10/31
Whiskey Café Lyndhurst; \$15 incl
dinner buffet, dance lesson

JAZZ VESPERS Bethany Baptist
Church, Newark — 10th Season
resumes on 10/2.

JERRY TOPINKA WITH KAREN RODRIGUEZ at Chico's House of Jazz,
Asbury Park, 10/30. And **RADAM SCHWARTZ** leads jam sessions there
every Wednesday night.

PAM PURVIS AND BOB ACKERMAN
Sundays at Cecil's, West Orange. 5:30 PM.

VIRGINIA MAYHEW, saxophonist at
Cecil's, West Orange 10/8.

FRANK VIGNOLA TRIO 10/20 Ocean
County Library Toms River.

RIO CLEMENTE at Hibiscus,
Morristown 10/26.

SWINGADELIC 10/4 Maxwell's in
Hoboken—FREE!

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

Send all address changes
to the address above

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and additional
mailing offices

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*Building an International
Jazz Community*



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.**

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

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



Shelly Productions presents

Live Jazz Thursday Nights at The Glen Rock Inn

OCTOBER 7

Bucky Pizzarelli (guitar) & Jerry Bruno (bass)
(Make Reservations)

OCTOBER 14

Mark Clemente (guitar), Rich Paganello
(keyboards) & Ron Bienstock (bass)

OCTOBER 21

Vic Danzi (guitar & vocals)
& Lou Pallo (guitar & vocals)

OCTOBER 28

Vic Danzi (guitar & vocals)
& Lou Sabini (guitar & vocals)

222 Rock Road, Glen Rock, NJ

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