

Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

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January 2009



Oh, The Good Life

By Tony Mottola *Jersey Jazz* Editor and Linda Lobdell Associate Editor

A Montclair theatre with a history as old as vaudeville has been restored to its original grandeur and is the newest home — and the first New Jersey venue — of New York's The Bowery Presents music productions.

Jersey Jazz was pleased to be invited to two significant events in the newly refurbished Wellmont Theatre's first months of shows.

On November 19 we witnessed the talents and charisma of Tony Bennett. Amazingly, at age 82, this legendary singer seems not to have lost a step, punctuating his many hits with spry pirouettes and deft bits of the old soft shoe, and demonstrating the strength and dynamic range his famous voice still boasts.

Without wasting a moment, he walked on-stage, said "Thank you very much for coming tonight" and launched into a couple dozen wonderful tunes, delivered with charm and grace to a wildly appreciative audience.

When a "gentleman" in the crowd shouted that he couldn't hear Mr. Bennett's between-song patter, he responded, "I can't speak as loud as *you*, sir." More heckling ensued, prompting the singer to retort, "Pay attention, clean your ears out. Quiet!" — all with a big

smile on his face. He's surely seen and handled it all in his many decades as a showman.

During "Maybe This Time" — after filling the theater with a long, ringing note at the song's bravura crescendo, the singer paused. "Is *that* loud enough?" he inquired, inviting peals of laughter from the audience.

continued on page 35

Tony Bennett performs at the Wellmont Theatre in Montclair, November 19, 2008.
PHOTO BY TONY KURDZUK/THE STAR-LEDGER

2009
Pee Wee Russell Memorial Stomp
SUNDAY, MARCH 1
Birchwood Manor, Whippany
ACT NOW!
see ad page 5, and p 8

in this issue:

NEW JERSEY JAZZ SOCIETY

Pres Sez/Bulletin Board	2
NJS Calendar	3
The Mail Bag/Jazz Trivia	4
Editor's Pick/Deadlines/NJS Info	6
Music Committee	8
December Annual Meeting	44
November Member Meeting: Jon Burr	45
Win This Book: The Jazz Ear	46
Crow's Nest	46
New Members/About NJS/ Membership Info	47

ARTICLES

Classic Stine	9
Big Band in the Sky	10
Talking Jazz: Norman Simmons	12
Noteworthy	24
Jazz U: College Jazz	26

REVIEWS

Compact Views	30
Other Views	30
Terrence Blanchard/ Spike Lee at NJPAC	36
Highlights in Jazz: Statesmen and Next Generation	37
Cape May November Jazz Festival	38
John Pizzarelli in Maryland	39
Monk at JALC	40
Andrea Marcovicci/ Nat King Cole Tribute at JALC	43

EVENTS

'Round Jersey: Morris, Ocean, Bridgewater	48
Institute of Jazz Studies/ Jazz from Archives	49
Somewhere There's Music	50
The Name Dropper	51

ADVERTISERS

B. Kukla books	3
Pee Wee Stomp	5
Shanghai Jazz	7
James P. Johnson Research	10
Centenary College	11
Unitarian Church at Summit	13
Russ Moy Benefit	15
Trumpets	15
Community Theatre	17
Margie Notte CD Release - Cecil's	19
Seton Hall at SOPAC	21
Watchung Arts Center	22
Fred Taylor Trio at Cecil's	23
Bickford Theatre	25
Rent-A-Wife	26
Arbors Records	27
Bob Ackerman	28
Hibiscus	29
The Art Shop - Jazz on Vinyl	30
Shelly Productions - Glen Rock Inn	32
Tamborlane - Vibraphone	33
Margie Notte at Libretti's	33
North Carolina Jazz Festival	34
Skipper's Plane Street Pub	35
Gil Benson Trio	38
CTS Images	39
Jazzdagen Tours	41
Marcia Steinberg	42
Jim Eigo Jazz Promo	46
Laura Hull	52
Weichert Realtors	52



Prez Sez

By Andrea Tyson President, NJJS

Welcome back after what I hope was a very good year's end for you. Our Annual Meeting was well-attended and we thank all of you who came to Shanghai Jazz to enjoy the music of the James L. Dean Quartet. They provided us with some tasty tunes...along with the tasty food always provided by Shanghai Jazz!

This year we presented the Nick Bishop Award to Pam Purvis and Bob Ackerman for their many years of service to our educational outreach program, Generations of Jazz.

We have some board changes in our organization. Mike Katz will be our new Treasurer and we thank Kate Casano for her years of service in that role. Kate will remain on the board and we hope to tap her experience by having her serve on our Finance and/or Development Committees.

Laura Hull will replace Joe Lang as chair of our Music Committee, as well as serving as our new Vice President, replacing Mike Katz. We welcome Laura into her new roles and look forward to her contributions. Joe Lang was our Music Committee Chair for several years, as well as Past President, and we thank him for his many years of service. He, too, is remaining as a Director on our Board. We look forward to his Film Series at Chatham Library, which will be continuing in 2009.

Steve Albin, our able Webmaster, has also become our Membership Secretary, handling the computer recordkeeping for our organization. Don Robertson has retired from that position after many years of

excellent service and we thank Don for all his efforts, always above and beyond the call of duty and one of my most trusted Presidential Advisors. He is recuperating from knee surgery and we wish him well. Caryl Anne McBride continues as our Membership Chairwoman.

New to our Board are three very talented people. Carrie Jackson will assist us in our Education and Development Committees, helping to book school gigs for our Generations of Jazz outreach program and other related tasks. She is so talented it's difficult to know exactly where she'll lend a hand but we certainly do thank her for what I know will be valuable contributions. Pam Purvis is Musical Director of the Generations of Jazz program and I'm sure they will work very well together. Partial funding for these performances comes 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, and we thank them for their support.

Another addition to our board this year is Mitchell Seidel who is legendary for his jazz photojournalism, contributing excellent stories and photos to this magazine, as well as *The Star-Ledger*, and beyond. I have asked him to lend us his skills in re-writing and editing our historical booklet documenting our 35 years and I am sure we will find other assignments for his talents as time goes by.

Also, we are very fortunate to have Dan Guttman of Westfield joining our board. Dan will join us on

NJS Bulletin Board

FREE Member Meetings Next Member Meeting: January 18 at Trumpets. These are a fun way to meet fellow members and friends while enjoying programs that entertain and inform. Find some details on page 8. Free for members, but also open to the public, so invite somebody! Watch for details on future get-togethers.

FREE Film Series Next Film: Wednesday January 28 in Chatham. Find some details on page 8.

Got E-mail? Some special offers for NJJS members are late-breaking — so please send your E-mail address to webmaster@njjs.org. For example, one of our partners recently offered a generous buy-one-get-one-free ticket deal. We were only able to extend that offer to our E-mail list.

Friends got E-mail? We've started a new initiative to further spread the word about NJJS. If you've got friends and relatives who'd like to receive our occasional E-mail blasts, please send their E-mail addresses to webmaster@njjs.org.

Tell them you saw it in *Jersey Jazz!*

the Marketing Committee to spread the word far and wide about our Society and its events.

We welcome our new board members with open arms and lots of work!

We're looking at 2009 and seeing lots of hot jazz on the horizon. President-Elect Obama wants jazz in his White House — we'll supply him with it if he asks us to do so. I know we've got the talent for him right here in New Jersey, evidenced by the following treats:

■ Start the year off right by going to the **Chicken Fat Ball** on Sunday, January 4 at the Maplewood Women's Club. This is a really hot ticket...but always room for some more, so step right in and get tickets at the door.

■ Another hot ticket is the NJJS co-sponsored **Benny Goodman Centennial Concert at Bridgewater** Vo-Tech Saturday evening, January 17 featuring Dan Levinson as the clarinetist of the James Langton Big Band with many other wonderful tuxedo clad musicians.

■ Our own **January Member Meeting** will be enjoyable — please join us on January 18 at 2 PM for our meet and greet and then a surprise program beginning at 3 PM at Trumpets in Montclair.

■ Not one of ours, but an event sure to please is led by our past Vice President and Music Committee chair Lou Iozzi at the **Ogden Memorial Church in Chatham** on Saturday night 8 PM January 31 with Lou's Reeds, Rhythm

and All That Brass 18-piece jazz/swing band. Call 908-591-6491 for more info.

■ And don't forget Ed Coyne's **Jazz in January series at Centenary College** in Hackettstown www.centenarystageco.org. Check out his ad for specifics. He was very generous at our Annual Meeting and supplied us with some raffle giveaways. And I think Ed will be contributing some of his marketing expertise to our Committee for our Jazzfest coming in June. Thanks, Ed!

■ On March 1 our **Pee Wee Russell Stomp** is going to be hot, hot, hot at the beautiful Birchwood Manor. What a line-up for a cold winter day...March will sizzle. Featured bands include Vince Giordano's Nighthawks, Danny Tobias's Quintet, Dan Levinson and his Swing Wing and Warren Vaché's Quintet. So lace up those dancin' shoes and come on out for a rousing day of music and dancing. The Birchwood Manor always provides good food at reasonable prices. This is one of our premier events, in fact our founding event many years ago. Please come out and support these wonderful jazz musicians.

■ I have been asked to try to collect jazz LPs for our next **Record Bash**. So, if you have any LPs you wish to donate, we'd be happy to accept them, value them and give you an IRS tax deduction letter. Write me at pres@njjs.org.

So, let's see you out and about at some of these wonderful events. Jazz will survive during these tough economic times but the musicians and venues and organizations, such as ours, do need your support.

**Jazz books
for sale**

**Four-decade
collection**

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bjkukla@aol.com



Sunday January 18 2009 MEMBER MEETING at Trumpets/ Montclair TBA 2-5 PM <i>see p 8</i>	Wednesday January 28 2009 FREE FILM: TBA Library of the Chathams Chatham Boro 7 PM <i>see p 8</i>	Wednesday February 25 2009 FREE FILM: TBA at Library of the Chathams/ Chatham 7 PM <i>see p 8</i>	Sunday March 1 2009 PEE WEE RUSSELL MEMORIAL STOMP at Birchwood Manor/ Whippany NOON-5 PM <i>see p 8</i>	Friday & Saturday June 5 & 6 2009 JAZZFEST at Drew University/Madison <i>see p 8</i>
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NJJS Calendar

Like this issue of Jersey Jazz? Have it delivered right to your mailbox 11 times a year. Simply join NJJS and get your subscription. See page 47 for details or visit www.njjs.org.

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

The Mail Bag

READING JACK STINE'S "Remembering Dave," JJ, Dec. 08, I also have fond memories of Dave McKenna.

I became acquainted with Dave when Peanuts and Louise Hucko featured him off and on at their jazz club in Denver, The Navarre, just across from the famous Brown Palace Hotel. Back in the early days, when silver mines flourished, and Baby Doe and the Matchless Mine at Leadville were in the news, there was a tunnel from the Brown under Tremont Street to The Navarre, where wealthy Brown clients could gain access to the brothel at the Navarre without exposing themselves to the daylight. But this has nothing to do with jazz.

I well recall the night when Dave, along with Morey Feld on drums, Red Norvo, Clancy Hayes, and Bobby Hackett, jammed on *Back Home in Indiana* for at least 25 minutes. I told Dave that I had an album of Buddy Rich that he played on. Dave said, "That's the only recording of mine that I don't have."

The next night I brought and gave it to him during an intermission. The first time I had ever been kissed by a piano player.

Bill Smith
Now of Highlands Ranch, Colorado

YOUR RECENT ISSUES of *Jersey Jazz* have been excellent. All contribute much to jazz history. Every one is a "keeper." I want to mention especially the interview with Phil Woods, the Les Paul story and the story behind the photos of Herman Leonard.

The Jazz Society of Pensacola is pleased to be on the complimentary exchange list.

Keep up the wonderful work!

Yours for jazz,
F. Norman Vickers
Volunteer
Executive Director, Emeritus
Jazz Society of Pensacola, Inc.

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. 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

Potpourri

This month, variety rules.

A different answer for every question. Brilliant!



1. Woody Herman's "Four Brothers" made jazz history in 1947, but these four brothers, named, Carmen, Guy, Liebert and Victor were already popular 20 years before.

2. Louis Armstrong made milestone jazz recordings in 1925 with his "Hot 5" and "Hot 7" groups. What additional instruments did the Hot 7 have, vs. the Hot 5?

3. What do Danny Kaye, Mel Brooks and Max Kaminsky have in common?

4. Although his band had a reputation as a "sweet" orchestra, Lawrence Welk provided long term employment for a number of jazz-oriented musicians. How many can you name?

5. At the age of five this drummer performed in vaudeville as a tap dancer, drummer and singer and was billed as "The Child Wonder" — and he wasn't Buddy Rich. Who was he?

answers on page 47

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

New Jersey **Jazz** Society
PRESENTS

THE 40TH ANNUAL
**PeeWee
Russell
Memorial
STOMP**

SUNDAY, MARCH 1, 2009

From noon to 5 PM at THE BIRCHWOOD MANOR
111 North Jefferson Road, Whippany, NJ 07981 (Off Route 10)
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VINCE GIORDANO AND THE NIGHTHAWKS
DANNY TOBIAS QUINTET
DAN LEVINSON AND HIS SWING WING
WARREN VACHÉ QUINTET

We'll have CDs for sale.

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

PLEASE DO NOT BRING FOOD INTO THE BIRCHWOOD MANOR.

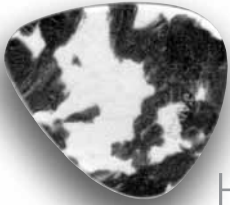
Advance: Members \$25, Non-Members \$30; **At the Door:** Members \$30, Non-Members \$35
Students with current i.d. \$10 (in advance or at the door)

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

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

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

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



The Editor's Pick

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

Have You Seen This Man?



James P. Johnson,
Los Angeles 1950,
© Cecil Charles/
CTS IMAGES

If you happen to be lucky enough to have seen the legendary composer and pianist James P. Johnson perform — or you knew this great artist — author Scott E. Brown would like to speak with you. Scott, a longtime NJJS member, is the author of *A Case Of Mistaken Identity: The Life and Music of James P. Johnson* (Scarecrow Press, 1986) and is at work preparing a 2nd edition of this definitive study of a seminal, and somewhat under-appreciated jazz artist.

James Price Johnson was born in New Brunswick and lived for a time in Jersey City before embarking

on a remarkable musical career that spanned four decades and influenced generations of performers as diverse as Duke Ellington and Thelonious Monk. The biography's new edition will include substantial new information about Johnson that Scott has uncovered. If you have information to share please see the author's contact information in the ad appearing on page 10.



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 at www.PayPal.com using our code: payment@njjs.org, or mail a check payable to **NJJS** to New Jersey Jazz Society, 382 Springfield Ave., Suite 217, Summit NJ 07901; please indicate size and issue. Contact art@njjs.org or 201-306-2769 for technical information and to submit ads.

NJJS Deadlines The deadline for submission of material for upcoming issues is as follows:
February issue: December 26, 2008 • March issue: January 26, 2009

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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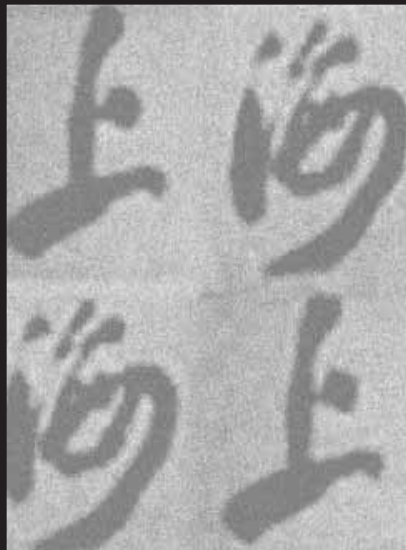
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ZAGAT 2005/06:
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where there's no cover
and you're always
treated like a favorite
customer."

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

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

Highlights, end of December, January 2009:

sun 12/21: JOHN PIZZARELLI (by reservation only)

wed 12/24: KEITH INGHAM

fri 12/26: ALEX WINTZ

**sat 12/27: ERIC MINTEL PLAYING THE
MUSIC OF VINCE GUARALDI**

sun 12/28: BOB HIMMELBERGER

tue 12/30: DAN CRISCI

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

fri & sat 1/2 & 3: JOHN LEE

fri 1/9: GROVER KEMBLE WITH JERRY VEZZA

sat 1/10: BILL MAYS

wed 1/14: BUCKY PIZZARELLI

thu 1/15: MORRIS NANTON

fri & sat 1/16 & 17: WINARD HARPER

sun 1/25: TOOTIE HEATH (by reservation only)

fri & sat 1/30 & 31: JON FADDIS (by reservation only)

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Tuesday: 6:30 PM – 8:30 PM

Wednesday and Thursday: 7:00 PM – 9:30 PM

Friday and Saturday two seatings: 6:30 PM & 8:45 PM

Sunday: 6:00 PM – 9:00 PM

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

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

Notes from the Music Committee

By **Laura Hull** NJJS Music Committee Chair

Allow me to publicly share a hearty congratulations and a Tip-of-the-Hat to Joe Lang for his outstanding leadership of the Music Committee over the years. His dedication and service as Music Committee Chair has resulted in terrific programming and the formation of wonderful relationships with venues and musicians alike. Joe has decided to pass the baton and I am the lucky recipient!

We have an assortment of music events planned for 2009 — here are some highlights:

■ Our **Free Jazz Film Series** moves into its second year with a new offering on Wednesday, January 28. The films are presented at the Library of the Chathams, 214 Main Street in Chatham Boro, starting at 7 PM. This series is hosted by NJJS Board Member Joe Lang.

■ Our **Member Meetings** will resume on Sunday, January 18 at Trumpets Jazz Club and Restaurant in Montclair. The program runs from 3 – 5 PM and is preceded by a social hour from 2 – 3 PM. Meetings are free to members and \$10 for non-members, with the door fee good toward an NJJS membership. Also, Trumpets has a Sunday brunch that runs from 11:30 AM – 2:30 PM for \$15, plus tax and gratuity.

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!

■ The **Pee Wee Russell Memorial Stomp** will take place on Sunday, March 1 from noon until 5 PM. This popular event takes place at the Birchwood Manor in Whippany. The bands will be Vince Giordano and The Nighthawks, Dan Levinson and his Swing Wing, Danny Tobias Quintet and the Warren Vaché Quintet.

Great music for a reasonable admission price! As always, the folks at the Birchwood Manor will have fine food and drinks available for purchase. Please note that bringing food or drink from the outside is not permitted. For advance tickets at \$25 each for members and \$30 for non-members, please visit www.NJJS.org, call the hotline at 1-800-303-NJJS or send your check with a SASE to NJJS C/O Mike Katz, 382 Springfield Ave., Suite 217, Summit, NJ 07901.

This month we offer details on the Levinson and Tobias bands.

DAN LEVINSON AND HIS SWING WING

A superb lineup of players sure to delight both listeners and dancers. Dan, who will bring along his clarinet and tenor sax, is joined by Randy Reinhart on trumpet, Jim Fryer on trombone, Ehud Asherie on piano, Vince Giordano on bass and Kevin Dorn on drums. Adding delightful vocals will be Molly Ryan.

DANNY TOBIAS QUINTET

He has appeared at many NJJS events as a sideman, but this will be Danny's first time appearing for us as a leader. He's done a great job in recruiting trombonist John Alfred, guitarist James Chirillo, bassist Frank Tate and drummer Jim Lawlor to provide a set of musical merriment.

■ Make plans to be at the **Theatre at Raritan Valley Community College (RVCC)** on Saturday, April 4 from 7 – 10 PM when we present **Night of Jazz**. This inaugural event will renew our partnership with RVCC and we are excited to be teaming up again. Night of Jazz will feature Five Play, the Mark O'Connor Swing Band, Rio Clemente, vocalist Frank Noviello, with yours truly serving as emcee. Tickets are \$20 and \$25. Visit www.RVCCArts.org for tickets and directions.

■ Mark your calendar for the **Community Theatre in Morristown** on the afternoon of Sunday, April 19 at 3 PM. We are co-sponsoring our fifth annual afternoon jazz concert with the theatre. The event: *Bucky Pizzarelli Trio salutes Django Reinhardt and Stéphane Grappelli*. Tickets are \$15 and can be pur-

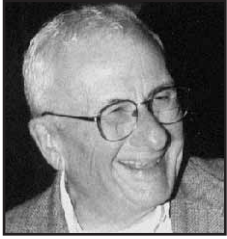
chased at the box office or by visiting www.mayoarts.org.

■ **Jazzfest** will return to Drew University in Madison for the 2009 event on Friday June 5 and Saturday June 6. Once again, we will welcome sanofi-aventis as our major sponsor. RexCorp Realty has also committed to provide significant sponsorship funds for 2009. As Joe Lang wrote last month, we are reformatting Jazzfest to a Saturday event with a free Friday evening concert spotlighting some outstanding New Jersey high school jazz bands. By increasing the presence of outside vendors, and adding some programming specifically designed for children, it is our expectation that this format will make the event more appealing to the general public and more family friendly. On Saturday, there will be an entire day of programming including an evening of music under the stars or the tent, your choice! Good music, good food and summer temperatures should make it a stellar Jazzfest. The lineup plus additional details will be announced shortly.

■ **JazzFeast** is an alfresco afternoon of fine jazz presented by Palmer Square Management with support from the NJJS and music programmed by Society co-founder Jack Stine at the Palmer Square Green in downtown Princeton. Last year's feast was terrific and we look forward to the next one. A date hasn't been set yet, but it always takes place on a Saturday afternoon in September from 12 – 6 PM with an all-star line up of bands. Admission is free, food carts offer cuisine from area restaurants, and CDs are for sale. Stay tuned for updates.

■ The **NJJS 2009 Annual Meeting** is scheduled for Sunday, December 6 at Shanghai Jazz in Madison. This is always a fine afternoon of entertainment, great food, and making connections with other jazzy friends. NJJS updates its members about the events, programs, objectives for the coming year and introduces a slate of new directors to its board. Admission is free for members. JJ

Be sure to visit the events page at www.njjs.org for details and updates on all our events.



Classic Stine

By Jack Stine

NJJS President Emeritus

"Oh, Play That Thing!"

I thought it would be nice to end the year with this poem by Philip Larkin. Like any great piece of music, whether it is classical or jazz, its beauty only reveals itself after several readings. Great art is like that; it gives up its secrets only to those who give it a serious chance. But once you get the artist's meaning, you have it for life and it's a wonderful companion. Read the poem again. I promise you it will be better than the rest of this column and I won't hate you for stopping here.

Okay. We all know about Sidney Bechet, but who in the world is this Philip Larkin?

For me, Philip Larkin was one of the canniest writers who ever took up the cause of jazz. All of his writings on the subject are included in a small paperback entitled *All What Jazz* printed first in England (I forgot to mention he was a Brit) in 1970, and then later in the US in 1985. I don't know if it's still in print, and if it is I urge you to get a copy before it disappears. It certainly will not come this way again if it drops out of print.

The book is as much a personal account of Larkin's awakening to jazz as it is a compendium of reasons why some jazz is so good and why some is so bad. It's good both ways, and this is how it works.

Around 1961, Philip Larkin was hired by the *Daily Telegraph* as its jazz editor. He then embarked on a decade of weekly articles, the best of which he selected for *All What Jazz*. The early articles were based on his early experiences as a listener, which would have gone back to his days at Oxford and his first hearing of Armstrong, Bechet, Beiderbecke, and the Condon gang. So it was that by the time the anthology *All What Jazz* went to press in the 1980s, it was comprised of pieces written in the 1960s about music heard in the golden years of jazz, the late '20s. You'd have to say Larkin's jottings had well stood the test of time.

By the time Larkin's last piece appeared in the *Daily Telegraph* he had seen jazz decline (his assumption) to the point where it no longer provided content that he could honestly write about. He was disgusted that musicians seemed to be purposely making ugly music, music whose intent was no longer meant to enthrall or please. And if George Gershwin's comment that "real music must reflect the thoughts and aspirations of the people and the time" had any application to the state of jazz as he saw it, then it was time for him to pack it in. And that's what he did. His last article about jazz was dated December 11, 1971.

But wait. There's a little more. Jazz had been fun for Philip Larkin but it was still necessary to make a living. This he did as library director for a number of major institutions in the Dominion. From jazz as a diversion he turned to poetry for purpose and it was in this field that he made his greatest impact. Year by year his fame grew to the point where, in 1983, he was offered the position of Poet Laureate. He declined the honor, saying he could not, would not write poetry on someone else's demand about an event or affair that didn't interest him. The post then went to Ted Hughes, on Larkin's recommendation.

Yet though his last years were filled with honors and accolades for his poetry, you felt he'd never truly left his old love for jazz in the lurch. He was delighted to occasionally hear contemporary jazz that harked back to the old concepts of melody, harmony, and rhythm. Bob Wilber, in his autobiography *Music Was Not Enough*, had something to say about this.

*That note you hold, narrowing and rising, shakes
Like New Orleans reflected on the water.
And in all ears appropriate falsehood wakes,*

*Building for some a legendary Quarter
Of balconies, flower baskets and quadrilles,
Everyone making love and going shares—*

*Oh, play that thing! Mute glorious Storyvilles
Others may license, grouping round their chairs
Sporting-house girls like circus tigers (priced*

*Far above rubies) to pretend their fads,
While scholars manqué nod around unnoticed
Wrapped up in personnels like old plaids.*

*On me your voice falls as they say love should.
Like an enormous yes. My Crescent City
Is where your speech alone in understood.*

*And greeted as the natural noise of good,
Scattering long-haired grief and scored pity.*

– For Sidney Bechet, by Philip Larkin

"In 1985 I received a letter from Philip Larkin, the eminent English poet. He wrote: 'I heard you in the flesh twice, once with Eddie Condon in the City Hall in Hull back in the fifties and again when you visited Hull University with Kenny Davern. Both occasions have stayed vividly in my memory. I sat through both houses for the Condon concert and your Soprano Summit concert had me stamping and shrieking...I wish you would write about it yourself. You have been pretty well through it all and your views would be of enormous interest. It is good to hear you are making your home in England and I hope that we may one day meet, although I am an aged, infirm invalid unable to visit or receive.' Not long afterwards Philip Larkin died."

"Well, I've written my book and I've told my story. I wish Philip Larkin were here to read it."

I wouldn't worry, Bob. Don't forget that one of great poets' great gifts is prescience. I think Larkin knew you'd write your book, and I think he knew what you'd write. I'd say you both did a good job. JJ

Big Band in the Sky

By Tony Mottola *Jersey Jazz* Editor



■ **Anthony DeWayne Reedus, 49, drummer, September 22, 1959, Memphis, TN – November 16, 2008, New York, NY.** Tony Reedus, the accomplished drummer who died suddenly after collapsing at Kennedy Airport on his return from performing in Italy, was widely regarded as a joy to play with.

“He had a real wide beat and his feel on the cymbal was unique,” said West Orange, NJ guitarist Dave Stryker in whose organ trio Reedus often performed. “He was great to play with, just really swinging, dancing.”

A Memphis native, Reedus took up the drums at age 13 at the urging of his uncle, the late jazz pianist James Williams. He was already working professionally with his uncle and other local musicians by the time he graduated high school and he went on to attend Memphis State University where he played in the Southern Comfort Jazz Band, the school’s first jazz group.

“He proved very early that he would make a splash on the jazz scene,” Gene Rush, then MSU director of jazz studies told the *Memphis Commercial Appeal*. “He was a really nice kid, a rising star.”

When trumpeter Woody Shaw saw the 19-year old college student performing in a local club he agreed, and promptly hired Reedus for a quintet that also included Steve Turre, Stafford James and fellow Memphis native Mulgrew Miller. Reedus stayed with Shaw for three years and is featured on the albums *United* and *Master of Art* recorded during that time.

After leaving the Shaw group Reedus went on to perform with The Mercer Ellington Orchestra, Dr. Billy Taylor, Freddie Hubbard, Eddie Harris and many others. He also recorded three albums as a leader. Despite a busy musical career, the Irvington, NJ resident kept a promise to his mother when he completed his college education in

2005 earning a bachelor’s degree in music performance at Rutgers University in New Brunswick. Mr. Reedus is survived by his wife Jenise Grise-Reedus (a violinist who plays in the Garden State Philharmonic, the Plainfield Symphony and leads the Ebony String Quartet), his 5-year-old daughter Cameron, and two brothers, Christopher and Keith, both of Memphis.



Photo by Jill Lynn.

■ **Rosetta Reitz, 84, feminist, champion of early women jazz artists, September 28, 1924, Utica, NY – November 1, 2008, New York, NY.** A woman of many interests and talents, Rosetta Reitz (nee Goldman) at various times owned a Greenwich Village bookstore, wrote about food for the *Village Voice*, worked as a stockbroker, professor and advertising manager, and also owned a greeting card business.

Reitz was already a jazz fan when the feminist movement took hold in the 1960s and she took notice of the dearth of recordings by woman jazz artists. She set about collecting old 78s of performers like trumpeter Valaida Snow and singer-pianist Georgia White and long forgotten blues artists, and also uncovered lost recordings of artists like Bessie Smith, Ida Cox and Ma Rainey.

Her collecting became a cause and in 1979 she borrowed \$10,000 from friends and founded Rosetta Records. Her record company was essentially a one-woman band with Reitz unearthing lost recordings, supervising the re-mastering of the often damaged records, researching and writing liner notes, selecting photographs and designing graphics. She even personally packaged each order and took it to the post office. Although the 17 historic releases on Rosetta Records enjoyed only limited distribution, some records, four titles in the “independent women’s blues” series — including *Mean Mothers* — sold around 20,000 copies each. JJ

JAMES P. JOHNSON RESEARCH

Working on new edition of biography.

If you spent time at Café Society, Pied Piper, Stuyvesant Casino, Central Plaza, Town Hall, Vernon Hall or knew him otherwise, please

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Talking Jazz

A Jersey Jazz Interview with Norman Simmons

By Schaen Fox



Norman Simmons at Monmouth County Library in Manalapan on October 19.
Photo by Vicki Fox.

Once while talking with the late Tony DeNicola, I mentioned Norman Simmons and Tony immediately expressed his enthusiastic admiration: “If you have Norman Simmons, you don’t need anyone else. He can do it all.” Indeed as a writer, arranger and accompanist he has worked with many of the most important artists of the last half century. Starting in Chicago, Mr. Simmons worked with Paul Bascomb, a former star of the Erskine Hawkins Orchestra. He moved to New York and was soon with major artists such as Carmen McRae and Joe Williams. In addition, Mr. Simmons has spent many years teaching music, much of that at New Jersey’s William Paterson University. It was during his long tenure there that he joined the large list of prominent musicians living in the Garden State. Last year, he graciously agreed to a phone interview even though he was still putting things in order after a recent move.

JJ: You were born in Chicago, lived in New York City and have seen so much of the world. Now New Jersey is home. Did you move because you were teaching at William Paterson?

NS: I became attracted to New Jersey just for more trees, that kind of thing. Even when I would go on the bus to the school I would notice that once I came out of the tunnel it was different. Even the way the drivers acted towards the passengers and everything. But also the building I was in was going through a turnover. And things were getting not only complicated in the building, but complicated in New York. I used to work in the Village and Midtown and I could walk to my gig and sometimes I’d walk home at night. It got to the point where I didn’t feel safe walking; I had to start taking a taxi. A combination of things just made it the right time to get out of there.

JJ: How did you begin your teaching at William Paterson?

NS: We were in Australia, on an educational and concert combination. I did a radio interview with Rufus Reid and he realized that I knew what I was talking about and he hired me to come to William Paterson. At that time that was really the top

school. We had the best New York musicians there. A lot of schools were about big bands, but at our place everything was combos. It was all about playing and improvising and it had a personal touch, like every piano student was under a piano teacher. After I was there a while they realized I had a lot of experience with vocalists, so I became a principal in that area. But, the first institutional teaching I did was with Jazzmobile, then William Paterson and then The New School.

JJ: Since teaching is so different from performing, were you surprised to find you enjoyed it?

NS: No, if there was any surprise it was that I would end up a college professor when I only had a high school diploma. People wanted my skills; they didn’t care about my documents. That was really complimentary.

JJ: Do you have any current projects you would like to tell us about?

NS: I have several. I do some producing, but I’ve also been currently trying to do an audio autobiography. It’s been kind of a long-range project. After being in the business this amount of time, there is a lot of history that I have to reflect on, plus all the other things that interrupt it. I’m doing it as CDs and because it’s a large project, I’m doing it in sections. So far I’ve completed the section on the time I spent with Carmen McRae. It’s called “For the Love of Carmen” and has five CDs. There will be others [covering] when I was with different people and even the early part of my career in Chicago. Of course the recording projects: I’m working on one right now with John Levy. John is one of our most famous and established managers. He must be around 90 and has managed just about everybody in the business. He’s found this singer out of San Francisco that he likes [so] that’s an important project. Then I’m in the Ellington Legacy Band that’s led by Virginia Mayhew under the auspices of Edward Ellington II. We just finished our first CD, and I’m playing piano and doing a lot of writing in that

continued on page 14

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NORMAN SIMMONS

continued from page 12

band. Of course the dominating project right now is trying to get my life on track. This move has turned everything upside down. I have to try to put things in order so I can get back to a normal active life. It threatens to be good, but right now these are the labor pains [chuckles].

JJ: Do your “Carmen” CDs include recordings you did together?

NS: It includes samples of recordings we made together. There are interviews also. The first is an introduction that Rufus Reid does. He tells how the book got started and there are some early parts of my life. Then on the fourth CD I am talking to Carmen about accompaniment and the time we were together. I think I ran into her in Italy and we sat down and did an interview. The significant thing in these interviews is that there is something between two musicians talking to each other that just cannot be accomplished in a normal interview. So, that’s a precious project for me.

JJ: I like the way you have set up your website [www.normansimmons.com]. It was interesting to read that you’re a self-taught musician. Were there any other musicians in your family?

NS: No, I’m a total maverick. We considered ourselves black middle class. My father owned his own business and we were able to afford a piano in the house. The Nat Cole family was in our neighborhood and my mother was a member of Nat’s father’s church. I was too young to even be aware that sometimes they played on that piano. But, I didn’t start on the piano until my mother and father finally separated. My father got into religion and became a Baptist minister and we couldn’t [even] play the radio in the house.

I moved into a neighborhood where the kids were into music. There was one house that belonged to a guy who had lots of kids. He gave all of his children music lessons. On the main floor there was nothing except an old garden couch, an old piano and their son’s set of drums. That’s where we hung out night and day and when his son went to the Chicago Music School, I was encouraged to do the same. When I went to my mother and told her I wanted to take music lessons, she just said: “Well if you want



With Anita O’Day. Photo courtesy of Norman Simmons.

it bad enough, you’ll find a way.” So I had an uncle who was a kind of a gambler and he sponsored my lessons for a while. So, I took music lessons for about four years in the Chicago School of Music.

JJ: I assume that was classical?

NS: In that direction, yes. As a matter of fact, my teacher there had no inclination that I wanted to play jazz. I studied with him for about three years and then he left. The teacher I was transferred to played guitar and piano. His name was Mr. Pick and I told him that I intended to play jazz; so he focused my lessons on those things that he figured I would encounter even in my jazz career, things like “Clair de Lune.” He taught me how to focus more vertically than horizontally. I have a book by the classical pianist Walter Gesikin where he talks about this horizontal vs.

vertical approach. In classical music the focus was more horizontal where as in jazz we function more vertically, in other words, with chord symbols. I was able to go through

classical music and more or less organize it in chord symbols and understand it the way we would understand jazz. If classical musicians understood the music vertically, they wouldn’t as easily get lost. I notice when playing Bach all the fingering has to be in the right place, when you miss the fingering you can get messed up. But when you have this concept of the vertical situation and you know what the chord situation is, then you can hold your own and improvise until you get to another place.

JJ: When did you decide that jazz was your real interest?

NS: Well, I was about 13 years old. At that time, jazz was the idiom. The whole community was based on jazz.

JJ: Your Web site says you began recording in 1952. Was that on some local Chicago label?

NS: I joined Claude McLin’s group around that time and he was recording for Leonard Chess. Gene Ammons was on that label [and what he] used to do was make hits out of popular songs. When I joined Claude, he was doing the same thing. I think we did “Tennessee Waltz” or “Mona Lisa” or whatever was a hit.

JJ: Then in ’53 you wrote, arranged and recorded “Jan” with Paul Bascomb. That was his biggest hit.

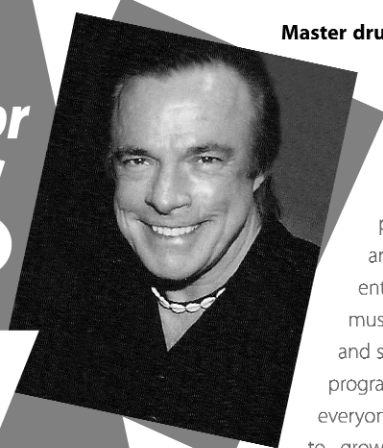
NS: Yeah, that’s right. Paul was signed to United Records and he went to it with “Jan” and this guy was talking: “Well, you know instrumental music... if we had a vocalist...” So Paul went to Al Benson who was on the radio and was doing Parrot Records and Al said: “You get your release from United and I’ll record it tomorrow.” So it became a

continued on page 16



With drummer Frank Severino and Carmen McRae. Photo courtesy of Norman Simmons.

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NORMAN SIMMONS

continued from page 14

hit, but Al Benson had a way of printing just a limited amount of records and no matter how hot it was it would kill it. I went by a record store on the South Side and asked: "How's the record going?" He said: "We sell all we got, but we can't get more." It had risen to number seven on the Billboard chart, but that was it.

JJ: Did writing a hit change things for you?

NS: It only changed things for me as an arranger because the guy never paid me royalties and then stole my tune. It was a lot of education in that area, but as an arranger I felt a little bit more established.

JJ: Then you led the house band at the Beehive and got to work with a lot of big names and that band included Israel Crosby and Vernell Fournier, both best known for their time with Ahmad Jamal.

NS: Yeah, that was a really big turning point. As a matter of fact, I recorded there with Coleman Hawkins in somebody's basement, but that was never released. Another with Wardell Gray did come out. We played for all the regulars that came through Chicago like Lester Young and Sonny Stitt. Chicago was really roaring at that time.

Guys to this day are still playing Israel, Vernell and Ahmad. Those guys really were significant, that combination they had, musicians are still doing that, particularly because Miles adopted it. But Ahmad never was adopted by the press. Vernell wrote "Poinciana" when he was in my group but he didn't use it until he got with Ahmad.

JJ: What was it like working with Lester?

NS: Lester was very funny in private and would talk; other than that he was very reticent. He was an absolute joy, unique and easy to play for. When I say "unique" — it's that most of the time I didn't hang with those guys, but I used to go by Lester's hotel and hang with him. He was a comedian in private, laid back and there was a level of profanity. We were standing on the bandstand waiting and "DB Blues" was one of his hits. "DB" was "Detention Barracks" so Lester would say: "The Dirty Bitch... I'm gone." And he would raise his horn and that's the way we would start the tune.

JJ: You are also credited with backing Bird on his last gig.

NS: When I talked to Phil Schaap he told me there's one more gig that he booked in New York, but he was not in shape to play it. He was very ill when he came to the Beehive. We had some



With Charlie Parker, sax, and left to right Ira Sullivan, Victor Sproles and Eldridge "Bruz" Freeman. Photo courtesy of Norman Simmons.

unique experiences with him, bad at the time, but... I think that when they made the movie [Clint Eastwood's *Bird*] guys like Max and Miles didn't contribute because they knew Parker in his lower elements. He was a genius, but holding that band together was kind of a stretch for those guys. They didn't have the awe of Bird that the rest of us had based on his art.

JJ: Would you tell us about Ernestine Anderson and your move to New York?

NS: Ernestine was like a sister. When I came to New York, I could stay at her house, but we did not have a gig. I did meet everyone at her house because she knew everybody, but she didn't have much work either. I had to work with Dakota Staton to make a living. Of course during that time I wrote for Johnny Griffin's *Big Soul Band* album. He wanted to do an album based on these gospel things transferred into jazz and I did all the arrangements. When I finished Johnny's album for Riverside, Johnny and Jaws [Eddie "Lockjaw" Davis] were putting a group together and Johnny invited me to audition for the piano spot. They had the auditions down in Birdland, so I went and played with the group. Jaws said to me: "You got your union card?" I said "No." He said, "Well you get your card and you've got the gig." So I had tried many, many ways to get that card and nothing had worked. I walked out and ran smack dab into George Coleman. So I told him and he said: "What, you don't have a union

card? Meet me at the union tomorrow." The next day he took me up to the president and they put me in with no examination, no fees, nothing. He said: "If George brings somebody in, they have got to be cool." That's how much they respected George Coleman.

So I got the gig with Johnny and Jaws and we played Birdland and in Harlem then we headed out to Chicago. When we got to Chicago, my wife had packed up everything and put a lot in storage. We got in my car, a '56 Chevy, with my daughter, this canary and the television. Jaws had his Buick with a trailer behind it and that's how we were traveling. When the record was released Riverside asked me to become an arranger for the company. I talked to Jaws about it, got permission and drove to New York. I talked to Orrin Keepnews and Bill Graur [the founders of Riverside Records] and told them that I wanted to complete this tour with Johnny and we were headed towards the West Coast. So I dropped my family off at Ernestine's — she was in Europe at the time — and joined Johnny and Jaws and went on to California.

I took this gig with Riverside and the main project I was supposed to do was for the Woody Herman band, all Horace Silver stuff. The deal they had with Woody was that I would be the only arranger and he wouldn't sing or play the clarinet. Another thing was they would put some ensemble men from Riverside in the band. I'm sure he didn't like it.

continued on page 18

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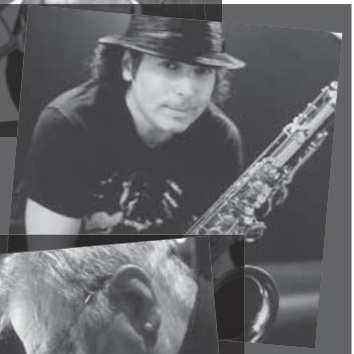
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NORMAN SIMMONS

continued from page 16

We had our first rehearsal and only got through one song. So the next time we got through maybe two and so Woody was complaining because a lot of his young brass players couldn't hit some of the high notes. So he tried to pass that off on me, but my copyist said: "No it ain't the high notes 'cause the guys in Kenton's band play these all the time." So the arguments started between Woody and the company. Finally Woody just said: "Well I lost all my parts." So the separation happened right then. Woody just got his group together with his arrangers and went on with the project. So that relationship I had with Riverside, which was very lucrative, concluded.

JJ: I'm glad you mentioned *The Big Soul Band* album, because I absolutely love your arrangement of "Wade in the Water" on that. It's been on my all times favorite list ever since I first heard it. And then you did another arrangement of it later for Ramsey Lewis.

NS: No. I didn't do it for Ramsey. Richard Evans, the bass player who had been working for me at the C & C [Lounge in Chicago] did the arrangement for Ramsey. He had a big hit off of it. A funny thing about it, a few years ago we did the 30-year revival of *The Big Soul Band*. We went to Chicago and played the Blue Note. Ramsey's group was the opener and you know he played "Wade in the Water." So when I came on I announced that ours was the original and you got the idea to record that as a jazz tune from Johnny. I don't know if he is speaking to me today because of that.

JJ: And then there were your great years with Carmen. Would you tell us something about that?

NS: When I left Johnny and Jaws, Jaws said: "Well when you want to come back, you know you've got a job." They were playing at the Apollo Theater at the time and they were killing them. So I'm walking toward the back door and run into Bob Cranshaw and Walter Perkins. They told me they wanted me to join them with Carmen. I was terrified. I had heard about her reputation, so I went and talked to



Norman Simmons, front left, with, back row, Paul West and Dennis Mackrel, and front row, Joe Williams, and Henry Johnson. Photo courtesy of Norman Simmons.

"When I left Carmen I didn't think I would join a singer on a regular basis again. But those 20 years with Joe (Williams) just went by like nothing because he was one of the guys."

Jaws and Jaws said: "I think you would be perfect with Carmen." So in total fear I accepted that gig with the idea that Jaws recommended it and I would be with two of my Chicago compatriots.

Bob Cranshaw came by my house and stayed all night and made me go through all of Carmen's music. He was going to make sure that Carmen was not going to be able to lower the boom on me. He took me through the whole book. And so when I met with Carmen, everything was acceptable and that started a wonderful relationship and an education because I consider Carmen one of my main teachers as far as accompaniment and piano playing was concerned. She was able to play the piano and she was really able to solidify my concepts of how to accompany. When we performed,

at the end of the performance she played the piano and I was allowed to stand back and see how she handled it. I was able to formulate some of the information she was giving me into the foundation of my regular piano playing.

JJ: And you were with her for many years. I imagine she wasn't happy when you decided to leave.

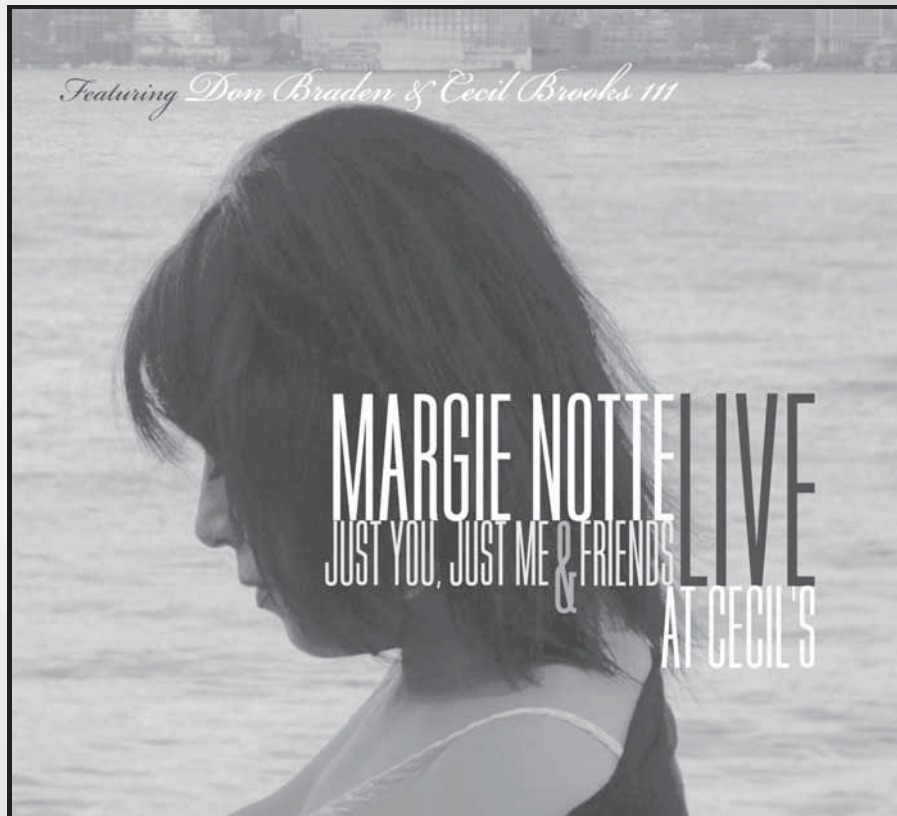
NS: Well, it's a funny thing, it was in some ways like having a

divorce from somebody you were married to, because when I'm working for someone I'm very dedicated to them. At the time I decided to leave she tried to be very understanding. She had started a relationship with Francois Vaz [the French guitarist] and he was traveling with us and taking on a lot of her responsibilities. So I thought I had been with her a very long time and the music was changing and I felt I needed to get on top of some of the things that were happening. That's the way I explained it to her. She was very understanding, but before I left, she and Francois began to get into conflicts so he wound up leaving before I left. I didn't give her a timed notice, I said "whenever." So it was about six months later when she just called and told me: "Norman you go ahead with your career. I'll figure something out." And that's how we ended it. It was a friendly note, but afterwards some bitterness set in to the degree where we had a seven year period of disenfranchisement. Frankie Severino [her drummer] who was with her all that time, told me: "Whenever we were with Carmen and your name came up, she would just freeze."

We had a reunion when I was with Anita O'Day. We were in San Francisco, playing in a club and Carmen was playing in the Great [American] Music Hall. Anita said: "Let's go catch Carmen," and so we ran over. When she got off the stage, I headed back into the dressing room. I walked in and she looked at me and said: "Norman Simmons, how dare you look the same." She said: "I have not even spoken your name for seven years and for some odd reason on stage tonight I said the next arrangement was written for me by a piano player who stayed with me for 10 years and he deserves an award just for that; and here you walk in." So that's when the ice was

continued on page 20

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NORMAN SIMMONS

continued from page 18

broken. Of course, this interview I did with her in Italy was very enthusiastic and warm, just wonderful.

I did this chapter about her in Leslie Gourse's book *Louis's Children*. Leslie had wanted to do an interview [for the book, but Carmen] didn't give the interview. So she was working at the Blue Note in New York and Clifford Jordan said: "Did you read this book by Leslie Gourse, the section where Norman talked about you?" So she called me, which was one of the few times that she ever called me socially, and said: "You know I had no idea that you knew me that well. I didn't need to give Leslie Gourse an interview because you said everything I would have said." That was a warming feeling.

Leslie Gourse and I fought like dogs [about] *Louis's Children*. She came to me to get a lot of information and then she changed everything. She had altered and edited everything that I had said and a lot of it was totally invalid. We fought and argued so finally she told me: "Out of respect I'll put this one chapter in there word for word the way you gave it to me." That was the chapter "Norman Simmons Talks About Carmen McRae."

JJ: After Carmen, you were with Betty Carter and then Anita O'Day. Would you tell us about those times?

NS: Well, Betty used to come in to see Carmen and I guess she heard me play there. With Carmen it was a lot more formatted and Betty felt that I was the type that needed to play more. Working with Betty was more like working with a horn than any other singer I had been with. We had a very compatible group. Lisle Atkinson had been with Nina Simone. He was a great accompanist and a great bass player. Al Harewood had been with everybody so it was like having an instrumental combo.

With Anita it was a bit more formatted but it was still rather loose 'cause Anita was not that fixed herself. One thing about Anita, she was the first singer who really promoted me and definitely gave me a lot of respect. When it came to paying, she always tried to pay very fair and she tried to sell my records on stage and always spoke highly of me. So we had a very good relationship. I wasn't her musical director; it was fun just to play the piano without having to deal with her personal issues.

You made me think of one incident with Anita. I was working with Carmen at the Village Vanguard. Their stage is very compact and has a post on the left side. On the other side are the chairs and tables



Norman at piano with Jimmy Woods, bass; Pat Mental, drums; Flip Phillips and Bill Harris. Photo courtesy of Norman Simmons.

where the people sit. Anyway, I'm there with Carmen, Bob Cranshaw and Walter Perkins and we swung hard. Carmen was at the end of her set and went off stage and came back to take a bow with her arms outstretched. Anita was standing behind that post and just grabbed her arm and pulled her off the stage, came out and stomped off her tune. [laughs]

JJ: What did Carmen do?

NS: Laughed. She broke up 'cause she knew it was so good that Anita wanted a piece of it. [Laughs]

JJ: You've mentioned Bob Cranshaw, did you work together in Chicago?

NS: Well I don't know if I actually met Bob until we got to New York. He was in a younger wave of musicians. He came up in a group that Walter Perkins started called the MJT + 3, which was pretty successful. As a matter of fact, I don't think I had even worked with Walter Perkins in Chicago, the same about Ramsey Lewis. We knew of each other but we didn't have any particular relationship.

A lot of people ask "Who is your favorite bass player?" I tell them Bob Cranshaw because Bob is

interested in making it happen as far as rhythm is concerned. He's really solid and very settled within himself. In general maybe a lot of us feel we have something to prove, but Bob doesn't seem to be like that. Of course, Chicago musicians are great rhythm section players, but Bob would be the personification of that. That's what helps me in the rhythm section. My focus is on making it feel and sound good rather than me sounding good. That's where he is coming from, so with him there is that focus on the whole. We deal with making the front line sound good. A lot of the younger guys tried to develop their own thing and do it their own way and you wind up in a situation where the rhythm doesn't really lock in, it just becomes something that happens at the same time but doesn't project real feeling or pulse. But, where Bob is, you're going to get that.

JJ: I also wanted to ask you about how you teamed up with Joe Williams.

NS: Basically I got it from John Levy. John's from Chicago; he started Ramsey and Ahmed, as a matter of fact he started just about everybody. He was our first real manager in this business. George Shearing started him because at that time he couldn't get into it as a black person. George opened the office

continued on page 22



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NORMAN SIMMONS

continued from page 20

as "George Shearing and John Levy" and then just dropped it on John. So Joe had been with John ever since he left Basie. When he left Basie, he formed this group with Sweets and they gave Joe a lot of problems, so he didn't want a group again. He would go around by himself picking up piano players and John told Joe: "This is not good for your image. You need to have a musical director." So I was available and John has always pushed me. He told Joe to get me. Joe just called me and said: "John Levy's going to send you the itinerary and you just pick out whatever you want to do." [Chuckles] That's how we started. One day he said: "I'd like to have you on everything," but he always left it loose and open for all the members of the group.

JJ: And you were with him for a very long time.

NS: I was with him for 20 years. When I left Carmen I didn't think I would join a singer on a regular basis again. But those 20 years with Joe just went by like nothing because he was one of the guys. He was a good vocal musician, relaxed not uptight about anything and he developed a great respect for me. Everything was marvelous; we had a good time. I said Carmen was my teacher — Joe was my polisher. He was really a special big brother. Whatever knowledge and information he had he was eager to share it. He'd take me on golf tournaments, he'd want to take me to see the Queen if he went. Those were the kind of things he was into.

JJ: Did you meet the Queen?

NS: No, I never went over, but he and his wife would invite us to the White House and all of those things but I didn't get to those.

JJ: That's a shame.

NS: I don't know about that. I'm still just a gigging musician and I'm not too awed by anything. I don't have anything that I particularly want to do except play some and write some music. Good people are everywhere and that's a wonderful thing, but there ain't nothing that's special to me.

JJ: I remember that Joe died while walking home from the hospital. Did you have any idea that he was seriously ill?

NS: Oh yeah, I knew. I was in constant contact between Joe, his wife and also John Levy. As a matter of fact I had called John's office and found out he was out there looking for him. Joe had

"I took this gig with Riverside and the main project I was supposed to do was for the Woody Herman band, all Horace Silver stuff. The deal they had with Woody was that I would be the only arranger and he wouldn't sing or play the clarinet."

spoken to his wife to come and sign him out and she wouldn't do it. So he got his clothes and just walked out. I don't understand how a big old gorilla like him could walk out of a hospital and nobody ever notice it, but nobody even knew he was gone. He tried to go home and he dropped dead. He was suspiciously afraid that he was near death. Like my mother told me, strong men are not used to being weak and Joe just could not accept the idea that he was ill. I understand with most entertainers once

the word gets out that you are sick, people don't want to book you. So he didn't want that out there, but I believe if he had been cautious enough he would have been around a lot longer.

JJ: Well, this could go a lot longer also, but I know you are very busy, so thank you for being so generous with your time.

NS: You're welcome.

JJ

You can read more about Mr. Simmons, as well as hear some of his music at www.npr.org/programs/jazzprofiles/archive/simmons.html, as well as at www.youtube.com.

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

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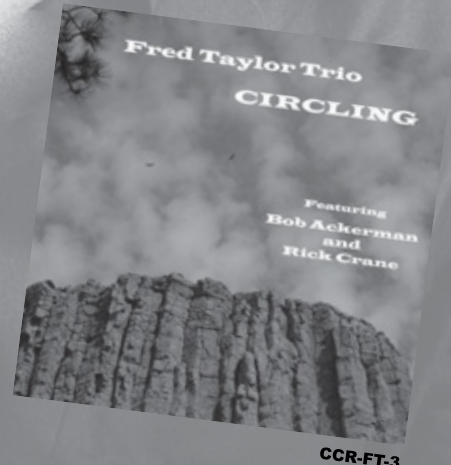


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Noteworthy

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OBAMA FOR JAZZ?...APOLLO ORAL HISTORY...WASHBOARD FIVE SCRUBS IT HOT...FIRST JAZZ DOWNLOAD LABELS...VIOLINIST JENNY SCHEINMAN GOES FOR THE BONES...WEB HIT-OF-MONTH

'JAZZ MUSIC FOR OBAMA' reads the big button from the candidate's campaign. Few would gainsay that, but is Obama for jazz? Last summer the coming 44th president told *Rolling Stone* he had "pretty eclectic musical tastes." Musicians on his iPod included Miles Davis, John Coltrane and Charlie Parker, as well as Bruce Springsteen, Bob Dylan (some 30 songs), Elton John, Stevie Wonder. What about hip-hop? Rap has demolished barriers, he said, but he has reservations about his daughters, Malia, 9, and Sasha, 7, hearing it. "I am troubled sometimes by the misogyny and materialism of a lot of rap lyrics," said Obama, although "the genius of the art form has shifted the culture and helped desegregate the music." This month's festivities could offer a clue to how much jazz will be heard for the next four years in the White House. How many jazzfolk will get to play at the Inauguration Balls around Washington? "Maybe this will give some idea of White House tastes," says former *Jersey Jazz* editor Don Robertson, adding: "If there ever was an inaugural where jazz ought to be heard, this is it."

TIMES MAY BE TOUGH, but a \$96 million capital campaign to renovate and expand New York's Apollo Theater seems to be on track. 2009 is the 75th anniversary of the landmark launching stage of Ella Fitzgerald, Newark's own Sarah Vaughan, Stevie Wonder, Smokey Robinson and other stars. Marking the occasion, the theater foundation and Columbia University are launching an oral history project: video interviews with 30 to 40 performers, cultural and political figures who helped put Harlem on the map. The project starts in 2009; Columbia will house the audio and video archive to be

opened to the public in 2010. Parts will be posted online, and there is a special program for public school children, announced foundation President Jonelle Procope.



COPENHAGEN WASHBOARD FIVE

works at clubs across Denmark, at the annual Copenhagen Jazz Festival and — Thursdays from May through September — on DFDS Canal Tours jazz cruises. Since 1987

"The band with tuba and washboard" has toured all Scandinavia and in Germany, Holland, Belgium, France and England. Grounded in 1920s Louis Armstrong, King Oliver, Johnny Dodds and Clarence Williams tradition, they dip into other eras, too. Latest of CW5's half-dozen releases is *Chasin' Rainbows*, an 18-track CD that includes such staples as "Cakewalking Babies from Home," "Perdido Street Stomp," "Coal Cart Blues." Now dig this offer: The first *Jersey Jazz* subscriber (JJ and NJJS staff excluded) who emails cornetist Mikael Zuschlag at mikezulu@mail.dk and mentions this story, will be airmailed a complimentary *Chasin' Rainbows* CD. Don't assume anybody has beat you to it — go for it!

THE FIRST JAZZ LABELS with audio or video content, exclusively for digital download, will be launched in 2009 by Nu Jazz Entertainment. Founder Jerald Miller says Nu Jazz Records will offer high-quality audio releases, while Nu Jazz Video markets high-resolution videos of emerging jazz figures like saxophonist Jimmy Greene; drummer Geoff Clapp and "longtime Wynton Marsalis sideman," altoist Wess "Warmdaddy" Anderson. Thanks to the Web, says Miller, "We're able to bring new performances to jazz lovers around the world almost instantly." These can be

ordered from the label's Website, nujazzentertainment.com, and from 450 download services such as iTunes, Amazon.com and eMusic, as well as onto a prepaid Digital Music Card.

A REVIEW TO COPY and post, this was, and maybe Jenny Scheinman did. "The violinist ... writes sensible, orderly music," wrote Ben Ratliff in *The New York Times* (October 30) after catching the Scheinman Quartet at the Village Vanguard in Greenwich Village. The music "returns to its themes. It's usually grounded in old variations of jazz, blues and folk song known in the bones of the average American." The violinist "can draw out a few notes, adding just a little vibrato or none at all, or saw tensely on double-stops: a sleepy, laggardly throb, or an agitated drilling." Clearly an artist to check out, next time she turns up. **JJ**

top right: Trumpeter Clark "Mumbles" Terry, center, and son Rudolph, after a show with Ellington. 1955 photo by G. Marshall Wilson — Ebony Collection via Associated Press.

above, left: What year is that Buick? Ask the tuba man. Photo courtesy Copenhagen Washboard Five.

WEB HIT-OF-THE-MONTH:

Six-time Grammy nominee Dave Koz is known for his new hit, "Life In The Fast Lane." At www.davekoz.com you can sign up for the Los Angeles saxophonist's Newsletter, visit his Facebook and MySpace.com sites. Even purchase KOZ wine (Cabernet Sauvignon), knowing the proceeds (\$2 per bottle) go to the Starlight Starbright Children's Foundation. There's also "Cooking With Koz." Dave's sister, Roberta, bakes "incredible cookies" that you can order. Visit his two-hour weekend show: www.radiokoz.com.

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

By Lanie
Robertson

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Jazz Goes to School | The College Jazz Scene

By Frank Mulvaney

William Paterson University – October 19

As usual, a fine student chamber jazz ensemble opened for the featured performer. This was one of the 24 small groups in the Jazz Studies program. The quintet was composed of a tenor sax, guitar, piano, bass and drums. We would hear first a composition from Joe Henderson. It was a progressive, guitar-dominated piece, verging on free jazz. Guitarist Joe Etzine quickly gave notice that he was an exceptional player with fine solo work as drummer Anthony Benson provided the essential input for the frenetic tempo. The second selection was “Con Alma” which had a marvelous swinging intro by pianist, Moses Howard. Tenorist Steven Gokh shone brightly on this one, making for pleasant listening. That was followed by one of Steven’s originals, a fast samba that featured a fine melodic bass solo by Michael Sojkowski. Concluding the set we had an impressive original from Joe Etzine on which he wrote himself in for a long guitar intro and later combined with the saxophonist for some satisfying harmonies.

For the second week in a row The Jazz Room featured a budding monster and this afternoon it was the 29-year-old trumpet phenomenon Sean Jones. When I first saw Sean four years ago in the Rutgers Jazz Ensemble, I knew he was headed for great success. Currently, he is the lead trumpeter for the Lincoln Center Jazz Orchestra. Sean would be backed by Orrin Evans on piano, Ben Williams on bass and John Davis on drums. “Say Brah” was chosen to open the set and it introduced us to Sean’s strong, clear tone. Next we heard “Divine Inspiration,” a Latin flavored ballad with a complex rhythmic pattern that morphed into a spirited samba before returning to the original tempo. This was followed by “In Her Honor” which Sean wrote as a gift to a former girlfriend. Here Sean gave us an avalanche of notes as this impressive up-tempo composition went through a few tempo changes completing quite a trip. I’ve always thought that the true test of trumpeter is a slow ballad like “In a Sentimental Mood” and here Sean displayed a gorgeous, warm, flowing and

flawless tone with very creative variations on the theme, using the full range of the trumpet. Freddie Hubbard’s “Byrdlike” was the final selection that saw Orrin’s hands flying across the keyboard in a frenzy. Mr. Jones will be one to watch for in the coming years.

Rowan University – November 6

The thing that I like most jazz about is are innovative sounds and arrangements and if there is one thing you get at a Rowan University jazz concert, it’s invariably a major dose of creativity. To start with, the Lab Band includes in its complement of 18, two flutes, a cello, a tuba and two percussionist/vibe players. Just the way the concert started, I knew we were in for a fun evening with, at first, just drummer Brandon Blackburn (Jazz Society scholarship winner) on stage, then being joined by two percussionists on rhythm instruments playing what you might call a Caribbean march as the rest of the ensemble casually filed in from off-stage, with the first full ensemble chords of Sonny Rollins’s “Everywhere Calypso.” Altoist Matt Martin’s fine solo work helped ensure liftoff. The second selection was a marvelous arrangement by Nick Fernandez of “Bluesette.” Nick, who is a Rowan grad now at the Manhattan School of Music, is a talented and prolific arranger whose work we would hear

six more times this night. The flutes, cello and vibes carried the load, providing fascinating harmonies, while guitarist Anthony Rubio contributed a very tasteful improv on this big hit from the 1960s. An unexpected treat was a 40-voice choir which assembled in front of the stage to perform “Fascinating Rhythm” making for a nice departure from instrumentalism. This was followed by a Nick Fernandez original called “Tango in the Lab” with a bass flute opening solo followed by the added voices of bass, piano and cello, a fine tenor solo by Giovanni Petrilli and then a volume build by the entire ensemble to fade into a cello solo and a finally receding drum beat. “Nostalgia” was a traditional swing tune that featured well-constructed ideas from pianist Eric Aldrich. Into this eclectic mix was added Charlie Parker’s “Moose the Mooche,” with a hot bebop arrangement that featured fine bass work by Matt Williams as a Latin rhythm morphed into a swing and back again. “Theme for Changing Times” was another original of Nick’s that made great use of the unique instrumentation to combine vibes, flute and cello with controlled drumming. Herbie Hancock’s “Butterfly” took us into the home stretch. For the closing number, Jazz Director Denis DiBlasio could not resist using Charlie Parker’s “The Overture.” The tune came to a rousing conclusion with brass, cello and vibes supported by shouts from the saxes.

I was pleased to see good attendance as we moved to the second portion of the program with the traditional big band under the direction of master trumpeter George Rabbai. Any jazz fan would have been pleased to hear the five tune selections. “Cordon Blue” was used to bolt out of the chute as this hard swing got everyone’s attention. The sax section did most of the heavy lifting with precise trumpet punctuation. Featured were fine solos by pianist Lambros Psounos, trumpeter John Barnes and guitarist Alex Bizzaro. Next up was one of my favorites, Oliver Nelson’s “Stolen Moments.” This minor blues with a classic big band arrangement of deep, lush, full ensemble sound was ever so satisfying. Luis Bonfa’s “Gentle Rain” is a beautiful ballad from 1966 which is becoming one of my favorites and tonight we heard trumpeter John Barnes and the ensemble really do it justice. The familiar, “Blue Bossa” was a big and brassy arrangement with well-

continued on page 28

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COLLEGE JAZZ *continued from page 26*

appreciated solos by half of the band. Monk's "Straight, No Chaser" was a good choice to wrap up a great evening of large ensemble jazz.

William Paterson University – November 9

The opening student group was one of the most delightful in recent memory. This quintet of players from four different states chose great music to make a jazz junkie's heart beat faster. Leading off we heard Billy Strayhorn's "My Little Brown Book," which quickly demonstrated how tight the combo was, and featuring excellent lines from altoist Todd Schefflin. The second selection was Coltrane's "Summer Nights," opening with a fine drum solo from Lakoa Habner, setting up pianist Robert Langslet for his sophisticated keyboard mastery plus an outstanding contribution from guitarist Will Donovan. Bassist Jacob Webb's arrangement of Strayhorn's "Isfahan" followed and here we had incredible bowing by Mr. Webb on this sophisticated ballad. Concluding the set was another Coltrane composition, "Locomotion," which depended on the rock solid drumming of Mr. Haber.

After a short intermission, the University Jazz Orchestra was on stage opening with a Thad Jones chart called "The Deacon." This is just one of the 25 that Thad wrote for Basie and is the typical hard swing which was well driven by drummer Nathan Webb and featured impressive work from pianist Billy Test. At this point guest artist Phil Woods made his appearance. At 77 years of age, he was just voted the top alto in the *Down Beat* poll. Phil had done a master class that week and his affection and great respect for the student musicians was obvious. "Old Dude and the Fundance Kid" was the first of Phil's handiwork that we heard. It's a medium-paced, riff-based tune, which I

thought was a pretty hot arrangement that begins with shouting brass and then transitions to a more subdued saxophone dominated passage before the entire ensemble grooved together with gorgeous multi-layered harmonies. Exceptional improv solos were heard from trombonist Anthony Meade and trumpeter David Levy before Phil brought up his horn and treated us to that marvelous lyrical, open sound of his. Altoist David Levy was most impressive in trading fours with Phil as the master nodded his approval. It got even better with Phil's arrangement of Neal Hefti's "Repetition," a real burner of a samba with a little salsa thrown in. This time he traded eights with altoist David Pollack (2007 Jazz Society Scholarship winner) after Dave had distinguished himself with excellent interpretive input. "Banja Luka," a real swinger of a minor blues Phil wrote for Quincy Jones followed. It was time for the ballad and here we had the too-seldom heard Benny Carter composition "People Time," as Mr. Woods, with minimal support from the band, showed the great degree of passion he has for music communicated so well through the warm flowing tone he is famous for.

All good things must come to an end but the gang would not go quietly as they revved up old reliable "Cherokee," featuring an explosive drum solo from Nathan Webb and a couple of fabulous choruses by the entire sax section as Phil bid farewell to us with his final cogent musical thoughts. This was the finest edition of the ensemble that I've seen and Director David Demsey deserves a lot of credit for getting the kids ready.

Rutgers University – November 24

The music of Charles Mingus may not be for everyone, but for the open-minded, hard-core jazz fan it's an intellectual romp. The Rutgers undergrad ensemble bit off a collection of nine Mingus charts and chewed them very, very well at this concert. Director Ryan Oliver must have rolled up many hours of rehearsal time with the kids to produce the level of musicianship that we heard this night. The first selection was "Nostalgia in Times Square." It's a medium tempo swing featuring a distinctive melody, a stop

line solo section and a great swing groove throughout. Tenorist Leo Volf delivered a marvelous solo to complement fine contributions by pianist Alex Perry and guitarist Dan Bascom. "Moanin'" was next. This tune opens with a bari sax riff which establishes the basic theme and while it becomes a little chaotic at times, it's great fun and the band was really cooking with lots of aggressive brass shouts intermixed with fine individual contributions from pianist Michael Bond, trombonist Jeff Smith and guitarist Mike Roman. Trombone master teacher in residence Conrad Herwig provided a clever arrangement for "Prayer for Passive Resistance," a more obscure Mingus composition. This was a real team effort with surprise tempo changes, weeping saxes and evolution to a vamp that grows in steps to greater volume. Wrapping up the first set was "Boogie Stop Shuffle" which some of us would know as the basis for the Spiderman cartoon show theme. It has the Mingus signature baseline scored for lower voices and full ensemble lines that really roar.

The first tune of the second half, "Haitian Fight Song," was my favorite. Mingus was endlessly creative and this one, which opens with a bass solo, features stuttering saxes and trumpets over a layer of droning trombones. If you never heard "Sue's Changes" (for Mrs. Mingus) before, you might say "Well, that was interesting. How do you describe it?" Director Oliver called it "tumultuous." That's a good description. Suffice to say it starts like a beautiful ballad and goes through eight minutes of multi-styled transitions and seems to get a little out of control later on. "Fables of Faubus" is one of Mingus's better known tunes. If you were well-versed in civil rights history, you might know that Mr. Faubus was the infamous governor of Arkansas. The tune explores a wide mix of seemingly unrelated sections and comes together in grand fashion settling in on a medium swing. Trumpeter Joseph Christianson was fearless in the face of a very challenging and essential solo. Bravo! Despite a little mental exhaustion, we enjoyed the final tune, "Better Get It into Your Soul," often regarded as a Mingus signature piece. It becomes hard driving after a bass solo intro, and eclectic is the word here, with elements of bebop, blues, gospel and no-holds-barred funk. JJ

I welcome your comments and questions. E-mail me: fmulvaney@comcast.net

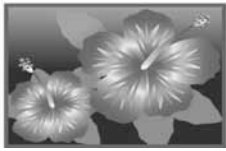


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Compact Views

By Joe Lang
NJJS Board Member

The ladies take center stage in the additions to NJJS inventory this month. Both of the featured vocalists, Marlene VerPlanck and Laura Hull, are NJJS members and New Jersey residents, with Laura currently serving on our Board of Directors.

■ Over the years, I have had the happy privilege of reviewing so many recordings and performances by **MARLENE VERPLANCK** that I am running out of complimentary adjectives for one of the premier vocalists on the scene today. In addition to her vocal talent, she brings wonderful taste to her selection of material, always choosing tunes that are not only first rate, but usually avoiding revisiting those that have been done all too many times.

Once There Was a Moon (Audiophile – 338) is no exception in this regard. Of the 14 selections, only “It Might As Well Be Spring,” “I’ve Got You Under My Skin” and “Dearly Beloved” are widely performed. VerPlanck has a particular affinity for the songs of Irving Berlin, and for this outing, she has included three gems that are generally hiding under the radar, “The Best Thing for You,” “Better Luck Next Time” and “You’re Laughing At Me.” Among song connoisseurs, “I’m in Love Again” by Peggy Lee and Cy Coleman, “Where Do You Go from Love” by Charles DeForrest, “What Are You Afraid Of?” by Jack Segal and Robert Wells and “They Say It’s Spring” by Bob Haymes and Marty Clarke are well respected, but they are not ones that will garner instant recognition from most listeners. Benny Carter’s “Evening Star,” lovely as it is, has remained relatively obscure. As usual, VerPlanck includes a couple of fine Billy VerPlanck originals, “Around About a Half Past Nine” with lyrics by Ray Hoffman, and “Once There Was a Moon” with lyrics by Leon Nock. This program is well paced and wonderfully performed by VerPlanck and her stellar trio of Tedd Firth on piano, Steve LaSpina on bass and Rich DeRosa on drums. A first listen to a Marlene VerPlanck album is always a voyage of pleasant musical discovery, and *Once There Was a Moon* is no exception to that maxim.

■ **LAURA HULL** has chosen to name her new CD after a song from the unique Mr. Tom Waits, **Take Me Home (Hullarious – 5016)**, and once you have heard it, take it home is exactly what you will want to do. Hull has also opted to avoid over-done material, but stays close to the path of songs that will be immediately recognizable. She wisely bookends her program with two very different

songs with the same title, “How Little We Know,” opening with the Carolyn Leigh/Philip Springer ditty and turning to the more familiar piece by Hoagy Carmichael and Johnny Mercer just prior to closing the album with the title song. In between, she explores “I’ve Never Been in Love Before,” “Day By Day,” “But Beautiful,” “Lullaby of the Leaves,” “Call Me,” “Foolin’ Myself” and “I Keep Goin’ Back to Joe’s.” Laura has an immediately engaging voice, and a nice jazz feeling, with a steady sense of swing always present. She is aided by strong backing from pianist Pat Firth, violinist Gary Oleyar, bassist Jon Burr and drummer Tony Jefferson. This is Laura Hull’s first full album of standards, and it should be the first of many.

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). There is also an order form that can be downloaded from the site.

Other Views

By Joe Lang

This month’s selection of CDs that are not part of NJJS inventory are varied and filled with many wonderful musical moments.

■ Only one big band album crossed my desk this month, but it is a winner for sure. The **BUSELLI-WALLARAB JAZZ ORCHESTRA** is based in Indianapolis, and is comprised of top jazz musicians from the Midwest. On **Where or When (Owl Studios – 119)**, the 12-piece version of the band is featured, with vocals being supplied by Everett Greene and Cynthia Layne. This album puts a heavy emphasis on the vocalists with Greene (eight) and Layne (three) being featured on 11 of the 13 tracks. All except two of the arrangements were penned by co-leader/conductor/ trombonist Brent Wallarab. The other co-leader, Mark Buselli, plays trumpet, and contributed the chart on “Teach Me Tonight.” This is a tight ensemble that executes Wallarab’s interesting arrangements with swinging precision. Greene is a vocalist from the Eckstine/Hartman/Prysock school of deep-voiced baritones who envelop ballads. Here, he assays “My Romance,” “Where or When,” “Watch

What Happens,” “I’ve Grown Accustomed to Her Face,” “I’ll Be Around,” “This Can’t Be Love,” “My Foolish Heart” and “My Funny Valentine” with fine style and feeling for the lyrics. Layne is given the more upbeat vocals with “L-O-V-E,” “Avalon” and “Teach Me Tonight.” The band stretches out on “Wonderland” and “More Than You Know.” Wallarab, Buselli and saxophonist Rod Dixon are given most of the solo instrumental turns, and all are deft players. This is a terrific album from a modern big band that is never unaware of its swing roots. (www.OwlStudios.com)

■ One of the great injustices in the music business is that many of our best singers do not get the opportunity to record as frequently as their talent deserves. **CAROL FREDETTE** is one of the very best jazz singers on the scene, yet **Everything in Time (Soundbrush – 1016)** is only the fifth album that she has released despite having been highly regarded by fans, critics and peers for several decades. For this recording, she has a fine lineup of support musicians, including Helio Alves, Dario Eskenazi and Andy Ezrin on piano; David Finck on bass; Leonardo Amuedo on guitar; Adriano Santos and Victor Lewis on drums; Mauro Refosco on percussion; Barry Daielian on trumpet; and Aaron Heiche and Bob Malach on saxophones. It is fitting that a hip singer like Fredette would opt to open her disc with a song from Bob Dorough and Fran Landesman, namely “Without Rhyme or Reason.” She then visits the catalog of standards for “I Wish I Knew,” “Dream Dancing,” “Last Night When We Were Young” and “The Way You Look Tonight,” before her first detour to the world of Brazilian sounds, a favorite musical destination of hers, with “Vivo Sonhando (Dreamer).” Other selections that touch the same base are “O Pato” (The Duck) and “Bilhete” (Ticket), while several other tracks have a distinct Brazilian influence in the arrangements. The other tunes are “Pieces of Dreams,” and “I Was Born in Love with You,” both from the team of Michel Legrand and the Bergmans, “A Fine Romance,” “Love Thy Neighbor,” “Would You

continued on page 32



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OTHER VIEWS *continued from page 30*

Believe," from an unproduced show by Cy Coleman and James Lipton, Sammy Cahn and Benny Carter's "Only Trust Your Heart," and "Wait a Little While," by Kenny and Eva Loggins. Fredette always invests her songs with a sure sense of swing, and a nice feel for the lyrics. Her voice is easy on the ears, mellow and warm. As is the case in her too infrequent live performances, she has taken full advantage of this time in the studio to give us a taste a vocal artistry of the highest order. (www.soundbrush.com)

■ Vocalist **DEBORAH LATZ** has spent part of her career in Paris, so it is only fitting that she bookends her fine second album, **Lifeline (June Moon – 25293)** with "Les Feuilles Mortes," and "La Vie En Rose," and also performs "Que Reste-t-il De Nos Amors" as part of her 14-song program. Prior to entering the arena of jazz vocalizing, Latz had spent time as an actress in both dramatic and musical comedy roles. This background has helped her to bring a dramatic sensitivity to her reading of lyrics. For the rest of her program, she sticks to standards like "I Get Along Without You Very Well," "Make Someone Happy" and "Don't Explain," except for the Bill Evans/Gene Lees jazz ballad "Waltz for Debby," and a neat original titled "Jump In." Her trio of Daniela Schächter on piano, Bob Bowen on bass and Elisabeth Keledjian on drums provides firm support, while Joel Frahm adds some superb tenor saxophone embellishments. Latz may be relatively new to jazz vocalizing, but she has quickly established that she has a natural feel for the direction that her performing career has taken. (www.deborahlatz.com)

■ The first album from vocalist **DENISE DONATELLI**, **In the Company of Friends (Jazzed Media – 1008)**, alerted those outside of the Los Angeles area that there was a new singer on the scene who was worthy of attention. That disc was comprised mainly of standards. On her sophomore effort, **What Lies Within (Savant – 2095)**, she has undertaken a more adventurous program, relying heavily on jazz tunes that have had lyrics added, or lesser known new tunes, with the exception of her instinctively right-on takes of "My Shining Hour" and "We'll Be Together Again." Donatelli worked closely with pianist arranger Geoffrey Keezer to develop an album with depth that enables her to demonstrate her jazz chops. To accompany her, Keezer, bassist Hamilton Price and drummer Marvin "Smitty" Smith

were surrounded by reedman Bob Sheppard, trumpeter Carl Saunders, organist Carlos del Rosario, who also chimes in on tuned Viennese Gong on one track, guitarist Peter Sprague, percussionist Alex Acuña and cellist Giovanna Clayton, some of whom contribute on a single track, while others are present on several. Keezer plays marimba, vibraphone and percussion in addition to his piano duties. This is a brave departure from safe ground for Donatelli, and while it does not have the instant accessibility of her first outing, it is an impressive recording that deserves attention from those who are looking for growth in an artist. (www.jazzdepot.com)

■ **LEONISA ARDIZZONE** has a new album out, and like her initial recording, **Afraid of the Heights (Ardijenn Music – 26249)**, **The Scent of Bitter Almonds... (Ardijenn Music)** is an intriguing listening experience. She once again has Chris Jennings on piano, Bob Sabin, who is replaced on several tracks by Bob Bowen, on bass and Justin Hines on drums, with Jess Jurkovic along on piano for this recording. This is not simply a vocalist working with a trio, but, as is the case with the widely popular Tierney Sutton Band, Ardizzone seamlessly integrates her vocalizing into the overall musical mix. Ardizzone is a vocalist who thrives on digging into challenging material, and she graduates with honors. The program combines standards like "My Romance," "Midnight Sun" and "Willow Weep for

Me" with jazz tunes such as "Joy Spring," "Well You Needn't" and "Blues on the Corner," a McCoy Tyner selection with words added by Ardzizzone. Ardzizzone also garners full creating credits on "The Architect's Lament," while Jennings contributed "Falling Down," "On the Ropes" and "Queen of the Universe," and Hines wrote "Scary Face." Leonisa Ardzizzone is a singer with an adventurous spirit, and the intelligence and chops to execute her imaginative vision. (www.leonisaardizzone.com)

ACROBAT MUSIC: There is a new series of releases from Acrobat Music that will make available valuable archival material, much of it on CD for the first time. The releases include a lot of radio air checks and transcriptions from the likes of Miles Davis, Dave Brubeck, Frank Sinatra, Rosemary Clooney, Glenn Miller, Sarah Vaughan and Woody Herman, as well as a live recording by Carmen McRae and classic tracks from Benny Goodman. The sound quality is generally quite good, and most of the contents should be welcomed by lovers of great jazz and classic pop sounds. (www.acrobatmusic.net)

■ **THE MILES DAVIS ALL-STARS** featuring **JOHN COLTRANE** disc is titled **Broadcast Sessions 1958-59 (Acrobat – 004)**, and has tracks from radio and television appearances of the period. Remotes from The Spotlight Lounge in Washington

D.C., and from New York City's Birdland and Café Bohemia, plus an appearance on the legendary "Art Ford's Jazz Party" television show are included in the program. Among the players are trumpeters Davis and Nat Adderley; saxophonists "Cannonball" Adderley and Gerry Mulligan; trombonist Bennie Green; pianists Bill Evans, "Red" Garland and Wynton Kelley; bassist Paul Chambers; and drummers Philly Joe Jones, Jimmy Cobb and Barry Miles. This was the period when Davis had his most influential groups, the sextet and quintet that moved from hard bop into a modal approach to jazz, with Coltrane emerging as a major innovator. Particularly interesting is the track from the Ford television show where the group was a larger ensemble that had Nat Adderley, Mulligan, Green and percussionist Candido very much in evidence. There are some exhilarating performances on this disc.

■ The sessions that comprise **On the Radio: Live 1956-57 (Acrobat – 015)** by **THE DAVE BRUBECK QUARTET** featuring **PAUL DESMOND** are 1956 broadcasts from the Basin Street East Jazz Club in Manhattan, and a 1957

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remote from The Blue Note in Chicago. The 1956 recordings find Brubeck on piano, Desmond on alto sax, Norman Bates on bass and Joe Dodge on drums. By the time of the Blue Note broadcast, Joe Morello had taken over the drum chair. These performances occurred at a time when Brubeck had already moved from the independent West Coast label Fantasy to Columbia, and the quartet had become one of the most popular jazz groups on the scene, with Brubeck having made the cover of *Time* in 1954. Desmond's cool sound on alto contrasted effectively with the heavy-handed pianism of Brubeck, as is evidenced on these tracks. The program is a mix of standards and Brubeck originals, including the first known recording of one of his most popular compositions, "In Your Own Sweet Way." It is interesting to note how prominent Morello is. He gave the group a propulsive energy that lifted it to new creative heights. This is an interesting historical set.

■ **Live at the Flamingo (Acrobat - 014)** is a reissue of the first live album by **CARMEN MCRAE**, initially released on the Ember label in 1962. It was taken from a May 1961 gig in London. Accompanying McRae are Don Abney on piano, Phil Seaman on bass and Kenny Napper on drums. At this point in her career, McRae had matured into a stunning performer, creative, completely in control of her vocal resources, and devoid of some of the stylistic excess that crept into much of her later work. She sings 11 standards including "I Could Write a Book," "A Foggy Day," "Moonlight in Vermont" and "Stardust." She was one of the premier interpreters of the onk/Williams/Hanighen classic "Round Midnight," and her reading here is superb. She absolutely nails the beautiful Kern/Hammerstein song "Don't Ever Leave Me," supported solely by the empathetic piano of Abney. It is nice to have this one back on the market.

■ Three of the albums in the Acrobat series are air checks from major stars. **GLENN MILLER & THE ANDREWS SISTERS** are the center of attention for **On the Radio: The Chesterfield Shows 1939-1940 (Acrobat - 009)**. These tracks are taken from the 13 weeks from late December 1939 through late March 1940 when The Andrews Sisters were combined with the Miller band for three a week broadcasts. The selections are pop songs of the period, including tunes like "Bei Mir Bist Du Schoen" and "Beer Barrel Polka," that were big hits for the three vocalists. The next broadcasts chronologically are contained on **On the Radio: The Lucky Strike "Lite-Up Time" Shows 1949-50 (Acrobat - 013)** featuring **FRANK SINATRA**. Between October of 1942 and July 1951, Sinatra was featured on 11 radio series, including two stints on The Hit Parade. These recordings are from the next to last of the shows, and aired just prior to the throat hemorrhage that temporarily sidetracked his singing career. The 18 tracks find Sinatra in fine form, but the material is a mixed bag of fine standards, good pop tunes, and a couple of forgettable ditties. In the early 1950s, **ROSEMARY CLOONEY** was well on her way to becoming a major hit maker, mainly by recording a series of novelty tunes thrust upon her by Columbia's A&R chief Mitch Miller. During 1951/1952, she appeared on a radio show where she was permitted to sing the kind of quality material that Miller kept from her. The first 16 of the 18 tracks on **On the Air (Acrobat - 003)** are taken from that period when she was backed by the Earl Shelton Orchestra. The material is full of great tunes like "Don't Worry 'Bout Me," "If This Isn't Love" and "As Long As I Live" as well as some less valued pop tunes of the day. As an added bonus, two tracks from 1959 broadcasts, "Everything's Coming Up Roses" and "I Get a Kick Out of You," backed by Buddy Cole's Music are included on the disc. These three CDs are a reminder of the long gone days when quality live music was a normal occurrence on the radio.

■ In the 1950s and 1960s, there were 15-minute transcription broadcasts promoting various armed services that featured many of the popular performers of the day. **On the Radio: The 1963 "Live" Guard Sessions (Acrobat - 0016)** documents some memorable meetings between **SARAH VAUGHAN** and **WOODY HERMAN & HIS ORCHESTRA**. Eight of the 16 musical tracks on this disc feature Vaughan vocalizing with Herman's band, while the others are strictly Herman affairs, with the leader taking an occasional vocal. There is a lot of corny between-songs patter that adds flavor to this album. Vaughan sounds wonderful on such standards as "Day In, Day Out," "But Not for Me," "The More I See You," "Green Dolphin Street," "Just One of Those Things," "I'll Be Seeing You," "I Cried for You" and "Poor Butterfly." The Herman Orchestra is wailing, as usual, on features like "Four Brothers" and "The Preacher." This disc is the most recent reissue of this material, and is a nice addition to the library of anyone who has not obtained it previously.

■ **Golden Era of 1935-1946 (Acrobat - 010)** contains some live and some studio recordings from the classic era of **BENNY GOODMAN**. The liner notes provide much information about Goodman, but are not clear about the sources of these recordings. The three live

tracks are probably from radio broadcasts, while the other tracks appear to be the regularly released commercial recordings. They range from a live take on "Body and Soul" from 1935 to a studio recording of "Blue Skies" from 1946. All 18 of the selections on this album were chart hits for the Goodman aggregation, and include the likes of "Stompin' at the Savoy," "Don't Be That Way," "Sing, Sing, Sing" and "Jersey Bounce." This is a nice intro to the Goodman oeuvre.

One of the great stories related to the field of jazz is that of the Jazz Foundation of America, a non-profit that refers jazz musicians in need of health care that they cannot afford to the Dizzy Gillespie Memorial Fund at Englewood Hospital. The genesis for this project was a comment made by a dying Gillespie to his oncologist Dr. Frank Forte that "I can't give you any money, but I can let you use my name. Promise that you'll help jazz musicians less fortunate than I am." Forte reacted by helping to create the DGMF. For several years, the late bassist Earl May and guitarist Roni Ben-Hur played weekly concerts at Englewood Hospital under the aegis of the Jazz Foundation of America. With the support of the Motéma Music label, May and Ben-Hur planned to produce an album with the objective of raising funds for the Dizzy Gillespie Memorial Fund, with them as the featured artists on the initial release.

continued on page 34



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OTHER VIEWS *continued from page 33*

Unfortunately, Earl May passed away suddenly earlier this year, and Gene Bertoncini stepped in to volunteer his talent for the project. **Jazz Therapy Volume 1: Smile (Motema - 18)** is the album that has now become a reality, and it combines the artistry of **GENE BERTONCINI & RONI BEN-HUR**, two masters of the jazz guitar. The playing is simply magnificent. Bertoncini and Ben-Hur each contributed two originals to the 10-song program, with the others being five standards, "Killing Me Softly," "I Concentrate on You," "Smile," "Out of This World" and "Bésame Mucho," plus a jazz tune by Ray Brown, Dizzy Gillespie and Gil Fuller titled "That's Earl Brother." The Earl referred to in the title was actually the long-time columnist Earl Wilson, but it seemed like a fitting tribute to Earl May to include this tune on the album. As to the performances, they are just what you would expect from these cats, inventive, interesting and completely empathetic. While they have not worked together on a regular basis, Bertoncini and Ben-Hur have worked in many duo formats, occasionally with each other, and understand the special demands that this format places upon the players. On this occasion, they come through with flying colors, and the purchase of this CD will not only aid the Dizzy



Take Five: Posing during a break last April during the *Smile* CD recording session are (l-r): Bennett Studios owner/engineer Dae Bennett, Gene Bertoncini, Roni Ben-Hur and Motéma Music President Jana Herzen.



Gillespie Memorial Fund, but will supply you with the kind of inspiring music that will contribute to your own well-being. (www.motema.com)

The November presentation in the NJJS film series was *Talmage Farlow*, a film about the great jazz guitarist who made his home in Sea Bright. The focus of the movie, in addition to the general subject of **TAL FARLOW**, was a concert that was to take place at the Public Theatre in New York City on August 9, 1980, featuring the first public performance in the Big Apple by Farlow in many years.

Although he had been keeping active on the local music scene at the Jersey shore, he was reluctant to travel far from home. After many years on the road, he was content to make his primary living as a sign painter and play an occasional local gig. After much persuading on the part of producer Lorenzo DeStefano, Farlow agreed to play a concert in New York with pianist Tommy Flanagan and bassist Red Mitchell. DeStefano also convinced Farlow to be the subject of the documentary that eventually became *Talmage Farlow*. One day Farlow suggested that DeStefano contact the erratic but brilliant guitarist Lenny Breau, and invite him to visit the Farlow home with DeStefano capturing the meeting on film as a part of the film. This came to pass, and became a highlight of the documentary. During the ensuing evening, Farlow invited Breau to join him at a gig that Farlow was playing in a restaurant in Rumson. Part of that encounter also appeared in the film. Both the concert and the meeting in Rumson of the two guitar giants are available on compact disc. The former event is captured on **Live at the Public Theatre/The Penthouse Session**. This concert was a total sell out, with many disappointed fans being turned away from the box office empty handed. There are eight selections from the concert on the disc, as well as three tunes that were captured during rehearsals in Flanagan's apartment. The music is sublime. The empathy among the three musicians is stunning. They play like they had been on the road together for several years. Each of them is a superior musician, full of imagination and technique. **Chance Meeting (Guitararchives - 0003)** has eight selections from the only dual performance by Farlow and Breau, one that took place on May 21, 1980 at The Sign of the Times in Rumson, New Jersey. Sadly this is the only time that these guitar geniuses met, for the sparks that fly between them are natural and exciting. Breau was a fluent player who combined musical brilliance with a tragic, undisciplined lifestyle that led to an early demise. Farlow, of course, was equally brilliant as a musician, but was possessed of the kind of good judgment and discipline that Breau lacked. Together, however, the music took over, and we are fortunate to have this taste of a magic meeting between them. (www.lorenzodestefano.com)

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

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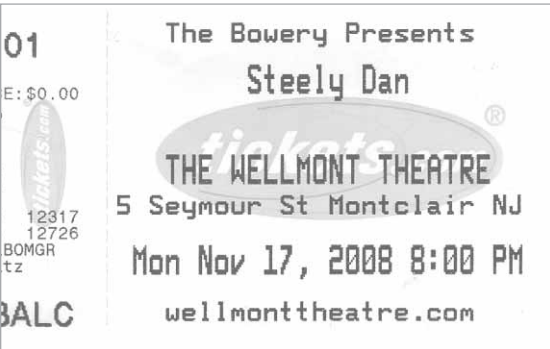
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WELLMONT THEATRE *continued from page 1*



After “Speak Low” — sung low, with the accompaniment of bassist James Hughart, Tony talked about starting out in show business on the bill with Pearl Bailey in a Greenwich Village club where Bob Hope came to hear him and promptly changed his stage name from Joe Bari to Tony Bennett. Hope also taught him “how to be good to the audience no matter what.”

Bennett recalled how Mitch Miller (then head of A&R at Columbia Records) “tied me to a tree” to get the singer to record “the first country song that sold all over the world” — “Cold, Cold Heart,” noting that Hank Williams telephoned later and asked: “What’s the idea of ruining my song?”

“I Got Rhythm” featured solos by guitarist Gray Sargent and “Count Basie’s favorite drummer,” Harold Jones, and “Sin You Sinners” had Tony clapping hands and finishing with a “bob bop do bop.”

“I’ve been singing 50 years now. Okay, I’ll be honest — 60 years. The way you make me feel tonight I hope I never stop,” and then brought the crowd to its feet with “For Once in My Life.”

“I’d like to dedicate this song to Britney Spears,” Bennett quipped before launching into his hit song “The Good Life,” sung with a hand in his jacket pocket and his heart on his sleeve. And then inevitably his signature “I Left My Heart in San Francisco,” sung in a solo spotlight — with a freshness that belied the song’s many thousands of performances over the years.

“How about a jam session?” Bennett asked, and stepped aside to allow his quartet to shine on Duke Ellington’s “In a Mellow Tone” led by musical director pianist Lee Musiker.

The evening concluded with Michel Legrand and Alan and Marilyn Bergman’s “How Do You Keep the Music Playing?” (Bennett mentioned the composers and lyricists of almost every one of the 23 songs performed.) A standing ovation brought Mr. Bennett out of the wings for a last bow, but no encore was needed for a performance so completely satisfying.

Two days earlier we’d been well satisfied also by Steely Dan. The band best known for its anthem-like jazz-rock hits of the ’70s and ’80s filled the 2200-seat theater with worshipful fans. Opening for the headliners was the Sam Yahel Organ Trio with an adventurous set of original jazz tunes and improvisations. Joining Sam were saxophonist Walt Weiskopf, trumpeter Michael Leonhart and drummer Ari Hoenig, whom we last saw with Kenny Werner at JazzFeast in ’07.

There are many jazzy threads into and out of the Steely Dan oeuvre. Steely Dan’s founding members Donald Fagen and Walter Becker met in college in the late ’60s and shared a love of jazz and beat poetry.

Their music is anything but improvised — in fact, for long periods they favored studio work over touring because it allowed them an opportunity to maintain meticulous control over each nuance. But their love of complex structures and multi-layered harmonies makes their sound distinctive, lush and intensely groovy. Their audience obviously connects with that vibe not least because it conjures up a heady period in our lives and culture.

Steely Dan has always toured and recorded with an impressive array of fine musicians, many with serious jazz credentials. Look at their albums and find names like Joe Sample,

Wayne Shorter, Bernard Purdie, Lee Ritenour, Randy Brecker — just a partial list.

Among their touring band members have been trumpeter Michael Leonhart (playing with both bands this night at the Wellmont), and singer Carolyn Leonhart-Escoffery, both offspring of a bassist well-known to NJJS, Jay Leonhart. Carolyn has called Steely Dan’s founding members her “writing idols.” Bill Charlap opened for recent Steely Dan shows at Manhattan’s Beacon Theater.

A great highlight of this show was the realization that the central figure in the trio of backup vocalists was none other than Catherine Russell, who was a favorite at our last Jazzfest...No WONDER we couldn’t take our eyes off her. Catherine’s versatility continues to amaze and delight. She obviously takes pleasure in a good groove no matter where it resides. Our only regret is that we can’t provide a photo of her in her ’70s get-up, which was fabulously worth the price of admission.

Thanks to the Wellmont and best wishes for a long and glorious future. J

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Mo' Better Movie Music

Terrence Blanchard performs Spike Lee film scores at NJPAC

By Sandy Ingham

Terrence Blanchard has been a favorite of mine for years. The trumpeter and composer's quintet sets have lit up the stage at his hometown New Orleans Jazz & Heritage Festival since the mid-1980s.

But I was barely aware of Blanchard's second career as exclusive composer for filmmaker Spike Lee ever since *Jungle Fever* in 1991. I've seen several of the movies, but didn't pay sufficient attention to the music.

This gap in my music education was remedied November 1 as Lee and Blanchard presented excerpts from various scores in a concert at Newark's New Jersey Performing Arts Center.

Music for movies, taken out of context, doesn't always hold up in concert. Designed as backdrop for on-screen action, it mustn't distract audiences. But Blanchard's charts, carefully wrought from his jazz background and knowledge of classical, pop and soul music, are compelling.

The performance placed the jazz quintet in front of a 30-member NJPAC orchestra conducted by Bill Grimes, with hundreds of stills from nine different films projected onto a screen at stage rear. Three guest singers' interpretations of popular tunes incorporated into the scores were major bonuses.

Patti Austin, enjoying a late-blooming crossover into jazz diva stardom, nailed the haunting ballad "Shadowlands" (from *Bamboozled*). Then, drum cadences reminiscent of the JFK funeral procession introduced grand themes from Lee's current World War II drama, *Miracle at St. Anna*, played live here for the first time.

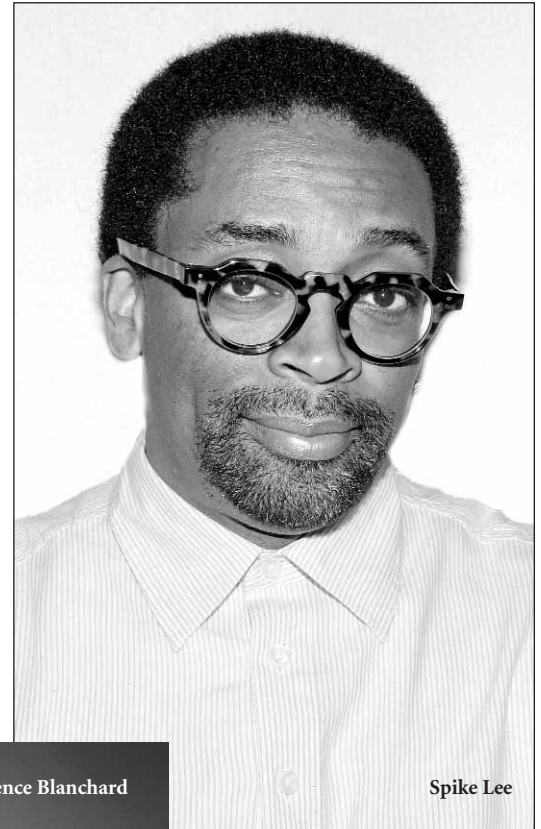
Music from *Malcolm X* brought Act I to a rousing finish, from the Arabic-flavored "Going to Mecca" segment to vocalist Raul Midon's

triumphant version of the gospel-drenched Donny Hathaway hit from the 1960s, "A Change Is Gonna Come." That brought many in the predominantly black crowd to their feet, just three days before the historic election of Barack Obama.

Midon opened Act II with more vocal pyrotechnics, emulating Blanchard's brilliant trumpet flourishes so convincingly that the leader feigned annoyance.

Quintet members Brice Winston (tenor) and Fabian Almazan (piano) cut loose on the title tune from *Mo' Better Blues*, a funky romp with a Joe Zawinul feel.

Capping the night were excerpts from *When the Levees Broke* and *A Tale of*



Spike Lee



Terrence Blanchard

God's Will — *Requiem for Katrina*, Blanchard's most personal works mourning the devastation of his beloved hometown. The *Levees* documentary, four hours long, is must viewing for those who care about this city, this country.

Somber as the music was, it ended on notes of hope — hope that people's indomitable spirit will overcome tragedy, hope that a more compassionate government will help. With Obama's image on-screen, the orchestra's final crescendo was topped by the trumpeter's reconfigured strains of "Amazing Grace." □

Sandy Ingham is Jersey Jazz's roving reporter.

Caught in the Act

By Joe Lang
NJJS Board Member

Jack Kleinsinger's *Highlights in Jazz* concert series is the longest running series of its kind in New York. One of the trademarks of the series, and a key to its success, has been Kleinsinger's willingness to be imaginative in his programming. He has relied on high profile jazz stars to attract the crowds, but has also been anxious to present new talent that he deems worthy of greater recognition. "Statesmen of Jazz Meet the New Generation All Stars," the program featured on November 13, was a fine example of how he combines the best of the new with the continuing mastery of more experienced players.

Mat Domber, President of Arbors Records, has been instrumental in recording and promoting mainstream jazz. One of the vehicles he has chosen is the Statesmen of Jazz, a sizeable pool of veteran jazz players who perform in various combinations at many events each year. Kleinsinger tapped into this resource for the veteran component of this concert. Those featured from the Statesmen of Jazz for this event were trumpeter Randy Sandke, pianist John Bunch, guitarist Bucky Pizzarelli, bassist Jerry Bruno and drummer Mickey Roker. The New Generation All Stars included trumpeter Theo Croker, violinist Aaron Weinstein, guitarist Jake Hertzog, pianist Aaron Diehl and drummer Joe Sailor. Throughout the evening, these performers were mixed and matched, producing a consistently exciting and interesting musical environment.

For openers, Croker, Diehl, Bruno and Roker took the stage to play a tune that expressed what the evening was all about, "It Don't Mean a Thing If It Ain't Got That Swing," and swing they did. "Gee Baby, Ain't I Good to You" followed, with

HIGHLIGHTS IN JAZZ

Statesmen of Jazz Meet The Next Generation All Stars

BMCC TRIBECA Performing Arts Center
November 13, 2008



Photo by Jim Eigo.

Croker providing a vocal that was reminiscent of the gentle understatement that marked the performances of his late grandfather "Doc" Cheatham. This influence was also apparent in Croker's trumpet playing. Duke Ellington's "A New World A-Comin'" has the feeling of the theme from a romantic film, and featured some lovely playing by Diehl, who also made a fine impression on the next selection, "Body and Soul."


Crocker and Diehl then departed to be replaced by Sandke, Bunch and Pizzarelli for an all Statesmen of Jazz segment. They opened with "Three Little Words." Sandke's full-bodied horn served as a contrast to the lighter approach of Croker. Pizzarelli stepped into the spotlight with a delicate take on "A Blues Serenade" that evolved into the group exploring "Serenade in Blue." They then launched into "Stomping at the Savoy," and it was a robust excursion in pure musical pleasure. Sandke sat out on "It's Easy to Remember," before the quintet took it out with a kicking "Sheik of Araby."

The second set once again found a blending of the ages with Weinstein, Hertzog and Sailor combining with Pizzarelli and Bruno to assay "In a Mellow Tone." Pizzarelli and

Weinstein, who included some excellent pizzicato interludes, were simpatico and outstanding. Hertzog dropped out for "Tangerine," but returned front and center to join with Bunch and Sailor for a lively "There Will Never be Another You." The quintet reformed for "Limehouse Blues," which started off with a mournful intro from Weinstein, Pizzarelli and Bunch before Hertzog added some bluesy touches, and the whole gang picked up the pace for a smashing finale.

Sandke and Bunch returned for an inventive duo version of "Alone Together," one that had a more modern feeling than the other numbers on the program. Roker then came back to join Sandke and Bunch for a perky "Gone with the Wind."

The rousing closer, "Lady be Good," found all hands on deck except Diehl and Sailor. Each player on stage took a solo turn as Bruno and Roker pushed the band into a swinging frenzy.

By the end of the concert, it was apparent that the masters were still masterful, and the younger players gave all who love this music great expectations for its continuance in the hands of some fine emerging stars. 

Forget your troubles, come on to Cape May

By Sandy Ingham

Fifteen years and 30 festivals since its inception, the Cape May Jazz Festival continues to present a diverse lineup of music over two weekends — in mid-April and early November — each year in this picturesque resort town at New Jersey's southern tip.

Fresh faces joined familiar favorites November 7–9 as the festival overcame some major hurdles — including the collapse of the economy, which cut attendance sharply, and the condemnation of the city's Convention Hall, which had always been home to the headline bands.

Despite these downers, enthusiastic audiences filled bars, ballrooms and a nearby high school auditorium for two nights and two afternoons chock full of music.

San Francisco-based singer Jackie Ryan was the happiest surprise. Blessed with a marvelously appealing voice, a 3 1/2-octave range, a magnetic personality and an ear for material that shows off all these qualities, she wowed crowds at both her sets at the Grand Hotel ballroom.

Did she sound a bit like Diana Krall? Yes, but whereas Krall is the epitome of cool, Ryan exuded warmth, sharing with listeners her joy in uninhibited music making. Her repertoire ranged from the wide-eyed wonder of the Shirley Horn-inspired "I Just Found Out About Love" to the unbridled passion of "Besame Mucho" and the ethereal Italian ballad "Estate." She's fluent in five languages.

Ryan knew the stories behind many of her songs, and shared them so audiences could better appreciate the lyrics. Example: How Oscar Brown Jr.'s run-in with a South Side Chicago gang led to a collaboration on a rock musical that included the clever "Opportunity, Please Knock."

Ryan can belt the blues, too, as evidenced on her swinging closer, Lionel Hampton's "Red Top."

Kudos to the trio of Philadelphia-area music professors — Tom Lawton on piano, Madison Rast on bass and Dan Monahan on drums — backing her flawlessly on their first gig together.

Friday night's other main attraction was Jon Faddis in a salute to the late Maynard Ferguson. The trumpeter sat in — literally sat, owing to a bad back — with a crackling good big band led by saxophonist Ed Vezinho and trumpeter Jim Ward.

Faddis hit the requisite high notes on flag wavers like "Where's Teddy?" but was at his most moving on timeless ballads — "Danny Boy" and "Smile" for two — and on a soul-

satisfying take on Slide Hampton's classic "Frame for the Blues."

Poor timing on my part limited my enjoyment of the offerings at Saturday night's six venues — down from the nine or so locations in past years. I caught the tail ends of sets by veteran post-boppers Bob Ferguson and Michael Pedicin, on trumpet and sax, respectively, at Congress Hall's Boiler Room, and by Denis DiBlasio at Carney's. I'd have loved hearing more from them, but both bars had shortages of seats and excesses of conviviality, not conducive to serious listening.

Instead, I headed back to the spacious Grand for a late set by Pamela Williams, a smooth jazz saxophonist, and her quintet, with bassist Doug Grisby layering on the funk. Williams has mastered all the predictable clichés of the genre, but she's so bubbly upbeat it's hard not to like her, even if the music is all style and little substance.

Earlier Saturday, I opted for a non-festival event, the Cape May Stage's production of *Lady Day at Emerson's Bar & Grill*. It's basically a one-woman show (with a pianist accompanying) dramatizing one of Billie Holiday's final performances in 1959. In 20 or so familiar tunes and between-number reminiscing, the Holiday character acquaints us with the many tragedies and less frequent joys that marked her life.

Miche Braden, a church music director in New Brunswick, was admirable in capturing the quality and inflections of Holiday's voice, and made us care. □

Sandy Ingham is Jersey Jazz's roving reporter.



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John Pizzarelli Trio in Annapolis

By Carl Radespiel

Paul Desmond once said: “The qualities in music which I considered most important — and still do — were beauty, simplicity, originality, discrimination and sincerity.” Had he added the word humor that would have perfectly described a John Pizzarelli performance. This past November 30, John held the stage for two shows at the Rams Head On Stage Tavern in Annapolis, Maryland. Featuring Larry Fuller on piano, Tony Tedesco on drums, and as always, brother Martin Pizzarelli on bass, Maryland’s capital city was treated to an evening of great jazz, classic American popular songs, sung in John’s very own style (with a little reminiscence of Nat Cole and Mel Tormé), great guitar playing and a pretty wonderful entertaining night.

The opening set included the seldom-heard Sampson/Mills tune “If Dreams Come True,” followed by “Everything Happens to Me” and a stirring up-tempo “Lulu’s Back in Town.” When John sings the ballads “Something to Remember You By” and “I Have Dreamed,” his sensitive treatment of those lyrics seemed to connect with everyone in the room. I know it did with me, and I held my wife’s hand a little tighter as he sang those wishful words.

Fortunately for the folks there, and especially me, a member of the audience was an old New Jersey school buddy of John’s who graduated with him at Don Bosco High School in Ramsey. He was a tuba player, no less, which provided John with much funny chatter. As he looked back on his early



Carl Radespiel and John Pizzarelli, Backstage Rams Head Tavern, Nov. 30, 2008

teenage days while playing in the high school band and starting gigs with this friend around Bergen County using some borrowed amplifying equipment from his dad, Bucky Pizzarelli, John was at his comical best.

Johnny Mercer tunes, as always, are an important part of a Pizzarelli performance and this time it was “Jamboree Jones,” a tune on target during the football season. The Jobim “End of the Road” with its lyric of more words than you could count was delivered with perfection. John mentioned that Rosemary

Clooney told him that when she tried that song in performance, she would lose her place in the lyric and would just mention

everything nearby in her eyesight, like the articles that were on the tables in front of the stage — ashtrays, drinks, food...

As I have heard John do so many times before, this night’s treatment of “I Like Jersey Best” was an audience pleaser. As most of his fans know, he intersperses imitations of over a dozen other performers in the song, including Bruce Springsteen, Billie Holiday, The Beach Boys, The Eagles, Bob Dylan and even Johnny Cash. Hearing a voice sounding like Johnny Cash singing about Hackensack and Jersey City was a riot.

The audience wouldn’t let the trio leave without an encore and they closed with a medley of “More Than You Know” and “It Had to Be You.” JJ

Carl Radespiel is a longtime NJJS member and was a US Air Force bandsman in the mid to late 1950s serving on sax and clarinet.

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Monk Multiplied at JALC

By Jim Gerard

“A genius is the one who is most like himself.”

In the history of jazz, no one has been more inimitable, more “like himself” than Thelonious Monk — from his outré attire (fur hats, sunglasses and goatee), to his ursine “dancing,” to his gnomic pronouncements (such as the one above), to his more than 100 compositions: thorny, jagged melodies with wide harmonic intervals and often-lurching rhythms, that sound as if they were written by a monstrously talented child prodigy and which flummoxed musicians as august as Coleman Hawkins and John Coltrane. (Also, this reporter. After one year of saxophone lessons in my early 20s, I thought I was ready for a jam session. The first tune they called was by Monk; I don’t recall which. I played about two and a half bars before realizing I had no idea where to go next. I was so humiliated I put down my Selmer forever. I took some solace when years later I read that Coltrane had compared missing a chord change in one of Monk’s tunes to “falling down an empty elevator shaft.”)

As an instrumentalist, Bird, Diz, Bud and Trane spawned legions of imitators; nobody followed Monk.

It is a measure of the aptitude of the Jazz at Lincoln Center Orchestra that on November 20, as part of JALC’s “The Music of Thelonious Monk” tribute, they not only assayed 13 of Monk’s idiosyncratic tunes, but performed them in new, labyrinthine arrangements written by the band. They were indelibly aided by guest pianist Marcus Roberts, an extremely apropos choice given his ability to encompass the history of jazz piano, in which Monk has some antecedents — Willie the Lion Smith, James P. Johnson and Duke — but no successors.



Marcus Roberts performs the music of Thelonious Monk with the JLCO. Photo: Frank Stewart for Jazz at Lincoln Center

sometimes echoing Monk’s off-accents with a touch of Errol Garner. Marsalis was faithful to the tune in his opening chorus before paving new roads for two more.

The ballad “Light Blue,” one of Monk’s more obscure songs, featured an arrangement that daubed an unsettling mood with an ominous tonal palette. It included two of the saxophonists doubling on piccolos, and then tripling on flutes to create peeping harmony with the other two reed men doubling

The opening number, “We See,” opened with a Benny Carter-esque tight-harmonied sax ensemble passage, followed by Roberts, tickling high notes in a solo with more stops and starts than midtown gridlock,

on clarinet — and alternating these passages with brass licks. The effect was as much Duke as Monk.

“Evidence” has to be the swingiest choppy melody ever written. Marsalis’s chart opened with two band choruses before trumpeter Marcus Printemp’s solo, which started in the stratosphere, glided back to earth and soared back up again, like a stunt aviator. The tune concluded with an apposite drum solo by Ali Jackson.

Monk has some antecedents — Willie the Lion Smith, James P. Johnson and Duke — but no successors.

continued on page 42



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MONK *continued from page 40*



The Jazz at Lincoln Center Orchestra performs music of Monk.
Photo: Frank Stewart for Jazz at Lincoln Center

Trombonist/arranger Chris Crenshaw gave “Epistrophe” a semi-funk beat, highlighted by a typically cerebral solo by altoist Ted Nash, a dazzling few ensemble bars separating solos by Marsalis and Roberts and a call-and-response between baritonist Joe Temperley and the rest of the band.

The JALC-ers, in Nash’s chart, took “Skippy” at a brisk tempo. Nash took two choruses, and the tune ended with a skittering yet precise band chorus that sounded as if it was chasing a bar of soap across a wet floor naked. That’s a good thing.

The first set concluded with a fairly straightforward rendition of “Crepuscle with Nellie” (Note: Did we really need m.c. Soledad O’Brien to define “crepuscle” for us?) and “Ba-Lue Bolivar Ba-Lues-Are” (named partly after the Bolivar Hotel where Monk’s patron Baroness Nica de Koenigswarter had a suite), featuring trumpeter Freddie Hendrix and Temperley soloing around hairpin modulations arranged by tenorist Walter Blanding.

Kareem-Abdul Jabbar opened the second half of the program by reminiscing about meeting Monk when Jabbar babysat for Monk’s drummer Ben Riley’s child and, later, in the kitchen at the Village Vanguard. Jabbar and his pals even got up on stage and mimicked Monk’s dancing, which Thelonious did not take kindly.

Roberts opened “Hackensack” — a tune attributed variously to “Riff tide,” by Hawkins (who gave Monk his first chance to record) or a Mary Lou Williams arrangement of “Lady Be Good,” on which Hawkins played and recorded a few months later — with some real Pete Johnson barrelhouse. Marsalis, who wrote the chart, added a lyrical solo.

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.

Bassist Carlos Henriquez arranged “Bye-Ya” to sound like the hippest chart in Machito’s book. With Mark Quinones sitting in on congas and finishing up with a trade-off with Jackson, it transported the listener back to the Palladium, and struck this reporter as quite accommodating to a Latin-jazz treatment. (The band salsified “Criss-Cross” later in the set, with less satisfying results, as it sounded too much like the “Bye-Ya” chart.)

The highlight of bandleader/musicologist David Berger’s chart for “Blue Monk” was a sax chorus reminiscent of Hall Overton’s arrangements for the famous Monk at Town Hall concert.

“Ugly Beauty,” arranged by Marsalis, featured two more very Ellingtonian sax section choruses (of which this listener

can never get enough) a Sherman Irby alto solo with section backing, and a solo-ette by Roberts.

The finale was “Four in One.” Marsalis announced that the band members try to outdo each other in writing “things that are impossible to play” and here he did just that. Yet the band pulled off the astonishingly complex arrangement, full of head-spinning shifts in tempo and rhythm, that was so deep, it was hard to get your brain around it all at once.

Monk once said, “It’s the notes that you leave out” that matter. His tunes are full of wide open musical prairies that leave plenty of opportunity for gifted soloists and arrangers to take off. The Jazz at Lincoln Center Orchestra wasted hardly a one. □

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As Time Goes By...Marcovicci and Cole Echo in Manhattan

By Robert L. Daniels

Unforgettable

I was twelve years old when my older brother brought home a Capitol 78 rpm record album by the King Cole Trio. The smoothly tailored arrangements of “Sweet Lorraine,” “It’s Only a Paper Moon” and “Embraceable You” merged for an intoxicating experience and it opened the ears of a 12-year-old boy. There was the mixture of warm romanticism and the boldly rhythmic unity of Cole’s dancing fingers on the keyboard, his satiny vocals, the firmly pronounced pluck of Johnny Miller’s bass and the crisply decisive fingering of the number one *Down Beat* guitarist, Oscar Moore. That old phonograph spin motivated our pilgrimage to the legendary Adams Theater in Newark to see the trio in person on a cold November afternoon in 1945.



Johnny Miller, Nat Cole and Oscar Moore in a publicity photo c. 1945

What a thrill to see Cole in that familiar position sitting sideways at the piano and never looking at the keyboard and wearing that enveloping big smile that spread such joy and captivated his young listeners.

The indelible image was forefront in my mind over 60 years later.

For the Jazz at Lincoln Center Fall gala, the Music of Nat “King” Cole was celebrated by Wynton Marsalis, George Benson and the Orchestra of St. Luke’s. Marsalis noted that Cole was notably influenced by Louis Armstrong and Earl “Fatha” Hines, illustrating the mood with a loping arrangement of “Wild Man Blues,” followed by a richly flavorful tenor sax solo by Walter Blanding of “Body and Soul,” that recalled a certain recording by Coleman Hawkins. Marsalis added a nicely tempered muted trumpet solo for “Sweet Lorraine” echoing the subtle jazz statement that dominated the intimacy and warmth of the small group sound.

Recreating the syrupy mellowness that became a Nat Cole trademark sound, Benson, assisted by the lush string section of St Luke’s orchestra, took a ballad route with the commercial songs and ballads that Cole made after the trio days of the ’40s.

Crooning became the style that put Cole on the charts with hits like “Unforgettable,” “Mona Lisa,” “Too Young” and “That Sunday, That Summer.” The Nelson Riddle arrangement for “Nature Boy” cushioned Benson’s retelling of the worldly traveler who professed the power of love. Marsalis returned to join Benson for a trip down “Route 66,” the durable Bobby Troup classic that has become a foot-tapping landmark tune,

For an encore presentation, Benson picked up his guitar for his own signature hit, “On Broadway” and to the

obvious delight of the audience, it turned out to be a funky journey down the great white way and a real crowd pleaser.

The Jazz at Lincoln Center Award for leadership, named in memory of the late commentator Ed Bradley, was presented to Ken Burns for his incisive documentary films, and most notably his 2001 triumph, *Jazz*. A brief film clip that featured images of Duke Ellington, Dizzy Gillespie, Fats Waller and Count Basie not only illustrated the extraordinary legacy of jazz but its sadly diminishing sense of joy.

Movie Night at the Oak Room

For holiday nostalgia, the Oak Room at the Algonquin Hotel is host to Andrea Marcovicci, cabaret’s grand duchess of song, who celebrates her 60th birthday with a second installment of movie songs. With the trim, simple and elegant melodies created by Henry Mancini, the lady offers an infectious quartet that includes “Charade,” “Days of Wine and Roses,” “Two for the Road” and “Moon River.” (Only poet Johnny Mercer could have created the rural charm of our “Huckleberry friend, waitin’ round the bend.”)

Marcovicci is a self-proclaimed catalyst who can recall the past with a fervent reading of a lyric.

She is a storyteller who brings a physical reality to such Ira Gershwin words as “chills run up and down my spine” comfortably embedded in Jerome Kern’s “Long Ago (and Far Away).”

Among the tinsel town tunes in her intimate soiree are such classics as “Thanks for the Memory,” “As Time Goes By” and Irving Berlin’s “It Only Happens When I Dance with You.” This writer was always amazed by the exquisite economy of grace and movement that Fred Astaire and Ann Miller expressed in the confines of the small apartment when they danced to the latter in “Easter Parade.”

A delightful comic interlude found the diva serving up an omelet by the name of “Hamlet,” introduced by the irrepressible Betty Hutton in the 1949 film, *Red, Hot and Blue*. Frank Loesser who composed the fancy made his only screen appearance in the film as gangster Hair-Do Lempke.

It’s a well-known fact that Marco the Magnificent is not in possession of a lyrical singing voice, but like the late Mabel Mercer, few singers can summon the persuasive insight into the depths of a lyric and reveal the tale to be told with the wisdom and theatrical savvy

of Andrea Marcovicci. A Town Hall concert in April will celebrate her birthday and mark the release of a new CD, *As Time Goes By*. Aptly titled, “the fundamental things apply.”



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



December 7 NJJS Annual Meeting



Dan Guttman, Carrie Jackson and Mitchell Seidel have agreed to join the NJJS Board. They bring their various areas of expertise to assist with our many projects.

The James L. Dean Quartet included Mark Minchello, piano; Mike Logan bass; Mr. Dean; and below, Wayne Dunton, drums



Right: Laura Hull announces Nick Bishop Award recipients Pam Purvis and Bob Ackerman.



Mark Shane, Terry Blaine, and below, Warre Vaché,

The New Jersey Jazz Society convened its end of year meeting in comfortable quarters at Shanghai Jazz in Madison on Sunday, December 7. Members enjoyed a free concert featuring reedman James L. Dean, joined by pianist Mark Minchello, Mike Logan on bass, and drummer Wayne Dunton.

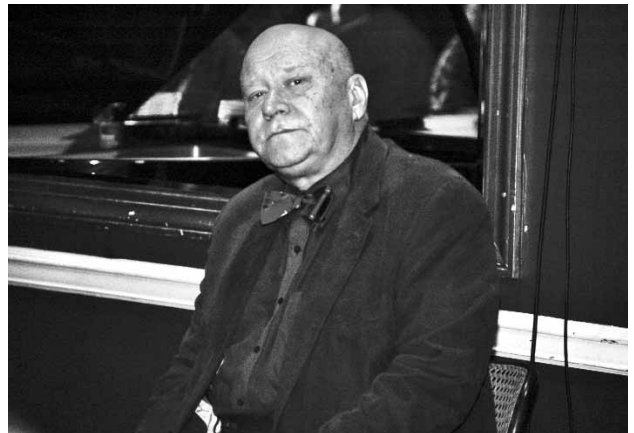
New Board Members were welcomed; each made a brief acceptance speech.

The Nick Bishop Award was presented to Pam Purvis and Bob Ackerman in acknowledgment of their continuing service to Generations of Jazz. This is the educational arm of the Society, bringing a musical history lesson into schools and other institutions so that young people may learn about the evolution of jazz, America's music.

Board members adjourned to conduct a business meeting where new officers were announced and confirmed.

Jazzfest plans were discussed, along with ideas and dates for Member Meetings and Film Series offerings.

The music for the post-business meeting board dinner was provided by vocalist Terry Blaine with pianist Mark Shane, and Warren Vaché on the trumpet.





November Member Meeting Jon Burr: Getting Down to Bass-ics

Story and photos by Tony Mottola *Jersey Jazz* Editor

“First thing,” began Jon Burr at Trumpets Jazz Club on November 18, “let me play you the notes that first got me playing the bass when I heard them on the radio in the 6th grade,” proceeding to play the opening bars of Charles Mingus’s “Haitian Fight Song.”

“Mingus comes from the Blues,” Burr said and plucked a few more big fat notes to underline his point.

The Long Island youngster made good use of that early inspiration and by age 16 he was good enough to be invited to

sit in at the Village Vanguard by his hero Mingus. His first big break came when he was hired by Tony Bennett, touring with the singer in 1980–85. He went on to tour and record with other legends of jazz, including Chet Baker, Stan Getz, Stephane Grappelli, Horace Silver, Buddy Rich and others. He’s also led his own groups since the early 1990s and was a founding member of violinist Mark O’Connor’s “Hot Swing” trio with guitarist Frank Vignola.

At Trumpets Burr shared some insights into the role of the bass in jazz, admitting “a lot of the time it’s the stuff you

don’t pay attention to” and offering, tongue in cheek, the old saw, “basses should be felt and not heard.”

As it happens Burr plays bass on Member Meeting emcee Laura Hull’s recently released *Take Me Home* CD and the pair performed stylish duets of “Where or When” and “Deed I Do.” Burr also played a lovely bowed solo version of “In a Sentimental Mood” at Hull’s urging.

Jon Burr is also a songwriter and his latest opus, *Just Can’t Wait*, which includes a studio CD as well as a performance DVD recorded at Birdland, features all original material performed by the John Burr Band with a stellar cast of vocalists, including Laura Mass (of Manhattan Transfer), Hilary Cole, Ty Stephens (2006 Jazzmobile Vocal Competition Winner), Yaala Balin and Tyler Burr, the musician’s teenage daughter. Many of the album’s tunes were performed for an audience for the first time in Princeton last year when Jack Stine presented the Burr group (with Stephens and Balin on vocals) at JazzFeast. For more information please visit www.jonburr.com.



Win This Book

The Jazz Ear: Conversations Over Music

By Ben Ratliff
(Times Books 2008)



What's it like to listen to a Count Basie record sitting next to Hank Jones? Or to hear what Sonny Rollins has to say about Coleman Hawkins and Lester Young? *The Jazz Ear: Conversations Over Music*, the latest offering from the fine *New York Times* jazz critic Ben Ratliff, considers those and many other tantalizing questions — questions that often have surprising answers.

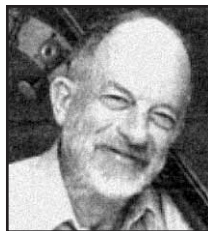
Essentially, *The Jazz Ear* is *Down Beat*'s Blindfold Test with eyes wide open. Ratliff asked 15 jazz musicians — from elder titans like Sonny Rollins and Hank Jones to new generation stars like Maria Schneider and Joshua Redman — to pick four or five pieces of music to listen to with him. Their selections include many classic jazz recordings of course, but also an eclectic array of pieces of country, classical, pop and other musical genres. Ornette Coleman's first choice, for example, is a 1915 recording of Sabbath services in an Orthodox Jewish synagogue by cantor Josef Rosenblatt.

Mr. Ratliff's conversations served as the basis of articles that originally appeared as the "Listening With" series in the *Times* and those pieces have been expanded on and collected in this new book. The musicians' choices and their comments on the music are often revealing, and so are the author's insights about his subjects. Consider this capsule description of Bob Brookmeyer:

Six foot three with an actor's baritone, he is candidly boastful about his own brilliance as a musician but insecure about his place as a composer; he is a recovering alcoholic with unresolved regret and anger about many things, from his country's foreign policy to his childhood.

The book's other subjects are Wayne Shorter, Pat Metheny, Andrew Hill, Bebo Valdés, Dianne Reeves, Roy Haynes, Paul Motian, Branford Marsalis and Guillermo Klein. *The Jazz Ear*, which also includes a listening guide for the featured musicians, is highly recommended.

Jersey Jazz has a copy of *The Jazz Ear* to give to one lucky reader courtesy of Times Books. To enter the contest simply E-mail your name and address to editor@njjs.org or mail your information to the editor (contact information on page 6). Entries must be received by January 31, 2009 and the winner will be randomly selected by Chickie the Jazz Dog. Only NJJS members are eligible to enter this contest. To join the New Jersey Jazz Society, see page 47. **JJ**



From the Crow's Nest

By Bill Crow

In New Jersey the motor vehicle inspections are done at state operated stations. [NJJS Board Member] Don Robertson took his car to the one in Randolph, where he turned it over to a uniformed inspector. When the testing was only half done, Don saw the inspector get out of his car and walk over to the booth where he was waiting. Afraid something had been discovered seriously wrong with his car, Don was surprised when the inspector asked, "What's that CD you're playing?" Don had been listening to the Nashville-based Titan Hot Seven, and the inspector was a jazz fan. (The car passed inspection.)

■ Al Cardillo told me about a winery gig he was booked on in the Hamptons. When he got to the venue it was raining so hard Al couldn't get out of his car. He called the leader on his cell phone and was told that they had moved everything indoors, but not before the keyboards and the musicians had gotten soaking wet. When the rain subsided a bit, Al dashed indoors, leaving his bass in his car. He found the leader, who looked like he had showered with his clothes on. He told Al he was going home, and that the gig was cancelled. The party was for a group of neuro-spinal doctors. Al wasn't sure if he would be paid, and since he was starving, he decided to collect a little food on account. He blended in with the guests, eating their food and drinking their wine. The wife of a doctor introduced herself and asked if Al was a doctor. Al replied, "Doctor Cardillo, proctology." A bit later she introduced Al to her husband, as "Doctor Cardillo, a proctologist." The husband expressed surprise that a proctologist had come to an event for spine doctors. Al told him, "Where the spinal cord ends, my work begins." **JJ**

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



Jim Eigo

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What's New? Members new and renewed

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

Renewed Members

Mr. & Mrs. John D. Albanese, Hawthorne, NJ
 Dr. & Mrs. G. W. Allgair, Jr., Sarasota, FL
 Dr. Sylvia Appel, Nutley, NJ
 Mr. & Mrs. J. Kent Blair, Jr., Summit, NJ
 Mr. & Mrs. Robert L. Boardman, Mahwah, NJ
 Mr. & Mrs. Robert Brodo, Maplewood, NJ
 Mr. Scott E. Brown, Bel Air, MD
 Mr. Robert Chamberlin, Glen Ridge, NJ
 Mr. & Mrs. Robert Cohen, Fair Lawn NJ
 Mr. Alexander James Cox, Greenwich, CT
 Mr. & Mrs. Edward J. Delanoy, Martinsville, NJ
 The Fayetteville Free Public Library, Fayetteville, NY
 Mr. & Mrs. Robert Fick, Taneytown, MD
 Mr. & Mrs. Doug Finke, Louisville, KY
 Mr. & Mrs. Efen W. Gonzalez, Chatham, NJ
 Dr. & Mrs. Donald Greenfield, Maplewood, NJ
 Mr. & Mrs. Richard C. Griggs, Westfield, NJ
 Mr. Sy Helderman, Morristown, NJ
 Mr. Charles M. Huck, Bedminster, NJ
 Mr. Sandy Ingham & Nadine Lawson, Morganville, NJ
 The Jersey City Public Library, Jersey City, NJ
 Mr. Severn P. Ker, Brookpark, OH
 Dr. & Mrs. Hugh D. Kittle, Seneca, SC
 Mr. Nelson Lawrence, Monroe, NJ
 Mr. & Mrs. Kent Lindquist, Portage, IN

Mr. & Mrs. David Luber, Madison, NJ
 Mr. & Mrs. Thomas D. Lucas, Trenton, NJ
 Ms. Emily Lummer, Chatham, NJ
 Mr. David M. Martin, Madison, NJ
 Mrs. Dorothy McNulty, Denville, NJ
 Mr. John N. Membrino, West Chester, PA
 Mr. & Mrs. Edward I. Metz, Jensen Beach, FL
 Mr. & Mrs. John E. Miller, Hazlet, NJ
 Mr. & Mrs. Robert A. Moore, Point Pleasant Beach, NJ
 Mr. & Mrs. Jerry Orleman, Brick, NJ
 Mr. Louis L. Rizzi, Sarasota, FL
 Ms. Tracy L. Robinson, Summit, NJ
 Mr. & Mrs. C. James Schaefer, Short Hills, NJ
 Dr. & Mrs. Robert Siegel, Lafayette, NJ
 Mr. Roland E. Smith, Basking Ridge, NJ
 Mr. Eric Stanley, Skillman, NJ
 Mr. C.A. Tilghman, Jr., Dover, DE
 Mr. & Mrs. Richard J. Vanderbilt, Oceanport, NJ
 Mr. James Wardrop, Whitehall, PA
 Mr. & Mrs. William Weisberg, Fort Lee, NJ
 Ms. Jackie Wetcher, Madison, NJ
 Dr. & Mrs. John Willson, Old Saybrook, CT

New Members

Mr. Robert J. Haines, Roselle, NJ
 Jon Burr, Yonkers, NY
 Mr. Stuart Lederman, Madison, NJ
 Mr. Vince Lewis, Amherst, VA
 Ms. Kathleen Mathieu, Rutherford, NJ
 Ms. Carol Reese, Cliffwood Beach, NJ

JAZZ TRIVIA ANSWERS

questions on page 4



1. The Lombardos. OK, maybe they weren't jazz players, but the Lombardo band was one of Louis Armstrong's favorites — and who's going to argue with that?
 2. Tuba and drums. Both had cornet, clarinet, trombone, banjo and piano.
 3. They were all born with the Kaminsky surname. Mel changed his name to Brooks — approximately his mother's maiden name — to avoid being confused with trumpet star Max. (It's too bad Buddy Hackett didn't

extend the same courtesy to Bobby.)
 4. Jazz-oriented players with Welk; Dick Cathcart, Mahlon Clark, Henry Cuesta, Art Depew, Pete Fountain, Bob Havens, Skeets Herfert, Peanuts Hucko, Paul Humphrey, Big Tiny Little. Have we forgotten anyone?
 5. J.C. Heard. It's interesting how many of the great drummers, Jo Jones, Buddy Rich, Louie Bellson, Eddie Locke, and others were also accomplished tap dancers. And Fred Astaire was a pretty good drummer, too.

About NJJS

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

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

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

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

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

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

Member Benefits

What do you get for your \$40 dues?

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

Join NJJS

MEMBERSHIP LEVELS Member benefits are subject to update.

- **Family \$40:** See above for details.
- **NEW!! Family 3-YEAR \$100:** See above for details.
- **Youth \$20:** For people under 25 years of age. Be sure to give the year of your birth on the application where noted.
- **Give-a-Gift \$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
 OR visit www.njjs.org

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

'Round Jersey

Morris Jazz

The Bickford Theater at the Morris Museum
Morristown, NJ 07960
Tickets/Information: 973-971-3706



James Chirillo

Guitarist **James Chirillo** is familiar to NJS members, even if they have simply noticed him toiling anonymously in bands led by Frank Wess or others, or heard him on one of 23 recent CDs, under his name or that of other leaders. Those who have followed the Wyeth Jazz Showcase from the beginning may recall his tribute to Duke Ellington, numerous appearances with Kenny Davern or his role as guitarist in the first band fielded by Jim Fryer and Bria Skönberg.

But you might not realize that he played acoustic rhythm guitar with Benny Goodman's last band, that he

was a member of both the Carnegie Hall and Lincoln Center Jazz Orchestras, or that he recorded with Smithsonian Jazz Masterworks for nine years. Suffice it to say he's a really good, creative guitarist.

James Chirillo will be back at the Bickford, leading a trio of his own choosing on Monday evening, January 26. He'll be backed by **Lee Hudson** on string bass and **Tom Melito** behind the drum set, both veteran players. The musical about Billie Holiday, *Lady Day at Emerson's Bar & Grill*, opens around the same time, so you have a lot to discuss when you call the Bickford box office.

The **Great GroundHog Day Jam** follows closely on Monday, February 2 — of course — promising another evening of hot jazz with players who have gathered mainly for the fun of playing together, with the presence of an audience a mere afterthought. Trombonist **Herb Gardner** (also at the piano) has drafted a fine band, inviting **Fred Vigorito** back to play cornet. A real firecracker, he alone is worthy of your presence...unless you want to travel to New England where he is the king of that instrument. **Joe Licari** (from Red Onions, Big Apple Band) will play clarinet, **Bruce McNichols** will bring both guitar and banjo, **Joe Hanchrow** contributes tuba as well as string bass, with **Robbie Scott** behind the comprehensive drum set.

Award-winning vocalist **Abbie Gardner** "has a strong, throaty voice," according to *Cadence*, "delivering these songs enthusiastically, as if they were new." She's become a fixture at these annual events and attracts her own following. "Abbie shows some of the nuances of Billie Holiday," comments *Jazz Now*. "These are straightforward arrangements, and Abbie sings them all with a smile. There is a lightness about her that is very appealing."

While you are ordering tickets (discounted in advance!), add our **Big Bix Beiderbecke Birthday Bash** to your list. **John Gill** (remember his King Oliver tribute?) is organizing things, and he's recruited **Randy Reinhart** for the critical cornet chair. Others involved are **Dan Levinson**, **Orange Kellin**, **Brian Nalepka**, **Kevin Dorn** and **Conal Fowkes**, whose piano work was such a thrill last time. Save TUESDAY, March 10 for this, Bix's actual birthday.

Pianist **Fred Fischer** follows on March 23, which in itself is an exciting thought, plus he's bringing vocalists **Nancy Nelson** and **Liz Fischer** (also on guitar) with him. Then the sellout-prone **Silver Starlite Orchestra** returns on April 6, with **Bria** and **Jim's Borderline Jazz Band** right behind them on April 20, with their

very impressive roster. Put it all on your credit card, since there are no more transaction fees.

Jazz For Shore NOTE temporary venue change!

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



Joe Midiri on clarinet, while Paul Midiri is seen at the vibes. Pat Mercuri plays guitar.



Turn back the calendar just a few years and the **Midiri Brothers** were a local sensation, playing for crowds of admirers in and around Atlantic City and along the Jersey Shore. Suddenly, appearances for the Pennsylvania Jazz Society and in the northern part of New Jersey expanded their fan base considerably. In recent years, they have played major festivals in Connecticut and California, and seem to be adding one or two West Coast festivals each summer.

They were called upon to open the MidWeek Jazz series, and again drafted to play as the series moved to the Ocean County Library during renovations to their Ocean County College campus home. They'll be back on Wednesday, January 14, in quartet format involving popular guitarist **Pat Mercuri** and ubiquitous bassist **Ed Wise**. Given the limited seating in Mancini Hall, ordering tickets early would be a good idea.

Clarinetist **Joe Midiri** is often compared to Benny Goodman, but he prefers to be considered "his own man," since he is equally adept at Artie Shaw material, or even Dixieland standards, from his days playing with Tony DeNicola. He's also likely to have a saxophone or two with him on any particular gig. **Paul Midiri** is a multi-instrumentalist, usually arriving with his vibes, trombone and a drum set, but occasionally surprising us with a new instrument he's acquired.

The **GroundHog Day Jam** is back on Wednesday, February 4, the first time in Mancini Hall. It's a fun evening of freewheeling jazz, punctuated by vocals delivered by rising star **Abbie Gardner**, who has "a pleasing voice and swings, while sticking close to the vintage lyrics and melodies she interprets," per reviewer Scott Yanow. She and her RED MOLLY group are constantly winning awards. The others involved in the GHD Jam are **Dan Levinson** (clarinet, sax), **Mike Weatherly** (string bass) and **Robbie Scott** (drums), all held together by **Herb Gardner**, playing both trombone and piano — although not at the same time! Prepare yourself for a fun evening.

While ordering your tickets — saving money by buying in advance — get your seats for March 18, when hot violin virtuoso **Aaron Weinstein** is teamed with guitar legend **Bucky Pizzarelli** for the first time in this series. Likely to be a sellout! That's followed on April 22 by the return of NYC trombonist **Jim Fryer** and West Coast trumpet sensation **Bria Skönberg**, backed by **Matt Munisteri**

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

on guitar and **Ed Wise** on string bass. Seats for any of these are just \$13 in advance, going to \$15 on the day of the event. Still quite reasonable.



Bridgewater Jazz

at Somerset County Vo-Tech School, Bridgewater, NJ 08807
 Tickets/Information: (908) 237-1235

Considerable publicity has gone out to the general public concerning the great Benny Goodman tribute on Saturday evening, January 17, saluting the anniversary of the landmark Carnegie Hall concert and becoming the first major Goodman tribute during Benny's centennial year. Orders are flowing in from casual fans of swing music, so serious NJJS members who have delayed ordering their tickets should act immediately, lest the seats they want disappear.

The full page ad elsewhere in this issue gives details on ordering by phone. Note the advance purchase discount expires a week ahead of the event. You can also send in a check to SCVTS Education Foundation, PO Box 6124, Bridgewater, NJ 08807. Tickets will be mailed only on request. Most people will pick them up in an express line at the event. Acoustics and sightlines in the Vo-Tech School's Theatre (on Vogt Drive, just off North Bridge Street, two blocks from Bridgewater Commons) are exceptional. If unfamiliar with the auditorium, request that their driving directions sheet be sent to you.

We're honored to have the **James Langton Big Band** providing the music this year, with their huge library of authentic arrangements on tap. **Dan Levinson** will do the honors on clarinet, with British transplant **James Langton** himself leading from the sax section. This true all-star band has been assembled by calling upon people who are leaders themselves or noted soloists, so the quality of the music will be utterly first class. You'll hear **Randy Reinhart**, **Charlie Caranicas**, **Mark Shane**, **Matt Munisteri**, **Kevin Dorn**, **Molly Ryan**, and **Mike Ponella**, lead trumpet with the Nighthawks. Others involved are **Nik Payton** (International Reed Summit), **Harvey Tibbs** (Chicken Fat Ball, West Point Band), **Mike Christianson** (TomCats), **Mike Weatherly** (Banu Gibson), **Marc Phaneuf** (Nighthawks) and **Jeff Newell** (Stan Rubin Orchestra).

The program will be quite different from any of the previous Goodman tributes in this series, which have been sellouts, by the way. You'll recall that Benny himself put off buying tickets for his family to the original event, and ended up securing them from scalpers on the Carnegie Hall sidewalk. Best to reach for your credit card (no fees!) and order yours, while they are still available in both sections. Prices are sinfully low for this array of talent. **JJ**



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

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

Web site: newarkwww.rutgers.edu/IJS 973-353-5595

calendar:

JAZZ RESEARCH ROUNDTABLES

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

■ **January 21 2009:** *Paul Machlin:* Pianist Teddy Wilson

■ **February 11:** *David Mattock:* Dr. Lonnie Smith

■ **March 11:** *Terry Josephson:* "Cafe Society: The wrong place for the Right People"

■ **April 8:** Dennis Brown: Gene Krupa

■ **May 6:** *Grant Gardner:* Jimmy Giuffre: Gentle Radical

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.

■ **December 21** – Annual IJS Christmas Cheer: Hosts Annie Kuebler and Vincent Pelote play holiday tunes with a jazz flavor.

■ **December 28** – Picks of the Year, Part 1: Host Dan Morgenstern (with input from Archives co-hosts) picks personal best recordings of 2008.

■ **January 4** – Picks of the Year, Part 2: Host Dan Morgenstern (with input from Archives co-hosts) picks personal best recordings of 2008.

■ **January 11** – The Don Ellis Band (1971-72): Bill Kirchner examines the music of the ensemble led by trumpeter Don Ellis that was responsible for the critically acclaimed album "Tears of Joy."

■ **January 18** – Tiny in France, Pt.2: Host John Clement continues his survey of guitarist Tiny Grimes, playing recordings he made in France.

■ **January 25** – Happy Birthday, Benny!: Host Vincent Pelote celebrates tenor saxophonist/composer/arranger Benny Golson's birthday by examining his Argo and Mercury recordings, ca. 1960-62.

■ **February 1** – Guest in the Nest: Trumpeter Jon-Erik Kellso is hosted by Dan Morgenstern, with ample samples from recent recordings.

■ **February 8** – Moody On Milestone: Bill Kirchner plays the music recorded by saxophonist/flutist James Moody for the Milestone label.

■ **February 15** – England's Two Great Tenors: Tubby Hayes and Ronnie Scott: host John Clement celebrates the music of two of England's finest tenor saxophonists.

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

■ **February 4, 2009:** Geri Allen

■ **March 11:** Brandon McCune

Somewhere There's Music

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

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

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
timmcloonessupperclub.com

Bayonne

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

Bernardsville

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

Bloomfield

**WESTMINSTER ARTS CENTER/
BLOOMFIELD COLLEGE**
467 Franklin St.
973-748-9000 x343

Brooklawn

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

Cape May

VFW POST 386
419 Congress St.
609-884-7961
usual venue for Cape May Trad Jazz Society
Some Sundays 2 PM live Dixieland
www.capemaytraditionaljazzsociety.com

Clark

LANA'S FINE DINING
1300 Raritan Rd.
732-669-9024
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
Some Sundays 2 PM

Clifton

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

Closter

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

Cresskill

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

Deal

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

Edgewater

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

Englewood

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

Englewood Cliffs

ASSEMBLY STEAK HOUSE
495 Sylvan Avenue
201-568-2616
www.assemblysteakhouse.com
Harlem Blues & Jazz Band Quartet
Saturdays 8:30 PM
Reservations recommended

TOMASO'S RISTORANTE

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

Garwood

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

Glen Rock

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

Hackensack

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

STONY HILL INN

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

Highland Park

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

Hillsborough

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

Hoboken

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

Hopewell

HOPEWELL VALLEY BISTRO & INN
15 East Broad St.
609-466-9889
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
Fridays 7:30 PM Bossa Brazil
No cover

Lyndhurst

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

Madison

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

Mahwah

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

Maplewood

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

Manville

RHYTHMS OF THE NIGHT
729 S. Main Street
908-707-8757
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

Mendham

KC'S CHIFFAFA HOUSE
5 Hilltop Road
973-543-4726
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
Jazz Evening once every month, usually
2nd or 3rd Wednesday

TRUMPETS

6 Depot Square
973-744-2600
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

Morristown

**THE BICKFORD THEATRE
AT THE MORRIS MUSEUM**

5 Normandy Heights Road
973-971-3706
www.morriismuseum.org
Some Mondays 8:00 PM

THE COMMUNITY THEATRE

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

HIBISCUS RESTAURANT

Best Western Morristown Inn
270 South St.
973-359-0200
www.hibiscuscuisine.com
Jazz Nights alternating Thursdays & Fridays
6-9 PM

THE SIDEBAR AT THE FAMISHED FROG

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

ST. PETER'S EPISCOPAL CHURCH

70 Maple Avenue
973-455-0708

SUSHI LOUNGE

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

Mountainside

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

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.

Newark

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

BETHANY BAPTIST CHURCH

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

NEWARK MUSEUM

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

NJPAC

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

THE PRIORY

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

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

DELTA'S

19 Dennis St.
732-249-1551

MAKEDA ETHIOPIAN RESTAURANT

338 George St.
732-545-5115
www.makedas.com
NO COVER
Saturdays John Bianculli Jazz Trio
7:30-10:30 PM

STATE THEATRE

15 Livingham Ave.
732-246-7469
www.statetheatre.nj.org

Newton

BULA

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

North Arlington

UVA

602 Ridge Road
Friday 7:00 PM
Adam Brenner

North Branch

NEW ORLEANS FAMILY RESTAURANT

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

Nutley

HERB'S PLACE AT THE PARK PUB

785 Bloomfield Avenue
973-235-0696
8:30-11:30 PM

Oakland

HANSIL'S BAR AND GRILL

7 Ramapo Valley Rd.
201-337-5649

RUGA'S

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

Pine Brook

MILAN

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

Plainfield

CAFÉ VIVACE

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

Princeton

MCCARTER THEATRE

91 University Place
609-258-2787

MEDITERRA

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

SALT CREEK GRILLE

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

WITHERSPOON GRILL

57 Witherspoon Street
609-924-6011
www.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.

Saturday December 27: **BARBARA KING TRIO** at Tim McLoone's Supper Club in Asbury Park.

BOBBY CALDWELL January 10. Later, **LISA PARROTT** with six more hand-picked all-stars on January 24 at Centenary College in Hackettstown.

JAMES L. DEAN GROOVE CATS January 11. \$15 includes dance lesson, buffet. Whiskey Café Lyndhurst.

SWINGADELIC at Maxwell's, Hoboken, January 12 and 26.



laurahull vocalist

Whether you need entertainment for a private party or corporate event, restaurant or jazz club, vocalist **Laura Hull** will provide a memorable musical experience tailored to your needs.

Laura performs as a duo with piano, as a trio with piano and bass, or as a quartet with drums. Don't have piano or sound equipment? Not to worry. Laura can provide all the gear necessary to make your event a success.

To catch Laura live, visit the calendar at **LauraHull.com** for all the latest performance dates and times.



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Francis 'Joe' Lang

Chatham Office
64 Main Street
Chatham, NJ 07928
Office: (973) 635-5000
Home: (973) 635-2761
Cell: (973) 978-2427

JerseyJazz

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

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