

# JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 36 • Issue 10

November 2008



## Pam Purvis

### Having A Ball

Story and photos by Tony Mottola

The recent release party for Pam Purvis's *I Had a Ball* CD at Cecil's Jazz Club in West Orange was just that — one big party — with everyone on hand having (what else?) a ball. There was so much kibitzing, schmoozing and chit-chatting among the crowd of musicians and civilians on hand for the Saturday night shows that there was only time for an abbreviated third set before last call and lights out.

The evening's first set, however, was full-sized and began with style, if without fanfare, as the *I Had a Ball* rhythm section of Brandon McCune, piano, Calvin Jones, bass and the CD's producer and club owner Cecil Brooks on drums, quietly took the bandstand and slowly grooved their way into "Invitation," eschewing the tune's usual Latin beat for a super funky take. Woodwind master Bob Ackerman then joined the group and offered an airy version of Charles Lloyd's "Forest Flower" on flute, and an original, "Blues for Cecil," on sax. With the crowd

continued on page 26

Free for members!  
NJJS Annual Meeting  
SUNDAY, DECEMBER 7 • CONCERT  
see pp 3 and 8

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## Prez Sez

By Andrea Tyson President, NJJS

As you read this, Elliott and I are out of the country — and I've mailed my absentee ballot so that's taken care of! Hopefully, whoever wins will steer the US in the right direction to heal our economic ills so we can move forward and have a 2009 worth remembering! The jazz will hopefully go on and on with a little help from our friends. And look what some of our friends have been doing.

■ **JazzFeast** was a blast! Jack Stine always puts together a fabulous program. The crowd was enormous and I, of course, was movin' and groovin' to some very hot tunes — so what else is new? But, it's good to see so many of our friends and members, and sit and have a chat. Great ambience and street scene. Palmer Square Management once again is to be commended on a job well done.

■ I thank Dan Grossman for the opportunity to be part of **The State Theatre/New Brunswick Blues & Jazz Festival at the Backstage Jazz Club**. We are happy to be partnering with the State Theatre as they present jazz to many appreciative listeners. The evening I went, Rod Piazza and The Mighty Flyers got going and I couldn't sit down their entire set! They had such an energy coming from their band that it was just infectious. Please check out what else this wonderful regional theatre has to offer, at [www.StateTheatreNJ.org](http://www.StateTheatreNJ.org)

■ And don't let the **Cape May Jazz Festival** pass you by. Coming up early this month, you'll want

to head on down for some terrific music. We thank Carol Stone and Woody for their support — they donated two tickets for the weekend to raffle off at our recent Members Meeting at Trumpets. We also gave away tickets to NJPAC for Terence Blanchard/Spike Lee, to SOPAC for Diane Schuur's performance and an open pair of tickets for The Theatre at Raritan Valley Community College ([www.rvccarts.org](http://www.rvccarts.org)). It pays to attend!

■ I want to mention our educational outreach program, **Generations of Jazz**. Pam Purvis will be performing at Frelinghuysen Middle School/Morristown on November 5 with her very talented group. If you're interested in seeing this program, contact Frank Mulvaney who is the NJJS liaison for the performance in Elliott's absence ([fmulvaney@comcast.net](mailto:fmulvaney@comcast.net)). This program goes into the schools and creates an appreciation for jazz. We're not just a performance organization but also an educational and philanthropic group that tries so hard to foster a love of our American art form and keep it alive. The schools really love us being there. Funding for the NJJS Generations of Jazz Educational Outreach Program has been made possible in part by funds from the Arts Council of the Morris Area through the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts. We thank ACMA for their support.

■ **FREE Film Series!** Later on in the month, please join us for the screening of documentary film

### Got Inspiration for education?

We are looking for a person to act as a liaison to work within our Education Committee. The Society has an educational outreach program, GENERATIONS OF JAZZ (GOJ). It is a one-hour live performance (Pam Purvis is the Musical Director) that gets booked mostly into schools, but sometimes libraries, hospitals, etc. to foster knowledge and interest in jazz, the only truly American musical art form. For an hour or so, six musicians bring the audience through a series of jazz 'generations' from field shouts to bebop and each discusses the unique relationship of the instruments to each other specifically in a jazz band. Usually, Board Member Stan Myers, jazz historian, is the emcee of each performance.

The position comes along with detailed training — from President Andrea Tyson, present committee member, Elliott Tyson, and Pam. It entails contacting schools, getting bookings, sending out confirmation letters, etc. There is more involved, but I don't want to take up too much space. If you want to hear more about joining our education committee, check out our website and click on Generations of Jazz.

generations  
of jazz


about Tal Farlow on the evening of November 18th in the Chatham Library.

■ Our **Member Meeting** will be a very interesting and entertaining afternoon — when we present an intimate portrait of pianist Janice Friedman ([www.janicefriedman.com](http://www.janicefriedman.com)) on the 23rd. Trumpets now has their fine brunch every Sunday so please support this jazz club in their endeavors to keep the music going — and I'll try to have some more tickets to give away.

■ We've booked bandleader James Dean to lead a group at our **Annual Meeting** this year at Shanghai Jazz on December 7. Please join us for this free members concert. We'll be presenting the recap of our year, introducing some new board members, and mentioning our upcoming events. It's a great time for holiday gifts — think of a membership — bring a guest and say — "Happy Holidays! Your new membership is on me!" What a thoughtful gift. The give-a-gift program is only \$20 — a one-time deal! And we have a new membership initiative — a three year membership for \$100 that came out of our yearly planning meeting. We hope you take advantage of the savings.

■ Also for your 2009 calendar please note our **Pee Wee Russell Memorial Stomp** will be March 1st at the beautiful Birchwood Manor/Whippany. Joe Lang is putting together a great lineup that I am sure you'll enjoy. As you know, at the Stomp we award scholarships to deserving New Jersey college jazz majors. If anyone wants to contribute to this very worthwhile cause, please visit our Website at [www.njjs.org](http://www.njjs.org) and check out our college program and donate right from there. We could sure use your assistance to continue this program. We started these awards many years ago and would like to continue to do so. We would be grateful for your support. You don't have to be a member to contribute — I understand many people read our magazine who are not members!

As I close, I want to make sure to wish Everybody a Happy Thanksgiving. This year, as in all years, we have a lot to be thankful for. It may not always seem that way as we're fighting our way through some tough times in this country, but the freedoms we have, even though they may seem like a double-edged sword sometimes, are worth the challenges.

Our Jazz Society is mindful of our own challenges as we head into 2009 and we also will have to tighten our belts and be fiscally responsible as we move forward. We hope that you will be generous in your support of our endeavors. 

## NJJS Bulletin Board

**FREE Member Meetings!** Next one: November 23 at Trumpets. These are a fun way to meet fellow members and friends while enjoying programs that entertain and inform. Find details in Pres Sez on these pages. Free for members, but also open to the public, so invite somebody! Watch for details on future get-togethers.

**Annual Meeting** — This year's is on December 7. A free concert and great social time. See ad at right.

**FREE Jazz Film Series** — November 18! See details, pages 2 and 8. Share this bargain evening of entertainment with friends, family, the man on the street — make a great impression, have fun learning new things about your favorite musicians or ones you never heard of...it's all good!

# NJJS ★ Annual ★ Meeting ★

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

**December 7 ★ 2-5 PM**

**at Shanghai Jazz**

**24 Main Street, Madison NJ 07940**

Mix and mingle while James Dean's quartet plays two sets, with the Annual Meeting held between the sets. This free concert is a member benefit.

Food and drink available for purchase.

We'll introduce new board members, welcome new volunteers. Holiday gifts will be for sale — CDs, memberships, signed copies of *Stine's Songs*, a compilation of 35 years of Jack's columns from *Jersey Jazz*.

No reservation necessary. Just come!

**Sunday**  
**October 26 2008**  
MEMBER MEETING  
at Trumpets/Montclair  
"Vocal Jazz:  
Styles & Stylists"  
2-5 PM  
see pp 2 & 8

**Tuesday**  
**November 11 2008**  
FREE Fall Jazz Film Series  
*Talmage Farlow*  
7 PM  
Library of the Chathams  
214 Main Street, Chatham  
see pp 2 & 8

**Sunday**  
**November 23 2008**  
MEMBER MEETING  
at Trumpets/Montclair  
Janice Friedman  
2-5 PM  
see pp 3 & 8

**Sunday**  
**December 7 2008**  
ANNUAL MEETING  
at Shanghai Jazz/Madison  
2-5 PM  
see pp 3 & 8

# NJJS Calendar



## The Mail Bag

I JUST RECEIVED THE OCTOBER ISSUE of *Jersey Jazz* and want to thank you and Frad Garner for mentioning (in the Noteworthy column) Judy Kurtz's and my efforts to raise awareness and funds for the Jazz Foundation of America. They continue to do an amazing job of assisting musicians by providing funding for adequate health and long-term-care needs.

I'd also like to thank Don Robertson for the wonderful piece on the annual Riverboat Swing. The article really caught the flavor of this joyous event. The cruise provides the wonderful opportunity for both fans and musicians to share our mutual friendship and love of jazz, both on and off the bandstand.

And finally, I'd like to thank all the NJJS members who have reached out to support both the Jazz Foundation and Riverboat Swing. This is what it's all about!!!

Ed Polcer  
Brooklyn, NY

THE OCTOBER 2008 *JERSEY JAZZ* just arrived and, as usual, several items brought back memories. First, the great interview with the incomparable Phil Woods. After I read it, I called Maddie Gibson, who is a great friend of Phil's, as she and her husband Dick brought Phil to most of the Gibson Colorado events. I have a great shot of Phil...black leather cap, etc., sitting in the rehearsal room of the Paramount Theater in Denver before one of the Gibson jazz concerts during the 1990s.

Turning the pages to "Other Views" by Joe Lang, I recall the afternoon in September, 1936 when I went to the Circle Theater in Indianapolis to hear Louis Armstrong. As an autograph collector, I looked and found the dressing rooms, and was finally able to pin down Louis for his autograph. The first two trumpeters I asked said they weren't Louis. Finally, when I asked, "Are you Louis Armstrong?" Louis said, "That's me, boy."

Fast forward to the 1990s. I recall going to a coffee in Denver when Billy Eckstine was reminiscing about the time when he had a severe throat problem and was in the hospital with instructions from his doctor not to use his voice. Period. One morning, the nurse came to his room, handed him the phone, saying, "Mr. Eckstine, I think you'll want to take this call." Billy did. It was Armstrong who said, "Billy, I hear you have a scratchy throat problem. I'm sending you some syrup that I want you to take. It cleared my throat right up."

During the Phil Woods interview, the Benny Goodman tour of the Soviet Union comes up. I recall the story that Dick Gibson relates, about the afternoon the band was rehearsing in the Goodman brownstone mansion in Manhattan. It was cold. Someone told Zoot Sims to tell Benny that their fingers were frozen — they couldn't play — and to ask Benny to turn up the heat. Zoot went to Benny and said, "Don't you think it's a little chilly, Benny?"

Benny left for a few minutes, and returned wearing a heavy cardigan sweater and gave the down beat for the next number, without a qualm.

Bill Smith  
Highlands Ranch, Colorado

### Comments?

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

### Tune Us In to Your E-mail Address!

Some special offers for NJJS members are late-breaking, not possible to include in *Jersey Jazz* or to do a separate postal mailing. So if you haven't already — please send your E-mail address to [NewJerseyJazz@aol.com](mailto:NewJerseyJazz@aol.com). Also keep us informed of changes. We want to be sure you get the message when we have something special to offer.

## Jazz Trivia

By O. Howie Ponder II  
Questions

1. Who got thrown out of his house one rainy evening "with nothing but a fine-toothed comb"?
2. When he wrote this song, Gordon Jenkins titled it "Blue Serenade." However it acquired a different name because of the way Benny Goodman used it in his band.

### Name That Tune

Test your knowledge of this potpourri of jazzy songs



3. This song was specified in Peter Sellers's will to be played at his funeral in 1980. Hint: It was an ironic joke on Sellers's part; the comedian hated the song, probably from his early days as a drummer, when it would have been frequently requested.
4. One of Count Basie's most popular charts was "Splanky," a tune composed by Neal Hefti. What does the title mean?
5. This song is the theme for "Jazz From the Archives" broadcast on WBGO every Sunday night...late.

answers on page 49

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

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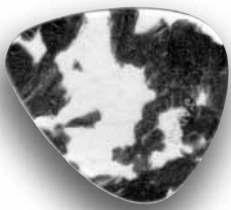
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## The Editor's Pick

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

# Whitaker's Wonderful World



**Forest Whitaker is set to direct and star in Louis Armstrong film bio.**

Just a couple of weeks after word that director John Sayles and Quincy Jones are collaborating with actor Charles Dutton on an HBO six-hour miniseries about the life of Louis Armstrong comes news that Forest Whitaker will direct and star in a feature film biography of the jazz legend.

Hats off to Mr. Whitaker, and good luck to Sayles and Jones. Too much Satchmo isn't nearly enough.

Of course the real Louis Armstrong was no stranger to Hollywood, or to your living room TV. His Internet Movie Database page at IMDb.com lists 117 soundtrack entries alone — most recently for "La Vie en Rose" heard in the 2008 hit film *WALL-E* — and there are 24 listings for Louis Armstrong as an actor and 54 for his appearances as "self." Whitaker, Sayles and Jones will have their work cut out for them living up to the five-foot-six larger-than-life original.

The film, which will chronicle the artist's life from his early days in New Orleans through his death in 1971, is titled *What a*

*Wonderful World* and will begin filming in Armstrong's home state of Louisiana next year. Academy Award winning screenwriter Ron Bass (*Rain Man*) will have unprecedented access to all of the artist's personal papers, letters and other archives provided by the Armstrong estate who have sanctioned the project. Estate executor and longtime Armstrong associate Oscar Cohen is the film's executive producer.

Mr. Whitaker, who earned acclaim for his portrayal of jazz great Charlie Parker in the 1988 film *Bird*, told *Variety*: "Armstrong left a monumental mark on our lives and our culture. He lived an amazing life and, through his art, shifted the way music was played and would be heard after him, not just here in the U.S. but all over the world."

*What a Wonderful World* is set for release in 2010 and the HBO as yet untitled miniseries may air as early as late next year. **JJ**



**WRITERS WANTED:** We are seeking more coverage of local jazz events, in all regions of the state. If you go to a jazz show anywhere in Jersey, send us a paragraph or two about your experience: where you went, when you were there, musicians you heard, jazzy people you met. Doesn't have to be academic, shouldn't be long, no need to include every song. If you can E-mail a snapshot to flesh it out, great! Please send to editor@njjs.org. We may publish at our discretion as space permits.

**Advertising Rates** Quarter page: \$50; Half page \$75; Full page \$100. **NEW! Biz card size: \$25!** 10% discount on repeat ads. To place an ad, please send payment from www.njjs.org using PayPal with code kate3@casano.com, or mail a check payable to **NJJS** to New Jersey Jazz Society, 274 Jackson Pines Rd, Jackson, NJ 08527; 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:  
**December issue: October 26, 2008 • January issue: November 26, 2008**

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

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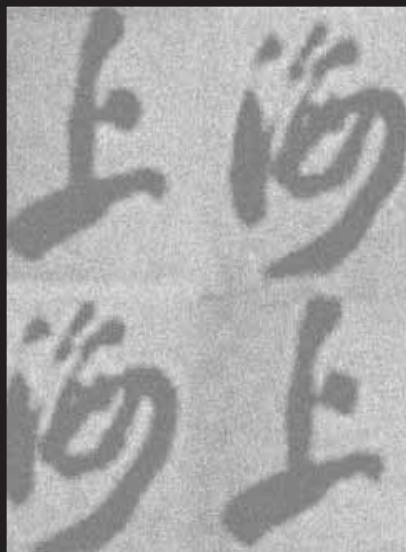
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where there's no cover  
and you're always  
treated like a favorite  
customer."

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

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

Highlights, end of September, October 2008:

- wed 10/22: HELEN SUNG
- fri 10/24: DAVE STRYKER
- sun 10/26: MARLENE VER PLANCK
- wed 10/29: TOMOKO OHNO
- thu 10/30: JAY LEONHART
- fri 10/31 & sat 11/1: WINARD HARPER
- sun 11/2: DARYL SHERMAN
- wed 11/5: SINATRA TRIBUTE WITH  
JOHN COLIANNI, JOE FRANCIS  
AND JERRY BRUNO
- thu 11/6: ALEX WINTZ
- sun 11/9: BOB DOROUGH
- wed 11/12: private party
- thu 11/13: MORRIS NANTON
- fri 11/14: GROVER KEMBLE WITH JERRY VEZZA
- wed 11/19: BUCKY PIZZARELLI
- thu 11/20: HOWARD ALDEN
- fri 11/21: ROB PAPAROZZI
- sun 11/23: ERIC COMSTOCK

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## Notes from the Music Committee

By **Joe Lang** NJJS Music Committee Chair

We had our extended Board meeting on September 13, and made a few decisions relating to musical events.

■ The **Pee Wee Russell Memorial Stomp** will take place at the Birchwood Manor in Whippany on Sunday March 1, from Noon until 5 PM. The bands will be Vince Giordano and the Nighthawks plus groups led by Warren Vaché, Dan Levinson and Danny Tobias. Details will be provided in future columns.

■ After considerable discussion about how to address the low attendance on Sunday that has plagued **Jazzfest** in recent years, it was determined that we need a fresh approach. We will cut Jazzfest back to a single Saturday, and make the event more appealing to the general public, and more family-friendly, by increasing the presence of outside vendors, and adding some programming in the Black Box Theatre specifically designed for children. There will be an afternoon session with bands playing in the tent and Concert Hall. A second session will be held in the tent during the evening, with two bands being featured. As we did last year, we plan to have a free Friday evening concert spotlighting some of the outstanding high school bands from New Jersey. We shall be meeting with the people at Drew to work out the dates and the arrangements for the revised format.

■ On **Tuesday November 18**, we'll present the third offering in our **Fall Jazz Film Series**. On this evening, we will screen *Talmage Farlow*, a documentary about the great jazz guitarist who lived for many years in Sea Bright. We are hoping that Michelle Farlow, Tal's widow, will join us for the post screening discussion. Tony Mottola wrote a fine review of this film in the June 2008 issue.

The films are presented at the Library of the Chathams, 214 Main Street in Chatham Boro, starting at 7 PM. There is no admission charge, and the programs are open to the general public. Time permitting, a discussion follows the showing of each film.

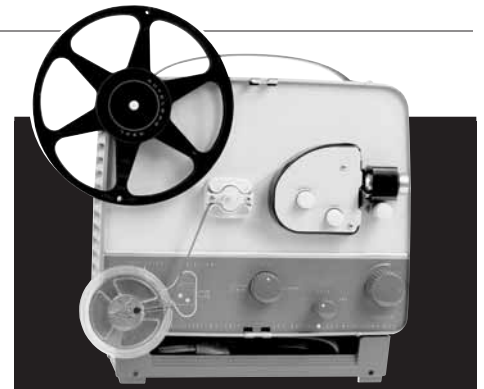
■ The next **Member Meeting** will take place on Sunday, October 26, 2008 when

we present "Vocal Jazz: Styles & Stylists," moderated by NJJS Board member and vocalist Laura Hull, with special guest vocalists Pam Purvis and Carrie Jackson. This unique session will feature the performance of selected songs, with each singer performing them separately in their own styles. Following each grouping of performances, they will discuss the various stylistic characteristics presented in their performance. There are myriad ways to present and interpret a tune, and this session will illustrate how it's done, why each stylist chooses to do it her way, and in what circumstances they perform it in different ways. Audience members will be invited to comment on specific elements, and a Q&A session will take place at the conclusion of the session.

The program will run from 3 – 5 PM, and will be preceded by a social hour beginning at 2 PM. Trumpets will be having a brunch with live music that day from 11:30 AM to 2:30 PM for \$20, plus tax and gratuity. Plan your day to include the delicious brunch and the program for what we are sure will be a lovely Sunday afternoon. Please note that Trumpets is going to be charging a \$5 food and/or beverage minimum for those not partaking of the brunch. The meeting is free for members of NJJS. There is a \$10 charge for guests attending the meeting, which can be applied to a NJJS membership if a non-member decides to join at the meeting. Please invite your friends and aspiring singers along!

At 6 PM, Carrie, Laura and Pam will be the performers of the evening at Trumpets, offering up a variety of songs with their trio in what is sure to be a smashing evening of vocal jazz. So stick around for dinner and the show. Be sure to make your reservations at Trumpets by calling 973-744-2600. A music charge is applicable for the evening show.

■ Our **November 23 Member Meeting** will feature pianist/vocalist Janice Friedman who will offer her perspective on the life of



NJJS presents  
**FREE Jazz Film SERIES**

Wednesday, November 18 at 7 PM  
*Talmage Farlow*

Followed by discussion.  
Library of the Chathams  
214 Main Street, Chatham NJ

**FOR MORE INFO:**  
[www.njjs.org](http://www.njjs.org)  
**FREE AND OPEN TO THE PUBLIC**

a jazz performer. Janice has extensive credits, including many appearances with groups led by Warren Vaché. She is both talented and articulate, so it should be an engaging afternoon filled with good music and lots of lively anecdotes.

*Both the Film Series and the Member Meetings are benefits of NJJS membership that have been added in recent years. They are wonderful opportunities to meet other NJJS members, and to enjoy jazz related programs that are entertaining, informative and free. We encourage all of our members to come out and enjoy these events. Why not also bring along other jazz enthusiasts, and familiarize them with NJJS!*

■ Finally, mark your calendars to be at **Shanghai Jazz in Madison on Sunday December 7 for the NJJS Annual Meeting**.

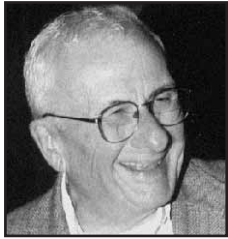
The social time starts at 2 PM with two one-hour sets of music from the James L. Dean Quartet starting at 2:30 PM. Between the sets we will have the Annual Meeting business portion of the afternoon. All members are invited to attend. A cash bar will be available, as will a selection of CDs from our NJJS inventory.



James L. Dean







## Classic Stine

By Jack Stine  
NJJS President Emeritus

*In Princeton, the properties on which stores and offices conduct their businesses are managed by the Palmer Square Management group. As you can imagine, they do pretty well, Princeton being one of the prime locations in the state, and the stores doing business there appealing to a pretty classy gentry. Several times a year the folks at PSM stage events with a double purpose in mind: first, to advertise their own presence and that of their favored tenants to the community at large, and, second, to express their appreciation to those who shop and support the professional services of their tenants. These include such events as an egg rolling thing in the spring, a hay ride and Halloween costume contest in the fall, and a tree lighting program at Christmas time. But by far the most popular and eagerly awaited event at Palmer Square is the September afternoon of jazz and music they call JazzFeast. This consists of music played by the top jazz artists and food purveyed at the many stands set up around the square. It's an esoteric afternoon no matter how you regard it. The music is far above the norm and the food is the stuff of boutiques — smoked salmon served in toasted cones, various Asian pilafs, raw or roasted shell fish, etc. In fact, the whole thing is in keeping with what you'd expect to find in the shadow of the great University. A class act all the way.*

It's too simple to say Dick Sudhalter was a wonderful guy and a good friend and that he will be sorely missed, but, damn it, that just about says it all.

## For Whom the Bell Tolls

Backstage at JazzFeast it's always pretty much the same thing, mostly a collection of musicians going on or coming off who may not have seen each other for a year or so, proclaiming the meeting with high fives or back slapping or simple expressions of pleasure. It's a good thing to see, this comradeship of musicians that often casts players of the same instrument in a kind of friendly competition.

The joviality was somewhat dimmed this time with the morning's news that one of them, Dick Sudhalter, had died the night before after a long, too long, bout with something called multiple system atrophy.

Imagine, if you can, a person with Dick's incredible facility of expression, either with words or music, cruelly deprived of the ability to use his talent in any way. That's what MSA, as I understand it, does. It is a neurodegenerative sickness that shuts down all bodily functions and denies its victims the ability to move, talk, or communicate in any way. When you think of the splendid writings and cornet solos Dick gave us before he was tragically afflicted, the insidiousness of the disease is made real. Frightening and unfair, as all debilitating afflictions are.

A number of writers have tried to express just what Dick meant

to the world of literature and music. Doug Ramsey's obit contained a statement by Gene Lees that simply summed up just how uniquely Dick Sudhalter expressed himself in speaking or playing. Said Lees, Dick was the only person he ever knew who spoke in perfect sentences and paragraphs. I don't think you'll find it put any more clearly than that. In playing, Dick never used three notes if one would do and he spoke the same way.

I saw this clearly one evening at our home when Audrey and I had Dick in for dinner. After eating, we got to talking about writing and Dick mentioned his admiration for the accuracy and simplicity of the early Ernest Hemingway. Given what I knew of Dick's own stuff, this came as no surprise. A few years after that evening I had a chance meeting with Hemingway's son Greg. *Papa*, his memoir of his father, had just been published to favorable reviews and I congratulated him on it. Though I had not yet read it, I assured him it was on my list. He said he'd be glad to send me a copy and I said I'd treasure it if he did. With Dick in mind, I told Hemingway I'd share it with a friend of mine who also valued his father's writing. "I'll send him a copy, too," he said. "They gave me a bunch to give out." And so it was

that a week or so later two copies of *Papa* arrived from Gregory Hemingway, each inscribed for Dick and me.

NJJS made much use of Dick's music. The group they called the Classic Jazz Quartet, consisting of Dick Wellstood, Joe Muranyi, Matry Grosz, and Sudhalter, played for us many times. I imagine the appearances he made for us at Waterloo Village and the Raritan Valley Community College leading the Bix, Bing, and the King of Jazz program were the ones he cherished mostly. These amounted pretty much to a reprise of the Whiteman book from the days of Beiderbecke and the Rhythm Boys, using arrangements Dick copied from the archives at Williams College some time before, but never had a chance to put to work. I'll never forget how great it was to hear those wonderful Challis arrangements live, thanks to Dick's work.

You lose a friend and you are reduced to platitude and cliché trying to put the loss into words. It's too simple to say Dick Sudhalter was a wonderful guy and a good friend and that he will be sorely missed, but, damn it, that just about says it all.



**Big Band in the Sky** By Tony Mottola *Jersey Jazz* Editor



Richard Sudhalter  
Nice Jazz Festival 1979  
© Ray Avery/  
CTSIMAGES.COM

■ **Richard M. Sudhalter, 69, cornetist, journalist, author, December 28, 1938, Boston, MA – September 19, 2008, New York, NY.** Mr. Sudhalter was an extraordinary man with two distinct and distinguished careers — careers he individuated with different forms of his name. As Richard Sudhalter he was a journalist and foreign correspondent, a scholar, critic and author. And as Dick Sudhalter he was an accomplished musician, playing trumpet and cornet, most eloquently in the early jazz styles, and leading groups both in the United States and Europe.

The son of a jazz saxophonist, he took up the cornet at age 12 when he discovered a Paul Whiteman recording featuring Bix Beiderbecke in his father's record collection. Beiderbecke would remain a lifelong hero. The young Sudhalter was playing in Boston clubs in his teens and formed groups with pianists Roger Kellaway and Steve Kuhn,

both high school classmates. He went on to major in Music and Literature at Oberlin College in Ohio. On graduating in 1960 he moved to Austria to teach English, and from 1964 to 1972 he worked as a United Press International correspondent, reporting from London, Berlin and Belgrade. He was one of the few Western journalists reporting from inside Czechoslovakia when the Soviet military invaded and ousted the Alexander Dubcek government in 1968 after the "Prague spring" reforms.

Concurrently, he was active musically in Europe playing in the Riverboat Seven in Munich from 1960 to 1966 and in the Bavarian State Radio Jazz Ensemble, 1964–1972. In 1974 he brought together top English musicians to form the New Paul Whiteman Orchestra to perform original Whiteman charts led by his cornet playing of the Beiderbecke parts. The group's British performances were a grand success and the

orchestra went on to perform at Carnegie Hall and other venues. Sudhalter returned to New York in 1976 where he played with the New York Repertory Company and worked as jazz reviewer for the *New York Post*. He will be best remembered by longtime NJJS members for the Classic Jazz Quartet, the group he co-led with pianist Dick Wellstood that appeared at Society events in the mid-1980s.

His literary output includes three significant works. The first, devoted to his hero Beiderbecke, *Bix: Man and Legend* (co-written with Phillip R. Evans, Arlington House, 1974), was much praised and is considered the definitive biography of this seminal jazz figure. His second book, *Lost Chords: White Musicians and Their Contribution to Jazz, 1915-1945* (Oxford) was greeted with a storm of controversy when it was released in 1999, probably more due to its subtitle than its substance. The book won an

*continued on page 12*



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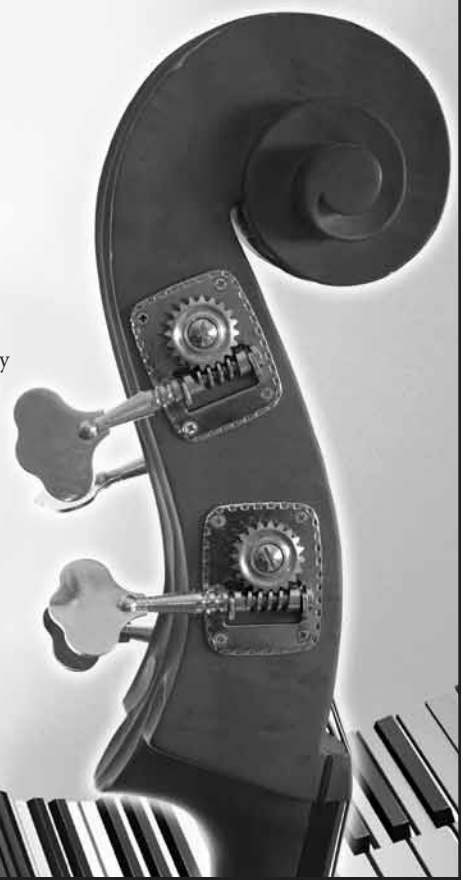
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**BIG BAND IN THE SKY** *continued from page 10*

ASCAP Deems Taylor Special Citation for Excellence and now, nearly a decade later, the meticulously researched work is considered an important jazz history. His final book *Stardust Melody* (Oxford), a comprehensive biography of Hoagy Carmichael, was the *Washington Post* Book of the Year for 2002.

Sudhalter had a stroke several years ago and lost his ability to play music. He also suffered from multiple system atrophy, a condition similar to Lou Gehrig's disease that gradually made it impossible for him to speak. Critic Terry Treachout, wrote eloquently about his close friend on his blog

About Last Night just after Mr. Sudhalter's passing:

"I knew that Dick wanted to die — he told me so while he still could — and so I suppose I should be glad that his suffering is now over. Yet I find it impossible to greet the news of his death with anything other than black sorrow, though I know that it will someday be a comfort to have his books to read and his records to play. When I heard that he was dying, I sat quietly in my hotel room for a few minutes, then opened up my iBook and listened to the sweetly elegiac performance of Duke Ellington's

"Black Butterfly" that he recorded with Roger Kellaway in 1999 (it's on *Melodies Heard, Melodies Sweet*). It isn't given to very many of us to write our own epitaphs, much less play them, but I can't think of a better way to sum up what Dick Sudhalter was all about than to listen to that song."

■ **Connie Haines, 87, singer, January 20, 1921, Savannah, GA – September 22, 2008, Clearwater Beach, FL.** Born Yvonne Marie Antoinette JaMais, Connie Haines was performing in public by age five. "Once momma found out I was born with a voice, she lived through me and managed me and did everything," Haines said. Momma was pretty good at her job and young Yvonne was on the radio at age nine, performing with the Paul Whiteman Orchestra at 10 and singing in Miami nightclubs by the tender age of 12. Her mother took the petite singing prodigy to New York in 1939 where she caught the ear of bandleader Harry James, who hired the 18-year-old and gave her a new name. "Yvonne Marie Antoinette JaMais. What are they going to do with that on the marquee? There'll be no room for me."

When James ran into a financial pinch, Tommy Dorsey hired both Haines and her band mate Frank Sinatra to join a stable of vocalists that included Jo Stafford and the male vocal trio the Pied Pipers. Like Sinatra, Haines credits Dorsey with teaching her how to breathe properly and to phrase her vocals. She teamed up with Sinatra for duets that were often peppered with adlibs, as on "Let's Get Away From It All" where she improvises, "We'll spend a weekend in Dixie. I'll get a real Southern drawl." To which Sinatra retorts, "Another one?"

Haines made over 200 recordings including best sellers like "You Might Have Belonged to Another," "Oh! Look at Me Now," "What Is This Thing Called Love" and "Will You Still Be Mine." She appeared regularly on radio including with Abbott & Costello, Bing Crosby, Bob Hope and Jack Benny and later on television with Milton Berle, Ed Sullivan, Perry Como and others.

Ms. Haines is survived by a sister, two children and her stage-mother "momma," Mildred JaMais of Clearwater, Florida, who is 109. JJ



Connie Haines, Publicity circa 1980s, Courtesy CTSIMAGES.COM





## Yours For A Song

By Laura Hull

NJJS Music Committee Member

## The Music of Marketing

I don't know about you, but I am fascinated by the new TV series *Mad Men*, a show about a New York advertising agency in the 1960s, replete with pre-feminist women playing housewives and secretaries. A recent episode got me thinking about music marketing and the efforts artists make to market themselves to the public. The NJJS has a few marketing-minded people on the board and we do our best to announce the many events we host each year, and to bring other events and performances to the attention of our members.

First, let's look at a definition of marketing, so we're all on the same page. Marketing is the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for cus-

tomers, clients, partners, and society at large —so says the American Marketing Association. According to Jay Conrad Levinson, author of the well-known *Guerrilla Marketing*

*series*, most people understand the words to marketing, but they don't understand the music of marketing. The music of marketing is — relationships. Leveraging the music of marketing can create strategies that generate extraordinary and sustainable results. Not so simple to execute; often expensive to execute.

It's no secret that headlining artists have representatives who manage their publicity and marketing. But for the independent artist and musician, there are a variety of steps many of us take to get your attention. Marketing for artists comes in all shapes and sizes. Let's look at some options.

First, there are the promotional Webpage outlets. There are many band/artist websites that serve as a promotional outlet for artists, where one can create and customize a web

page including bio, photos, audio clips, reviews, video clips, CD sales, and a gig calendar. One such outlet is All About Jazz. Some of these Websites are segmented by regional location, northern New Jersey, for example, and some by genre. Most artists have their own Website where they maintain a gig calendar; however, having multiple promotional outlets offers the opportunity to become known by each Website's many visitors. Many artists I know use multiple promotional sites to augment their marketing. It can be a hassle updating the schedule and refreshing audio clips all the time, but we do it for the sole purpose of getting your attention.

Some artists, like me, have a budgeted plan they execute annually, just as any small business does. There may be various elements including print advertisements, a periodic newsletter, printed postcards announcing special performances, email campaigns, press releases, press kits, and belonging to multiple promotional outlets. All of these individual actions may result in a booking or CD sale or attracting a new audience member. Multiple actions keep your name and service in front of the public.

*continued on page 14*



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« Kitchen open to 12 MIDNIGHT Friday & Saturday; to 11:00 PM weekdays »

**YOURS FOR A SONG** *continued from page 13*

Then there are the online booking agencies where artists subscribe to get gigs, such as Gigmasters or GigSalad. With these agencies, consumers can book a band themselves for an event by selecting genre, and viewing the artist electronic press kit created on that site.

Others I know work really hard to find additional ways to market themselves, through donor opportunities, charitable events, fundraisers, partnering with key figures in the genre, and maximizing social networking.

There are ways to market yourself with a small budget and lots of ways with a large budget. One thing remains consistent — and that’s consistency. It requires attention and maintenance, even on a small budget. Fortunately, technology provides us with choices and an efficient way to communicate.

Is there a return on investment (ROI)? Well, there are a variety of ways to measure ROI for an artist. Here’s an example. I run a monthly ad in *Jersey Jazz*. This ad has proved to be an excellent promotional tool for me. Not only have I secured some consulting and private event gigs, but many NJJS members know me when they see me. I’ve been at some events where someone will say, “Aren’t you Laura Hull? I’ve been seeing your name and picture for so long; it’s nice to finally meet you.” I love that. It means my marketing efforts are paying off. It’s not all about dollars earned. Of course, I much prefer my last member encounter at a

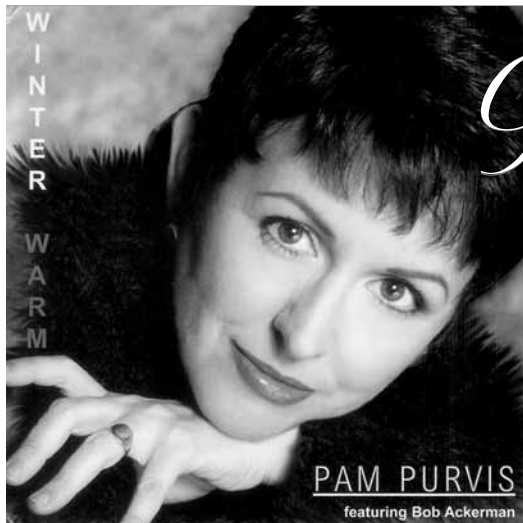
recent event who said, “I just loved your last performance.” Well, say no more. That response is worth the investment to me and provides just the right motivation to keep me singing the music I love. That’s my ROI.

In a recent member communication, you were invited to provide feedback about your Jazzfest experience. This survey method allowed us to collect your views and anecdotal information about the music and the overall experience. We used that information to form strategic changes in how we present that event, and how it might influence others. We ask you, you tell us, we listen and implement change, we tell you what we did, you support the changes by attending the events, and then we ask again. Continual dialog with our members allows us to be a better organization evolving and improving the services to which you subscribe.

The moral of the story is that marketing for artists or musicians is an important component to successfully getting their name and music in front of you, the public. One has to be well organized and committed, but if you do it right, it pays off.

So, the next time you go out to hear an artist or musician, don’t forget to applaud their marketing efforts — it’s what got you there! **JJ**

*Laura Hull is a vocalist and music consultant serving the tri-state area. Visit her on the web: [www.LauraHull.com](http://www.LauraHull.com)*



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**All vocals:** Pam Purvis  
**All woodwinds:** Bob Ackerman  
**Guitar:** Joe Cohn  
**Bass:** Alec Dankworth, Chip Jackson  
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Pam Purvis is a rich-voiced chanteuse with total phrasing control, a lightly textured vibrato, and pipes reminiscent of jazz greats like Rosemary Clooney. Her sophisticated *Winter Warm* has some of the best jazz vocals I have heard this season. She’s the real deal.

This is first-class holiday music for adults. The song selection is largely secular and somewhat eclectic... Purvis’ sense of jazz timing is positively terrific; she is completely comfortable moving inside and outside the musical bars, always ending up where she needs to be. She scats with great

intuition... Purvis steals the show. Absolutely great voice — she’s a natural jazz talent. Hearing her tackle sly classics like “Santa Baby”...is a delicious pleasure. The group nicely spices up the album’s presentation with some super-cool instrumentals like the subtly exotic “We Three Kings” and the kicky “Sleigh Ride”.

What fun! Pam Purvis and Bob Ackerman have a great partnership, as well as a noteworthy jazz release that will keep listeners *Winter Warm* throughout the season.

—Carol Swanson  
(Reviewed in 2007)

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### Halloween

**10/31:** Rob Pappozzi and the Hudson River Rats

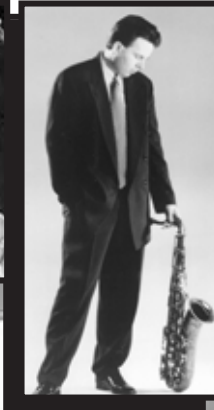
### Jazz every Friday 7:30-11:30

**11/7:** Bob Kindred Quartet

**11/14:** Harry Allen Quartet

**11/21:** Dominick Farinacci Quartet

**11/28:** Janice Friedman Trio





## Talking Jazz

### A Jersey Jazz Interview with Nicki Parrott

By Schaen Fox

*Nicki Parrott was born and raised in Newcastle, Australia, but her musical soul drew her to our region. Accepted as a student by the great Rufus Reid, she then became the bassist with Sherrie Maricle's Diva Orchestra and was joined by her saxophonist sister Lisa. Working both clubs and Broadway shows, she was soon tapped by Les Paul as his regular bassist. Now a much in demand, globe-trotting musician, she is also part of Les's regular Monday night Iridium show. Happily, she is also a frequent performer at our Society events. Indeed, one of the highlights at our 33rd annual Jazzfest was the Parrott, Sportiello and Pizzarelli Trio. No matter that the air conditioning failed, their performance was grand and held standing room only crowds for both sweltering sets. It was then she agreed to do a telephone interview for Jersey Jazz. One month later, we managed to find enough room in her schedule for the following chat.*

**JJ:** I looked up the origin of your family name and found that it goes back to a Lord from Brittany who joined forces with William the Conqueror in 1066.

**NP:** You're kidding, how interesting [chuckles]. Brittany...in France... interesting, obviously it was a convict shipment.

**JJ:** Nope, Sir Richard Parrott was a Lord who supplied William with men and ships.



Nicki Parrott at NJJS Jazzfest 2008. Photo by Tony Mottola.

**NP:** Well that would make sense knowing my family [chuckles]. I know that on my mother's side there is definitely a convict who stole something and got sent to Australia, but I'm not sure about my father's side.

**JJ:** And what I read about Newcastle is that was where they sent the hardest cases.

**NP:** You're kidding. Now that makes sense knowing my family too.

**JJ:** Now in modern times, it's been known as a center of heavy industry. What was it like growing up with a focus on the arts in that environment?

**NP:** Well these days it's changed a lot. Now I'd say it's a pretty good quality of life in Newcastle. It was interesting because a lot of my school friends left high school and didn't really do academic stuff. At the school it was less about arts, more about learning a good trade. But I have to say there were always school bands so I got into music early. It was always around: the concert band, the high school concert band and also the regional band. So

summers, outside of school we were rehearsing with the regional band and also doing private lessons on piano and flute. My sister was too. So at that time you got a free musical instrument and a pretty good musical education. I was really grateful for that. That's why I'm always upset when the arts are cut in school as if unimportant, not necessary. I realize that it made me a better student over all.

Music and sprinting were my big departures from academia. I fancied myself a bit of a sprinter until I realized that you really, really had to work hard at it [chuckles]. I was into it for quite a few years, but music was always a little bit stronger as an interest and a little more fun too. I've always believed in the arts and I hope that enough people believe in the arts that we can always have live music. That's a big fear of mine that we will lose live music because there are less and less places to play every year.

**JJ:** Are there musicians in your family background?

**NP:** Actually no, funny enough. My parents are big music, arts lovers. They always took us to anything that was happening in Newcastle be it a musical,

*continued on page 18*



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**NICKI PARROTT** *continued from page 16*



With Les Paul at New York's Iridium. Photo courtesy of the artist.

classical music concert, something. So my dad got an upright piano when I was four. He thought he wanted to learn the piano. He tried it for a few lessons and realized it was much harder than he had thought. So then the piano was around and I started tinkering on it and they put us in lessons. So at four I was studying piano, at seven I was studying the flute and I did both all the way through primary school and high school. About 15 is when I picked up the double bass at school and put some strings on it. Well, there was a guy across the street and he had a three string bass. He played in a Dixieland band occasionally and he sort of helped set it up. Eventually I had to get something that really worked properly, but I went from one instrument to the next and tried to figure it out.

**JJ:** I read that you became a bass player because your sister needed one for her band. But that sounds like: "You start and we will wait until you learn."

**NP:** No, that's how it was when we were kids. We thought we could do it. So I just listened a lot to jazz, I listened to everything and tried to figure it out. I mean for a few years I was absolutely horrible but none of us were any good, we just liked getting together. Once I went to jazz camp in Sydney I got the bug. There was a bunch of us in Newcastle and we formed a band and by the time I was 16, we were doing gigs in local pubs about once a week. The five of us that started together, we're all still professional musicians which I think is wonderful.

The piano player did all the Olympics music and is now the musical director for *Australian Idol*. The drummer is the most working drummer in Sydney. The trombone player plays with the Vienna Arts Orchestra. And finally there is my sister and me. We all went to Conservatorium of Music together and then decided we were all going to be professional musicians. I would love to do a reunion one day. It would be awesome [laughs].

**JJ:** What attracted you to jazz at that age?

**NP:** My sister and my friends drew me into it. We were in bands together and I really liked hanging out with them. I was a classical musician growing up so I always tried to learn everything exactly as it is on the page. Classical music is all about how well you interpret what is on the page whereas jazz is the opposite. You don't have a lot to go on sometimes and trying to make it up was fun.

I developed an OK ear when I was younger. I had those piano lessons from age four and I think that's how you develop a good ear. It's like a language; it's just easier when you are younger. So I could listen to a jazz recording and figure out the key and transcribe the bass lines. I enjoyed that discovery and decided to teach myself just by ear. So for the first few years that's what I did. That was exhilarating to see how far I could go without a teacher. Of course you need a teacher really and it would be better from the beginning to have a teacher, but I really didn't have that luxury living in the suburbs of Newcastle.

Two things you need to survive in the (music) business are humility and a sense of humor. You need both in boundless supply.

**JJ:** Norman Simmons said that he was impressed by the local jazz scene when he was in Australia. How was it for you when you were starting?

**NP:** Yeah, it's changed a lot. A lot of clubs closed in the recession of '91. The '80s were a great time. They were bringing out U.S. musicians a lot and there was a lot of interest in music. I mean I was pretty awful at 18, but I got gigs. I learned on the job and the harsh reality of not knowing enough and being one of only a couple of girl bass players in Sydney — and trying to be taken seriously. It's really how I learned. I wasn't scared of it, I just wasn't good for a while [laughs]. I needed experience, but there were enough musicians that were willing to give me that. So it was a great time.

**JJ:** Since you've mentioned it, do you want to talk about sexism in the business?

**NP:** Yeah, I've had sexist things said to me over the years but maybe that's the Newcastle in me, I'm very headstrong so I don't really care [laughs]. When I was younger it upset me but at this stage of my life I'm not going to have another career. I love music. You know the way you feel about it changes in different times of your life. Now I don't know if it really exists that much. My observation of the music business is it doesn't matter what color, what gender, da...da...da...da...da. The music business is in a state of flux. It's hard for anybody to get a gig. So, what you are doesn't really matter. Of course you have to play well but that does not guarantee that you are going to get a great gig. It takes a lot more than talent to survive. It takes a hell of a lot of business smarts and a lot of luck as well. Even Les Paul will tell you he's been very lucky and I agree 100 percent. I think you have to be very versatile and be willing to do things that may not be that creative if you want to make a living in music. Two things you need to survive in the business are humility and a sense of humor. You need both in boundless supply.

*continued on page 20*



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*Pieter Meijers Quartet with John Cocuzzi and Bryan Shaw  
Rebecca Kilgore, Dan Barrett and Eddie Erickson  
Special Guest: Joep Peeters*



Pieter Meijers Quartet

Bryan Shaw



John Cocuzzi Rebecca Kilgore Dan Barrett Eddie Erickson Joep Peeters



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High Sierra Jazz Band and a Quintet to celebrate Benny Goodman's 100th Birthday. John Cocuzzi, Antti Sarpila, Jeff Barnhart, Clive Collins, Danny Coots



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**NICKI PARROTT**

*continued from page 18*

**JJ:** You came here to study with Rufus Reid. Did you meet him when he was touring Australia?

**NP:** No I never did. I had his *Evolving Upwards* bass book and I just sent him a tape and told him I was going for an Arts Council Grant. I got the study grant; they only awarded one or two that year. It said you can have private tuition — here's some money. So I came over and had some lessons. I was supposed to go back after 10 months of study but I thought you haven't even really skimmed the surface, so I had to stay.

**JJ:** That was in 1994. Was that your first trip here?

**NP:** No, '91 was my first time in New York. I went on a three-month trip; two months were in Europe. I worked a little bit in Paris playing the bass, then just went all around and ended up in New York. In '91 it was a little bit rougher, but I loved the energy of the place and of course loving music I went out every night. I went everywhere and had such a good time. I thought I've got to come back here one day. That's when I started saving money and applying for grants.

**JJ:** Did you experience culture shock?

**NP:** Yeah, absolutely. I'm still in culture shock actually [laughs]. When you emigrate, you're a fish out of water. You change. I'm probably more of a New Yorker now than a Sydney girl [laughs]. I still have the eyes of a foreigner in America but if you go back home you still feel like you have changed so much you still feel like a foreigner. You have this feeling that you don't really fit in anywhere, which as a musician that doesn't really matter. We're sort of global citizens. We play with anybody from anywhere in the world. But I like New York. I still want to be here. Musically it's a bit more interesting than a lot of other cities I've been to.

**JJ:** I wanted to ask about your Broadway gigs.

**NP:** It's a great avenue for musicians to get their reading chops together and find some kind of regular work, union work, pensions, health care, need I say more? Plus as a bass player there is the added bonus of just walking in and playing whatever bass is there as opposed to driving around the



Performing with Rossanno Sportiello and Bucky Pizzarelli at Jazzfest 2008. Photo by Tony Mottola.

city trying to find a park, unloading your acoustic bass. Of course it's not a very musically satisfying gig sometimes, but it's a different discipline and I would encourage any musician to do it.

The Broadway pits are full of great musicians these days, so it can be a great social scene. It's fun. I moved here in '94 and by '95 I was subbing for Mary Ann McSweeney and I still sub for her. I've always tried to have one show. I'm still subbing on Avenue Q occasionally. It's very cute, a fun one to play actually. It goes by a million miles an hour.

**JJ:** Would you tell us about your association with Diva?

**NP:** I heard about Diva when I first came to New York. They had a gig at Tavern on the Green and I hung out and introduced myself and somehow got in a rehearsal. I think Mary Ann was doing the gig and I subbed for [her] and it worked out pretty well. I did the gig full time for something like three years. I'm fortunate to have had that experience soon after I arrived here. I have an immense respect for Stanley, Sherrie and Jamie and everybody in Diva because I got some really good opportunities through Diva. They are a great band and they are fun. Of course my sister is in the band.

**JJ:** How did you get the gig with Les Paul?

**NP:** I was playing in a group with David Spinozza and John Tropea and they said: "Well let's go and sit in with Les Paul." I said, "Sure!" We sat in and played a few tunes and Les said, "OK, you guys can

finish up now, but leave the girl." And, I'm like, Oh God; I'm going to cop it now. So he made a couple of wisecracks and I came back with something, I forget what. At the end of the night the bass player said, "Les really likes you." He called me during the week and said, "Listen I have to go away with Rickie Lee Jones — can you sub for me?" I did three in a row and then Les said, "I'll see you next week," and I said, "Hey, Paul's back next week." And he said, "No, I'll see you." So I was in the middle of this awkward stuff, but Les worked it out for me and that was it. It's a weird feeling when you take a gig from someone, but bandleaders

know what they want. Anybody can get fired at any time. If you're a leader you want what you want and that's it. So that's the other part of the music business. You've got to be prepared to be fired or get a lucky break. It runs the gamut.

**JJ:** When you performed at the Jazzfest this past June, you mentioned that you had almost been in an accident the night before. What happened?

**NP:** It's only the second time I've driven at night from Washington. The first time I came up from a gig in Maryland with Les Paul, years ago. I did it all in one day and coming across the Verrazano Bridge I was sort of veering off to the side and I was like, "can't do this anymore." And then I experienced it again that night. Of course I woke up in time. Thank goodness there were no other cars around me because I had to get back in the lane. You have to know yourself, and I get mesmerized by highways.

I'm not the kind of person that can pull down a window or nap and then drive. So I've learned my lesson. No more late night driving, especially long distances. That's not how I want to go [laughs]. I was a little bit shaken up. I was a bit exhausted too. I'd had a hell of a week, but I enjoyed the gig. I had Bucky and Rossano, what's not to like?

**JJ:** Well for one, the air conditioning wasn't working.

**NP:** That was hard. The first set I got through with no problem. The second set, with the tiredness and the heat, I was like, "Wow this is really hard."

*continued on page 22*





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**NICKI PARROTT**

*continued from page 20*

**JJ:** When did you add singing to your performing?

**NP:** About five or six years ago Les Paul said, "Is that all you do — play the bass?" I said: "I guess I could sing. I like singing." I think the first song I sang was "Deed I Do," and he liked it. If the audience reacts to something, he's happier than hell. He's a real old-time show biz guy. So he kept it in the act and I just started singing from then on.

**JJ:** Are you pleased with how that is developing?

**NP:** Yes and no. Sometimes I'm happy; sometimes I'm not — like the song says [laughs]. It's a tricky thing 'cause I'm always going to be a musician first, singer second. I'm excited that I do more each year particularly not only live but recording-wise. I've done a couple of things now for Arbors also guesting on vocals on people's records, Randy Sandke and Ed Metz. All I hope for is to keep progressing organically, that I get better at it. So am I happy? No, I wish I was Lena or Ella, but every singer wishes that.

**JJ:** Has New Jersey played an important part in your career?

**NP:** Absolutely. Some of the best gigs I've done are in New Jersey. The series in Morristown, working with Warren Vaché, clubs like the Cornerstone and Shanghai Jazz, I love playing Shanghai Jazz. There are still some places you can play in New Jersey. In New York it seems often you have to be a star to get a gig. So Manhattan can be more close-minded and New Jersey a little more open-minded. I like playing in New Jersey. I could move there at some stage in my life. I'm thinking about that, a little more room, a little less pollution and less jackhammering too. I'm telling you, I got home from Switzerland, gorgeous Switzerland, last week and the first morning I got back there's jackhammers outside my window and it's been like that ever since. So yeah, New Jersey has been instrumental to my career.

**JJ:** Since you mentioned "jackhammers," how do you feel about playing in a noisy venue?

**NP:** Unless you're a big star, there is nothing you can do about it. I used to play a lot of noisy rooms, a lot of restaurant gigs. I don't do as much now because I got tired of working long hours and getting paid poorly. I don't mind doing that now and then, because I have to work in all kinds of

situations. I choose to make my living out of music. I can't be too fussy. It's not the most pleasant thing in the world, but there are worse things to be upset about.

**JJ:** I see that you also teach.

**NP:** It's like the Broadway thing; I've done it on and off. I teach occasionally for the New Jersey Performing Arts Center's "Jazz for Teens" sponsored by WBGO. Right now I just have a couple of students in Park Slope, 13-year-olds, one boy and one girl. They are talented, very sweet and very good. I see them improving and they have a really

I've always believed in the arts and I hope that enough people believe in the arts that we can always have live music. That's a big fear of mine that we will lose live music because there are less and less places to play every year.

good music program in their private school. They seem to like having lessons so it's an enjoyable experience. But I've been in a lot of teaching situations that weren't so enjoyable, particularly teaching jazz — something that is essentially improvisation. Some people like to make it methodical and I'm not sure if that's what I want.

**JJ:** Do you have any hobbies?

**NP:** When I was a kid I was really into athletics, so I like to feel fit. If I have the opportunity to go for a hike or a swim, I go for it. I love the outdoors, always have. I am into movies, usually not the Hollywood blockbusters. OK, I've got to see *Get Smart* because I loved *Get Smart* growing up. But generally I like independent arty films, French films, Aussie films, stuff that's a little off the beaten track. Hobbies is a tough one...I think most musicians kind of live spontaneously and it takes so much of our energy to return E-mail and calls and there is always stuff to do.

**JJ:** Since you've mentioned E-mail, has the Web made a big difference for you?

**NP:** I have never been much of a computer person. The Internet is very important to every musician's career these days. Has the Website gotten me much work? Not really. Is it an important promotional tool? Absolutely, it all helps.

**JJ:** Before we finish, do you have any special projects coming up that we should know about?

**NP:** As far as November goes, I will be with the Statesmen of Jazz on November 6th and 7th in North Carolina. I will be in Ames, Iowa on November 21st with Warren Vaché and John Allred. On November 27th until the 30th I will be in San Diego with the Statesmen of Jazz. Also, I will be with Les Paul every Monday night.

**JJ:** Thank you for your time. I really enjoyed your humor and just talking to you.

**NP:** Thank you. I really appreciate it. It's very nice to be asked.



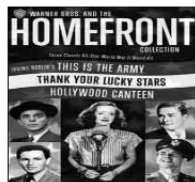
*Schaen Fox is a longtime jazz fan. Now retired, he devotes much of his time to the music, and shares his encounters with musicians in this column.*

You will find more about Nicki Parrott at:  
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## Jazz Goes to School The College Jazz Scene

By Frank Mulvaney

*There were no college Jazz events to report on during September, but there will be plenty for October, November and December. The schedules for New Jersey City University and Rutgers University events were published last month. This month we feature William Paterson, Princeton and Rowan Universities. If you have any questions or comments about college jazz, feel free to contact me at my e-mail address: [fmulvaney@comcast.net](mailto:fmulvaney@comcast.net).*

### Fall College Jazz Schedule

*(Continued from previous issue)*

#### William Paterson University

Sunday, November 2, 4:00 PM: Singer Roseanna Vitro and the Kenny Werner Quartet

Sunday, November 9, 4:00 PM: Saxophonist Phil Woods and the William Paterson Jazz Orchestra

Monday, December 8, 8:00 PM: University Jazz Orchestra Holiday Celebration, featuring the Ellington/Strayhorn "Nutcracker Suite" and Wynton Marsalis's "Night Before Christmas"

*All performances are at the magnificent Shea Theatre on the Wayne Campus, Admission: \$15 (\$12 seniors, \$8 students). Ample and convenient free parking. Artist interviews (Free) at 3:00 PM at Sunday shows.*

#### Princeton University

Saturday, December 6, 8:00 PM: University Concert Jazz Ensemble & Pat Metheny Ensemble: "The Music of Pat Metheny"

*Both performances are in the historic Richardson Auditorium on the campus. Admission: \$15. Make a day of it. Short walk to many good restaurants. Visit the fabulous University Art Museum (Free).*

#### Rowan University

Thursday, November 6, 8:00 PM: Lab Band & Jazz Band Concert. Admission free or nominal. Wilson Hall.

Tuesday, November 18, 8:00 PM: Small Jazz Ensembles — Classic, Contemporary and Original Jazz. Free admission. Boyd Recital Hall.

## Historical Society, Dance Group to Host Armistice Ball

**MORRISTOWN, NJ** — The Morris County Historical Society and the Metropolitan Vintage Dance & Social Club will host a 1918-style Armistice Ball on Saturday, November 8, 2008, at the Clifton Community Recreation Center, 1232 Main Ave., Clifton, NJ, from 7 to 10 PM. Renowned jazz musician Vince Giordano will lead a six-piece dance orchestra assembled especially for this event. Period 19-teens, '20s, or modern formal or cocktail attire or military uniforms are requested (no jeans, please). A workshop on early 20th century dances will be taught at the CCRC from 2 to 4 p.m. Tickets for the workshop and dance are \$35 per person or \$60 per couple. Send checks payable to Morris County Historical Society to MCHS, 68 Morris Avenue, Morristown, NJ 07960. All proceeds benefit the programs of the Morris County Historical Society.

In 30 years as a bandleader, Vince Giordano has become the authority on recreating the sounds of 1920s and '30s jazz and popular music. He and his regular band, the Nighthawks, can be heard every Monday evening at Sofia's Restaurant at the Edison Hotel in Manhattan. At the Armistice Ball, Giordano will be joined by Dan Levinson on clarinet; Ken Salvo, banjo; Andy Schumm, cornet; Dave Bock, trombone; and Sue Fischer, drums.

The afternoon workshop will allow novices to master the basics of such ragtime-era dances as the one-step, foxtrot, tango, blues, and waltz. It will be taught by instructors Jan and Al Seabra of Raritan, who teach classes in vintage dance in Bridgewater, New Jersey. They have participated in dance demonstrations in New Jersey and Pennsylvania as members of the Metropolitan Vintage Dance & Social Club.

The first Armistice Balls were impromptu celebrations of the end of the First World War (on November 11, 1918). The tradition of holding Armistice Balls around that date continued through the 1920s, dying out as the Depression worsened and a new war threatened.

The Morris County Historical Society, founded in 1946, is a volunteer, non-profit organization dedicated to encouraging and developing an appreciation for and an understanding of the history of Morris County and the State of New Jersey. Its headquarters, Acorn Hall, 68 Morris Avenue in Morristown, is an 1853 Italianate Villa Victorian mansion open to the public on Mondays, Thursdays, and Sundays. For directions or additional information call 973-267-3465 or see [www.acornhall.org](http://www.acornhall.org).

## Save the Date to Dance at the Meadowbrook

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PAM PURVIS *continued from page 1*



Brandon McCune



Singers Carrie Jackson, Marlene Ver Planck and Laura Hull joined Pam for the celebration.

thus warmed up, Mr. Ackerman took the mike to introduce the evening's headliner, who also happens to be his wife.

Ms. Purvis opened her set with a bravura turn on "With a Song in My Heart," and delivered the lyric like a mission statement. Singing is evidently what the lady is all about. Her set, like the new CD, mixed standards with some pop tunes, but there isn't much standard about the way she presents the material. Pam Purvis clearly likes to re-invent well-trod songs and, aided and abetted by Cecil Brook's varied rhythmic and stylistic repertoire, her music continually engages the listener's imagination with something new and different.

"I went in (to record the CD) expecting to swing everything," she told *Jersey Jazz*, but under Brooks's direction a whole palette of other rhythms and colorations came into play.

The seven-number set was highlighted by the CD's infectious title cut, a raucous run through "A Night in Tunisia" and a moving, presentation of Michel LeGrande's classic "You Must Believe in Spring," sung in memory of a departed friend. The show's closer — the '60s pop smash hit "Ode to Billy Joe" — made good use of the singer's Southern roots, and easy drawl.







Left: with bassist Calvin Jones.  
Right: Bob Ackerman.  
Photos by Tony Mottola.



Pam grew up in Louisiana and Texas, but she began singing jazz in West Paterson, New Jersey at Amos Kaune's Gulliver's club. She was there in the heyday 1970s when she met and sang with the likes of Chuck Wayne, Joe Puma, Gabor Zabo, Joe Morello, Jack Six and other regulars at the legendary McBride Avenue bar. Among the other regular musicians she performed with was multi-reed player Bob Ackerman, whom Purvis says she "decided to keep."

And Cecil Brooks III, drumming.



The couple have been married and working together for 25 years, and have collaborated on eight recordings. They've traveled to Europe and Mexico to perform as well as throughout the U.S. and, of course, New Jersey.

Pam also teaches jazz singing privately and in colleges, most recently at Union County College, Tennessee State University and Stockton College. She and Bob are both NJJS members and Pam is Musical Director for the Society's Generations of Jazz outreach educational program.



A young bassist soaks up inspiration.

To learn more about Pam and hear some of her music, visit: [www.pampurvis.com](http://www.pampurvis.com).

JJ

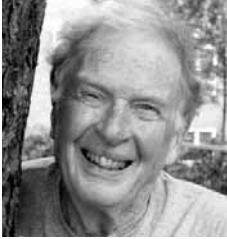
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## Noteworthy

Fradley Garner International Editor *Jersey Jazz*

**PIZZARELLI EVES IN NYC...IAJE LOSS LAMENTED...BOFFO PRIZE FOR EURO YOUTH BANDS... CAB CALLOWAY HOUSE — JAZZ LANDMARK?...‘STRUTTER’ STRUTS TO EMAIL... WBGO FUND DRIVE NETS \$400,000 IN PLEDGES...WEB HIT-OF-MONTH**

**IT’S PIZZARELLI TIME** in the Apple. Bucky Pizzarelli is special guest with The Lionel Hampton Tribute Band at the Iridium, October 29-30. Bucky returns November 2. Other featured guests are the trumpet legend Clark Terry, trombonist Curtis Fuller, saxophonist Red Holloway and saxist-flutist Frank Wess. Guitarist Frank Vignola joins them for two nights. Leading the tribute band on vibes is Jason Marsalis. Uptown at Café Carlyle through November 1 are the “wittiest, most musically savvy husband-and-wife team in pop-jazz” (*NY Times*), guitarist and vocalist John Pizzarelli and singer Jessica Molaskey.

**“A BAD HAPPENING”** is how reedman Dave Liebman describes the demise earlier this year of the International Association of Jazz Educators. Why IAJE filed for Chapter 7 bankruptcy is still being debated, but part of the problem was the return to Toronto for this year’s conference. Attendance was little more than half that for meetings in New York and other cities. Some charge that IAJE, which first met in 1973, had gone too far, especially with a stillborn Campaign for Jazz drive. Liabilities exceeded \$1 million. Liebman wrote in his newsletter ([liebintervals.blogspot.com](http://liebintervals.blogspot.com)) that he had gone to nearly every meeting since 1977, and performed or lectured at many. Dues-paying members, including his wife Caris (Caris Music Services), were “hung out to dry,” he said. Liebman’s own International Association of Schools of Jazz (IASJ), now in its 20th year, stays healthy “because it is based on select student to student interaction and no outside commercial dealings.”

**EUROPEAN YOUTH BANDS** have entered the first of what may be the world’s most lucrative annual jazz competition. The prize is 20,000 Euros (\$28,900) in a cash-plus-CD-promotion and coaching package. Bands whose members all were born in

1979 or later submit homemade CDs, which are judged using “blind procedures.” Final eliminations will be made, and the winner selected, at a public performance in Burghausen during 40th International Jazz Week, March 17-22, 2009. Sponsor is the German interest group Jazz Burghausen e.V. in cooperation with the city of Burghausen.

### HI-DE-HO, EVERYBODY!

Sure you remember Cab Calloway. And maybe you read in the September 14 *Times* that his daughter, Cecilia Lael Calloway, is trying to have her family home at 1040 Knollwood Road, Greenburgh, NY, preserved as a historical landmark. Like the homes of Louis Armstrong in Corona, Queens, Count Basie in Red Bank, NJ, and Bix Beiderbecke in Davenport, IA, the 12-room, white colonial Calloway house would be a repository for the bandleader’s effects and a place where, his daughter says, “future generations could learn about his music and the music of others that visited here.” A broader goal: “To sponsor multi-media music and arts programs and projects for underprivileged youth,...the school system, the local historical and arts organizations... and universities.” [www.cabcallowayllc.com/contact.php](http://www.cabcallowayllc.com/contact.php)

**LIKE ‘THE AMERICAN RAG’** before it, *The Tri-State Skylark Strutter* has “gone email.” *The Strutter* is the newsletter of the Tri-State Jazz Society, with coverage of the traditional jazz scene in the Philadelphia, South Jersey and Delaware area. “We have reduced our costs of printing and mailing” by replacing the paper edition with an email equivalent, the editors announced in the October issue. The

money saved has been earmarked “for good bands.” *Jersey Jazz* has no plans to follow suit, says editor Tony Mottola. More at: [www.tristatejazz.org](http://www.tristatejazz.org).

**NEARLY 3,000 LISTENERS** became WBGO members in the Newark jazz station’s latest fund drive. More than \$400,000 was raised at a time of gnawing anxiety over the nation’s economy. However, the campaign fell short of balancing its end-of-financial-2008 books. The Public Radio station announced that it would do whatever it took “to ensure the station’s continued 24-hour operation.” More than money, there were many messages, like one from a New York listener: “We NEED this music—spiritually, physically, artistically, emotionally,

intellectually...and this music and its makers need us.” Pledges are still accepted at 1-800-499-9246 or online at [www.wbgo.org](http://www.wbgo.org). JJ



### WEB HIT-OF-THE-MONTH:

Some call him the new Toots Thielemans. Though Luigi Ferrara has his own jazz harmonica style, the two virtuosos have occasionally appeared together since 1995. Now Ferrara has a new CD, *Standards for Four*, in a quartet setting. Listen to Luigi’s lovely sounds at [www.myspace.com/luigiferrara](http://www.myspace.com/luigiferrara)

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



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## Compact Views

By Joe Lang NJJS Music Committee Chair

I have a lot to cover in this column about new discs in the NJJS inventory, and a nice selection it is.

■ When I first saw **MOLLY RYAN** sing on a gig with Dan Levinson, I was surprised that a lady so young should know some chestnuts that many far more experienced singers had probably not even heard. Since she was hanging with Levinson — they are now married — I should have realized that there was no way that she could avoid exposure to some great older tunes. The lineup of songs on ***Songbird in the Moonlight (Loup-garous – 1003)***, Ryan's initial album, is a nice mix of songs from the age of the Great American Songbook. The most contemporary, and surprising, selection is "Ballad of the Sad Young Men," written over 50 years ago. Listening to this disc, where she is accompanied by Levinson on clarinet and tenor sax, Mark Shane on piano and Kevin Dorn on drums, with Jon-Erik Kelloso lending his trumpet mastery on three tracks, you hear a singer who has mastered the art of performing these wonderful songs in a style, and with a feeling, that captures wonderfully the spirit of the material, and the era from which it springs. An added benefit is her choice of musicians who also have an innate sense of how to effectively assay these tunes. I am an admitted song freak, and it is refreshing to hear a well performed album that includes "I Take to You," "Put the Blame on Mame," "You're a Heavenly Thing," "All My Life," and the previously mentioned "Sad Young Men." The eclectic 18-song program affords Ryan an opportunity to show that she can swing, as well as caress a ballad. This is the kind of debut album that makes you anxious for a quick follow up.

■ ***Acoustic Heat (Sackville – 2071)*** is a corking good duo guitar album by **MARTY GROSZ & MIKE PETERS**. On this album, Grosz and Peters carry on a jazz guitar format that stretches back to early partnerships like Eddie Lang and Lonnie Johnson or Carl Kress and Dick McDonough. In fact, Kress had a hand in composing six of the 20 selections, with another being an original by Lang. There are several standards like "Jubilee," "Washboard Blues," "I've Found a New Baby," "Three Little Words," "Gone with the Wind," "Street of Dreams," "I'm Beginning to See the Light" and "If Dreams Come True." Grosz

and Peters, while chronologically separated by many years, are of a same mind musically. Peters plays most of the single note lines, while Grosz is a rhythm master. Together they provide a program that is full of energy, wit and irresistibly swinging music. In his liner notes, Grosz offers the following warning. "Do not listen to more than four tracks at one time. Overexposure to guitar duets can result in a condition known as 'Plunkitis' for which there is no known cure." I say that you will not be able to stop after four tracks — "Plunkitis" be damned.

■ **DON THOMPSON** is probably best known in these parts as a bassist who spent several years working with George Shearing. In fact, he is one of Canada's most accomplished and versatile jazz musicians. He is, in addition to being a premier bassist, also outstanding as a pianist and vibist, as well as being a superb composer and arranger. ***For Kenny Wheeler (Sackville – 2078)*** is an album inspired by another important Canadian jazzman, trumpeter/composer Kenny Wheeler, comprised of eight original tunes by Thompson. On this disc, Thompson sticks to the piano and vibes, having as his support team Phil Dwyer on piano, soprano sax and tenor sax, Jim Vivian on bass and Terry Clarke on drums. Thompson composes pieces that range from beautiful, "For Scott LaFaro," to swinging, "Birdbath," to quirky, "The Peregrine Blues." He is equally at home at the piano or vibes, as Dwyer is on his various instruments. In the case of the latter, however, I find his soprano work less emotionally involving than when he takes his tenor in hand. Vivian and Clarke provide solid rhythmic support. This is an album with an eclectic feeling, and one that is best enjoyed when paying close attention to what is being played by these creative cats.

■ Vocalists always seem to be excited about the prospect of working with a string section. Well, **JESSICA MOLASKEY** has a good start in that direction with a trio of Pizzarellis, guitarist/ husband John, guitarist/

father-in-law Bucky, and bassist/ brother-in-law Martin right in her family. Add violinist Aaron Weinstein, and she has a swinging team of string caressers to back her on

***A Kiss to Build a Dream On (Arbors – 19384)***. Most of the selections come from the older archives of Broadway and Tin Pan Alley like "Hello Sunshine Hello," "A Kiss to Build a Dream On," "Tea for Two," "I'm Looking Over a Four Leaf Clover" and "Bye Bye Blues." She also finds places for a couple of Stephen Sondheim songs, "Everybody Loves Louis" and "Isn't He Something," a pair of originals by her and her husband, "Take Me to You" and "Hiding in Plain Sight," plus "Heart's Desire" by Dave Frishberg and Alan Broadbent. She and John Pizzarelli team up for the vocal duties on "Tea for Two" and "Hiding in Plain Sight," a clever song reminiscent of "Let's Take a Walk Around the Block." Molaskey has a retro sound well suited to her material. The instrumental accompaniment is effectively understated. This is a quiet album that is warmly welcoming.

■ ***So Hard to Forget (Arbors – 19370)*** is the latest recording under the leadership of **BUCKY PIZZARELLI**. The basic instrumentation for the album is Pizzarelli on guitar, Aaron Weinstein and Sara Caswell on violin, Valerie Levy on viola and Jesse Levy on cello. Jerry Bruno is present on bass for five tracks with Martin Pizzarelli taking over this chair for one selection. Guitarist Frank Vignola is also present on two songs. Pizzarelli plays both seven-string electric and classical acoustic guitars, and is a master of both instruments. The program is a mix of standards like "Laura," "It's Easy to



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Remember," and "My One and Only Love," a few classical pieces, and a couple of tunes by George M. Smith, a guitarist and composer who never had a lot of public acclaim, but is revered by other guitarists. Pizzarelli has always had a great affinity for the music of Duke Ellington, and chose to include a three-song medley as well as "Prelude to a Kiss" on this disc. This is not strictly a jazz collection. While there are many jazzy moments, there are also nods to the classical, and some moments that would probably be best described as sophisticated easy listening. The constant, of course, is the ever-engaging artistry of Bucky Pizzarelli.

■ It is still hard to accept, even after more than five years have passed since his death, that **RUBY BRAFF** is no longer with us. **For the Last Time (Arbors – 19368)** documents Braff's last public performance at the Nairn International Jazz Festival in Scotland on August 7, 2002, six months before he left us. Fortunately, there is a lot of Braff's music captured on recordings, and all who appreciate this diminutive genius, who played cornet with such magnificent imagination and mastery, can repeatedly enjoy his recordings. On this final appearance, Braff surrounded himself with players who were among his favorites, tenor saxophonist Scott Hamilton, pianist John Bunch, guitarist Jon Wheatley, bassist Dave Green and drummer Steve Brown. There are 10 selections spread over two discs, with seven of them lasting in excess of 10 minutes each. The tunes are "Sometimes I'm Happy," "Why Shouldn't I," "Just You, Just Me," "I Want a Little Girl," "Rockin' Chair," "Dinah," "Yesterdays," "The Man I Love," "The Man With a Horn" and "Indiana." Despite his frail physical condition — he had advanced emphysema and the use of only one lung — Braff played wonderfully. He most certainly drew inspiration from his cohorts, and an enthusiastic audience. Whenever Braff and Hamilton had occasion to work together, a magical empathy between these players always existed. The evidence here reinforces this axiom. In addition to his spirited playing, Braff was in a rather jocular mood, and his commentary adds a bright note to the proceedings. It would not surprise me if there are further releases of Braff material that had not been offered previously to a broad audience, and we will be the richer for its being out there. This concert, however, will remain in a special place for the true Braff fan, as it is his last musical statement. (Note: Even though this is a double disc, it is priced like a single disc.)

■ **EDDIE METZ JR.** is one of those special drummers who has an innate sense of exactly what is called for in any situation. He has great time, taste and musicality. He also knows how to put a group together. For **Bridging the Gap (Arbors – 19374)**, he selected pianist Rossano Sportiello and bassist Nicki Parrott to fill out his trio. Then he engaged Harry Allen on tenor sax and John Allred on trombone to join the festivities for several selections. The result is a thoroughly delightful exploration of tunes of yesterday like "Falling in Love With Love," "I'm Old Fashioned" and "More Than You Know," and songs of a more modern bent such as Stevie Wonder's "Overjoyed," Steely Dan's "Bodhisattva" and Gino Vanelli's "Crazy Life." He also tossed in a few jazz tunes. Paul Keller's "Huggin' Higgins," a tribute to the jazz pianist Eddie Higgins, a frequent Metz collaborator, is a neat swinger. Metz penned "NER Blues," and "Gotta Get Hold of Myself," was written by his father Ed Sr. and Red Mascara. The trio selections perk along nicely, and when Allen and Allred come onto the scene, they add an extra dimension to a recording that has not got a weak moment. Sportiello has become one of the most admired young pianists in jazz, and Parrott's star keeps rising swiftly. In addition to her boss bass playing, her vocalizing is gaining her many new fans. A taste of her singing is found here on "One Less

Bell to Answer." The first gap that each of you should bridge is the one between a source for this disc and your CD player.

■ On his first album as a leader, trumpeter **THEO CROKER**, then 21, gathered some of his contemporaries to play a program of originals that reflected his eclectic approach to jazz. On **In the Tradition (Arbors – 19372)**, Croker's primary influence is his legendary grandfather Doc Cheatham. This time out, he opts for a program of tunes long favored by jazz players. On board with him are Sullivan Fortner on piano, Joe Sanders on bass and Albert "Tootie" Heath on drums. Guesting on two tracks is the venerable trombonist Benny Powell. Croker's playing is light and refined like that of Cheatham, but you can sense a young lion hiding behind his understated approach on this disc. Croker also vocalizes on "It Don't Mean a Thing (If It Ain't Got That Swing)," "Gee Baby, Ain't I Good to You," "You're Blasé," "I Gotta Right to Sing the Blues" and "I Cover the Waterfront." Again, the Cheatham influence is in evidence as Croker's singing has the same subtlety that Cheatham employed when dishing up a vocal. Croker is demonstrating a lot of maturity at an early age, as well as an appreciation for a broad range of jazz styles. Here he stays in the tradition, and does so wonderfully. It is nice to hear a young jazz player who respects the roots of the music. With this kind of grounding, Croker is on the right path to developing a broad audience for his artistry.

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](http://www.njjs.org)). There is also an order form that can be downloaded from the site. JJ

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## DVD REVIEW

### JAZZ ICONS – Third Series

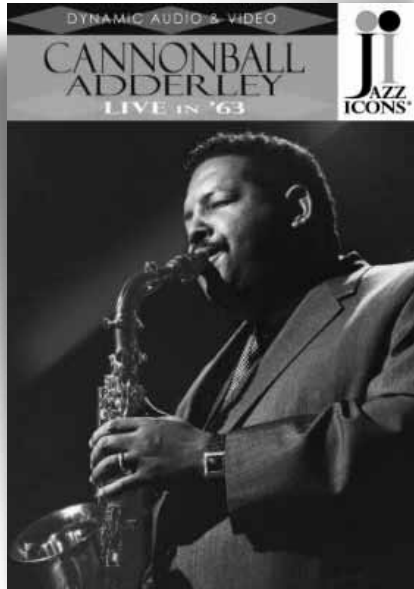
By Joe Lang

NJJS Music Committee Chair

Reelin' in the Years Productions has delivered another treasure trove of jazz performances with the release of their third wave of Jazz Icons DVDs. The new series features performances by Cannonball Adderley, Bill Evans, Lionel Hampton, Rahsaan Roland Kirk, Oscar Peterson, Sonny Rollins and Nina Simone. The material contained on these discs is culled from performances broadcast on television in various European countries. The quality of the video and sound is generally excellent.

■ **Cannonball Adderley: Live in '63 (Jazz Icons – 1420558)** finds **CANNONBALL ADDERLEY** in the company of his brother Nat Adderley on cornet, Yusef Lateef on tenor sax, oboe and flute, Joe Zawinul on piano, Sam Jones on bass and Louis Hayes on drums. This classic sextet is captured in peak form near the end of a short 1963 European tour. The first eight selections are taken from a program filmed on March 24 in Lugano Switzerland, while the last three pieces were filmed in Baden-Baden, West Germany on March 22. Two of the three tunes from the German appearance, "Jessica's Day" and "Jive Samba," are also among those played in the other concert, but, as is the norm in jazz, they are unique in their own right. Among the other tunes from the first set presented here are "Angel Eyes," "Bohemia After Dark," "Dizzy's Business," "Trouble in Mind," "Work Song" and "Unit 7." Cannonball Adderley was a very accessible player and personality who, like players such as Louis Armstrong and Dizzy Gillespie, recognized the value of presenting himself as an entertainer as well as a great jazz musician. This kind of rapport with his audience is apparent in a set from Switzerland where an audience was present. The variety of reeds played by Lateef lends a wider variety of tonal coloring to the proceedings than is found in most bands of this size. This is some really fine music from a cooking group. ([www.jazzicons.com](http://www.jazzicons.com))

■ **BILL EVANS**, a native of Plainfield, was among the most critically acclaimed of jazz pianists. His unique harmonic sense influenced many of those who came along in his wake. **Bill Evans: Live '64-'75 (Jazz Icons – 1420562)** gives a taste of Evans playing on five separate occasions, in Sweden in 1964 and 1970,



in France in 1965, and in Denmark in 1970 and 1975. On all of the performances, he is playing in his preferred trio format, with bass and drums. The 1964 set from Sweden has two selections, a contemplative "My Foolish Heart" and a more spirited "Israel," accompanied by Chuck Israels on bass and Larry Bunker on drums. By 1965, Niels Henning Ørsted-Pederson was on bass and Alan Dawson occupied the drum seat for "Detour Ahead" and "My Melancholy Baby," with Lee Konitz adding his alto for the latter selection. The two sessions from 1970 have Eddie Gomez on bass and Marty Morrell on drums with three tunes comprising the Denmark set, six pieces being played in Sweden. The final six songs are taken from a Danish television show with Gomez on bass and Eliot Zigmund on drums. The differences in Evans over the years had more to do with his appearance than with his approach to playing. Of course, the makeup of his group had a bit of influence on his playing, with

Gomez being a more hard-driving player than his immediate predecessors, and he pushed Evans into a more frequently aggressive mode. There is ample documentation on this DVD to refute the oft-repeated contention that Evans did not really swing or display great jazz chops. He could up the tempo, and still retain his ability to find new harmonic revelations in almost anything he chose to play. I have always found the playing of Evans to be extremely satisfying, and it is a pleasure to have these visual references to complement his marvelous sense of musicianship. ([www.jazzicons.com](http://www.jazzicons.com))

■ If there was anyone in jazz history who knew how to work an audience better than **LIONEL HAMPTON**, I would love to know who it was. Hamp combined musicianship, theatrics, enthusiasm, cheerleading, confidence and more than a touch of ego into a unique blend that rarely, if ever, left an audience unmoved. Some of his excesses bothered critics and some jazz purists, but he was truly an ambassador of jazz in the best sense. **Lionel Hampton: Live in '58 (Jazz Icons – 1420561)** is taken from a 1958 concert in Belgium that found him and his fine band in top form. This is not jazz for hard core connoisseurs, but it is music that brings an audience into the jazz world, one that this audience greatly enjoys, and one that makes jazz accessible. There was usually an element of rhythm 'n blues in a Hampton concert, and that holds here. This blending of styles provides a welcoming environment for a broad audience. "Sticks Ahoy," a Hampton feature on his tom-tom, is a prime example of how Hampton could overwhelm his listeners with the sheer force of his musical personality. I had a lot of fun digging this DVD, and, unless you are a rock, you should have a similar reaction. ([www.jazzicons.com](http://www.jazzicons.com))

■ **RAHSAAN ROLAND KIRK** was a unique figure in the world of jazz. His ability to play more than one reed instrument at the same time caused some to look upon him more as an oddity than as a serious and innovative jazz player. Others considered him an important creative force, one who was able to think outside of the box to create a world of sound that stretched the art of improvisation to unexpected places. **Rahsaan Roland Kirk: Live in '63 & '67** affords interested viewers an opportunity to decide which perspective they share. As with many players, I admire Kirk's innovative approach to jazz, but cannot say that what he achieved really appealed to my aesthetic sense. The performances on this disc are fine representations of what it was like to experience Kirk on stage. He would have several instruments slung across his



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body, usually a tenor sax, a stritch — his name for a straight E-flat alto saxophone that had been fitted with a French horn bell and modified so that it could be played with one hand — and a manzello, his handle for a modified B-flat King Saxello, a variant of a B-flat soprano saxophone. He also played a variety of flutes and whistles. By employing this selection of instruments, Kirk was able to create a world of sounds unlike any other player. At times he would play the tenor sax, stritch and manzello all together, an accomplishment that was strange to behold both visually and aurally. The two sessions from 1963 were filmed in Belgium and Holland with George Gruntz on piano, Guy Pederson on bass and Daniel Humair on drums. These were modern players from Europe who fit in perfectly with Kirk's singular approach to jazz. The 1967 performance was shot at the Kongsberg Jazz Festival in Norway, where Kirk was joined by Ron Burton on piano, Niels Henning Ørsted-Pederson on bass and Alex Riel on drums. Viewing this disc, it is fascinating to observe Kirk's involvement with his music, and the way that he is constantly challenging himself, his fellow musicians and his listeners. (www.jazzicons.com)

■ Almost any jazz fan who has had the experience of seeing **OSCAR PETERSON** perform in person has probably been wowed by his prodigious technique and boundless imagination. Watching **Oscar Peterson: Live in '63, '64 & '65 (Jazz Icons - 1420559)** will reinforce this impression for those referenced above. For anyone else, buckle your seatbelts, and be prepared for a fabulous musical ride. These performances, all taken from dates in Scandinavia, Sweden in 1963, Denmark in 1964 and Finland in 1965, find him playing with his long-standing bassist and drummer, Ray Brown and Ed Thigpen, with trumpeters Roy Eldridge in Sweden, and Clark Terry in Finland making guest appearances. The tightness of Peterson's trio is simply stunning. The three players are constantly challenging and delighting each other, as can be seen in these videos. You can see their concentration and satisfaction reflected in their expressions. There is nothing quite like experiencing these gentlemen pushing each other at tempi that seem impossible. There are 16 selections spread over the three sessions, with one delight after another coming at you. Eldridge is at his fiery best on an intense "But Not for Me." There are few players in

jazz who combined masterful artistry with an impish sense of humor the way that Clark Terry does, as is evident in his performances here. These examples of the trio accompanying a horn player show that they were just as impressive in a supporting role as they were at the center of attention. Pleasures abound on this disc, ones that you will want to enjoy repeatedly. (www.jazzicons.com)

■ What Oscar Peterson was to the piano, **SONNY ROLLINS** has been to the tenor sax. He is a player with complete mastery of his horn, and a mind that overflows with improvisatory genius. **Sonny Rollins: Live in '65 & '68 (Jazz Icons - 1420560)** provides prime examples of what put Rollins in the upper echelon of jazz tenor saxophonists. When Rollins is at his peak, the combination of intensity with a seemingly effortless outpouring of musical ideas creates awe in his peers, and those who are listening. That is certainly the case with these two sessions from Danish television programs, filmed three years apart. For the 1965 date, Rollins fronted a trio with Niels Henning Ørsted-Pederson on bass and Alan Dawson on drums. Pederson was only 19

*continued on page 34*

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DVD REVIEW

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at the time of this gig, but was already showing the talent that propelled him to the forefront among jazz bassists. Dawson handled the challenge of playing up to the high standards demanded by Rollins with impressive ease. It is fascinating to experience Rollins developing his interpretation of each selection. He is a master director and composer, pushing each piece in unexpected directions, often tossing in just the right quotes from a variety of sources with a fluidity that amazes. Included in the 1965 set are two originals that are probably the best known of his tunes, "St. Thomas" and "Oleo," which he combines with "Sonnymoon for Two." He revisits "St. Thomas" on the 1968 date where his band mates are Kenny Drew on piano, Pederson on bass and Albert "Tootie" Heath on drums. Rollins has a great affection for pop standards, and he includes "There Will Never Be Another You," "Darn That Dream" and "Three Little Words" on the earlier set, while "Green Dolphin Street" is among the three selections in 1968. This disc is a wonderful way to observe the force of nature that is Sonny Rollins. (www.jazzicons.com)



■ In the endnotes to *Nina Simone Live in '65 & '68 (Jazz Icons – 1420563)* the producers indicate that there was some controversy among the producing team about whether or not to include these performances by **NINA SIMONE** in this series. If the choice were mine, I would have opted in the negative. While the performances are indeed strong examples of Simone in action, many of them are of marginal interest from a jazz perspective, and their strong political content, while reflective of Simone's political activism, are likely to be unappealing to many viewers. They certainly deserve an airing, but, in my opinion, not in the context of this series. (www.jazzicons.com)

For those who purchase this series as a set, there is a bonus DVD containing additional selections by Rollins, Kirk and Simone. This disc is not available for separate purchase. (www.jazzicons.com)



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## Michael Feinstein: The Sinatra Project

By Robert L. Daniels

Ol' Blue Eyes has been gone for a decade, yet his spirit survives most distinctively in a new Concord CD entitled *The Sinatra Project*, a reverent tribute offered by cabaret crooner Michael Feinstein. The arrangements by conductor Bill Elliot reflect the glory days of Nelson Riddle and Billy May, when the tunes sparkled with trademark snap, crackle and pop. Feinstein previewed the recording with a week long appearance at Feinstein's at Loews Regency. To celebrate the 10th anniversary of the Park Avenue cabaret, Feinstein was accompanied by a 17-piece band that featured the bite and grit of Mark Vinci's tenor sax and the soaring glow of George Rabbai's trumpet.

Feinstein made no effort to copy Frank Sinatra's inimitable style. Instead, he embraced a dozen standards associated with his career in freshly minted settings from a romping Rodgers and Hart narrative of a loose woman, "The Lady is a Tramp" to a serenely romantic confessional by the Gershwin's, "I've Got a Crush on You."

Feinstein also injected a refreshing touch of impish humor. The crooner cited guitarist Bucky Pizzarelli, who added a tasteful little solo during the Gershwin turn. With a mocking spoof of "Racing with the Moon," Feinstein noted that Bucky was plucking rhythm guitar with the Vaughan Monroe orchestra over a half century ago at the Paramount Theater.

A treasurable moment on the CD finds Feinstein singing a tune by John Williams, with lyrics by Alan and Marilyn Bergman that was penned for Sinatra but never performed. "The Same Hello, The Same Goodbye" suggests the unique serving of torchy grandeur that Sinatra mastered.

Elliot's arrangement of "Begin the Beguine" reflected the style of Nelson Riddle in marked contrast to Sinatra's original recording for Columbia in 1946 at a racehorse tempo that doesn't do justice to the tropic allure of the Cole Porter classic. Feinstein is a fine light baritone, who respects a lyric and his phrasing serves a melody with color and care.

The crispness of the big band provided Feinstein with a palatable cushion for the likes of the Jerome Kern-Oscar Hammerstein "The Song Is You" and a medley of "All My Tomorrows" and "All the Way" by Jimmy Van Heusen and Sammy Cahn.



Robert Daniels and  
Michael Feinstein

## And, At The Oak Room...



Ol' Blue Eyes was also given a nod at the Oak Room when veteran crooner Jack Jones cited Sinatra as the man who defined the art of singing. Jones, along with Steve Lawrence and Vic Damone, represent the end of an era. The silver-haired singer still offers a robust baritone and considerable charm.

A sentimental career retrospective preceded his entrance on a couple of TV monitors. The passing parade found Jones in the

company of Bob Hope, Judy Garland, Dean Martin, Peggy Lee, Mel Torme, Tony Bennett and Jimmy Durante. Even Jones joked about his endurance as he arrived to sing "What Are You Doing the Rest of Your Life?"

Good taste dominated his repertoire from Frank Loesser's travelin' vagabond song "Joey, Joey, Joey" to Stephen Sondheim's protective "Not While I'm Around." On opening night Jones offered a generous near two-hour turn. Frankie Laine had a great hit with a song called "Shine," but oddly enough the song on the B-side of the 78 was his own composition, "We'll Be Together Again," written with his then accompanist, Carl Fisher. It has become a great and lasting standard, and Jones sang it with the perfect mix of melancholy and heartbreak.

The finale was a not only a tribute to Sinatra, but to Joe Cocuzzo who passed away a few days before Jones's Algonquin opening. Cocuzzo, who was a Woody Herman timekeeper and Rosemary Clooney's favorite drummer, wrote the words, set to the music of Sinatra conductor, Vinnie Falcone. Their piece was called "The Singer."

"How do I thank him,  
What do I say  
For the dreams he made me live for,  
And the ones I put away?"



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

## That Toddlin Town

### 30th Chicago Jazz Festival blends new music and familiar faces

Story and photos by Sandy Ingham



Eddie Palmieri, piano, with Luques Curtis, bass.

[Gerald] Wilson's sparkling commentary and flamboyant conducting reflected his joy at a 90-year-old life well lived; his music did so even more emphatically.

Jazz is an ever-evolving art form, and the Chicago Jazz Festival celebrated its 30th anniversary by commissioning new works by four composers who drew on the music's century-long history while propelling it on toward its adventurous future.

Three of the new suites had their world premieres on Saturday night, August 30, with Vijay Iyer, Dave Douglas and Gerald Wilson all in the spotlight.

Iyer's quintet played "Far From Over," a seven-part suite initially triggered by the Sean Bell tragedy in New York that pianist Iyer later broadened into a musical message of hope for change in this country — a plea for Barack Obama's election.

The multi-layered music drew on Iyer's roots both in America and India, with electric guitarist Prasanna's yipping, sitar-like runs emphasizing the latter.

Iyer said later the piece won't likely be played again until at least 2009, because he has other commitments. It would be a shame to consign it to a shelf.

Next up was trumpeter Dave Douglas, leading Brass Ecstasy, a new take on the brass band tradition that also pays homage to the late Lester Bowie and his Brass Fantasy. Douglas's band has a tuba chugging along behind his trumpet, a trombone and French horn.

The new composition, "Chicago Calling: Bowie, Barack and Brass" blended New Orleans swagger, circus parade sounds and dissonant free-for-alls in always-entertaining, often amusing ways — amusing as in occasional bleats, braps and puffy exclamations from the various horns. Distinctive solo voices, mostly Douglas's, kept rising up over the ensemble sound.

Gerald Wilson's Los Angeles-based big band premiered "Chicago Is," musical odes to the city's icons — such as its sports teams and the wind off Lake Michigan. The music was fittingly muscular and bluesy, reflecting the leader's formative years in the Lunceford and Basie bands in the late '30s and '40s.

Wilson's sparkling commentary and flamboyant conducting reflected his joy at a 90-year-old life well lived; his music did so even more emphatically.

The festival opened Thursday with Sonny Rollins's quintet playing a set nearly identical to the one that closed the Newport festival three weeks earlier. This time, Rollins cut back on his marathon solos, allowing sidemen to shoulder more of the task at hand. Bobby Broom, whose tender touch on guitar elevated several ballads, and mellow-toned trombonist Clifton Anderson made fine impressions.





Sandy Ingham is Jersey Jazz's roving reporter.



Dee Dee Bridgewater called herself a devoted disciple of the late bebop singer Betty Carter, and paid tribute in Friday night's opening set. While not in Carter's league at deconstructing and reinventing familiar tunes, Bridgewater showed chops aplenty on Carter's anthem, "Tight," and the too-seldom-heard ballad "Spring Can Really Hang You Up the Most."

Eddie Palmieri's incendiary piano and an in-sync horn trio — Brian Lynch on trumpet, Donald Harrison on tenor and Conrad Herwig on trombone — blazed through an hour of Latin jazz at night's end. Most salsaifying!

The spirit of adventure from Saturday night's premieres carried over to the closing Sunday night sets by the Instant Composers Pool orchestra and the brass band 8 Bold Souls.

ICP, from Holland, was a real Dutch treat, kicking off with a free-jazz blowing session; rhythmic patterns became discernible, then recognizable harmonies began to emerge from the chaos, and suddenly, surreally, we were transported back to 1940, listening to Ellington's "Jack the Bear." The hour continued on mixing old and new sounds, with lots of comic turns and even more examples of serious musicianship.

More witty, stylish musical kaleidoscopy ensued with 8 Bold Souls' stew of funk, Middle Eastern music, bullfight fantases and other influences. Then leader Edward Wilkerson brought on guest singer Dee Alexander; she was in glorious, Sarah Vaughan-like voice for the inspirational "I Can Fly," then dropped her soprano an octave for a scatting finish on the uptempo finale, "What the Heck." JJ

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# Food, Fun, JAZZ

Princeton JazzFeast 2008

Story and photos by Tony Mottola, *Jersey Jazz* Editor

JazzFeast, now in its 17th year, regularly draws more than 5,000 food and music lovers to downtown Princeton for a six-hour family- and dog-friendly outdoor party, and this year's late September picture perfect weather encouraged a record crowd.

The afternoon's food choices included delicious offerings from 17 local eateries served at colorful stalls that lined the streets around Palmer Square Green and filled the air with tantalizing aromas. The musical menu, presented from a stage just off the green, offered five courses of tasty jazz served up by master musical chef (and NJJS co-founder) Jack Stine. Mr. Stine, suffering from a sprained ankle, waved his cane in the air backstage to direct the event as he mixed together generous helpings of swing, bebop and traditional jazz seasoned with dashes of R&B and New York City cabaret elegance.

Alan Dale and the New Legacy Jazz Band opened the show, as they have since the very first JazzFeast. "We're pleased to be here for the 47th consecutive year," Dale quipped and quickly got to work in order to squeeze 13 tunes into the allotted set. (Stine keeps a strict clock.) Along with his trademark homage to the Basie, Ellington and other Big Band era books, the group, with feature artist Beth McDonald at the microphone, offered a tribute to the great Miss Peggy Lee, including "Why Don't You Do Right?" and "Fever."

The festival veterans were followed by singer/jazz pianist Daryl Sherman who made her first JazzFeast appearance. Though she often performs as a solo artist, Sherman appeared with Jerry Dodgion on sax and clarinet, guitarist Joe Cohn, Boots Maleson on bass and — held over from the first set — Alan Dale on drums.







It was her first time working with Dale and after the first number Sherman asked him, "Are you feeling the chemistry?" Evidently yes, as the group seemed very tightly knit indeed.

Ms. Sherman famously played Cole Porter's piano in the lobby bar of New York's Waldorf-Astoria Hotel in a recently ended 14-year run. ("Oh, is he coming down to play?" she was sometimes asked.) At Princeton, sans piano, she performed a very swinging Porter medley of "Night and Day" and "So Nice to Come Home To." Noting that Porter was a Yale man, with a nod to the school across the Green, Sherman next crooned "East of the Sun," composed by Brooks Bowman, Princeton U/Class of '36. The balance of the set was equally delightful, with both Cohn and the peppery Dodgion given generous room to solo.



Cohn continued on guitar with the next act, the Harry Allen Group, in a rhythm section with Joel Forbes on bass and Chuck Riggs on drums. The great Frank Wess had been advertised as Allen's frontline partner but was unable to make the gig, and tenorist Bill Easley was his last minute replacement. The Allen group stretched things out in a six-number set that opened with "Just You, Just Me" and left plenty of room for all players to solo and work off each other. Easley in particular got the crowd jumping with his sizzling solos. The gritty tenor player has worked the R&B scene, notably with Isaac Hayes and at Stax Records, and it shows in his solos, which he punctuates by swinging his sax in a broad semicircle and then holding it aloft. A move cheered by the appreciative crowd on several occasions.



In a sly bit of showmanship, Mr. Allen introduced singer Jeanie Bryson in the audience and invited her on stage, where she joined in on "Love Being Here With You" and "All Right, OK" to bring the set to a hand-clapping, foot-tapping close.

This time it was bassist Joel Forbes who stayed on stage to fill in for Nicki Parrott who had been scheduled with the Ed Polcer Swingtet. Ed was joined by Tommy Artin on trombone and Dan Levinson on clarinet and sax, with pianist Joe Cocuzzi and drummer Joe Ascione rounding out the rhythm section.

*continued on page 40*






**JAZZFEAST 2008** *continued from page 39*

Polcer pointed out that he and Artin met and first played together as Princeton students in 1954, “we’ve been going steady musically speaking ever since.” The Swingtet’s easy on the ears nine-song set paid tribute to jazz icons Lionel Hampton, Red Norvo and Bunny Berigan — making ample use of the versatile Cocuzzi on vibes — and offered some songbook gems like “It Might as Well Be Spring” and “Darn That Dream” presented with vocals by Judy Kurtz.

The only disappointment of this particular performance was the absence on stage of teen violin star Jonathan Russell, who was billed to appear with the group but had to beg off due to a bicycling injury. Young Mr. Russell, smiling a tad forlornly, watched the show from front row center wearing a soft cast on his right wrist.

For the second year in a row — and maybe in a new tradition — the next door neighbor Princeton University Jazztet was JazzFeast’s closing act. Last year the group performed a set of all originals but this year they turned the tables and presented a program of well-known standards. Highlights included a nicely paired “Getting Sentimental Over You”/“In a Sentimental Mood” and a Bill Evans-like “Someday My Prince Will Come” that featured a beautifully improvised rubato introduction by pianist Julia Brav. Other Jazztet players were tenor saxophonist Ben Wasserman, bassist Allison Wood and the barefoot Tyler Pines on drums. 



**Bawdy, Naughty, Sporty at 80**

# Keely Smith

By Jim Gerard

It is always heartening, if not inspiring, to be in the presence of a pioneer.



Ms. Smith, top left.

Left: Jerry Vivino led the band and sometimes blew two horns simultaneously. Here with Steve Bargonetti on guitar.

Below: Marty Napoleon, pianist in Armstrong bands, was in the audience this night; shown here with Highlights in Jazz series producer Jack Kleinsinger.

Photos courtesy of Jim Eigo.

The paint is chipping, and there's an occasional bit of rust, but Keely Smith still has the pipes. That, plus her effortless stage command, forged by decades mesmerizing twitchy gamblers away from the roulette wheel in Vegas casinos, made her appearance for Highlights in Jazz at the Tribeca Performing Arts Center on September 18 a delight.

Although she will always be associated with her late husband and collaborator Louis Prima — a wildly successful partnership that garnered critical and commercial success in the 1950s — Smith has forged a second career over the past two decades as a solo act. (Although it must be said that at times she can't seem to escape Prima's influence, performing some of their hit tunes such as "Jump, Jive an' Wail" and engaging in a gentle lampoon of Prima's famous stage histrionics, as well as sardonically insinuating that Prima had more than his share of character flaws.)

Smith came on after a set by her band, led by multi-reed player (and *Conan O'Brian Show* band

member) Jerry Vivino that, while well-executed, seemed designed more as an audience-participation warm-up suggestive of Vivino's TV gig and less like a standard working jazz band set. The exception was a lyrical piano solo rendition by Ken Ascher of his tune, "Rainbow Connection."

Wearing a long, flowing shawl over a black blouse and pants that seems to be the ensemble of choice for aging songbirds<sup>1</sup>, yet wearing the same tomboyish bangs of her youth, Smith prowled the stage, delivering a mix of standards — Louis Jordan's "Let the Good Times Roll," "You Go to My Head," "Embraceable You" and a smoky, bluesy "How Deep is the Ocean?" — reprising a few of her hits with Prima such as "Just a Gigolo" and "That Ol' Black Magic" that recaptured some of that '50s Rat Pack recklessness, and several songs forever associated with her, such as Charles Trenet's "I Wish You Love." The one tune that seemed out of place (or time?) was "Can't Take My Eyes Off of You," a 1967 hit for Frankie Valli,



about which Smith said, self-mockingly, "See, I know some new tunes."

In between, she interjected bawdy proclamations about her preference for younger men that were probably hoary during Sophie Tucker's heyday, soliciting requests (to which her fans were more than happy to respond) and at one point egging on an antiquarian gentleman who approached the stage "to hear you better" and who wouldn't be budged, like a crazed rock fan in slow-

mo. Vivino and trumpeter Mike Morreale provided sensitive accompaniment, both during their solos and obligatti (encouraged by Smith), especially during

a medley of "I'll Be Seeing You, "For Sentimental Reasons" and "Don't Blame Me." And the rhythm section of Ray Marchica on drums, Mike Merritt on bass, Steve Bargonetti on guitar and Smith's musical director Dennis Michaels subtly undergirded Smith's warm, colored tones. If there was one criticism, it's that Smith tends to skimp on interpretation, which siphons some of the emotion from her formidable repertoire.

Yet it is always heartening, if not inspiring, to be in the presence of a pioneer, a woman who was present during the genesis of Las Vegas and a brief moment when swing fused with rock n' roll, and who embodies the kind of showbiz wisdom and professionalism most contemporary stars can only wish to possess. □

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

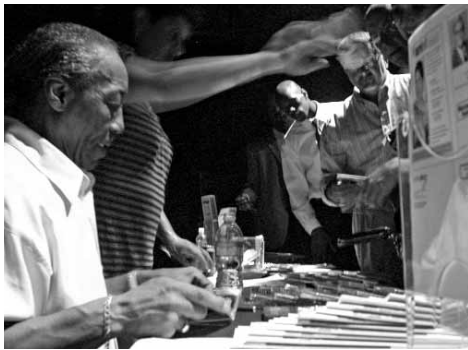
<sup>1</sup> Smith, in response to an audience member's gauche inquiry, admitted to being 80, while most bios list her birth year as 1932.



# New Brunswick's State Theatre Blues & Jazz Fest

By Linda Lobdell

The end of September brought a three-night series to the Backstage Jazz Club at the State Theatre — a unique and really enjoyable setting *behind* the stage of this lovely venue. House lights provided a sparkling backdrop as the talent faced patrons seated at tables and in rows of chairs backstage. Theatrical “smoke” wafting through the colored lights set a hip nightclub scene. Food and



Willie “Big Eyes” Smith handles the CD crowd between sets. Photo by Linda Lobdell.



Bob Stroger. Photo by Kyle D. Barker.



Pinetop Perkins. Photo by Kyle D. Barker.



Above:  
Ron Carter.  
Photo by  
Kyle D.  
Barker.

drink were available stage right. Pinetop Perkins, born in 1913, a legend of the blues, headlined on Thursday September 25 for two sets, surrounded by his friends, legends themselves — among them Willie “Big Eyes” Smith, Hubert Sumlin and Bob Stroger.

On Friday, the most elegant Ron Carter led his quartet in exquisite arrangements, punctuated, to the roaring delight of the audience, by percussionist-run-wild-child Rolando Morales-Matos. Opening for the Quartet was *Down Beat* award-winning vocalist Lisa Sokolov.

The final night John Hammond appeared with Rod Piazza and the Mighty Flyers.

The State Theatre was gracious to let NJJS have a table on-site to spread the word about our efforts. This is a well-programmed and comfortable series. We look forward to continuing our partnership and to experiencing future shows! **J**



Left: Lisa Sokolov with bassist Cameron Brown. Photo by Tony Mottola.  
Below: Ron Carter and friends. Photo by Tony Mottola.





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This year is Benny Goodman's centennial (also Gene Krupa's and, some might argue, Lionel Hampton's), so there may be any number of other celebrations, but this one will be the first -- and the finest!

The show starts at 8 PM and runs two full sets. Seats are priced so that nobody need feel excluded... except those who wait too long to order their tickets. Fire regulations limit seating. You've been forewarned!

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# September Member Meeting: Daryl Sherman

## Life is a Cabaret



**Story and photo  
by Tony Mottola.**

Spending a couple hours listening to the talented and engaging Daryl Sherman toss off anecdotes and sing and play jazz is a curiously entertaining experience. And much to the delight of the 40+ NJJS members in attendance at Trumpets on September 20, Ms. Sherman was in top form for her presentation at the Society's Member Meeting. Using photos and CDs as props, Daryl sketched out her bio as the jazz baby daughter of a trombonist father. Her dad, Sammy Sherman, steered her to the piano at a young age and guided her early musical learning from

"On Top of Old Smokey" to fake books and on to the more sophisticated fare of George Shearing and Cy Coleman. Along the way Daryl was also mentored by the likes of Dick Sudhalter, Dave McKenna and Sylvia Syms.

Ms. Sherman mixed personal stories and insightful bits of musical history with plenty of singing and jazz piano for the better part of two hours at the Montclair club. Her piano playing is first rate, especially when she chooses to stride (as she often does), and her deep-throated vocals don't try and hide her well-

spent admiration for the great Mildred Bailey.

At Joe Lang's urging, Daryl recounted her "brush with greatness," namely the occasion when she was introduced to Frank Sinatra at Jilly's by the NYC club owner's son.

"This is Daryl Sherman, Frank. She's been playing piano and singing here lately."

"Yeah?" Sinatra replied, hit her on the back of her head, and walked away.

"I haven't washed there since," Ms. Sherman said. □

## About Bud | September's Film Series Installment

NJJS members and friends on September 24 enjoyed this filmed retrospective of the life and career of legendary reedman Bud Shank. Much of the information came directly from Shank's mouth, with a sprinkling of insights by colleagues. Spliced into the history were big bites of Bud's musical philosophy, intercut with scenes from the CD recording session simultaneously underway, with Bud one of a quartet of top players. The film was directed by Graham Carter, owner of the Jazzed Media record label. Footage from concerts and festivals throughout the decades was eye-opening. Especially compelling was a scene of Bud playing in London accompanied by the Royal Philharmonic Orchestra. The expressiveness of the instrument and of the musician was brought home so clearly, juxtaposed against the very formal orchestra.



"Bud Shank is too much. I told him I had his contract ready, but I can't get him to leave California. He was the greatest part of Kenton's Neophonic concert the other night, and he was even greater with us the last two days. He even shook Johnny Hodges...Bud Shank is something else!" — Duke Ellington



Join us on October 22 for Jack Sheldon's story on film, and on November 18, it's Tal Farlow.

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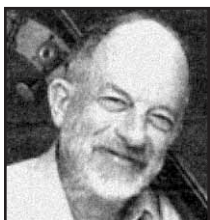
**Joseph T. Shepard of Palmyra, Virginia**  
and **Jerry Gordon of Troy, New York.**

Thanks to all who entered and congratulations to the winners.

Your copies of *The Soprano Summit in 1975 and More*, courtesy of Arbors Records and the NJJS, will be in the mail shortly.



*Winners selected randomly by Chickie the Jazz Dog, in conjunction with longtime collaborator Dottie.*



### From the Crow's Nest

By Bill Crow

Kenny Berger was an admirer of the late Gene Allen's baritone sax playing. He remembers sitting in Joe Harbor's bar late one night with Danny Bank, another fine baritone player. Gene Allen walked in and announced that he had just quit his job at the Copacabana. Ken and Danny wondered if it was because of the money, or personality clashes with the leader. Gene said, "No, it just suddenly occurred to me that I hadn't played a melody in two and a half years!"

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

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## About NJJS

The New Jersey Jazz Society is dedicated to the performance, promotion and preservation of jazz. 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 deserving New Jersey college jazz studies students, conducting the 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.

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- **Musical Events** — NJJS sponsors and co-produces a number of jazz events each year, ranging from intimate concerts to large dance parties and picnics. Members receive discounts on ticket prices for the Pee Wee Russell Memorial Stomp and Jazzfest. Plus there's a free concert at the Annual Meeting in December and occasionally other free concerts. Ticket discounts (where possible) apply to 2 adults, plus children under 18 years of age. Singles may purchase two tickets at member prices.
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  - **NEW!! Family 3-YEAR \$100:** See above for details.
  - **Youth \$20:** For people under 25 years of age. Be sure to give the year of your birth on the application where noted.
  - **Give-a-Gift \$40 + \$20:** The Give-a-Gift membership costs the regular \$40 for you, plus \$20 for a gift membership. (Includes your 1-year membership and your friend's first year membership. Not available for renewals of gift memberships.)
  - **Supporter (\$75 – \$99/family)**
  - **Patron (\$100 – \$249/family)**
  - **Benefactor (\$250 – \$499/family)**
  - **Angel \$500+/family)**
- } Members at Patron Level and above receive special benefits. These change periodically, so please contact Membership for details.

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

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

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

OR simply send a check payable to "NJJS" to:  
 NJJS Membership, PO Box 410, Brookside, NJ 07926-0410.

## CTSIMAGES | The Face of Jazz

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**WWW.CTSIMAGES.COM** e-mail: [Cynthia@ctsimages.com](mailto:Cynthia@ctsimages.com)

'Round Jersey

Morris Jazz

The Bickford Theater  
at the Morris Museum  
Morristown, NJ 07960

Tickets/Information: 973-971-3706

There's a recurring jazz joke, wherein a bandleader lists one after another of the guys he's recruited for a gig, each one an acknowledged star. The listener takes it all in, then says (sarcastically) "Too bad you couldn't get anybody."

David Ostwald has done an outstanding job in filling his Louis Armstrong Centennial Band with top players for his November 3 date for the Wyeth Jazz Showcase. Drawing upon the vast stable of talent he employs at his steady Birdland engagement, he's drafted Louis's own clarinet player Joe Muranyi, plus Howard Alden to play banjo (not a misprint) and Kevin Dorn for the drums.

This Monday concert will have Charlie Caranicas playing the all-important trumpet role. You've heard him here with several bands. Charlie wowed them in Orange County in August, sparking the front line of the Independence Hall Jazz Band at the Classic Jazz Festival there. The band was immediately invited back, not that common for East Coast bands, and Charlie's performance certainly contributed to that. Leader David Ostwald will, of course, play tuba, and his program will feature selections from throughout Satchmo's extensive recorded legacy. Too bad he couldn't get anybody!

Popular pianist Rio Clemente is always full of surprises in terms of the musical content of his concerts, but this time he's outdone himself. He's converted his solo date on Monday, November 24 into an all-star trio extravaganza, inviting Bucky Pizzarelli to join him that night. Gene Perla will back them on string bass. These guys don't require any sort of hard sell to fill seats.

And that may be the problem, since there are only 300 seats to sell. Pricing for the series is set at just \$15 (advance purchase — with no more pesky transaction fee), going to \$18 at the door. Advance buyers can use the express pick-up line that night or opt to have tickets mailed for \$1 per order. Best to buy early or risk disappointment.

The following week Nancy Nelson will be there, with an all-Gershwin program, featuring the music of George and the lyrics of Ira, and sometimes other collaborators. It's a fascinating collection, aided by the piano accompaniment of Keith Ingham, himself a star on his instrument, who will get some opportunities to solo as well on this December 1 date. The pair has been well received on previous visits with different themes, and their CDs sell well afterward.

The Midiri Barnhart Trio plays only for this series, because it is about midway between the residences of Joe Midiri (reeds), Paul Midiri (drums, vibes, trombone) and Jeff Barnhart (hot piano). Jeff played here recently



David Ostwald



Charlie Caranicas



Rio Clemente



Tom Roberts

with Paris Washboard and the room was very full. The Midiri Brothers also tend to fill seats, so in combination they threaten a sellout. Buy early for this December 15 closer to the jazz year. While on the phone with your credit card in hand, order some 2009 tickets: The James Chirillo Trio (January 26), the Great GroundHog Day Jam (February 2, of course), and the Big Bix Beiderbecke Birthday Bash (March 10, naturally) are the earliest ones. Each has one 90-minute set, starting at 8 PM.

Jazz For Shore

NOTE temporary venue change!

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

Tom Roberts is a dynamite stride pianist based in Pittsburgh who has treated New Jersey audiences to exciting tributes covering the work of piano greats such as Eubie Blake, Willie "The Lion" Smith, James P. Johnston and namesake Luckey Roberts, plus solos and piano duets without themes. An evening with him alone is well worth the modest tab here (\$13 advance, \$15 at the door).

He's chosen to spice up the program quite a bit by inviting cornetist Charlie Caranicas to join him. They have a duet album out that is impressive, receiving raves from Dan Morgenstern, Phil Schaap and a long string of others. It brings to mind the classic trumpet/piano sides recorded in the late 1920s by Louis Armstrong and Earl Hines.

The icing on the cake will be the introduction of clarinetist Susanne Ortner to a New Jersey audience. She's famous for her Klezmer concerts in Europe, but is just settling in and becoming known on this side of the Atlantic. "I can't believe I am hearing only two musicians!" exclaimed a record producer at an Ortner/ Roberts performance. "Where is the orchestra hiding?" You'll get all three here on Wednesday, November 19.

Songstress Molly Ryan closes the year on December 17, with an exciting program built around her vocals, but also allowing the band some time to swing. Molly's been here before with the Palomar Quartet and others. For this first appearance under her own name, she's asked reedman Dan Levinson to join her, backed by a unique all-string rhythm section: Tom Landman and Matt Munisteri playing guitars, with Brian Nalepka on bass. Familiar names all.

For those already filling in their 2009 calendars, the Midiri Brothers Quartet is coming on January 14, followed by the GroundHog Day Jam on February 4 and a trio of violinist Aaron Weinstein, guitarist Bucky Pizzarelli and bassist Jerry Bruno on March 18. The series continues at the County Library in Toms River, awaiting completion of renovations to their home on the Ocean County College campus. Tickets are ordered from the OCC Box Office (number above), not from the Library. These Wednesday concerts have one 90-minute set, beginning at 8 PM.

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



## Bridgewater Jazz

at Somerset County Vo-Tech School, Bridgewater, NJ 08807

Tickets/Information: (908) 237-1235

Benny Goodman  
tribute



The rumors are true. Jazz in Bridgewater is being revived (briefly) for a blockbuster Benny Goodman tribute, marking the anniversary of his Carnegie Hall triumph in this, his centennial year. The date is Saturday evening, January 17, and the location is the acoustic auditorium at the Vo-Tech School, just a couple of blocks from Bridgewater Commons.

The program will feature the mighty **James Langton Big Band**, which has a substantial collection of Goodman charts. Clarinetist **Dan Levinson** will be out front, and the band is filled with names you know: **Randy Reinhart, Mike Ponella, Charlie Caranicas, Harvey Tibbs, Mike Christianson, Mark Shane, Matt Munisteri, Mike Weatherly, Kevin Dorn, Molly Ryan** and more. Leader James Langton, a transplanted Brit, will himself be in the sax section, as he is in his similar band in the UK. Even the less familiar names have played in previous Goodman tributes here, are regulars with the Nighthawks or have similarly lofty credentials. This will be the top Goodman celebration anywhere!

Ticket prices have been held at \$15 for the upper section and \$20 for the front section, both with great acoustics and sightlines. No service charges either. Prices increase by \$5 one week before the event...assuming any tickets are left! Similar tributes in the past have been sellouts, so it's best to order early. Use the phone number above or send your check to SCVTS Education Foundation, the new prime sponsor, at PO Box 6124, Bridgewater, NJ 08807. **NEW THIS YEAR: Tickets will be mailed only on request (too many lost in mail). Pick them up in an express line that night.**

NJJS is co-sponsor of this event, but ticket sales are through the Foundation. See their ad elsewhere in this issue. Plenty of parking adjacent to the school, just off North Bridge Street on Vogt Drive, near the Somerset County Library. It is easily reached via Route 22, Routes 202/206 and Interstate 287, with Interstate 78 nearby.



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

1. Bill Bailey
2. Benny used the song as his closing theme and the title became "Goodbye."
3. "In The Mood."
4. Count Basie's nickname was "Splanky" (among others).
5. "MDM," a combination of Monk, Duke and Mingus, recorded by Charles Mingus in October, 1960



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

**Institute of Jazz Studies, Rutgers, The State University of NJ**  
John Cotton Dana Library, 185 University Avenue,  
Newark, NJ 07102

Web site: [newarkwww.rutgers.edu/IJS](http://newarkwww.rutgers.edu/IJS) 973-353-5595

### calendar:

#### JAZZ RESEARCH ROUNDTABLES

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.

- **November 12:** *April Grier:* Women in the Jazz Industry
- **December 3:** *Hyland Harris:* Drummer Joe Harris

#### JAZZ FROM THE ARCHIVES

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

- **October 26** – A Forgotten Concert: In April 1947, Sidney Bechet, Jack Teagarden, Muggsy Spanier, Baby Dodds (in rare form) and youngsters Dick Wellstood, Bob Wilber and Johnny Windhurst, a.o., made some caloric sounds at New York's Town Hall.
- **November 2** – A Musical Time Capsule of November 1938 featuring such greats as Benny Goodman, Count Basie, Cab Calloway, Nat King Cole, Sidney Bechet, Billie Holiday and many others. Hosted by Loren Schoenberg.
- **November 9** – The 50th Anniversary of Bossa Nova: the Instrumental Groups presented by guest host Simon Rentner.
- **November 16** – England's Two Great Tenors: Tubby Hayes and Ronnie Scott: host John Clement celebrates his birthday by presenting the music of two of England's finest tenor saxophonists.
- **November 23** – The Music of Arranger Sy Johnson: Host Bill Kirchner salutes the arranger who contributed scores to the bands of Terry Gibbs, Charles Mingus, Rod Levitt and others.
- **November 30** – Duke's Epic Moment: Hosts Dan Morgenstern and Tad Hershorn with guest John Fass Morton, author of Backstory In Blue: Ellington At Newport '56, celebrate Duke Ellington's triumphal performance at the 1956 Newport Jazz Festival.
- **December 7** – Hardbop Grandpop: Host Bill Kirchner examines the music of pianist-composer Horace Silver.
- **December 14** – Tiny in France, Pt.2: Host John Clement continues his survey of guitarist Tiny Grimes, playing recordings he made in France.

**NEW solo piano series produced by IJS and featuring leading artists of different generations!** Dana Room; 2:30-4:00 PM

- **November 5:** Eric Reed

**Performance featuring Prof. Lewis Porter.** Dana Room

- **November 12, 2:30 PM:** Prof. Lewis Porter and special guests

# Somewhere There's Music

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

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

## Asbury Park

**JOYFUL NOISE CAFE**  
1400 Asbury Ave.  
"JAZZ Alive Asbury Park"  
second Friday each month 8 PM  
\$8

**TIM MCGLOONE'S SUPPER CLUB**  
1200 Ocean Ave.  
732-744-1400  
[timmcloonesupperclub.com](http://timmcloonesupperclub.com)

## Bayonne

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

## Bernardsville

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

## Bloomfield

**WESTMINSTER ARTS CENTER/  
BLOOMFIELD COLLEGE**  
467 Franklin St.  
973-748-9000 X343

## Brooklawn

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

## Cape May

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

## Clark

**LANA'S FINE DINING**  
1300 Raritan Rd.  
732-669-9024  
[www.lanasfinedining.com](http://www.lanasfinedining.com)  
Warren Vaché Trio Thursdays 7-11 PM  
Live jazz (rotating artists) Fridays 7-11 PM

## Cherry Hill

**TRINITY PRESBYTERIAN CHURCH**  
Rt. 70  
856-234-5147  
Tri-State Jazz Society occasional venue  
[www.tristatejazz.org](http://www.tristatejazz.org)  
Some Sundays 2 PM

## Clifton

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

## Closter

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

## Cresskill

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

## Deal

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

## Edgewater

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

## Englewood

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

## TOMASO'S RISTORANTE

163 Old River Road, 07020  
(201) 941-3000

## Garwood

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

## Glen Rock

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

## Hackensack

**SOLARI'S**  
61 River St.  
201-487-1969  
1st Tuesday 8:00 PM  
Mickey Gravine Big Band  
No cover

## STONY HILL INN

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

## Hawthorne

**ALEXUS STEAKHOUSE TAVERN**  
80 Wagaraw Road, 07506  
973-427-9200  
7-10 PM  
No cover  
[AlexusSteakhouse.com](http://AlexusSteakhouse.com)  
Bucky Pizzarelli & Frank Vignola  
on rotating schedule Tuesdays &  
every other Thursday

## 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  
Swingadeic

## Hopewell

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

## Lawrenceville

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

## Little Falls

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

## Lyndhurst

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

## Madison

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

## Maplewood

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

## Manville

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

## Matawan

**CAFÉ 34**  
787 Route 34  
Jazz trios Wed and Thur 8 PM  
732-583-9700  
[www.bistro34.com](http://www.bistro34.com)

## Mendham

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

## Metuchen

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

## Montclair

**CHURCH STREET CAFE**  
12 Church St.

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

## PALAZZO RESTAURANT

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

## RICHIE CECERE'S

2 Erie Street  
973-746-7811

## SESAME RESTAURANT & JAZZ CLUB

398 Bloomfield Avenue  
973-746-2553  
[sesamerestaurant.com](http://sesamerestaurant.com)  
Jazz Evening once every month, usually  
2nd or 3rd Wednesday

## TRUMPETS

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

## Morris Plains

**AMBROSIA RESTAURANT & BAR**  
650 Speedwell Ave.  
973-898-1111  
[www.ambrosianj.com](http://www.ambrosianj.com)

## Morristown

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

## THE COMMUNITY THEATRE

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

## THE SIDEBAR AT THE FAMISHED FROG

18 Washington St.  
973-540-9601  
[www.famishedfrog.com/thesidebar](http://www.famishedfrog.com/thesidebar)

## ST. PETER'S EPISCOPAL CHURCH

70 Maple Avenue  
973-455-0708

## SUSHI LOUNGE

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

## Mountainside

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

## Newark

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

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.

## 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

## SAVOY GRILL

60 Park Place  
973-286-1700  
www.thesavoygrillnewark.com

## SKIPPER'S PLANE STREET PUB

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

## New Brunswick

### CHRISTOPHER'S AT THE HELDRICH HOTEL

10 Livingston Avenue  
732-214-2200  
www.theheldrich.com  
No cover  
Every Friday 8 - 11 PM

### DELTA'S

19 Dennis St.  
732-249-1551

### STATE THEATRE

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

## Newton

**BULA**  
134 Spring St.  
973-579-7338  
www.bularrestaurant.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  
www.terramomo.com

## SALT CREEK GRILLE

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

## WITHERSPOON GRILL

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

## Rahway

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

## Randolph

**STONEFIRE GRILLEHOUSE & BAR**  
500 Route 10 West  
www.stonefirerestaurant.com  
973-537-7070  
Sunday Jazz 6 PM

## 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  
Tuesday nights Jazz Lobsters  
big band

## Sewell

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

## Short Hills

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

## Somerville

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

## South Brunswick

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

## South Orange

**DANCING GOAT CAFÉ**  
21 South Orange St  
973-275-9000  
www.thedancinggoat.com  
8 PM

## SOUTH ORANGE PERFORMING ARTS CENTER

One SOPAC Way  
973-235-1114

## Summit

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

## Teaneck

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

## PUFFIN CULTURAL FORUM

20 East Oakdene Ave.  
201-836-8923

## Tom's River

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

## Totowa

**46 LOUNGE**  
300 Route 46 East  
973-890-9699  
www.46lounge.com  
Wednesday Jazz 7:30 PM

## SUSHI LOUNGE

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

## Trenton

**JOE'S MILL HILL SALOON**  
Market & Broad Streets  
609-394-7222  
Occasionally

## Union

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

## Watchung

**WATCHUNG ARTS CENTER**  
18 Stirling Road  
908-753-0190  
wacenter@optonline.net  
www.watchungarts.org  
The Great Jazz Series  
once per month either Friday  
or Saturday night

## Wayne

**WILLIAM PATERSON UNIVERSITY**  
300 Pompton Road  
973-720-2371  
www.wpunj.edu  
Sunday 4:00 PM

## West Caldwell

**T'S TRATTORIA MARTINI BAR**  
1090 Bloomfield Ave.  
973-882-3110  
Wednesdays/Thursdays/Fridays music

## West Orange

**CECIL'S**  
364 Valley Road  
973-736-4800  
cecilsjazzclub.com

## FRANKLIN TAVERN

97-99 Franklin Ave.  
973-325-9899  
No cover

## Westfield

**16 PROSPECT WINE BAR AND BISTRO**  
16 Prospect St.  
908-232-7320  
Six nights a week

## ACQUAVIVA

115 Elm St.  
908-301-0700  
www.acquaviva-dellefonti.com  
Fridays 7:00 PM

## Woodbridge

**JJ BITTING BREWING CO.**  
33 Main Street  
732-634-2929  
www.njbrewpubs.com  
Fridays 9:30 PM

## Wood Ridge

**MARTINI GRILL**  
187 Hackensack St.  
201-209-3000  
Wednesday through  
Saturday

## The Name Dropper

Recommendations may be sent to nd@njjs.org.

Armistice Ball November 8 features **VINCE GIORDANO**, in a benefit for Morris County Historical Society, 973-267-3465.

**SWINGADELIC** is at A Taste of Hoboken, Stevens Institute of Technology's Schaefer Center, November 11 at 7PM

**JAMES L. DEAN BIG BAND** November 16. \$15 includes dance lesson, buffet. Whiskey Café Lyndhurst.

At The Priory in Newark: **RICHIE MCCRAE** CD Release party on November 21 and **MADAME PAT TANDY** November 28.

**GRASSELLA OLIPHANT** November 22, and **RACHEL Z** November 29 at Cecil's in West Orange.



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- "...a feast for your ears."  
— John Bohannon,  
*WRHU Radio*
- "...smooth and creative."  
— Rio Clemente,  
*Bishop of Jazz*

To catch Laura live, visit the calendar page at [LauraHull.com](http://LauraHull.com) for all the latest performance dates and times.

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