

# Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 38 • Issue 1

January 2010



## From Moment to Moment: The Photography of Fran Kaufman

Story by Tony Mottola Editor *Jersey Jazz*  
Photos and captions by Fran Kaufman

Photographer Fran Kaufman seems to be always on the go. When she's not shuttling by subway to and from her Queens, NY studio or on a train to her weekend home on Long Island, she can usually be found in one of the many jazz venues in and around the metropolitan area, making her striking photo images of musicians in performance, and not.

Her photographs are being seen more and more these days —  
*continued on page 28*

On board the MS Norwegian Sun on a December, 2006 cruise out of New Orleans to the Caribbean. This cruise was a reunion of the greats. In this photo, pianist Mike Kokur accompanies (left to right): Benny Golson, the late Bud Shank (who passed away at 82 in April 2009), Jimmy Heath, Curtis Fuller and Buster Williams. Jimmy, of course, can't keep from kibbitzing, even on the bandstand.

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

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"A successful person is one who can lay a bricks that others throw at him or her."

**Prez Sez**

By Laura Hull President, NJJS

I feel so blessed to have music in my life. It is both a pleasure and a privilege to be embarking on this journey as the new President of NJJS. I've been a member of the NJJS family for four years now, and I must say I have thoroughly enjoyed myself thus far. Taking this next step seems natural; however, I have big shoes to fill. Andrea has been a stellar leader and I look forward to her continuing mentorship and advice. Frank Mulvaney who manages the College Jazz Scene will now be serving as Vice President, taking on many of the tasks I managed in that role. Joe Lang, together with our Treasurer, Mike Katz, will co-chair the music committee.

We are excited to welcome our new board members and look forward to advancing effective committee work and new projects. I look forward to identifying new opportunities to deliver on our mission.

And now on to the fun stuff!

■ Our 2010 events are all planned! We will resume our **Jazz Socials on January 24** when we present our *Duets Series with Bruno & Bucky*. Bucky Pizzarelli and Jerry Bruno will join us at **Shanghai Jazz** for an afternoon filled with conversation and music. Admission is free for NJJS members and just \$10 for your non-member friends whom we hope you'll bring along!

Remember, there is a food and beverage minimum charge of \$5.

■ On **Saturday, January 30** we'll co-host our **Educational Scholarship Fundraiser** featuring the big band music of Reeds, Rhythm and All That Brass. Join us as we swing the night away to raise money for jazz student scholarships. This event takes place in **East Hanover** at the First Presbyterian Church.

■ **February's Jazz Social on the 21st** will feature author Sandy Josephson, who will join us to talk about the music behind his new book, *Jazz Notes: Interviews across the Generations*.

■ On **February 24** Joe Lang will host *Great Day in Harlem*, a documentary about the famous 1958 black and white group portrait photograph of 57 jazz musicians photographed gathered around an apartment building stoop in Harlem. Our **Jazz Film Series** is hosted at the **Library of the Chathams**.

While we are busy confirming the artists for Jazzfest 2010, I'm pleased to announce that the NJJS's annual jazz festival has been nominated for a People's Choice Best Music Festival Award by Jersey Arts, so be sure to cast your online vote. Simply visit the NJJS website at [www.njjs.org](http://www.njjs.org) and click on the link.

You'll find additional information about all of our events at the website. □

**NJJS Bulletin Board**

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

**FREE Jazz Socials** Our series of Jazz Socials (formerly called Member Meetings) continues January 24 at Shanghai Jazz. These Socials offer a great opportunity to meet other jazz lovers, while being entertained and informed. Members pay only a \$5 venue charge; open to the public for just \$10 + the \$5 minimum, so invite somebody! We often have great items to raffle at these meetings — tickets to shows, concerts from our partner organizations. Watch for details at [www.njjs.org](http://www.njjs.org) or via E-mail.

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

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

firm foundation with the  
—David Brinkley



**NJJS Record Bin  
Featured \$10 titles:**

Henry "Red" Allen — *The Henry Allen Collection Vol. 6 1941-46* (Collector's Classics/COCD-24)  
Bob Barnard/John Sheridan — *Thanks A Million* (Sackville/SKCD2-3067)  
Frank Vignola/Joe Ascione — *Frank & Joe Show* (Hyena/TMF 9334)

Complete list at [www.njjs.org](http://www.njjs.org), or write J. Sinkway, 43 Windham Place, Glen Rock, NJ 07452.

**December 6 Annual Meeting Mixes Business with Pleasure**



photos, left to right: New NJJS President Laura Hull presents the Nick Bishop Award for volunteer service to Cynthia Feketie; Frank Mulvaney assumes the Vice Presidential post; We welcomed new Board members Steve Alexander, Larissa Rozenfeld, and Stew Schiffer.



Pam Purvis, Brandon McCune and Bob Ackerman provided the pleasurable sounds that filled the room at Shanghai Jazz. Shanghai supplied savories to delight the palate, in an afternoon filled with smiles and acknowledgment of another year of Society business well done!

**Sunday**  
**January 24 2009**  
JAZZ SOCIAL  
*Bucky Pizzarelli and Jerry Bruno*  
Shanghai Jazz, Madison  
3-5:30 PM

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

**Sunday**  
**February 21 2009**  
JAZZ SOCIAL  
*Interviews across the generations with author Sandy Josephson and special musical guests*  
Shanghai Jazz, Madison  
3-5:30 PM

**Wednesday**  
**February 24 2009**  
FREE FILM  
*A Great Day in Harlem*  
at Library of the Chatham,  
Chatham 7 PM

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

**Sunday**  
**March 21 2009**  
JAZZ SOCIAL  
*On the Road with Trudi Mann & Men*  
Shanghai Jazz, Madison  
3-5:30 PM

**Sunday, May 2, 2010**  
Afternoon of Jazz:  
Piano Spectacular  
Morristown Community Theatre. *Rio Clemente, Jerry Vezza, Tomoko Ohno*  
3 PM

**Friday & Saturday,**  
**June 4 & 5**  
JAZZFEST  
Drew University,  
Madison

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

**NJJS Calendar**



## The Mail Bag

### JUST A NOTE TO THANK

**YOU** for featuring Fradley Garner's fine profile of my jazz book shop, JazzFirst Books, in the Dec./09 issue of *Jersey Jazz*. Your interest is very much appreciated.

I confess that this is the first issue of the journal that I've seen and I thoroughly enjoyed it all. The publication is well laid-out, the writing is lively and, being a sucker for oral history, I particularly liked the interview with Charlie Rice. Incidentally, an eagle-eyed reader of the journal immediately spotted the presentation box for Francis Paudras' wonderful celebration of Charlie Parker, entitled, *To Bird With Love*, in the photo of my book shop which accompanied the article. The box contains an unbound, presumed publisher's proof of the complete manuscript, something of a mystery and rare, given that the original bound publication was apparently limited to an edition of only 1000 copies. Still to be catalogued and priced, just one of the wonderful things I've stumbled on and

representative of the rare and uncommon books I look to stock in my shop.

Best wishes and thank you again,

*Ted Hodgetts*  
Millbrook, Ontario  
JazzFirst Books

### FIRST, I WANT TO THANK

NJJS for all the support that was given to me to contribute to Billy's memorial/scholarship fund that was an enormous success. [*"Remembering Billy" concert at William Paterson University — see Dec. JJ*]

It was beyond a perfect evening, from our friends who performed, friends who attended, (over 400) and the university, who supplied the beautiful Shea Center. They are over the moon with the results. I will be eternally grateful for this as Billy is a dear, very dear soul, who deserved all of it.

Also, we have subscribed to jazz publications from all over the world for years and I can tell you that *Jersey Jazz* is the best, hands down. The reviews, the editorials, the coverage and

particularly the addition of Schaen Fox's interviews are superlative. I am so proud to be a member and a minute part of the New Jersey jazz performers.

Health, Love & Music  
*Marlene VerPlanck*  
Clifton, NJ

*[Jersey Jazz extends get well soon wishes to Marlene who recently suffered a broken hip. Ever the trouper, Ms. VerPlanck didn't miss a gig, performing at several appearances in a wheelchair while she recovers from her injury.]*

### THANK YOU SO MUCH

for the wonderful articles you wrote about the Topilow/Hyman concert at the JCC in Deal. Jess Levy is responsible for the great programming we've had since the Axelrod Performing Arts Center opened several years ago. I hope you will get a chance to come again.

Maybe we can plan some joint concerts in our wonderful venue.

*Art Topilow*  
Wayside, NJ

### CORRECTION:

In December's *Jersey Jazz*, a critical question and answer, which established how he came to be associated with the Board of Education, were accidentally deleted from the Charlie Rice interview. From page 30, here's the Q/A that preceded the gap, followed by the missing material.

**JJ:** Why did you decide to leave Philadelphia for Camden, New Jersey?

**CR:** Oh, my wife [and I] were trying to find a home. When I did the USO tour she got us a little townhouse in Woodbury. So we lived [there] for years. When I was with Louis Jordan, I said I better buy myself a house while I'm making a little money. I didn't want to move too far because if I did, nobody's going to call me for a gig in Philly. So I found a pretty quiet neighborhood right near a highway and that's where I stayed. I can get to downtown Philly quicker than a lot of people can from North Philly.

**JJ:** When did you decide to end going on the road?

**CR:** When I was in Europe with Chet, I decided this is it for me. So I came home and called up Nelson Boyd. He had been with Dizzy and he said, "Why don't you do like I did. Put your name in with the Board of Education," which I did and they called me three days [later.] That was the first day job I ever had. I was in the carpenter shop and I like to work with wood. They tried to get me to come into the schools and tutor kids and I said, "No, not with the stuff I heard kids say to teachers, [and] if one hits me, it's going to be too bad."

## Jazz Trivia

By O. Howie Ponder II  
Questions

**1.** He was born Generoso Graziano in Boston and studied violin and accordion as a child. He became one of the major arrangers in the big band era, with notable charts done for Artie Shaw and Glenn Miller. By what professional name was he known?

**Super Trivia:** Can you name some of his better-known arrangements for Shaw & Miller?

## MAKING IT BIG

We start off the New Year by seeing how much really useless stuff you know about the big band era.



**2.** This young pianist/leader was the resident bandleader on Bob Hope's Pepsodent radio show in 1943-44. Who was he? And extra credit if you know what band preceded him.

**3.** When the Dorsey Brothers broke up in 1935, Tommy was back leading a band in short order because he took over another leader's band. Who was he?

**4.** The CBS radio show "Camel Caravan" played a big part in publicizing Benny Goodman's band in the late 1930s. What band took over after the Goodman band left the show in 1939?

**5.** This trumpet-playing bandleader of the 1940s and 50s married a famous beautiful blonde — and he wasn't Harry James.

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

answers on page 49



**WBGO brings great jazz to your house,  
with broadcasts of live performances.**

**December 31, 8pm *Toast of the Nation***

**January 12, 7:30pm *NEA Jazz Masters***

live broadcast from

Jazz at Lincoln Center

**January 20, 9pm *Lee Konitz Quartet***

*Live at the Village Vanguard*

**February 10, 9pm *Gerald Clayton***

*Live at the Village Vanguard*

**February 20, 7:30pm *Ravi Coltrane***

live broadcast from NJPAC

**March 10, 9pm *Nicholas Payton Quartet***

*Live at the Village Vanguard*

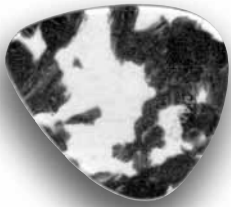
**April 14, 9pm *Sam Yahel Trio***

*Live at the Village Vanguard*

photo of Gerald Clayton by Mark Quain

**Tune in or log on to listen**

*Jazz 88.3*  
**88.3FM**  
**WBGO.ORG** 



## The Editor's Pick

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

# Net Gains for Jazz Radio

Here in New Jersey we've got jazz on the radio airwaves 24 hours a day, thanks to 88.3 FM WBGO, 30 years old and many think the best jazz radio station in the world (us included). But the competition is getting thinner. Word is that the number of on-the-airwaves jazz stations seems to be declining; on-line is a different story. A Google search for "jazz radio on the Internet" yields a 32 million plus hit parade, with Jazz 88FM right at the top of the first page as the Newark-based station now streams its programming worldwide. *Jersey Jazz's* Joe Lang says he might do a story on Internet jazz radio. Good luck to him sorting through the meshugas. In the meantime here are three places, in addition to [www.wbgo.org](http://www.wbgo.org), that are worth a click.

**JUST THE BASICS: Pure Jazz Radio** ([purejazzradio.org](http://purejazzradio.org)) is the no-frills brainchild of New York radio veteran Rich Keith. The promos say PJR is "keeping jazz radio alive around the world." The "station" has a bunch of programmers with monikers like "Tom the Jazzman" and "Dr. K - Jazz," along with Mr. Keith. Whoever they are, they appear to have impeccable taste and open minds. In three visits I haven't heard a reason to tune out. There isn't a whiff of advertising and this is bare bones, with hosts for shows only at certain times. And while there's great jazz, there's sometimes an information gap. *Who was that? Who was playing?* Who knows. But you'll recognize lots of familiar culprits and just have to wonder about the others. And there's nothing wrong with a 20-minute set that goes from Dizzy/Monk/Coltrane to Chet Baker to an Armstrong/Ella duo ("*You took my chops, Away from Pops, So tenderly.*")

**BELLS AND WHISTLES:** A quantum leap away in cyber sophistication is **Accujazz.com**, "The Future of Jazz Radio." Choose from nearly 50 categories. There's geography ("Brazil," "West Coast," "Chicago"), style ("Old School," "New School," "Third Stream"), instruments, decades and "other" - even Beatles jazz ... a veritable Chinese menu that offers the listener lots of control and options. And lots of info. For each cut there's title, artist, album, composer, label and date. AND a quick link to Amazon.com. for cut lists and personnel. When you've picked a particular channel you can scroll to the next selection/artist and also "ban" certain artist from being played ever again. (How harsh.) Okay, every 15 minutes or so they play an audio ad (one lasts an annoying two minutes) but they'd just played me Red Garland's "The Very Thought of You" and followed the ad with Atomic Basie's "Splanky" and Miles's "Green Dolphin Street." Small price to pay. Besides, here at *Jersey Jazz* we love advertising.

**THE TREASURE TROVE: Wolfgang's Vault** ([wolfgangsvault.com](http://wolfgangsvault.com)) came into being in 2002 when they acquired legendary rock promoter Bill Graham's concert archives. They've since become one of the Web's largest repositories of live rock 'n' roll performances. Last year they upped the ante on their jazz holdings big time by acquiring Newport Jazz Festival archives from the Festival Network, including as many as 1,200 individual performances, dating from 1955 to 2000. For now they've posted performances of the 1959 festival that the *New York Times* calls "chillingly good." Want to hear for yourself? Go to the Vault, search Newport Jazz, pick Ahmad Jamal and then click on "Poinciana" for nine minutes of piano perfection chill time.



JJ

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

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

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

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

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New Jersey **Jazz** Society  
PRESENTS

THE 41ST ANNUAL  
**PeeWee  
Russell  
Memorial  
STOMP**

SUNDAY, MARCH 7, 2010

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

Reserve a table and get in free! Available for groups of 10 to 14. Purchase tickets for your entire group and get one  
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To order, or for directions and more information,  
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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.



## Big Band in the Sky

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



Dick Katz, foreground, and Benny Powell during a rehearsal for the American Jazz Orchestra in the Great Hall of Cooper Union, New York City, 1992. Photo by Mitchell Seidel.

■ **Dick Katz, 85, pianist, record producer, writer, March 13, 1924, Baltimore, MD – November 10, 2009, New York City.** Dick Katz began playing piano in local clubs in his native Baltimore while still in his teens. He joined the U.S. Navy in 1942, fought in the battle of Saipan and moved to New York City in 1946 to become a professional musician. There he studied at the Manhattan School of Music where he met fellow student John Lewis with whom he later studied privately.

In the early 1950s he performed regularly with clarinetist Tony Scott at Harlem's Minton's Playhouse and for a time in the mid-'50s he played in the house rhythm section at Cafe Bohemia in Greenwich

Village with bassist Oscar Pettiford and drummer Kenny Clark, backing, among many others, Miles Davis. Throughout the 1950s and '60s Katz was a busy sideman, recording with singer Carmen McRae, saxophonist Sonny Rollins and frequently working with Roy Eldridge and Lee Konitz.

In 1966 Katz joined with record producer Orrin Keepnews to form the jazz record label Milestones where he produced records by Konitz and the critically acclaimed *Alone Together* duet album by Jim Hall and Ron Carter. Later Katz performed with the American Jazz Orchestra, Loren Schoenberg's big band and taught at the New School, the Manhattan School of Music and Jazz at Lincoln Center.

Mr. Katz was also an accomplished writer who contributed essays to *The Jazz Review* and wrote liner notes for many recordings including the Grammy nominated *Jazz Piano: A Smithsonian Collection* and *The Complete Capitol Recordings of the Nat King Cole Trio*.

Among Katz's most significant recordings are Benny Carter's celebrated *Further Definitions* and vocalist Helen Merrill's 1965 *The Feeling is Mutual*, for which he was co-leader, arranger and producer.

■ **Morris Nanton, 80, pianist, September 28, 1929, Perth Amboy – November 15, 2009, Perth Amboy, NJ.**

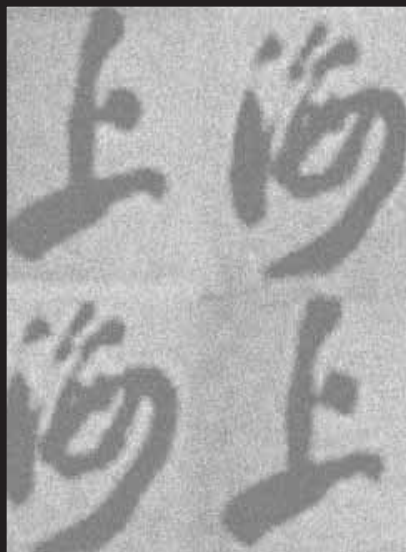
"We go on the bandstand to kill, loaded for bear," the Morris Nanton Trio's longtime bassist Norman Edge once said. One suspects most of their listeners died happy, as Nanton was one of the most popular and respected pianists on the New Jersey scene for more than five decades.

Traveling infrequently to accompany singers like Barbara Streisand, Mel Tormé and Jack Jones and to perform at private parties for such luminaries as Marvin Hamlisch and Walter Cronkite, the six-foot-four Nanton, sometimes called "Stretch," preferred to stay close to home. He was a lifelong resident of Perth Amboy.



*continued on page 10*





# SHANGHAI JAZZ

Restaurant  
and bar

24 Main St. (Rt. 124), Madison, NJ 07940  
973.822.2899 • [info@shanghaijazz.com](mailto:info@shanghaijazz.com)

Thank you  
Down Beat Magazine for  
again in 2007 naming  
SHANGHAI JAZZ one  
of the TOP 100 JAZZ  
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WORLD!!!

New Jersey's  
"Top Jazz Club"  
— Star Ledger

ZAGAT 2005/06:  
"If you are looking for  
top-flight live jazz  
look no further than  
this Madison  
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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 2010:

**sat 12/26: WINARD HARPER GROUP**

**sun 12/27: JAY LEONHART TRIO**

**tue 12/29: CHAMPIAN FULTON**

**thu 12/31: TONY DESARE** (by reservation only)

**1/1 – 7:** closed

**fri 1/8: EMMET COHEN**

**sun 1/10: NICKI PARROTT  
with SARAH PARTRIDGE**

**thu 1/21: WARREN VACHÉ with TED ROSENTHAL**

**sun 1/24: ANAT COHEN**

**tue & wed JOHN PIZZARELLI and  
1/26 & 27: BUCKY PIZZARELLI** (by reservation only)

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## BIG BAND IN THE SKY

continued from page 8

Morris Nanton graduated from Perth Amboy High School and Juilliard Conservatory of Music in New York which he attended on full scholarship. He also served in the U.S. Army with the 5th Army Division Band during the Korean War.

The Morris Nanton Trio performed for more than 50 years, 53 of those years with Edge on bass and for the past three decades with Jeff Brillinger in the drum chair. The trio had an unprecedented 22-year stand at the now defunct Cove jazz club in Roselle, where such jazz greats as Rahsaan Roland Kirk, Don Elliott, Sal Nistico, Babs Gonzales, and Joe Morello sat in with the group. They also performed at numerous jazz festivals

and universities, sharing the stage with the Count Basie Orchestra and Tito Puente among many others. Their recordings include *Flower Drum Song*, *Roberta*, and *The First Jazz Piano Trio* on the Warner Brothers label; *Ray Ellis Orchestra and Chorus*, *Big Big Voice of Lovelace Watkins* on MGM, and *Something We've Got*, *Preface*, and *Soul Fingers* on Prestige. The group's most recent recording is the 2005 independent CD *A Christmas Present*. The trio's recording of "Ja Da" was the first music to be played in outer space, as the recording came over the Apollo spacecraft's radio during the first orbit around the Earth.

Morris Nanton was inducted into the Perth Amboy High School Hall of Fame

in March 2001 as "one of the school's most illustrious graduates (acknowledging) his exemplary history of service, leadership and many meritorious accomplishments."

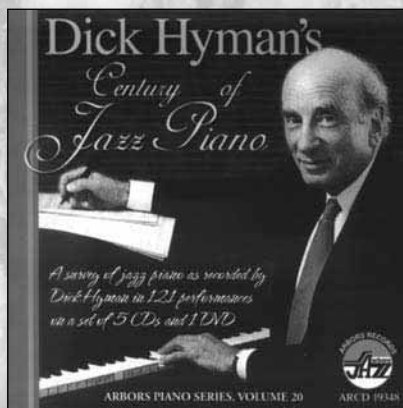
In recent years the trio had a popular twice-monthly slot at Shanghai Jazz in Madison, and Nanton had a regular Sunday solo spot at the Quay in Sea Bright. His last performance there was on Sunday, September 27, 2009, the day before his 80th birthday.

The Morris Nanton Trio also performed for New Jersey Jazz Society events, including the Jazzport Series at New York's South Street Seaport in 1988 and at the 20th Annual Pee Wee Russell Memorial Stomp. □

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## Classic Stine

By Jack Stine

NJJS President Emeritus

Where were you, what were you doing on 9/11? Where were you and what were you doing the day JFK was assassinated? The day Martin Luther King was killed? How about Pearl Harbor Day? Do you remember where you were and what you were doing when you heard they'd landed on the moon? You older folks out there, can you recall where you were and what you were doing when word came that Lindbergh had landed in Paris? That November day in 1929 when the Market crashed?

Little pockets in memory like these are part of a game we all play to ourselves from time to time. Get a few friends together and ask, Remember D-Day? Or V-J Day? Where were you? What were you doing? Such events are engraved like footnotes in everyone's mind. It's said we don't know where we're going if we don't know where we've been, what we were doing there at the time, so such bits of nostalgia probably shouldn't be written off forthwith.

We were all reminded a few weeks ago on November 9, 2009, that it was the 20th anniversary of the death of the Berlin Wall. For almost 30 years it had separated the people of East and West Berlin providing fodder for thriller movies and novels, for scathing political comparisons, and for heartbreaking examples of broken families. It had lasted long enough for it to be taken almost for granted by those it kept apart. But like so many other separators (think the walls of China, Hadrian, London, or the Maginot Line) the ends of their original purpose were simply a matter of time. Eliot knew all about this certainty and put it better:

*"In my beginning is my end. In succession Houses rise and fall, crumble..."*

At any rate, it's certain that 11/9/89 once again made the Wall Mentality one of mankind's great hairbrains.

Okay, then, where were you and what were you doing on the day the Berlin Wall

collapsed? No need to ask the fine jazz pianist Walter Norris. He was there, in the middle of it.

But first, a word or two about Walter Norris, the extraordinary jazz musician, whose playing is right up there with the best of them. On the career trip that took him from Arkansas, where he was born, to Berlin, where he is now employed in the famous Hochschule der Kunste as professor of music and jazz improvisation. He's a Steinway artist along with such other past masters of the 88 as Horowitz, Serkin, and Rubinstein. His many recordings for Concord are basic to any comprehensive collection of recorded jazz piano. During his earlier playing years Walter Norris played piano in the Thad Jones & Mel Lewis Band all over the US, Japan, and Europe. He toured Scandinavia with Red Mitchell and spent time in New York with Charles Mingus's Quartet, a gig that ended hilariously one evening when he referred to Mingus as "Charlie," a familiarity that didn't square with Mingus's notion of boss/employee propriety. Walter beat Mingus to the door of the club, but it was a race full of threats and references. They never played together again, but Walter was never in want of employment. During his career he played with such jazz greats as Stan Getz, Dexter Gordon, Howard McGee, Zoot Sims, Ornette Coleman, and Shorty Rodgers, to name only a few.

I was fortunate to be able to present Walter a few times as soloist at the Friday night series at the Raritan Valley College, and I remember distinctly (where I

## When the Wall Came Tumbling Down

was and what I was doing) the first time I met him at the railroad station in Somerville. He emerged amidst a clutter of baggage that included clothes, reading matter, music papers, and a folded overcoat, but what claimed immediate attention was a metal piece that he carried over his shoulder like a shotgun. This odd contraption later became the central part of a ritual that preceded all of his solo performances. The nearest thing I could compare it to would be a cresta, that wicker sleeve used by jai alai players, but Walter's contraption was made of sheet metal. This he filled with hot water, the hotter the better, in which he soaked each arm before playing. He claimed it was worth an hour of warm-up at the keyboard and I would never doubt it, because when he sat down at the piano, he was undeniably ready to play.

Walter Norris's playing career, from the very start, had international implications, as I have mentioned above, but it was in Germany that he felt particularly at home. He lives there now in permanent residence and likes to tell the story of one experience he had while living in West Berlin when the city was still divided by the infamous wall.

Works by artists like John LeCarre and Orson Welles have created an impression that East Berlin was mostly a place of ruined

*continued on page 49*

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Each person leaves two legacies, their achievements, and the effect that they have had on those whose lives they touched. In the case of the brilliant drummer Eddie Locke his professional achievements were striking, and his effect on those who were part of his circle of family, friends and acquaintances was remarkable.

During the memorial service that was held in tribute to Eddie at St. Peter's Church on November 22, he was remembered in words and music. While the music was at a high level, it was the words of those who were a part of his life that will linger with those who were in attendance.

Serving as host for the evening was Paul Belzer, son of Eddie's companion of many years, Mary Ellen Healy. His warm words about Eddie, as well as his sense of humor set the tone for this special evening.

Most of the musical interludes had songs specially selected for their connection with Eddie, either personally or in tribute to his memory. Warren Vaché, who wrote some sensitive and moving notes for the printed program, was joined by Richard Wyands, James Chirillo, Murray Wall and Jackie Williams for a touching rendering of "I Remember You." They were followed by Mike LeDonne, Paul West and Louis Hayes who emphatically stated "There Will Never Be Another You."

Bill Easley was the first to paint a word picture of his long time friend. His remarks were full of affection, admiration, and humor. He recalled Eddie as being a man who always let you know where you stood with him. He also was the first of many who alluded to the special relationship that Eddie had with children. His description of Eddie's daily phone calls brought forth bursts of laughter from those gathered to honor him.

## Eddie Locke Memorial Service St. Peter's Church, New York City November 22, 2010

By Joe Lang NJJS Board Member

Vocalist Lodi Carr introduced her contribution to the celebration by mentioning how Eddie was an old school type cat, remarks that led naturally to her singing of "I'm Old Fashioned," accompanied by Tardo Hammer. There followed remarks from Carlene Ray, Murray Wall, who spoke of how accepting Eddie was of him almost from the time that he arrived in the Big Apple from Australia, and Dave Glasser, who spent many years playing gigs with Eddie as a fellow member of the Earl May Quartet. Dave and Larry Ham, the other surviving member of the May group, played a piece written by Eddie, "Wishes Are Starting to Don't Come True."

It was now time for Eddie's two sons, Jeffrey and Edward Jr., to speak about their father. Jeffrey was loquacious, speaking at length about how much Eddie cared for his sons, and how strong an effort he made to instill in them the kind of values that have enabled them to succeed as adults. There were two statements made by Jeffrey that captured for me the essence of the man who was honored on this occasion. In speaking of the special feeling that Eddie felt for children, he stated that "If you saw my Dad with children, you saw the hand of God at work." He told of Eddie arriving home in the wee hours of the morning from gigs, usually accompanied by several other musicians. They typically hung out for hours, sipping the sauce, and talking

about jazz. Despite these late nights, Eddie always was there to get the boys off to school in the morning. He added: "He went like a tennis ball between his two passions — children and jazz." Edward briefly echoed his brother's remarks. They provided a memorable portrait of a

father who impacted his sons in a way that set them up for success.

Cathy Healy then joined Larry Ham and Bill Easley to sing "That's All I Want from You," followed by Michael Weiss, Murray Wall and Leroy Williams assaying "It's You or No One."

Jon Gordon and Bill Charlap are contemporaries, friends and frequent collaborators who were both touched by Eddie's affinity for encouraging and helping young musicians in whom he saw special potential. Gordon spoke of Eddie's encouragement, and personal involvement in his growth as a jazz player. Charlap reiterated Gordon's portrait of Eddie, and then read a letter from Dick Hyman who expressed his high regard for his friend. Gordon and Charlap were then joined by Sean Smith to play one of Eddie's favorite tunes, "For All We Know."

Most of the folks in the audience appeared to be unfamiliar with the brilliant young pianist Rossano Sportiello, so when he commenced to play "Just You, Just Me," with support from Frank Tate and Adam Nussbaum, his impressive chops sent a buzz throughout the room, and brought an explosion of enthusiastic approval from the crowd when the song ended. It was a difficult act to follow, but John Bunch did just that with an imaginative exploration of the world of Ellington and Strayhorn, finishing with "Lush Life."

Barry Harris spoke briefly, and then called on Marty Napoleon, Bill Crow and Ray Mosca for a romp through the blues. Napoleon, now in his seventh decade of performing, is still full of explosive creativity. Barry, who is highly regarded as one of the giants of jazz piano, and as an inspirational jazz educator, fronted the balance of the program. He performed original material as a vocalist, choral director and pianist. He brought along the choir from his workshops that he calls his "Angels." They performed three pieces, concluding with "Strollin'," with the choir moving up and down the aisles as they performed the number. Harris then sat at the keyboard to play an original requiem that he has performed at several funerals and memorial services for musicians who, like Eddie Locke, enjoyed a special place in the jazz pantheon. It was a perfect end to this tribute to a man who will linger in the hearts and memories of those lucky enough to have known him.



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## Lenny Argese Remembered at Shanghai Jazz Tribute

By Frank Forte, MD



Lenny Argese was taken from us at 67 years old on October 28th, 2009.

A unique and melodic jazz guitar stylist, he was also a recording engineer and inventor. Above all that, Lenny was a generous loving friend. Everyone liked him as soon as they met him.

A celebration of Lenny's life was held on November 10th, 2010 at Shanghai Jazz in Madison, arranged by guitarist and friend Ed Laub with Shanghai owners Martha Chang and David Niu.

Many friends played and spoke lovingly of him. Eddie Monteiro, Rio Clemente and Richie DeRosa formed the trio that backed performances of some of Lenny's favorite music by Carrie Jackson and Gil Benson. Ed Laub sang and played 7-string guitar. Guitar performances by Nat Harris, Paul Abler and this writer followed. Mike Loretto played some bebop solos on the melodica and old friend Mike Capobianco played a tribute on trombone.

We will never forget Lenny, friend and teacher. The guitar world and the New Jersey jazz scene will miss him. Not forgotten, his memory brings a song and a smile to our hearts.

JJ



counterclockwise, from upper right: Drummer Rich DeRosa, Eddie Monteiro, accordion; Paul Abler, guitar; Mike Loretto, melodica; Nat Harris, guitar; Bill Wurtzel, guitar, Carrie Jackson, vocals; Ed Laub, guitar.

*Dr. Frank Forte is a jazz guitarist. He founded the Dizzy Gillespie Cancer Institute and Memorial Fund at Englewood Hospital which provides free medical treatment for musicians in need and is a member of the Board of Directors of the Jazz Foundation of America.*



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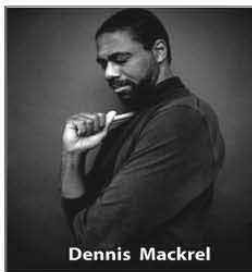
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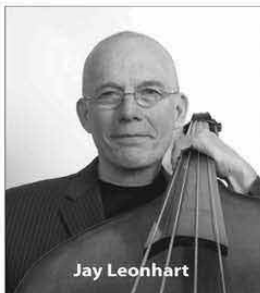
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## Talking Jazz

### A Jersey Jazz Interview with Peter Leitch

By Schaen Fox

*If you like historic atmosphere along with good comfort food, try Walker's, a friendly neighborhood restaurant in New York's Tribeca district. It was built in 1854 and still has the original tin ceiling, wooden bar and wall paneling. The front room usually has a happy, noisy crowd, but if you slip behind the bar on Sunday evening, you will find guitarist Peter Leitch providing a very different atmosphere in a quiet back room. His weekly gig, usually a duo, is approaching its 15th year, almost half the time since he left his native Canada for New York. As affable as he is a gifted jazz musician, he agreed to do a telephone interview when we saw him this spring. Luckily, I called him in early June when he wasn't busy and we had a long conversation about his career, fellow musicians and growing fascination with photography.*

**JJ:** Were there any other musicians in your family?

**PL:** No. My mother played a little classical piano, but I wouldn't call her a serious musician.

**JJ:** When did you develop your interest in music?

**PL:** My parents gave me a guitar for my birthday somewhere in my teenage years. I took a few lessons and kind of fooled around with it. Then I somehow connected with some people who were aware of jazz. I didn't really get serious about the guitar until I heard this music. I was very fortunate in that at that time Montreal was on the circuit, so we had all the major players coming through town. You could go in if you didn't look too young, buy a beer and no one would bother whether you were underage or not. [Chuckles] So I got to hear Miles, Coltrane, Monk and all the great saxophonists. I remember speaking to Jimmy Heath at a club. I asked him about a tune he had just played. He turned around, went up to the bandstand, got the music, brought it down to the table and explained it to me. It was really an event for me to have someone like that take the time to show me the music. I guess it would be the early '60s we're talking about. So really, I got a late start just in terms of being serious about the music. Although I enjoyed people like Chuck Berry and what was on the radio, I really resonated with the modern jazz.

**JJ:** Did you have one event that made you decide to become a professional musician?



Photo by Chris Drukker

**PL:** No, it was really more like I didn't have any strong motivation in any direction, so I kind of drifted into being a musician. At that time in Montreal there were a lot of nightclubs in the east end of the city where you could work. It wasn't good work necessarily. You played behind some really awful acts; everything from strippers to dog acts to hypnotists, but at the same time you were able to learn your craft right on the bandstand. I should also point out that at that time there was no such thing as jazz education. Maybe Berklee College and one or two other schools were getting started, but in Canada there was no such thing. The jazz education took place on the bandstand with the younger musicians kind of getting their asses kicked by the older musicians. You would learn by hanging out with the older musicians and also transcribing recordings. Really, when you think about it, I had the best teachers in the world. [Chuckles] My teachers were Monk, Coltrane and people like that through the recordings.

**JJ:** Do you have any stories from the time you were learning your craft?

**PL:** Probably, but I don't know if they would be that interesting: trying to squeeze a quintet into a Volkswagen and then it breaks down in the middle of a big national park; seeing people beaten within an inch of their life right in front of the bandstand and not only had you better keep playing, you better be swinging. Young musicians don't see that today, but it's a learning experience,

*continued on page 18*



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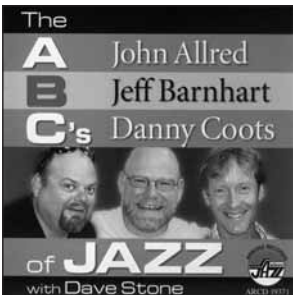
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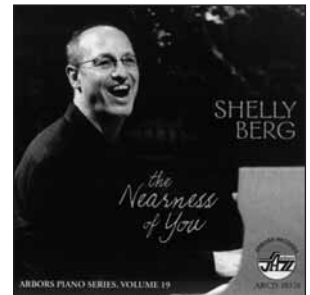
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**PETER LEITCH**

*continued from page 16*

and you become hardened to that sort of thing. It makes you realize that you are playing for keeps up on the bandstand.

**JJ:** Did you have a moment when you realized you could be a success?

**PL:** No. I always knew it was a pretty difficult living playing jazz, but I was also doing other kinds of musical work. So I did manage to eke out a living playing, but not necessarily jazz. In the early days there was all this club work, some studio work and forays into the states with R&B bands. This was all kind of going on at the same time.

**JJ:** Were you doing a lot of traveling?

**PL:** I did a bit in Canada, but I didn't really start until I moved to New York in '82; it being the jumping off place for the rest of the world.

**JJ:** I saw that you traveled and recorded with Al Grey and Jimmy Forrest back in 1979.

**PL:** That's right. They came through Toronto and they happened to need a guitar player. That's funny, because I was working a steady job playing sort of easy-listening dance music in a hotel six nights a week. [Laughs] I went down on Sunday (my night off) and sat in with them and after the gig, Al said, "Can you be in Chicago on Tuesday?" I said, "Yeah, sure enough." I got somebody to cover for me and quit that gig, went out with them for a few weeks, and never looked back. I went out with them again in 1980.

**JJ:** And then you did a tour of the USSR in 1981.

**PL:** Well, that was the height of the Brezhnev era. The tour was sponsored by the Canadian government, and I really did not have a good time, although the music was good, and the audiences were great. I remember I wanted to phone my wife — we hadn't been together that long — and they would say, "Yes, certainly," and it would never happen. Finally I had to threaten to go to the Canadian embassy and tell them I was going home. Then they let me have my phone call. Everything was totally controlled and it seemed like a very backward place. You would go down a street and expect to see people riding bicycles made of cement. That was the kind of vibe. [Laughs] I understand things have improved considerably since then.

We worked Moscow, Leningrad and a couple of cities in Lithuania in, I guess, 17 days. It was with a

really wonderful Canadian saxophone player named Fraser McPherson. He was kind of an older style player in the Lester Young vein. He loved it over there. I remember him saying, "See there is no advertising here." Yet you see the whole side of a building was a big portrait of Brezhnev, or Lenin or Marx; that looked like advertising to me. [Laughs]

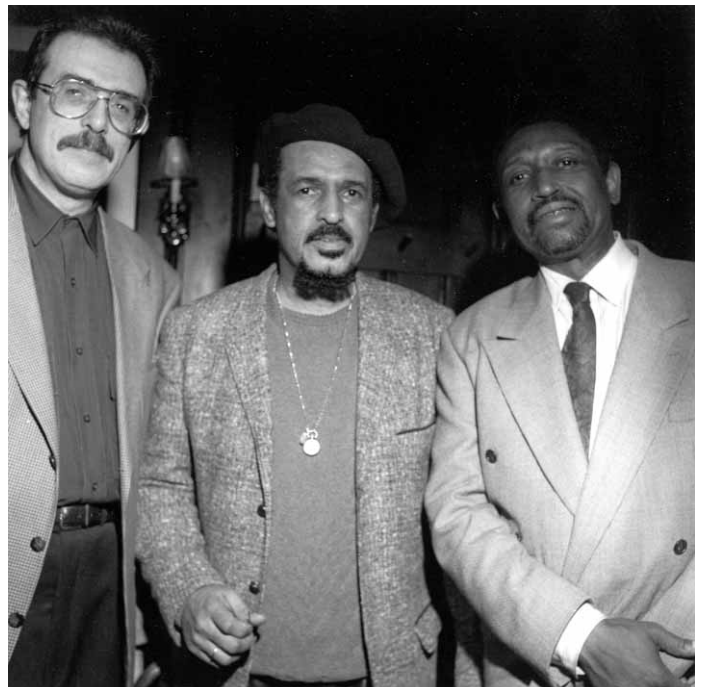
It was just a very backward place and there would be long lines in front of stores and it wasn't because of a shortage of product, which is what everyone thinks. It was that there was no profit motive. So the people who ran the store just got paid a salary by the government. They just closed the stores whenever they felt like it and [would] sit in the back and drink vodka. There was a very high incidence of alcoholism and everything was falling apart. Someone said the two great failures of the 20th century were communism and 12-tone music. [Laughs] At the time I heard it, I thought that was pretty accurate. Since then I've really come to appreciate some 12-tone music, but communism, it seems, never worked.

**JJ:** You then moved to New York City in 1982. What made you want to move?

**PL:** I always wanted to move here since I was eight years old. We came down to New York on vacation when I was eight and I was really blown away by it. I can remember just all the energy, the packed sidewalks of people and the filth. In those days if you put your hand on a building it came away with black grime all over it. [Chuckles] When you are a kid you are into that kind of stuff.

**JJ:** What was your first gig with someone most Americans would recognize as name jazz musicians?

**PL:** Well it depends on your definition of a name. The first recording date I was ever on was with a pianist named Sadik Hakim who had recorded with



Peter Leitch with Idris Muhammed and John Hicks at Bradley's between sets. Photo by Abigail Feldman.

The jazz education took place on the bandstand with the younger musicians kind of getting their asses kicked by the older musicians.

Charlie Parker, Lester Young and people like that. He lived in Montreal for a few years and I got to know him. I was very, very flattered when he asked me to be on a record date he did there. That would be in the early '70s and by that time the golden age of jazz in Montreal was over. So I later moved to Toronto and got to work with people like Milt Jackson, Kenny Wheeler and Red Norvo. Now there is a stretch — from Red Norvo to Kenny Wheeler.

**JJ:** How do you feel about playing in a noisy room?

**PL:** Well I'd rather have a noisy room than an empty room. I mean I prefer it not to be noisy, obviously. But to me there is nothing worse than playing to an empty room because you are not getting anything back. Even if it is noisy, somebody is listening. I used to work at a place called Zinno's with Kirk Lightsey and it would sometimes get pretty noisy at the bar. Kirk would say, "Well we've got to blues 'em, we'll just blues 'em." Then he'd

*continued on page 20*



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**PETER LEITCH** *continued from page 18*

Woody to me was the last great innovator on the trumpet and he should be recognized a lot more than he is. Nothing happened on trumpet after Woody Shaw in terms of taking the music to another level.

play some really strong blues and sometimes he could shut them up.

**JJ:** I wanted to ask you about your working with Kirk. Where did you meet?

**PL:** I guess at Bradley's and we worked a couple of other places together. He used to work duo at Zinno's, often with Cecil McBee, and a few times he would augment to a trio and ask me to do the gig. I asked him to be on a record date that I did in the mid-'80s. The last time I saw him was at John Hick's funeral.

**JJ:** John Hicks is another artist that you have a history with as well. Please tell us about him.

**PL:** We had originally met at Bradley's, I think shortly after I moved to New York. We had the opportunity to work together and I asked John and Ray Drummond to be on my first record date after I moved to New York. John and I became very close. We would always go over to John's at Thanksgiving and he would come over here at Christmas. In fact he came to Walker's two days before he passed away. John was a brilliant man. He really took me under his wing and taught me a lot. Not just about music, but the sociology of America and race and things that I, coming from Canada, wasn't as aware of as I should have been. He had a church background, his father was a minister, and I remember him telling me that the Methodist United Hymn Book had brought in Duke's "Come Sunday." He was very excited about that.

He was quite militant in a lot of ways, but people like John and Gary Bartz, another friend of mine, are

militant — yet they are intelligent enough to deal with people on an individual basis. He was very well-read. I remember we were hanging out once after the gig at Bradley's and he said to me, "You know we were so lucky to live in the time of John Coltrane." [He meant] in the time of that great energy and intelligence and the way the music changed and the ways that consciousness changed; because musically it wasn't just his playing, but it was that rhythm section that he put together. The way they played really changed the music, in addition to what he was playing on the saxophone. I don't think he told McCoy Tyner and Elvin Jones to break up the rhythm in that particular way. That was something that evolved naturally.

I still haven't gotten over losing John. I think about him every day.

**JJ:** Well, as we are going over names, would you talk about Jaki Byard?

**PL:** He needed a guitar player in his band the Apollo Stompers and a friend of mine was playing tenor in the band and recommended me. So I ended up being his guitar player for a couple of years. We all know he was a master of the piano, but it went even deeper than that. He wrote some really amazing music. I think a lot of people aren't aware of his genius as a composer and arranger. Some of the music he wrote was really quite difficult, but he kept things pretty loose. He used to say, "The life goes out of it if you rehearse too much." I can understand that — just letting it happen. So he was pretty easy as a leader and one of the great geniuses of American music.

I have a tendency to over rehearse myself with my own music, but in New York everyone is so busy juggling several projects at once, trying to get everybody together in the same place at the same time is really hard. So there isn't really a danger of that in New York [Chuckles] and the music is probably better for it.

**JJ:** You also did a record date with Woody Shaw.

**PL:** Woody to me was the last great innovator on the trumpet and he should be recognized a lot more than he is. Nothing happened on trumpet after Woody Shaw in terms of taking the music to another level. I mean there are a lot of great trumpet players. Wynton Marsalis is a fantastic musician, fantastic trumpet player and he has certainly taken the music business to another level; but he is not an innovator in the sense that Woody was.

How that record date came about is a friend of mine, Neil Swainson, was Woody's bass player at the time. He was doing a gig with Woody in New York and staying at my apartment because we

went way back. I sat in and then at the end of the week there was a recording session at Van Gelder's [studio]. Neil didn't have a car so I said I would drive him and I thought, "I'll just put my guitar in the car. You never know what will happen." About half way through the date, they took a break and Woody came over and asked, "Did you bring your guitar? I've got a tune I want you to play on." So we did that tune. We did a good date in about five hours. The real professional top-level cats can do that, just do something good in the limited time they are given to work with. [Later] he called me to sub for a piano player and I was out of town; so I couldn't do it. That is one of my great regrets.

A number of my early dates were done at Van Gelder's. It was kind of intimidating to be standing in the studio where Trane, Hank Mobley, Blakey and all of them played. I was very fortunate that I had a chance to know Rudy a little bit and soak in that wonderful atmosphere.

**JJ:** Yes a mythic man and place. How about Attila Zoller and your guitar?

**PL:** It seemed like I had known him forever. He ran a summer jazz camp up in Vermont and I went there to teach a couple of times. I believe Attila worked with the Hofner Company in the 1970s. He designed guitars and had a lot of input into how they were built, but he didn't actually build them. The Zoller guitar that I play I bought from him. It was one that he was using. I guess he needed the money and decided to sell it. The L-5 that I had been playing [was] damaged and I was looking for another instrument. He brought it over to my apartment and I picked it up, started playing and couldn't put it down. It just felt right for me.

**JJ:** I read that he got out of Hungary just about the time the Iron Curtain fell. Did he ever talk about it?

**PL:** Yes, he had a funny story about it. As he told it, he packed up his guitar, and I think he put a change of clothing in the case. He got as drunk as he could and still walk and just walked across the border through the woods from Hungary into Austria. He said he got drunk so that if the soldiers caught him he could say, "Well I'm just a drunken guitar player. I don't even know where I am. I'm lost." But he made it across.

**JJ:** Do you have many other guitars or souvenirs?

**PL:** I have a couple of others, yeah; but the Zoller is the one I mostly play. I'm not into collecting instruments. If something works — that's it. And I'm not big on souvenirs. I still have a lot of LPs, which I don't listen to that much. I know most of them pretty well. No, I try to keep moving ahead, keep

*continued on page 22*





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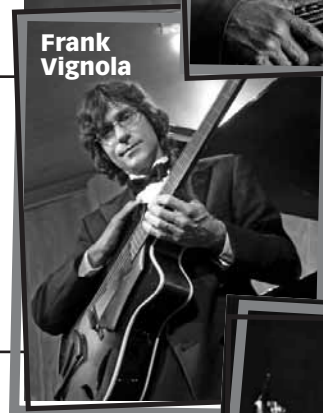
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**Featuring the Ken Peplowski Sextet**

Saturday, March 6 | 8 PM | Sharp Theater

Join one of world's best clarinetists and his all star ensemble for a swingin' salute to The King of Swing, as we celebrate the 100th birthday of Benny Goodman.

Tickets: \$23/20/18



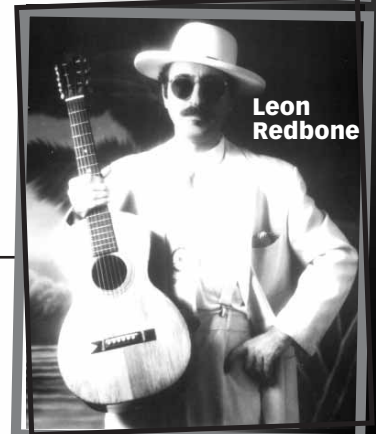
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**PETER LEITCH**

*continued from page 20*

the mind moving. For the last 10 years I've been learning photography; not as a profession, but just as something I've wanted to do. It ended up getting much more serious than I thought it would.

**JJ:** Do you find photography as satisfying as music?

**PL:** Sometimes I do and sometimes I don't; and vice versa. It all depends on what is happening at any given moment; it is reconciling the eye and the ear.

**JJ:** I wanted to ask about two of the photographs you have in that display of six guitarists on your Website. I like all six, but the ones of Russell Malone and Tal Farlow seem different from the rest. Was Russell posed? And where was Tal when you took the shot?

**PL:** He wasn't. What he was doing was listening to some music coming from the next room. He just happened to be [by] a white wall. It wasn't posed. Almost none of my pictures were posed. Tal was at Hunter College and I believe it was his 75th birthday concert. We were all just standing around and I took the shot. He was a wonderful man.

**JJ:** Yes he was and legendary along the Jersey shore. You have mentioned Bradley's a number of times and that place is legendary also. Would you talk about that place?

**PL:** Bradley's was much more than a world class listening room. It was kind of an after-hours office for the jazz musicians, particularly the piano players, but other musicians as well. Bradley's was the only club in town that had a two o'clock set. So that meant the musicians would finish their other



left: John Hicks.  
below: Tal Farlow. Photos by Peter Leitch.



gigs and end up at Bradley's. There was always interaction with the musicians. I met so many that are friends to this day, like Ray Drummond, George Cables and all kinds of people. Yeah, it was very special — very, very special. Nothing has replaced it.

**JJ:** Why did it close?

**PL:** Well have you got another two hours? [Laughs] Essentially it closed because of financial problems with the building and the club. They owned the building, [but] in late '94 or early '95 there was a kitchen fire and the place had to close for several months. When they did the repairs, they found all kinds of structural damage; stuff that had been sort of grandfathered, but would have to be corrected to bring the building up to code to reopen. Now these things were not caused by the fire. Therefore, the fire insurance did not cover them. So, it required a huge outlay to correct and reopen. The club never really recovered from that although it stayed open a couple more years.

I just put together a program for the series *Lost Jazz Shrines* at the Tribeca Performing Arts Center which is a beautiful little theater in Lower

Manhattan. The sad fact is that many of the great piano players that played there have left us. So I was chosen because I was one of the guitar players who played there with some regularity in the late '80s and '90s. We did three separate concerts, tributes to Bradley's, and we had a good turnout for all of them.

**JJ:** You have made a number of recordings and I'm curious to know if you feel the sound you made in the studio is on the CDs.

**PL:** Some of them [Laughs]; some of them not. I think they can always be improved upon and I think one problem with recorded jazz is that musicians are rarely given enough time in the studio to do a project. I've always felt that way about my own recordings; but jazz recordings are done on a low budget and the funny thing is, when you had the major labels recording jazz with huge budgets, the stuff didn't sound any better — with few exceptions.

Now we are getting into a whole other topic: which is the difference between major labels and small independent jazz labels. Small independent jazz labels are, for the most part, run by people who really love the music and they don't have big budgets. Whereas the major labels, when they were recording jazz, even though they had huge budgets, the people who were running the show didn't really know anything about the music or really love it. You had people with degrees in marketing producing jazz records. So even though they had the huge budgets, it didn't really work. In the meantime you

You had people with degrees in marketing producing jazz records. So even though they had the huge budgets, it didn't really work. In the meantime you had people who really love the music running these shoestring operations and for the most part making really good music in spite of the fact there was no money there.

*continued on page 24*

# ***TERN SWINGS!***

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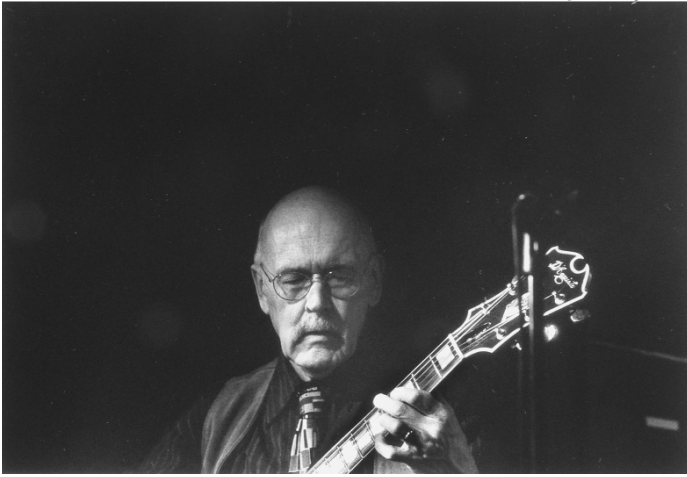
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**PETER LEITCH** *continued from page 22*

had people who really love the music running these shoestring operations and for the most part making really good music in spite of the fact there was no money there.

**JJ:** How important is the web for you?

**PL:** I think it is necessary to have a presence there so people can find your music or find you if they need to, but I don't know how important it is. I'm finding it useful in a lot of ways. In the world of photography I work with film and traditional black and white silver gelatin prints. I have a lot of my work scanned

**Jim Hall. Photo by Peter Leitch.**

and on the computer so if someone wants to see an image I can just email a jpeg. I find it very useful in that sense. Also, I've been learning to work with video, editing and composing music, and the video is the perfect combination between still photography and music. It encompasses both. Video takes place in real time the same way that music takes place. So I have put up a number of videos on YouTube and it is all just one thing being an extension of another. It is a question of keeping the mind moving and I find that it all relates.

**JJ:** Do you have any other interests or hobbies?

**PL:** Not really, no. The history of New York is something I like to read about and then go out and look at. I don't know if I would consider that a hobby, but that is something that interests me.

**JJ:** Is there a film or novel you feel gives an accurate portrait of a jazz musician's life?

**PL:** I think the documentary *Straight No Chaser* that Charlotte Zwerin did was a great movie about jazz.

**JJ:** That is a good point to end on. Thank you so much for your time.

**PL:** Thank you. J

**Peter's web site is at [www.peterleitch.com](http://www.peterleitch.com)**

**Walker's is located at 16 N. Moore St. at Varick St., New York City. (212) 941-0142**

*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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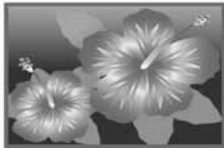
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### SWING UNIVERSITY

at Lincoln Center is swinging open its doors of winter learning with a free open house on Tuesday, January 20, 6:00–7:00 PM. There you'll meet the faculty who can help you understand jazz better: historian and radio host **Phil Schaap**; Father **Peter O'Brien**; drummer **Lewis Nash**; Center Orchestra trombonist **Vincent Gardner**. Father O'Brien was pianist icon **Mary Lou Williams's** manager and spiritual guide in late life. He'll guide you through the career of the woman who helped mold the Kansas City sound, Swing, long-form composition and sacred music. Course fees are \$125 to \$200; single class tickets at the door, \$30-\$40. [www.jalc.org/swingu](http://www.jalc.org/swingu) or 212.258.9786.

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The Doris Duke Charitable Foundation has awarded it to the Jazz Arts Group (JAG) of Columbus, Ohio to develop a national model for upsizing jazz and music audiences. No other American group has tackled such a project, claims JAG, which has enlisted research partners from San Francisco Jazz and the Cleveland Jazz Orchestra to University of Florida Performing Arts and Jazz at Lincoln Center. JAG will help



MENTORING: Parish priest Father Peter O'Brien was Mary Lou Williams' spiritual guide in pianist's later years.

presenters and artists put its findings into practice, project director **Christy Farnbauch** told this column. That includes the language used to describe and promote jazz events. "In some cases [the recipients'] survival depends on it," said Christy.

### 24/7 ACCESS TO THE WORLD'S

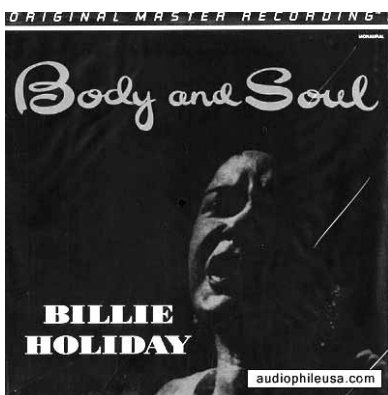
biggest music recording database is offered subscribers of The Jazz Discography Online. Catalog your collection and find the latest releases and reissues by date for the last 31 days. Click on release number and band personnel and other details pop on screen. The database, based in Canada, is updated at least once a day, according to director **Tom Lord**, who also announced CD-ROM version 10 of *The Jazz Discography*. More than 330,000 records on 78, 45, LP and CD, from 1896 to 2009, are detailed in multi-searchable format. [www.lordisco.com](http://www.lordisco.com).

**THERE ARE MANY WAYS** to preserve jazz history. The latest is logical but inventive: Documenting the titles and origins of "standard" tunes — those most recorded and performed over the decades. Then analyzing and rating them from 1 to 1,000. What's the most recorded tune in jazz history? No,

**Hoagy Carmichael's** "Star Dust" is No. 12. **Jerome Kern's** "All the Things You Are" is No. 2, right after that No. 1 hit from 1930, "Body and Soul" by **Johnny Green**, et. al. **JazzStandards.com**, offers detailed information on (so far) the top 300 jazz standards, such as origins, historical notes, musical analyses, CD suggestions. Researchers and writers can draw from the site's concise biographies. So can broadcasters and performers introducing the tunes. One of the oldest, ranked No. 20 on the chart, is **W. C. Handy's** "St. Louis Blues" from 1914.

### REMEMBER VINCE GIORDANO and the

**Nighthawks** from NJJS Jazzfest? Now catch 'em live Monday nights at the Hotel Edison on West 46th Street, in Manhattan's theater district. "There, the clock is turned back to the Jazz Age," writes *The New York Times*, by "a time machine powered by 11 rhythmically inclined men in tuxedos." Just like the 1930s and '40s, celebrities often join the "nostalgia" and younger swing-era dance revivalists. The *Times* names **Woody Allen**, **Martin Scorsese**, **Francis Ford Coppola** and the "quirky cartoonist" **R. Crumb**. JJ



Billie Holiday's LP "Body and Soul" is a collector's gem. Tune is No. 1 on list of 1,000 most-recorded jazz standards in history.

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



## Jazz á la Palazzo

By Marianne Mangan

Many a terrific hot jazz musician has a smooth side. A sweet tone. A way of playing that makes you say, "Isn't that pretty!" So when inferno-style clarinetist Joe Licari and one-time incendiary trumpeter and longtime keyboard stylist Larry Weiss play duets at Palazzo Restaurant the only real surprise is that subtly swinging is about as far into hot territory as they go. And you know what? It's far enough.

The duo is called Swing Time, and what they do is play American standards beautifully. Gershwin, Rodgers and Hart — all the classic composers, movie songs, show songs and some jazz favorites that don't set off any smoke alarms. These musicians have been in business a boatload of years and they have absorbed a ton of tunes.

Licari, of the emotive attack, rich color, and flying fingers, has worked alongside such luminaries as Roy Eldridge, "Wild Bill" Davison, Conrad Janis, "Big Chief" Russell Moore,

Connie Kay, Bob Haggart, Vic Dickenson, Pee Wee Irwin and Doc Cheatham, and with the vocalist Julie Wilson. He currently is a part of the Red Onion Jazz Band, The Grove Street Stompers, The Speakeasy Jazz Babies, The Big Apple Jazz Band and others.

Weiss, whose gracefully declarative right hand is never overwhelmed by the quiet authority of his left, has associated with earlier jazz greats including Teddy Wilson, Bobby Hackett, Budd Freeman and Vic Dickenson at jazz venues such as Eddie Condon's and Jimmy Ryan's. He has played jazz festivals in this country and England, and he currently freelances in the NY/NJ metropolitan area with various jazz bands and his own swing quintet.

From the gorgeous "These Foolish Things" and "Memories of You" (showing off Licari's lovely legato work) to a nostalgic "Over the Rainbow" (featuring fine embellishments by Weiss) to a jaunty "You Took Advantage of Me" and "As



Joe Licari

"Long As I Live" ...there is a certain formula, the same as with any jazz band. Here it is something like theme articulated, dreamed on, revisited and then let go. These two masterful professionals have played fast and furiously together over the years but that wouldn't do at Palazzo. Although the talent is still brilliant, for Swing Time the passion is all heart. **JJ**

### SWING TIME

Joe Licari & Larry Weiss  
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Fridays and/or Saturdays, 7 – 10:30 PM  
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*Marianne Mangan is a NYC-based writer specializing in fashion, beauty and the entertainment arts.*

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## FRAN KAUFMAN

continued from page 1



Clarinetist Anat Cohen led a group including drummer Lewis Nash, bassist Peter Washington and pianist Benny Green at the Village Vanguard in June. Here, she takes a break during the sound check and listens to Peter's bass.

I first met Hilton Ruiz when he came to Long Island to play at Estia Cantina, a weekend jazz venue in Amagansett, NY, April 6, 2006. I loved making this portrait, and expected that it would be the start of a new professional relationship. But that was not to be, as Ruiz passed away in New Orleans only a month later. The portrait appeared in newspapers and magazines around the world.

Alvester Garnett (right), whose drumming credentials include work with Abby Lincoln, Betty Carter, Wynton Marsalis, James Carter, Regina Carter and Cyrus Chestnut, demonstrates technique to “brush master” Clayton Cameron — author of the acclaimed video, *The Living Art of Brushes* — whose creds include stints with Sammy Davis, Jr., Tony Bennett, Joe Williams and Teddy Edwards. Getting a kick out of watching them is drummer Herlin Ryan.





Dena DeRose sound checks at The Jazz Standard, New York City, prior to the recording of her cds, *Dena DeRose Live At the Jazz Standard, Vols 1 and 2* for MaxJazz. Martin Wind was on bass, Matt Wilson on drums.



I ran into bassist Peter Washington at a rehearsal prior to his performance with the Lewis Nash quintet at the Litchfield Jazz Festival earlier this month. Took you a minute to recognize him in that hat? Me too.



on CD jackets, in magazines, online — and especially on a photo blog and archive at Jazz Radio WBGO's Website, where Fran regularly posts images of musicians in rehearsal, in the studios, in dressing rooms, in the clubs, at the festivals and seemingly everywhere else jazz is happening.

And there she was this past June, hunched down in a Concert Hall front row seat at NJJS's Jazzfest, her trusted Canon digital camera trained on the Earl May Tribute band — stalking moments to be saved. Moments that tell a story.

Having become an admirer of the distinctive style and warmth of Ms. Kaufman's work I said hello after the set and we promised to be in touch. Later in the summer the *Jersey Jazz* Editors joined Fran for a leisurely lunch in a Greenwich Village restaurant garden and we learned a little about how this Bronx native and former television executive came

to be living a passionate life as a jazz photographer.

Turns out Fran Kaufman was introduced to jazz music the old fashioned way — by a boyfriend. This particular young proselytizer swain, a friend at DeWitt Clinton High School when Fran was a student at Bronx Science, dug Ahmad Jamal, Dave Brubeck and Ramsey Lewis. Before long the pair was hanging out downtown on jazz's storied 52nd Street hearing the likes of Charlie Parker and lots of other bopsters. Fran was well on her way to becoming a full-fledged jazznik when the somewhat snooty peer pressure of her Hunter College classmates steered her to the world of classical music. You know, the good stuff. Other longer-term distractions ensued — a 23-year career as Vice President of Public Affairs for the Children's Television Workshop and the raising of four children, for example.

I was in one of the rehearsal rooms at the Steinway Showroom on 57th Street to make some photos for the cover of Cyrus Chestnut's *Cyrus Plays Elvis* album. It was a brutally hot day, and a fire downtown took out all of the subway service between Penn Station and uptown. When Cyrus arrived on the train from Baltimore, he had to walk to 57th Street in 100 degree heat. He changed from his sweat-soaked travel outfit into his "playing clothes," and performed what was essentially a private concert for me and a representative of Koch Records. 8/25/07.

*continued on page 30*





When Paquito D'Rivera took a break from the recording session for Regina Carter's CD, *I'll Be Seeing You: A Sentimental Journey*, he headed for the couch. I couldn't resist making this photo of Paquito sleeping with his beloved clarinet. Paquito has this photo on his piano, but he warns people when he sees me, "Don't trust her!" and laughs his Paquito laugh. (P.S. I think he trusts me.) At Avatar Studios, 1/07/06.



Vocalist Nancy King using a carton as an impromptu drum to demonstrate rhythm at a Master Class during the 2007 Portland Jazz Festival, February 2007.

## FRAN KAUFMAN

*continued from page 29*

Then one day in the early 1990s, spending time with her second husband in East Hampton, NY, Fran stumbled on college radio station WLIU-FM. It was the only station that came in clearly and it played, you guessed it, jazz. An old flame was rekindled and Fran fell in love with the music all over again — this time for good.

In a bit of serendipity, photography stepped into the picture as well. Fran had always been interested in the medium, often working with photographers at CTW, and she happened on an opportunity through a friend of festival producer John Schreiber to get a photographer's pass for the American Music Festival in Rochester in 1998. The event is highlighted in Fran's memory by a white-knuckled small plane flight home through a thunderstorm shared with a congenial Tito Puente. The trip resulted in an exhibit of her festival photographs at the Henry Street Settlement House on Manhattan's lower east side, and Fran was on her way as a jazz photographer.

The fledgling set about honing her skills, taking classes at Cooper Union and the International Center of Photography, and

she credits her teachers with helping set an artistic course.

"Don't just make a picture, have a point of view." Kaufman says. "Think of what you are doing as a body of work and tell a story."

One of her first breaks came when she landed the job as house photographer for *Hot House*. The magazine job gave her access to the clubs and musicians, and a steady outlet for her pictures. Later on came another house job when Fran offered her framed photos of jazz musicians to decorate a Long Island diner-turned-jazz club in exchange for house photographer status. The club was short-lived, but it had a pretty good Baldwin Grand and Fran spent a year or so being fed and meeting, shooting and gaining the confidence of lots of players, including up-and-comers Cyrus Chestnut, Eric Reed and Dena DeRose.

She meticulously converts her color digital images to black and white in the computer program Photoshop and her photographs, though born of 21st century technology, are in a line with the jazz photography of another generation, recalling the luminous

grayscale imagery of William Gottlieb and Herman Leonard, two of the photographers she most admires. Her work is her own of course, and her unposed and unplanned images, rendered in an uncommonly recognizable style, convey the intensity, joy and commitment her subjects bring to their musical art. Kaufman also has an uncanny eye for the offbeat and revealing moments that reach beyond the static performance image, and the moments she chooses to save are suffused with the respect and empathy she obviously feels for her subjects.

Twelve years into this second career Fran Kaufman is being noticed. She's had exhibitions of her work at the Brooklyn Academy of Music (2008) and in Newark at Jazz Radio WBGO's studio gallery (2009), and her photos are also seen in *Jersey Jazz* as well, where we're pleased to note she is an occasional contributor.

But for the photographer, the apex of the whole endeavor is what Fran calls "my dream job," namely working as Official Photographer for "The Jazz Cruise," an event of St. Louis-based Jazz Cruises, LLC, the world's first and only producer of full ship jazz

charters. She'd just returned from the once-a-year jazz jaunt through the Caribbean when we spoke on the phone recently, and was raving. "Seven days and 87 musicians, Ken Peplowski is the musical director. Johnny Mandel led the big band! When Warren Vaché soloed on 'The Shadow of Your Smile' there wasn't a dry eye in the house."

When weather forced the cruise to cancel its first island stop, a disaster on most cruises, Fran reported the Jazz Cruise made do very nicely thanks to an impromptu consolation performance by Bill Charlap, Bill Mays and Freddy Cole. There are lots more photos and stories that will be available upcoming in the Jazz Cruise 2009 Photo Gallery at [www.thejazzcruise.com](http://www.thejazzcruise.com). Yes the photos come with stories, Fran also writes terrific captions. (More of her work can also be viewed on her website at [www.frankaufman.com](http://www.frankaufman.com).)

"Jazz brings people together in ways that happen nowhere else," she says. "I try to capture the moment and show things as they are."

The moments Fran Kaufman is capturing will no doubt take their place in jazz history. "You find yourself backing into a mission," she says. "Someone has to work at this so there is a document left behind. Jazz is the unique cultural contribution our country has made."



Marian McPartland and pianist Mulgrew Miller celebrate Marian's 90th birthday at the Tanglewood Jazz Festival, 2008.

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## In The Clubs: Mike Kaplan at Trumpets A No Nonsense Nonet

Story and photos by Tony Mottola Editor *Jersey Jazz*

Tenor sax player/arranger/bandleader Mike Kaplan has always been drawn to the music of larger ensembles. In fact the first album he ever bought was *The Thelonious Monk Orchestra at Town Hall*, featuring the masterful arrangements of Hall Overton. "I loved the punch and depth of that seven-horn front line and the way it alternated with great solos by Charlie Rouse, Donald Byrd, Phil Woods and Pepper Adams, in addition to Monk. It's also great how Overton kept the spirit of Monk's small group music while expanding his orchestral vision," he says. The William Paterson grad and NJJS member has building his considerable book of six horn arrangements since the early 1980s when the core of the Nonet first got together.

Throughout the early to mid '90s, the favored base for the MK Nonet to workshop its material was Wallace's Bar and Liquors, a smoky, intimate dive in Orange, NJ that had been the home base for many years of the legendary but reclusive stride pianist Donald Lambert. Over the years, people like Billy Hart, Sonny Fortune, John Scofield, Kenny Werner, Eric Kloss, Bennie Wallace, Jimmy Ponder, Ray Anderson, Harry Leahey, Mike Stern and many others had also made great music at Wallace's. The Nonet also made forays into Manhattan at clubs including the New Music Café and Birdland. Later the band had a steady gig at Just Jakes in Montclair.



with a bevy of very worthy originals. The Mike Kaplan Nonet has been at this for a long time and they are one tight and rollicking conglomeration. Well worth checking out. Their first CD, *How's That*, can be found at CDBaby.com and Amazon.com. More information at [www.mikekaplannonet.com](http://www.mikekaplannonet.com). JJ

### BAND PERSONNEL:

Mike Kaplan — tenor sax  
Rob Henke & Bill Mobley — trumpet/flugelhorn  
Pete McGuinness — trombone  
Anton Denner — alto sax & clarinet  
Ed Xiques — baritone & soprano sax  
Matt King — piano  
Bill Moring — bass  
Pete MacDonald — drums

For the well-attended Sunday night show at Trumpets, the hard-swinging outfit mixed bop era classics like Buster Smith's "E-Flat Boogie" and Monk's "Bemsha Swing"

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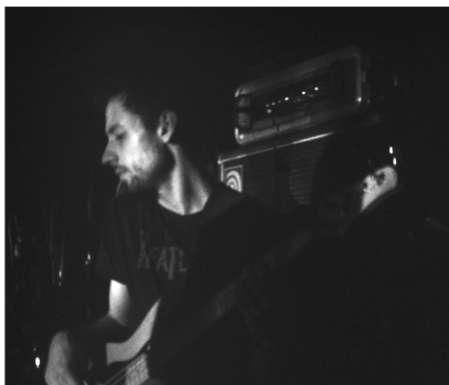
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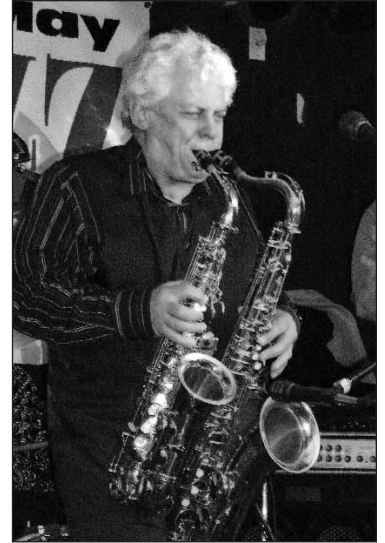


Roger Girke performs with the Delawheres at Cabana's, Cape May.

former Johnny Copeland drummer  
Dwayne "Cook" Broadnax at Carney's.



Edgardo Cintron at Carney's Sunday jam session, Cape May Jazz Fest.



Alan Weber lost in a Rahsaan moment at Cabana's blues jam, Saturday at Cape May Jazz Fest.



Richie Cole at Carney's Other Room.



Immanuel Wilkins, 12, performs at Carney's Sunday Jam Session.

## Cape May's Basie Tribute Rides the Waves

The 32nd Cape May Jazz Festival took place November 6 – 8 and Rich Skelly was there to soak up the sounds in the various venues, surrounded by jazz fans from far and near. Here are some of the acts he took in.

All photos by Richard Skelly



Barbara Walker works the crowd at Carney's Other Room.





Jeff "Tain" Watts with Ravi Coltrane, Cape May Middle School.



Cape May volunteer Sal Riggi with WRTV's Jeff Duperon enjoy a smoke on Beach Drive, Cape May.



## Jazz Goes to School The College Jazz Scene

By Frank Mulvaney

### New Jersey City University – October 19 James Moody and University Jazz Ensemble

I had not been to a NJCU event until I started my reporter gig in the Spring of 2007, but now it has become one of my favorite places for student jazz. The show this night was in what I now consider a tradition of excellent, entertaining concerts. It was great to see familiar faces as The Brecker Brothers combo took the stage. Three members of the sextet had performed at our January member meeting and I would say they well represented the university's jazz studies program. The boys opened with "Some Skunk Funk" (R. Brecker). If you guessed that this was a lively, if not, frenetic tune, you were right. This and the subsequent number had strong electronic sounds from keyboard, bass and guitar. Jeremy Fratti (tenor) and Justin Hernandez (trumpet) really stirred the pot with exceptional solo work. Brecker's "Sponge" was in the same vein but at a slower tempo driven hard with impressive drumming by Jon DiFiore. Everybody had a chance to get their licks in, showing off their professional level skills, with Jason Teborek (keyboard), Mike Preen (bass) and Eamon Kenny (guitar) shining brightly. Instrumentation shifted to acoustic as Vanessa Perea came on to deliver a sensational vocalese rendition of "Lester Leaps In." Vanessa transcribed the tune from a recording and she had heads nodding with approval all over the place. I have written glowingly of this talented young lady before and she just keeps topping herself.

The NJCU Jazz Ensemble gave us a good dose of hot, big band Latin jazz for the rest of the first set. We heard two familiar tunes from Dizzy's big band period. "Manteca" is a favorite of mine. Here the whole trumpet section soloed together and then Justin Hernandez (trumpet) provided sizzling, singular input. Jason Teborek (piano) deserves high praise on this one, too. "Things to Come" is more up-tempo with Gil Fuller's arrangement that featured a terrific duet by altoists Robbie Wilson and David Fugel.

The 84-year-old jazz legend James Moody was on stage for the entire second set with the NJCU Jazz

Ensemble beginning with Thad Jones's "Big Dipper." He showed off his magnificent tenor and flute chops on high speed runs with splendid backing from the ensemble featuring an outstanding solo from trombonist, Pablo Rodriguez. "Woody'n You" was done to a Latin rhythm and Mr. Moody took a marvelous extended solo with just the rhythm section. A Moody program would not be complete without his "Mood for Love," first recorded in 1952 and regarded as a masterpiece of improvisation. The delightful vocal duet with Kristen Dziuba was a big hit with the audience. Mike Mossman's arrangement of Dizzy's "Con Alma" made for pleasant listening that had Mr. Moody slipping in a quote from "The Irish Washer Woman." Next we heard "Body and Soul" beginning in the traditional ballad tempo and then in swing as the ensemble continued to impress. The concert concluded with Frank Foster's arrangement of the Coltrane signature piece "Giant Steps." This was a real burner of a chart that showcased the outstanding rhythm section and featured a wonderful solo duel between Mr. Moody and drummer Jon DiFiore, concluding only after a spectacular tenor cadenza. The amazing octogenarian was rewarded with tumultuous applause.

### William Paterson University — November 1 Vocalist Carrie Jackson

The opening student group this afternoon was a septet of extraordinarily talented young musicians with four of them atypically from New Jersey. The group led off with "Autumn in New York" which had a nice piano intro by Billy Test followed by an interesting horns only interlude (Dave Pomerantz, trumpet; Anthony Meade, trombone and Todd Schefflin, alto). Todd had a marvelous solo before bass and drums joined in. Dave contributed first-rate flugel work and bassist, 2009 NJJS scholarship recipient Jacob Webb provided a long and melodically impressive solo. The second selection was an original ballad by Mr. Test entitled "August Rain" that had piano and bass playing melody together at the outset followed by wonderful harmonic horn blending. This seemed to be a very advanced work for a 20-year-old composer that allowed guitarist Keith Packard and trombonist Meade to dazzle with their musicianship. The last tune of the set was the familiar "Just in Time" that featured Mr. Test with hands a blur for this up-tempo version. Drummer Sam Presley skillfully drove this tune on which we had another fine solo from Todd. I could have listened to these kids play all day.

*continued on page 36*



**COLLEGE JAZZ** *continued from page 35*

I had really looked forward to seeing my friend Carrie Jackson perform in this Jazz Room Series ever since the schedule was announced. She brought along the guys she has been playing with for years: Steve Freeman (bass), Gordon Lane (drums), Lou Rainone (piano) and Tony Signa (flute and tenor) and the combo opened with a very pleasant take on "Love for Sale." With the boys warmed up, Carrie came on with a quick tempo "Falling in Love with Love." This lady has the pipes to sing anything and she treated us to a slew of standards from her latest CD. I love the way she stretches out long strong notes and her articulation, enabling the listener to hear every syllable of every word: the mark of a top professional jazz singer. She continued with a swinging "Don't Get Around Much Anymore," followed by "Fly Me to the Moon," singing the first chorus as a ballad and then taking it up tempo. It just got better and better with "What is This Thing Called Love" on which Lou provided a wonderful piano interlude. Next was one of my favorites, "Green Dolphin Street" and Carrie had it swinging. The high point of the set for me was "The Nearness of You" which demonstrated the depth of her tone and her sensitive feel for beautiful lyrics. "My Funny

Valentine" was a fine arrangement with a funk beat to add interest. In the homestretch was another excellent arrangement with "Day By Day," featuring an outstanding tenor solo from Tony. At this point Carrie had the audience in the palm of her hand as she took us home on "Take the A Train." The lady was warmly rewarded with an extended standing ovation for a beautifully sung book of standards. Bravo Ms. Jackson.

**Rowan University — November 12 University Lab Band and Big Band**

To paraphrase Forrest Gump, a Rowan Lab band concert is like a box of chocolates; you don't know what you are going to get, but every morsel will be a treat. It's the reason I don't mind driving the 90 miles to get there. The band opened with the great Horace Silver tune "Song for My Father" with a nice clarinet intro (Andrea Kolbach), wonderful vocals from Kathleen Deffley and Siyara Nelson and a fine bass solo by Frank Prendergast over brass chords. Next up was the first of three Nick Fernandez arrangements, "I Just Found out About Love." Vocalist Deffley handled this swinging tune beautifully as Matt Martin delivered a hot alto

*continued on page 38*

**2010 College Jazz Schedule**

**Montclair State University**

**March 27, Saturday:**  
An Afternoon of Brazilian Jazz with pianist/composer Dr. Jeffrey Kunkel and faculty guest artists: Bill Mooring (bass), Sergio Gomes (drums) and other guests, 3 PM.

**April 25, Sunday:**  
Trombonist/composer Alan Ferber and the MSU Jazz Band, 3 PM.

**April 28, Wednesday:**  
MSU Jazz Band II and Vocal Jazz Ensemble, 7:30 PM.

*All performances are in the Leshowitz Recital Hall. Admission is \$15.*

**New Jersey City University**

**April 5, Monday:**  
Spring Jazz Ensembles Concert with guest vocalists Kevin Mahogany and Roseanna Vitro, 7:30 PM, Margaret Williams Theatre. *Admission is \$15/\$10 seniors and students.*

**Princeton University**

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

**Rowan University**

**February 12, Friday:**  
Annual Jazz Festival Concert — University Ensembles and Special Guests, Pfleeger Concert Hall, 8:00 PM, \$15.

**April 12, Monday:**  
Lab Band and Jazz Band — Big Band Favorites — Pfleeger Concert Hall, 8:00 PM, free admission.

**Rutgers University — New Brunswick**

**February 23:**  
RU Jazz Ensemble: A Tribute to Cannonball Adderly, featuring alto saxophonist Mike Smith, alumnus of the Adderly, Maynard Ferguson and Buddy Rich bands and Sinatra concert orchestra

**April 23:**  
RU Jazz Ensemble: Duke's Praises, a celebration of the music of Duke Ellington, featuring Walter White, lead trumpet for the Lincoln Center Jazz orchestra and alumnus of the Maynard Ferguson and Charles Mingus bands.

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## COLLEGE JAZZ

*continued from page 36*

solo. "If I Were a Bell" was an unusual arrangement in a samba rhythm with the woodwinds dominating. On this one and on subsequent selections we would hear two soprano voices used as instruments within full ensemble lines. (Director Denis DiBlasio seems to have a bottomless bag of tricks.) Here we had an outstanding piccolo (Owen Cunningham) /trombone (Adam Jarvela) duet as well as a marvelous flute solo from Samantha McLeod and exciting guitar work from Jared Lynch. The melody from "Bye Bye Blackbird" was extracted for a sophisticated Fernandez arrangement allowing drummer Jaren Angud and pianist Joel Todd to show their stuff. This was followed by a lively funk tune called "Medication for Your Irritation" (Nick Fernandez) featuring Dan Myers (bari) and Jeff Ralston (guitar). Grad student Joel Todd gave us a catchy swinging tune called "It's Been a Year," featuring great scatting by Siiyara Nelson. Another imaginative original from Mr. Fernandez was "April Showers." The complex arrangement incorporated several diverse musical elements including conga drums and on which eloquent statements were heard from the third guitarist (Mike Zdeb) and Josh Freysinger (tenor). A second original from Mr. Todd, "La Jolla," had a Caribbean parade-like beat and a dynamite flute solo by Owen Cunningham. Capping this set of unexpected treats, a terrific fast-swinging composition from Director DiBlasio himself. Creativity counts very big with this observer and I always get a major dose at Rowan Lab Band concerts.

The University Big Band and its big bold brass sound presented sharp contrast with the Lab Band and its woodwinds-dominant sound that was apparent from the get-go on Sammy Nestico's arrangement of the Basie classic "Fun Time." Pianist Lambros Psounos was in the spotlight with a wonderful solo on this one. "Whispering" saw the ensemble hitting on all cylinders with marvelous layers of sound from all sections. Grad student Earl Phillips provided a terrific original composition "Something to Say" that kicked the band into high gear and on which the composer wrote himself in for a hot trombone solo. Next we heard Dave Brubeck's "Moody" with its unusual melody on which the band delivered a first-rate rendering, brushing aside challenging complexity. Wrapping up the evening of amazing ensemble music we had the ever-popular "Sweet Georgia Brown." Sammy Nestico's aggressive arrangement had the band roaring. I encourage all readers to take advantage of the music and cultural opportunities at the excellent venues offered by Rowan at little cost, and in this case, absolutely free. JJ

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



Left to right, Rossano Sportiello, piano; Pasquale Grasso, guitar; Joel Forbes, bass; Harry Allen, tenor sax; Luigi Grasso, alto sax and Chuck Riggs, drums. Photo by John Herr.

## Man on the Beat

By John Herr

Is it ever worthwhile for a Syracuse jazz fan to drive 250 miles to Manhattan, spend the night in a subterranean Greenwich Village club, sleep in a Noo Joyzee hotel, then drive four hours home, without doing anything else in the Big Apple? Yes, if the combo he catches is a sextet led by the ever-smiling pianist Rossano Sportiello and featuring smooth-sounding Harry Allen on tenor sax covering swing standards like "Lester Leaps In" and "It Was Just One of Those Things."

The core of this group was the quartet heard on Harry's new CD, *A New York State of Mind*, with the buoyant Sportiello and longstanding associates Joel Forbes on bass and Chuck Riggs on drums. They were joined at Smalls Jazz Club on November 10 by brothers Pasquale Grasso on guitar and Luigi Grasso on alto sax, Italian mainstreamers worthy of greater renown on these shores. On the last tune, Israeli Tal Ronen took over on bass and hard-driving tenor man Attilio Troiano

jumped into the front line, to cheers from the capacity crowd.

Smalls has to be the best entertainment value in Gotham. For \$20 the visitor can listen to every scheduled set of the evening and often a late-night jam session. On this particular Tuesday night, the silky Kyoko Oyobe Trio opened at 7:30, then Rossano Sportiello's sextet took over for three hours, starting at 9:00.

Smalls is not only a great venue for live jazz, it may also be the best jazz portal on the internet, with a live video feed of most nights' performances at <http://www.smallsjazzclub.com/index.cfm>. The site also boasts an audio archive, and by the time the January *Jersey Jazz* arrives in mailboxes, readers should be able to select Sportiello's November 10 appearance and listen to the whole performance online. JJ

*John Herr is a Syracuse record collector & amateur photographer who often travels to jazz clubs and concerts around the Northeast.*



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## Compact Views

By Joe Lang  
NJJS Board Member

Here are a few new additions to the NJJS inventory.

■ Trumpeter **DANNY TOBIAS** has been on the New Jersey scene for a long time, but he has just gotten around to laying down his first album as a leader, **Cheerful Little Earful (Big Cellar Recordings)**, and it is worth the wait. Tobias has pianist Joe Holt and bassist Gary Cattley as band mates for this 15-song collection. These are all cats who can swing, and that they do to great effect. Tobias is one of the younger jazz players who has consistently leaned toward the jazz mainstream, citing as inspirations the likes of Buck Clayton and Ruby Braff. He has included three originals in a program consisting mainly of standards, with a few jazz tunes added. "How's Your Mother?" is a bouncy ditty that cries out for lyrics. "Dominic's Big Cellar" and "No Math!" have a bit more modern feeling fitting somewhere in the spectrum between swing and bebop. The three players are wonderfully simpatico. Tobias generally takes the lead, Holt is a comping wizard, and Cattley makes sure that everything is on time. If you like to place your cares on the shelf, and dig into sounds guaranteed to put a smile on your face; this is the disc for you.

■ **It Had to Be You (Jazzology - 369)** is a live 2008 performance by **LINO PATRUNO & THE AMERICAN ALL STARS** at the Rimini (Italy) Jazz 'n Swing Festival. Guitarist Patruno gathered a cast of great American jazz players, including cornetist Randy Reinhart, trombonist Dan Barrett, clarinetist Allan Vaché, pianist Mark Shane, drummer Ed Metz Jr. and vocalist Rebecca Kilgore to join him and bassist Guido Giacomini for 12 selections of straight out swinging jazz. They kick things off with a mainstream favorite, "I've Found a New Baby," followed by "I'm Confessin' (That I Love You)." That set the stage for some individual spotlight numbers, with

Shane being featured on "Just You, Just Me," Barrett caressing "If I Had You," Vaché stating "It's All Right with Me," and Reinhart providing a beautiful take on "The Nearness of You." It was now time for Kilgore to lend some vocalizing to the proceedings. She lent her superb singing talent to five tunes, "Them There Eyes," "It Had to Be You," "What a Little Moonlight Can Do," "Sugar," and "All of Me," with each of the musicians adding some fine solo work. As a finale, they jammed on "St. Louis Blues," with Barrett and Reinhart each taking turns on both cornet and trombone. This is a rousing concert that illustrates why classic small group swing is such joyous and compelling music.

*CDs from the NJJS inventory are \$16 each for single discs, and \$26 for two-disc sets. Shipping is \$2 for the first CD, and \$1 for each additional CD. Orders should be sent to Jon Sinkway, 43 Windham Place, Glen Rock, NJ 07452. There is a terrific selection of CDs in the NJJS inventory. The list of titles can be viewed on the "NJJS Store" page of our website ([www.njjs.org](http://www.njjs.org)). There is also an order form that can be downloaded from the site.*

## Other Views

By Joe Lang

Man, have I received a lot of wonderful music lately. Here are my impressions of albums that have caught my ear.

■ Modern big band sounds cover a wide spectrum. **MICHAEL TRENI** on **Turnaround (Bell Production)** has produced an eclectic collection of eight original compositions that he has arranged for an impressive 16-piece aggregation, supplemented on some tracks by percussion and string sections. Treni, who played jazz trombone in his earlier days, has striven to create charts that offer the soloists ample opportunities to indulge in longer improvisational interludes than are the norm in big bands, but keeps the band busy at these times by providing the soloists with musical backgrounds designed to give them plenty of freedom without losing the feeling and framework of the large ensemble element that is the root of big band music. His writing is adventurous, demanding of both musicians and listeners, and always fresh. The lineup of players is

first-rate, and includes some tracks with the late Gerry Niewood, who tragically died in a plane crash earlier this year. My particular favorite among the tracks is "Bone Happy," a loosely swinging piece that provides solo space for each member of the four-man trombone section plus Treni. The CD is accompanied by a DVD that has some performance footage, plus interviews with several of the musicians

that give insight into the creative process, and provides the kind of background on the players that enhances your appreciation of their artistry. This is an album that demands a listener pay attention in order to gain the full effect of this interesting package of outstanding arrangements played by exceptional musicians. ([www.bellproductionco.com](http://www.bellproductionco.com))

■ The relationship between jazz and classical music has taken many forms. There have been attempts to fuse the two genres into original compositions that take elements from both. This came to be known as Third Stream music, but rarely satisfied enthusiasts of either camp. During the Big Band Era, it was not unusual for arrangers to adapt classical pieces to the pop field with lyrics added, often with great commercial success. Many jazz musicians have taken classical pieces, and arranged them with a jazz feeling, with varying degrees of success. Probably the most interesting approach has been the efforts of jazz musicians, especially pianists, to use a classical piece as a base for improvisational explorations of the theme, just as they would with a pop or jazz tune. Probably the most successful of these efforts were the series of albums performed by pianist Jacques Loussier. **Bach to the Blues (Big Bang Records - 9584)**, the latest release from pianist **DAVID LEONHARDT**, finds Leonhardt, abetted by bassist Matthew Parrish and drummer Alvester Garnett, exploring 11 classical pieces by composers like Johann Sebastian Bach ("Prelude in G Major," "Prelude in A minor," and "Prelude in Bb"), Claude Debussy ("Claire De Lune"), Franz Schubert ("Ave Maria"), Erik Satie ("Gymnopédie No.1"), Ludwig van Beethoven ("Adagio from Pathétique"), Aaron Copeland ("Simple Gifts"), Frédéric Chopin ("Mazurka in G minor" and "Mazurka in C Major"), and Johann Pachelbel ("Canon in D"). Leonhardt chose the selections wisely, opting to play pieces having themes that are mostly familiar to the general public, making it easier for them to relate to the material. The performances are wonderfully conceived and executed, resulting in an album that will satisfy listeners who love jazz or classical music, as well as many with more general tastes. ([www.davidjazz.com](http://www.davidjazz.com))

■ Several months ago the great jazz pianist Hod O'Brien hipped me to a young keyboard player named **MATT WIGLER** whom he predicts will be a big star in the jazz world. Well, I contacted young Mr. Wigler, and had a conversation with this 15-year old cat who sounds mature beyond his years in both his words and his music. His initial emphasis was on the blues, but he has been delving more and more into jazz. **Epiphony (Vista Records 103)**, his second CD, mostly reflects his earlier blues orientation, but the chops are there, and there are hints of where he is headed. The program on the disc consists of 10 tunes, including six originals composed by Wigler. He plays piano and both Hammond B-3 and Wurliitzer organs, as well as vocalizing on a few tracks. This album calls attention to a blossoming talent who has the potential to achieve the kind of status that Hod O'Brien predicts for him. ([www.mattwigler.com](http://www.mattwigler.com))

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**OTHER VIEWS** *continued from page 40*

■ When speaking of jazz organ masters, **JOEY DEFRANCESCO** is sure to be among the first mentioned. He has been on the national scene for 20 years now, and he continues to evolve as a player. **Snop Shot (HighNote – 7199)**, a live recording made at the Kerr Cultural Center in Scottsdale, Arizona, finds him back in the company of his original trio with Paul Bollenback on guitar and Byron Landham on drums. DeFrancesco shows off his versatility with a program that is at once eclectic and engaging. They open with a different take on the Miles Davis/Ron Carter classic “Eighty One,” with hints of funk infusing their approach to the tune. They have a frantic but bluesy feel to “The End of a Love Affair,” conveying the desperation of the lyrics that, while unheard here, must have been on the minds of the players. Harold Land’s “Ode to Angela” has a nervous edge that belies its laid back tempo. “Songline” is an interesting original by Bollenback. My favorite track on the album is a very laid back version of “You Don’t Know Me.” “Fly Me to the Moon” is hauntingly reconceived in a way that captures your attention, and does not let go. The set closes with a lively DeFrancesco original titled “Whichole.” This is not a typical organ trio album, and will appeal to those who like the basic format, but are looking for the unusual. ([www.jazzdepot.com](http://www.jazzdepot.com))

■ **HOUSTON PERSON** just keeps on keepin’ on. His latest recording is **Mellow (HighNote – 7206)**, and it reemphasizes that he is one of those cats who never lets his playing become stale, even after countless albums and personal appearances. On this session, he has a superb rhythm section, John di Martino on piano, James Chirillo on guitar, Ray Drummond on bass and Lewis Nash on drums. It does not get any better than that. Person’s versatility enables him to handle the robust rhythm and bluesy opener “Sunny;” the caressing ballad style that he applies to “Too Late Now,” “To Each His Own” and “God Bless the Child;” the straight-ahead jazz of “In a Mellow Tone” and “Lester Leaps In;” the medium swing of “Two Different Worlds” and “Who Can I Turn To;” the Latinish touches on “What a Difference a Day Made;” and the get-down blues feeling on “Blues in the AM.” The rhythm section is

equally versatile. Di Martino is most known in these parts as one of the premier accompanists for vocalists, but he demonstrates here what a terrific jazz pianist he is. Chirillo has the chops and imagination to also adapt to any musical situation. Drummond and Nash have been on sessions that demand a versatility that is mastered by only the best players. There is no new ground broken on this album, but it is a fine example of the ability of Houston Person to connect with jazz enthusiasts while making his music accessible enough to reach a more general audience. ([www.jazzdepot.com](http://www.jazzdepot.com))

■ As I listened to **Ghosts of the Saxophone (Stomp Off – 1430)** by **DAN LEVINSON’S TRANS-ATLANTIC SAXTETTE**, one word popped into my head — esoterica. Then I dug into the liner notes and Levinson, referring to The Six Brown Brothers, the inspiration for this album, wrote: “today they fit into a niche one might call esoterica.” Levinson has been a stalwart champion of keeping alive the sounds of early jazz and ragtime music. His adventures have led him in some unusual directions, but this tribute to a now obscure saxophone sextet is probably the most singular so far. Saxophone playing brothers Tom and Percy Brown formed their first aggregation in about 1903. Over the years the group changed and expanded until The Six Brown Brothers came into existence in the fall of 1911. This sextet played only saxophones. They were a novelty act in Broadway musicals, and later in vaudeville. Beginning in 1915 they became recording artists. Their existence was doomed by the onset of the Great Depression, finally disbanding in 1933. The music recreated here by Levinson on baritone, tenor, alto and soprano saxes, Bob Wilber on alto and soprano saxes, Alex Mendham on alto sax, Paul Lindemeyer on tenor sax, Nik Payton on tenor sax and Vince Giordano on bass sax is not truly jazz, but it is charming music that will strike a chord with aficionados of music of the period. This was a labor of love for all involved, and is a well-executed project of joyful music. ([danlevinson.com](http://danlevinson.com))

■ One of the best and most influential vocal groups of all time was the Boswell Sisters. Toss in the gypsy jazz of Django Reinhardt, and you have the mix that serves as the inspiration for **THE STOLEN SWEETS**, a six-member vocal group based in Portland, Oregon. **Sleepytime in Chinatown (Stolen Sweets)** is their second album, and it is a charmer. Half of the 12 selections are original tunes by Pete Krebs with David Langenes assisting on two of them. These gentlemen are two members of the group that also includes Keith Brush, Jen Bernard, Lara Mitchell and Erin

Sutherland. The remaining tracks are songs from the Boswell/Reinhardt era, “I’m Gonna Sit Right Down and Write Myself a Letter;” “Puttin’ It On;” “Guilty;” “Down Among the Sheltering Palms;” “It’s Written All Over Your Face” and “Heebie Jeebies.” The new songs capture perfectly the same era. While the style of The Stolen Sweets is from a much earlier period, their performances sound fresh, not dated. Four of the group members play instruments with Brush on bass, Krebs and Langenes on guitar, and Bernard on flute. The sound is filled out on several tracks by additional musicians on a variety of instruments. This is a fun disc from a talented group of people who are determined to keep some wonderful sounds alive. ([www.stolensweets.com](http://www.stolensweets.com))

■ The arrival of a good new male vocalist on the jazz scene these days has become something of a rarity. It is good, therefore, to hip you to **(re)generat-ion (Monsieur Music)**, a first release from Gregory Generet. This is a relatively short disc in these days of one-hour-plus outings, but the music packed into its under 40-minute length is first rate. Generet is backed by Onaje Allan Gumbs on piano, Marcus McLaurine on bass and Payton Crossley on drums, with several guest artists also making contributions. Generet has a strong baritone voice that will appeal to fans of singers like Joe Williams, Johnny Hartman and David Allyn. On the first track, “Angel Eyes,” he gives a nice taste of his ballad style, and then picks up the tempo on “How High the Moon” to let you know that he is equally comfortable singing a rhythm arrangement. “Once You’ve Been in Love,” and “I’ve Grown Accustomed to Her Face” also bring his sensitive ballad approach to the fore. One of the songs from the rock era that has become popular with jazz oriented singers is Van Morrison’s “Moon Dance,” and Generet has a ball swinging his way through this new standard. Three songs with distinctly different jazz orientations fill out the program. “Rio de Janeiro Blues” has a light bossa nova feeling. Mark Murphy made a classic recording of Oliver Nelson’s “Stolen Moments” with lyrics that Murphy penned. Generet takes this version, and gives it his personal touch quite effectively. The closer, “Caravan,” has an unusual and busy arrangement that interestingly complements Generet’s rather straight forward vocalizing. Generet is a welcome addition to the ranks of male jazz singers, and this should be the first of many albums from him. ([gregorygeneret.com](http://gregorygeneret.com))

■ One of the joys of reviewing new CDs is putting a disc into my player, and almost immediately saying to myself “this is one that is going to be a fun listening experience and a pleasure to review.” Such was the case with **Behind the Smile (In the Groove)** by vocalist **ANTOINETTE MONTAGUE**. Her voice just draws you in, and her phrasing rhythm and musicality keep you engaged. There are 13 tracks, and each one is a winner. The title tune serves as an indication that this talented lady is not just another singer, for she has composed both words and music, and arranged the music, as she

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**OTHER VIEWS** *continued from page 42*

did for the other selections. She draws her material from a variety of sources, and avoids packing her program with songs that you have heard countless times before. The only tunes that would fit into the standards category are "I Hadn't Anyone Till You" and "The Song Is You." Montague makes most of what she performs sound so good that you wonder where the tunes have been hiding. Prime examples of this are "I'd Rather Have a Memory Than a Dream," once almost the private property of Sarah Vaughan, "Lost in Meditation," a rarely heard treasure from the world of Ellingtonia, "Summer Song," a lovely piece by Dave and Lola Brubeck, and "Somewhere in the Night," a Billy May/Milton Raskin gem. She has taken two Motown classics, Marvin Gaye's "What's Going On," and Smokey Robinson's "Get Ready," and placed them effectively in a jazz context. Speaking of the jazz context, the players backing her are the dream team of Bill Easley on tenor sax and flute, Mulgrew Miller on piano, Peter Washington on bass and Kenny Washington on drums. This is simply one of the best vocal albums of the year. (www.antoINETTEMONTAGUE.COM)

■ What a wonderful idea! Get one of the best of the current jazz singers to sing a program of songs associated with one of the best of the classic jazz singers. What about matching the talents of **STEPHANIE NAKASIAN** with a selection of songs recorded by the legendary Lee Wiley? You would end up with **Dedicated to Lee Wiley (Classic Jazz – 26)**, and this result is indeed a disc that will be an instant favorite with fans of both singers. For the first 10 tracks, "Sweet & Lowdown," "Stars Fell on Alabama," "Oh, Look at Me Now," "A Woman's Intuition," "Down with Love," "East of the Sun," "Don't Blame Me," "Sugar," "Ghost of a Chance" and "Manhattan," Nakasian has a band comprised of Spanky Davis on trumpet, Dan Barrett on trombone, Harry Allen on tenor sax, Allan Vaché on clarinet, Hod O'Brien on piano, James Chirillo on guitar, Michael Moore on bass and Jackie Williams on drums. These are cats that know nothing if they do not know what swinging is all about. The balance of the 17 tracks, "A Hundred Years from Today," "Down with Love," "I've Got the World on a String," "Stormy Weather," "Come Rain or Come Shine," "My Shining Hour" and "I've Got a Right to Sing the Blues" find her in the company of the Vince Giordano Orchestra. Nakasian sounds simply terrific singing the charts that Hod O'Brien wrote for the sessions, and the musicianship of her cohorts is first rate. I dare you to listen to this album only once — it cannot be done! (musicminusone.com)

■ Put a fine vocalist with a strong and swinging big band, add a program of classy standards, and the results are likely to be palatable to the ears of those who dig good music. The matching of **AMANDA CARR** with the Kenny Hadley Big Band on **Common Thread (OMS Records – 1226)** is just such a setting, and they absolutely nail the 14

tunes they have chosen, with the band adding one instrumental track for good measure. Carr has been singing around the Boston area since the 1980s, first in pop/rock settings, but since the mid-1990s she has concentrated on the Great American Songbook, and that has been a good thing for her and the tunes. She has a fine voice, superb jazz-influenced phrasing, and a terrific sense of swing. Having the Hadley crew for support is a great benefit. This band was a fixture on the Boston scene for over two decades, but had to give in to the financial realities of the jazz world several years ago and disbanded. They were reformed for this project, and have found new life. The opener, "It's a Big Wide Wonderful World," is a fitting choice for this big wide wonderful album. Tracks that particularly caught my ear were "Something Wonderful Happens in Summer," "I Understand," "Just You, Just Me," "I Could Have Told You So," and "How Am I to Know." Rick Hammet's arrangement of the Dizzy Gillespie/Walter Fuller composition, "I Waited for You," is the only instrumental track, and Hammet shines on his trumpet solo. Carr and Hadley have done two prior albums with a small group, and this is a natural and appealing next step. (www.amandacarr.com)

■ **Sweet and Saxy (Savant – 2103)** is the fourth album by vocalist **PAMELA LUSS**, three of which have featured the tenor sax of Houston Person. They have developed a unique empathy that adds a special dimension to their partnership, as is in strong evidence on the current release. The other players on this collection are pianist John di Martino, guitarist James Chirillo, bassist Ray Drummond and drummer Willie Jones III, all of whom have superb jazz credentials. The song program is an interesting mix of standards, "Star Eyes," "Can't Get Out of This Mood," "Why Was I Born," "Nice 'n Easy," and "Don'cha Go Away Mad;" a couple of tunes that are favored by the in jazz singers, "You Better Go Now" and "Maybe You'll Be There;" a few pop tunes of more recent vintage, "Ain't No Sunshine" and "It's Too Late;" the '50s pop hit "You Belong to Me;" and a soulful R&B classic, "Tear Drops From My Eyes." Luss moves easily from style to style, with Person consistently finding just the right notes while supporting Luss, and shining on his solo interludes. There are few piano accompanists on the scene as sensitive and creative as di Martino. Chirillo, Drummond and Jones are perfect team players who are ready whenever the solo spotlight falls on them. There is a lot of good music here, and this album should garner increased attention for a fine young vocalist. (www.jazzdepot.com)

■ Vocalist **TISH ONEY** celebrates Peggy Lee as a songwriter on her album **Dear Peg (Rhombus – 7082)**. A regular on the Los Angeles jazz scene, Oney has chosen some of the top cats from the City of Angels to assist her on her journey through the Peggy Lee songbook, among them John Chiodini on guitar, Joel Hamilton on bass, Kendall Kay on drums, Bill Watrous on trombone and Bob Leatherbarrow on vibes. Oney does not sound at all

like Lee, but that is not a problem, as she has a lovely voice and knows how to dig deep into a ballad or swing unabashedly when the situation calls for it. As a songwriter, Lee served primarily as a lyricist, but did occasionally compose the music for her words, as she did on "It Must Be So," included in this collection. Among the more familiar tunes on the program are "It's a Good Day," "Where Can I Go Without You," "I Don't Know Enough About You," and "I Love Being Here with You." Lee added lyrics to "I'm Gonna Go Fishin'," a theme that was taken from Duke Ellington's score for the film *Anatomy of a Murder*. When he composed the score for *The Russians Are Coming, The Russians Are Coming*, Johnny Mandel sent one of the songs to Lee, who, without knowing anything about the film, came up with the perfect lyric for "The Shining Sea." Other memorable selections from Oney's fine celebration of Lee are "He's a Tramp," from *The Lady and the Tramp*, "There'll Be Another Spring," a superb ballad with music by Hubie Wheeler, and "Happy With the Blues," a collaboration with Harold Arlen that was used as the title for the first major biography published on Arlen. Oney has developed the Lee oeuvre into a performance piece titled *The Peggy Lee Project*. She will be performing it in Manhattan on January 8 at The Metropolitan Room, and on January 10 at The Triad. Based on hearing this album, I will make every effort to be there for one of those dates. (tishoney.com)

■ **Where Is Love? (Rhombus – 7089)** is an adventurous first album from vocalist **KELLEY SUTTENFIELD**. She has an eclectic lineup of songs, and has the imagination to render them with unexpected approaches that are simultaneously surprising and engaging. Do you think of "Twilight Time" as a country tune, hear "I Fall in Love Too Easily" as a somber Brazilian-flavored ballad, or imagine "Nature Boy" to be placed in a Indian raga setting? Well, Suttentfield does, and makes you accept the manner in which she reconceives these selections. This kind of creativity and originality is carried on throughout the disc. From the swinging Stanley Turrentine/Ted Daryll "Sugar" that kicks off the album to "My One and Only Love," taken as a sprightly jazz waltz, Suttentfield keeps you completely involved and full of anticipation. The musicians backing her, Michael Cabe on piano and Fender Rhodes, Jesse Lewis on electric guitar, Tony Romano on acoustic guitar, Matt Aronoff on bass and Brian Adler on drums and percussion prove to be excellent partners for her. Her voice is mellow and on the dusky side, appealing and easy on the ears. There is usually a tendency to call a first album promising, but this young lady is a thoroughly mature performer who has set the bar rather high for her next recording. (kellysuttentfield.com)

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







top row: Jack Kleinsinger; Bucky with Derek Smith; Martin Pizzarelli; Joe Cohn.  
second row: Mickey Roker, John and Bucky Pizzarelli; Ron Odrich and Buddy DeFranco.

Photos by  
Jim Eigo

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

## HIGHLIGHTS IN JAZZ: Living Jazz Legends

BMCC TRIBECA Performing Arts Center | November 12



*Living Jazz Legends* is the title chosen by Highlights in Jazz producer Jack Kleinsinger for a concert on November 12 featuring groups led by clarinetist Buddy DeFranco and guitarist Bucky Pizzarelli. Both are artists who call Arbors Records home base, and they surrounded themselves with other cats who often appear on the same superb record label.

DeFranco and his group ruled the stage for the first set. He had pianist Derek Smith, guitarist Joe Cohn, bassist Jay Leonhart and drummer Ed Metz Jr. as his cohorts for a lively program of swinging jazz. They opened with an unannounced blues that got the audience in the right spirit from the get-go. Two Jerome Kern melodies were next, brought to life with magnificent imagination and taste, “All the Things You Are” and “The Folks Who Live on the Hill.” The latter is usually performed by vocalists who have a lovely lyric from Oscar Hammerstein II to use as a focus. Hearing the song without the words makes you aware of just how beautiful

the melody is on its own. When Leonhart is on a gig, it has become almost expected that he will sing one of his clever original songs, and on this occasion, he opted to perform “Problem.”

Following a dazzling feature for Joe Cohn, it was time to explore a couple of Harold Arlen tunes, “Out of This World” and “My Shining Hour,” with clarinetist Ron Odrich joining the cast for the second of these. Odrich, who is a periodontist by day and a frequent jazz player at other times, studied with DeFranco as a youth, and learned his lessons well. DeFranco was the first major jazz player to adapt the clarinet to the demanding sounds of bebop. To close his set, he and Odrich teamed again, this time

on one of the anthems of the beboppers, “Groovin’ High,” Dizzy Gillespie’s original based on the chords to “Whispering.” DeFranco is still a master at the age of 86, and he has the appearance and energy of a much younger man.

Bucky Pizzarelli is three years younger than DeFranco, but has also retained his dexterity and energy. On this occasion, he was joined by his two sons, guitarist John and bassist Martin, with Mickey Roker holding down the drum chair. They leaned heavily on selections from the Great American Songbook, playing songs like “Don’t Take Your Love from Me,” “In a Mellow Tone,” “Emily,” “Stompin’ at the Savoy” and “These Foolish Things.” John Pizzarelli is one of the most charismatic performers

in any area of show business. He has a natural wit that just pours out of him. He served as the spokesman for the group, and had the crowd roaring with laughter, especially when telling a tale about his and his father’s being mooned by Zoot Sims.

Adding to the humor of the evening was a surprise visit to the stage by Kleinsinger who sang the special lyrics that Noel Coward wrote to Cole Porter’s “Let’s Do It.” It is a rare appearance by Bucky Pizzarelli that does not include his spirited take on “Honeysuckle Rose,” and this evening was no exception. It is a piece that always excites the audience. Buddy DeFranco returned to the stage to join the Pizzarellis for “Darn That Dream.” With Derek Smith added, they took it out with a roaring “Cherokee.”

This proved to be an exhilarating evening of joyous and exciting sounds performed by the two featured jazz legends and their mates. As has been the norm, this iteration of Highlights in Jazz was indeed full of highlights. **J**



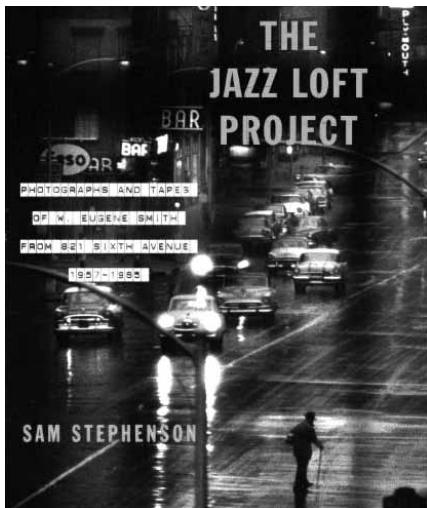
BuddyDeFranco and Jay Leonhart

## BOOK REVIEW

### The Jazz Loft Project: Photographs and Tapes of W. Eugene Smith from 821 Sixth Avenue 1957-65

By Sam Stephenson | Alfred E. Knopf  
Center for Documentary Studies, Duke University

In 1957, in the wake of a breakdown, W. Eugene Smith, one of the world's most celebrated photo-journalists, left his wife and family and comfortable home in Croton-on-Hudson, NY to move into a dilapidated loft building at 821 6th Avenue in New York City. His intent was to grapple with the Pittsburgh Project, the most ambitious undertaking of his career, a massive work for which he had made 22,000 photographs.



The loft building's primary tenant was artist David X. Young who occupied the fifth floor. Musician Hall Overton and photographer Harold Feinstein shared the fourth floor and pianist Dick Cary had the third. Young, a jazz fan seeing a need for a free space for musicians to gather and work together, brought the first piano into the building. Cary brought in a Steinway B and Overton installed two side-by-side upright pianos. A free space in Manhattan with four tuned pianos was a musical magnet and 821 6th Avenue soon became a popular late night haunt for the city's jazz players.

Overton taught composition at Juilliard during the day, but at night he was visited at the loft by many top jazz players, including Charles Mingus, Teddy Charles, Oscar Pettiford, Stan Getz and others who came there to pick the creative arranger's brain and explore their own musical ideas. It was at the loft where Overton and Thelonious Monk and his 10-piece band rehearsed nightly running up to Monk's celebrated

1959 Town Hall concert.

The music went on nightly and included the greats, the near greats, the wannabes and the never-would-bes. This was the fertile scene of creativity that was happening at the loft when Smith moved into the building to take Feinstein's space on the fourth floor in 1957. While he initially pursued the Pittsburgh photographs, wallpapering the loft and its hallways with work prints, Smith soon turned his attention to the scene happening around him, photographing the street below from his fourth floor window and documenting the nightly musical happenings.

And for reasons not fully explained, Smith wired the building for sound, from the street to the fifth floor, installing microphones and running wires through the floors to his reel-to-reel tape recorders.

Over eight years Smith amassed a stunning 1740 reel-to-reel tapes and more than



40,000 photographic negatives. The material remained ignored until the author, a Smith scholar who has also written a book about the Pittsburgh Project, was looking through the Smith archives at the University of Arizona and asked, "What's in those boxes over there?" The tapes were unearthed and thus began *The Jazz Loft Project*, a near decade-long endeavor which now culminates in Mr.

Stephenson's book, a 10-part Public Radio documentary series (see sidebar) and an exhibition of photographs at the New York Library for the Performing Arts at Lincoln Center (February 22 – May 27).

At first glance the book appears a bit chaotic, but then so apparently was Mr. Smith's life during his time in the loft. The book's narrative is frequently interrupted by transcripts of the tapes. Recordings that range from the mundane and incoherent ramblings of unnamed pot smokers, to the chilling hallway drug overdose of pianist Sonny Clark, to a fascinating insight into the creative process as Overton and Monk work on arrangements for the Town Hall concert.

The never-before-published photographs are extraordinary to see, often conveying

“They say all photographers are voyeurs. So part of it is to look; part of it is to eavesdrop. And I also think Gene had a sense of history. There was always a major project in the back of his mind.”

— Harold Feinstein, photographer and longtime friend of W. Eugene Smith



p. 46, top right: Thelonious Monk rehearsing. bottom right: Zoot Sims.  
p. 47: W. Eugene Smith at the fourth floor window of his New York City loft. Photos: W. Eugene Smith. Collection Center for Creative Photography, the University of Arizona. © The Heirs of W. Eugene Smith.

both mystery and meaning in the same image. Smith was a master at composing images and combining light and darkness in evocative ways.

Of course the two groups of photos are also quite different, as Smith looked both outward and inward. The photographs from his window do have a voyeuristic feeling, taken from this bird's eye perch, but one

can't help but be struck by the variety of composition and subject and mood that could be created from one single vantage point. The window images comprise a unique document of the look and the feeling of New York City street life at mid-century.

The jazz images seem often intimate and introspective. Though dingy and rundown, the loft often provides an almost theatrical backdrop and the photographs are quite distinct from others made in the era in clubs, at festivals, in studios and the like. For sheer jazz history the images of Monk and Overton working together to prepare the music to be played at the Town Hall performance are quite a revelation.

It is tantalizing to imagine what else is to be discovered among those 40,000 negatives and 4,000 hours of music and oral history. For now, Mr. Stephenson's exhaustive research has opened the door to a heretofore unseen, unheard and extraordinary chapter in the history of jazz.



## The Jazz Loft Project Radio Series WNYC Radio

The Jazz Loft Project Radio Series is a 10-part series drawn from 4,000 hours of never before heard archival recordings made by photographer W. Eugene Smith at the 6th New York City loft where he lived from 1957 to 1965.

The tapes feature the voices and music of Thelonious Monk, Zoot Sims, Dave McKenna, Chick Corea, Steve Swallow and Roland Kirk, among many others.

The Center for Documentary Studies at Duke archived, digitized and catalogued 4,000 hours of material recorded by Smith, and entrusted WNYC's award-winning culture Producer Sara Fishko and WNYC with exclusive broadcast rights. The result is THE JAZZ LOFT PROJECT RADIO SERIES, 10 episodes that explore the colorful characters, music, and stories that emerge from Smith's tapes. The series captures the energy, experimentation, and spontaneity that defined the arts in New York in late '50s and early '60s. In the era of the beat poets, the action painters and the revolution in experimental film, Smith's tapes reveal these jazz artists and their music with a level of intimacy never heard before.

Among the archive's many treasures are recordings of the three-week rehearsal/arranging sessions with Hall Overton and Thelonious Monk in preparation for the celebrated Monk Town Hall Orchestra Concert of February 1959. Monk, Overton and the entire band came to the Jazz Loft every night, beginning at 3 AM, to work until dawn, right up until the day of the concert. Smith's tape recorders were running almost continuously during the sessions, and the tapes reveal much about a collaboration that was a high point for all involved.

In the remaining thousands of hours, along with hundreds of hours of music: conversations between the musicians, artists and neighbors who lived, played and hung there; meowing cats; casual visits from the cop on the beat; and television and radio programs Smith taped for his collection, from goofy late-night talk shows to powerful Civil Rights documentaries. Fishko also recorded interviews with musicians from that time who are still alive to reminisce about it.

"It is life as it was lived in a loft in the golden years for New York Jazz, 1957–1964," said Sara Fishko. "And these tapes and stories play directly into the tremendous interest people seem to have right now in that period, with *Mad Men*, *Revolutionary Road*, Robert Frank's *The Americans*, and other projects of the time circling around us. Eugene Smith, an artist torn between his family obligations and his complex life in this beat-up old building, is a fascinating real-life character who was experiencing that rich, cultural moment in his own, strange way."

The Jazz Loft Project was produced by WNYC and Sara Fishko, in collaboration with partners at the Center for Documentary Studies at Duke University. Originally broadcast in November and December 2009 the series remains available on line at <http://wnyc.org/shows/jazz-loft/>



## The Positive Mintel Attitude

### November 22 Jazz Social

By Linda Lobdell | Photos by Tony Mottola | Co-Editors Jersey Jazz

From the first bars we knew we were in for a treat. “All the Things You Are” was an upbeat tune that set the tone for our afternoon of jazz and socializing at Shanghai Jazz. The Eric Mintel Trio — Eric on piano with Dave Antonow, guitar and Steve Varner, bass — made a hip appearance and an engaging and joyful noise.

“A New Day” — an original by Mintel — was an uplifting ballad marked by ringing tones, and parallel guitar and piano lines.

We learned a bit about him and the group as they spoke at intervals about their work. Eric experienced music at home from an early age. As a youngster, he used to figure out melodies at the piano. He was into R&B and Elvis, and then when he was 14, he heard Dave Brubeck’s “Blue Rondo à la Turk” and felt “an instant connection with the music. I didn’t know it was called jazz.”

The mostly self-taught musician soon began devouring Chick Corea, Duke Ellington, Art Tatum. He acquired a beat-up upright piano and in 1993 in his parent’s garage, he put a band together with the idea of performing a tribute to Brubeck.

Since then he’s performed at the White House and the Kennedy Center “many times.”

He’s been working with Dave Antonow 10 years, and with Steve nearly that long. Success has come with “hard work and perseverance.” Dave interjects: “He’s always in the office, on the phone, in the middle of an E-mail.”

In 2005 an opportunity came calling from the unlikeliest of places: cable TV shopping channel QVC. The trio got

an 8-minute slot in which to sell their CDs. The timeframe was the middle of the afternoon, and they were sandwiched in between eye shadow and leather coin purses. In those 8 minutes, they sold 600 disks. “That put us on the map,” says Eric. “Now the phone is ringing and this has taken on a life of its own.”

Eric says “Jazz is timeless music, and it’s positive, always different, and we want you to feel that.”

The players really give a playful feel to “Groovin’ High” — a lively cha cha ride. The timbre of Dave’s solid body Cummins?? guitar and piano were exceptionally nice together.

During the break Centenary College’s Jazz Man Ed Coyne tells us about Piano in the Parlor and his Jazz in January series while picking our raffle winners. Winners run the gamut from Board members to new members (Anna Ott exclaimed, “I never win anything!” while dashing back to her seat with coveted Highlights in Jazz tickets. Other prizes included CDs and admissions to Houston Person at Ramapo College, and to Centenary’s January 16 big band show.

Eric Mintel is from Bucks County PA. He shares NJJS’s belief that jazz needs to be actively shared and expanded to the younger generation. He regularly does educational workshops in schools and other settings.



Eric Mintel

— they haven’t prepared.) Instead, NJJS’s own Laura Hull is invited up to sing “Autumn Leaves.” “Take Five” follows.

Eric believes that although jazz is always becoming more modern, it never strays from its blues roots. It’s all about tension and release, and about how each individual approaches it, adding colors within each tune. It’s also about education, constantly learning tunes and growing by playing with other musicians.

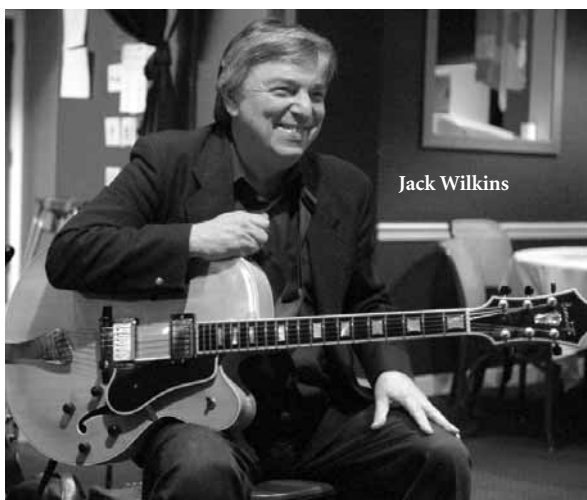
Asked by an audience member, “How much of your music today was improvisation?” the answer is, “Most of it. Once the melody is stated, we start making it up on the spot.”

Our eagle-eyed Board member Jack Sinkway asks “the left-handed bass player” whether his strings are reversed. Yes, they are.

Eric tells us he’s been on Marian McPartland’s NPR *Piano Jazz* program, having been recommended to her by Dave Brubeck. They didn’t have anything planned as the tape rolled, but it was a relaxed atmosphere and it must have gone well because she recently sent Eric a lot of her original material to record with the trio.

Citing as further influences Bill Evans and Kenny Barron (“I’d like to meet him”), he also named relative newcomers Brad Mehldau and noted Michel Camilo’s technical virtuosity.

Jack Wilkins emerges from the audience and temporarily takes over the guitar chair for a lush ballad “Moonlight in Vermont.” “This *Can’t Be Love*,” quips Eric, “but there IS a lot



Jack Wilkins

The trio’s own arrangement of “I’ll Remember April” is a positively buoyant salsa rhythm.

“Want to try ‘Blue Rondo?’” Eric asks the guys. (It’s discussed and decided against



left:  
Steve Varner;  
right:  
Dave Antonow

of love up here!" Jack opens this very swinging tune.

It's a pleasure to be in the company of such intelligent, generous and joyful artistry.

They made a great first impression on those of us to whom they'd been unfamiliar, and whetted our interest in seeing more. Mintel also frequently performs as a

Quartet with Antonow on bass, alto saxman Nelson Hill, and Dave Mohn, drums.

Though they will be touring in more-southern states in January and February, they regularly have gigs not far over the border into

Pennsylvania. To keep track of them, visit [www.ericmintelquartet.com](http://www.ericmintelquartet.com). Look there as well for details on the players' credentials, too extensive to list here! Oh, and we're proud to announce they're among the newest members of NJJS. **JJ**



**CLASSIC STINE** *continued from page 11*

buildings, mud puddles, and black markets where secret agents thrived in dark alleys and dealt in counterfeit passports. True, there was a threadbare quality to life there that matched the underlying sense of oppression, but Walter often played gigs there in one of the hotels and was impressed by the response that jazz had in an otherwise joyless place.

One evening, November 9, 1989, to be exact, after one of those performances, he retired to his room and phoned in an order to the kitchen for a late supper. Service there was famously slow, but usually responded to a second phone call. But not this time. A third call was not even answered by the kitchen help and Walter had the feeling that there was something going on in the street below.

Indeed there was. Earlier in the evening, it seemed, the East Berlin authorities had announced that they were going to allow free passage through the city gates to folks who might like to do a little shopping or go to a movie or visit relatives in the west. But by midnight the expected modest exit had become a tsunami of human beings that overwhelmed the few guards that had been stationed there to maintain order. What

Walter saw in the street was a sea of people trying to get out, many dragging their belongings in carts, some brandishing sledge hammers and chisels to initiate the wall's destruction. The confusion was intensified by people clinging to cars heading for the exits. Walter noticed that there were some cars with Polish license plates. There was no way this sea of humanity could be turned back. It was the end of an era and Walter knew he was seeing history being made from his hotel window.

What to do? Well it was plain that the kitchen staff had left to join the mass exodus in the street and that food in the hotel was out of the question. It was an even bet that collation of any kind in East Berlin that evening was going to be tough. On the other hand MacDonald's could be depended on to be still open on the other side of the wall, so Walter collected his stuff and went downstairs to join the parade. Of all the stuff the escapees lugged along with them as worth saving, I doubt there was anything stranger looking than Walter's metal cresset, borne at shoulder arms by one of the best jazz pianists in the business. If, indeed, it was some weird kind of a periscope for

spying on the other side of the wall, the carrier might well have been advised he'd need it no longer. This wall was history from that moment on.

Where were you, and what were you doing when you heard about it? **JJ**

**JAZZ TRIVIA ANSWERS**

*questions on page 4*

1. Jerry Gray. He arranged "Begin the Beguine" and "Carioca" for Shaw and "String of Pearls" and "Pennsylvania 6-5000" for Miller, among many others for each leader.
2. Stan Kenton played a 39-week season for the Hope show. Skinnay Ennis's orchestra preceded his band.
3. Tommy took over 12 members of the Joe Haymes band.
4. The Bob Crosby band took over the Camel Caravan radio show from Benny Goodman.
5. Randy Brooks, who married bandleader Ina Ray Hutton in 1949.



## What's New? Members new and renewed

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

### Renewed Members

Ms. Ruth Aguilar, Secaucus, NJ  
 Mr. & Mrs. Douglas G. Baird, Wayne, NJ  
 Ms. Janet Bloom, Cortlandt Manor, NY  
 Mr. & Mrs. Robert L. Boardman, Mahwah, NJ  
 Mrs. Philip Brody, Whippany, NJ  
 Mr. & Mrs. C. Graham Burton, Ridgefield, CT  
 Mr. Robert Chamberlin, Glen Ridge, NJ  
 Mr. & Mrs. Edward J. Delaney, Martinsville, NJ  
 Mr. & Mrs. William H. Earnest, Warwick, NY  
 The Fayetteville Free Public Library, Fayetteville, NY  
 Mr. & Mrs. Robert Fick, Taneytown, MD  
 Mrs. Barbara Giordano, Green Brook, NJ  
 Mr. & Mrs. Richard C. Griggs, Westfield, NJ  
 Mr. Robert J. Haines, Roselle, NJ  
 Mr. Leroy P. Heely, Brunswick, ME  
 Mr. Sandy Ingham & Nadine Lawson, Morganville, NJ  
 Ms. Audrey Jackson, Ewing, 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. Thomas D. Lucas, Trenton, NJ  
 Mr. & Mrs. Joseph Maag, Parsippany, NJ  
 Mr. John J. Maimone, North Plainfield, NJ  
 Ms. Kathleen Mathieu, Rutherford, NJ  
 Mr. & Mrs. Frank McCann, Somerset, NJ  
 Mrs. Dorothy McNulty, Denville, NJ  
 Mr. & Mrs. John E. Miller, Hazlet, NJ  
 Mr. & Mrs. Richard H. Miller, New York, NY  
 Mr. & Mrs. Nathaniel H. Morison, III, Middleburg, VA  
 Mr. & Mrs. William F. Murray, West Hartford, CT  
 Mr. John W. Nelson, Basking Ridge, NJ  
 The New York Public Library, New York, NY  
 Mr. & Mrs. Walter Olson, Chatham, NJ

Mr. & Mrs. Jerry Orleman, Brick, NJ  
 Mr. & Mrs. Allen Parmet, Springfield, NJ  
 Mr. C. Douglas Phillips, Kenilworth, NJ  
 Ms. Carol Reese, Cliffwood Beach, NJ  
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 Mr. & Mrs. Richard Tarpinian, Lawrenceville, NJ  
 Mr. & Mrs. Richard J. Vanderbilt, Oceanport, NJ  
 Marlene Ver Planck, Clifton, NJ  
 Mr. & Mrs. William Weisberg, Fort Lee, NJ  
 Mr. & Mrs. George Wilson, Princeton, NJ  
 Mr. James R. Wilson, Jr., Bridgewater, NJ  
 Mr. Marshall Wolf, New York, NY  
 Mr. & Mrs. Alan Young, New Providence, NJ  
 Mr. Ben Zweig, Randolph, NJ  
 Mr. Gil Zweig, Morris Plains, NJ


### New Members

Mr. David Antonow, East Stroudsburg, PA  
 Carol Berson, Hillsdale, NJ  
 Ms. Dyan Bryson, Springfield, NJ  
 Dr. Herbert L. Cole, Wayne, NJ  
 Harriet Grose, Morristown, NJ  
 Dr. Michael R. Loreti, MD, Wyckoff, NJ  
 Barbara Marshall, Morris Plains, NJ  
 Hilles Martin, Chatham, NJ  
 Mr. Eric Mintel, Feasterville, PA  
 Ms. Anna Ott, East Brunswick, NJ  
 Michael & Joanne Polito, Somerset, NJ  
 Mrs. Tibbie (Mary) Reynolds, Morristown, NJ

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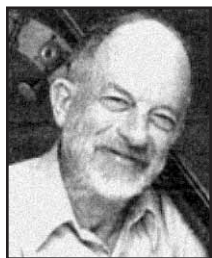
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## From the Crow's Nest

By Bill Crow

While Greg Thymius was waiting for the D train at 7th Avenue early one morning, he finished reading everything there was to read in his copy of *AM New York*, and with no train in sight, he decided to do the crossword puzzle. He isn't a crossword fan, but he solved most of the puzzle fairly quickly. There was one corner that didn't seem to work, until he realized what was wrong. For the four-letter word for "Hawk's rival," he had written "PREZ." The puzzle maker was looking for the word "DOVE" in that spot. But for a moment, Greg had been impressed with the hipness of the folks at *AM New York*.

■ This story was told to Dave Frishberg by Pinky Winters: During the '70s, the Los Angeles Philharmonic presented Benny Goodman playing Aaron Copland's clarinet concerto. The Goodman band was featured first, and Pinky was backstage, listening to the music from the wings. Standing near her was Aaron Copland, and they exchanged polite greetings. On one of Benny's charts, George Benson was playing an extended guitar solo. Copland couldn't see that part of the stage, and asked Pinky, "What is that instrument I hear?" She responded, "Why, that's a guitar." "No," said Copland, "I mean the solo instrument." Pinky explained, "It's a guitar with an amplifier." Copland, astonished, said, "What will they think of next?"

■ John Altman got an e-mail from the British Film Academy offering "An Evening of Charlie Parker." He opened the message eagerly, hoping it was the elusive video from Canadian Television he'd heard about, with Brew Moore and Paul Bley. With his glasses better adjusted, he realized that the message was really offering "An Evening of Charity Poker." 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.*

## Your Will Can Benefit NJJS

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

## About NJJS

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

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

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

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

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

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

## Member Benefits

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

## Join NJJS

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

- **Family \$40:** See above for details.
- **NEW!! Family 3-YEAR \$100:** See above for details.
- **Youth \$20:** For people under 25 years of age. Be sure to give the year of your birth on the application where noted.
- **Give-a-Gift \$40 + \$20:** The Give-a-Gift membership costs the regular \$40 for you, plus \$20 for a gift membership. (Includes your 1-year membership and your friend's first year membership. Not available for renewals of gift memberships.)
- **Supporter (\$75 – \$99/family)**
- **Patron (\$100 – \$249/family)**
- **Benefactor (\$250 – \$499/family)**
- **Angel \$500+/family)**

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

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

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

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

'Round Jersey

Morris Jazz

The Bickford Theater at the Morris Museum

Morristown, NJ 07960

Tickets/Information: 973-971-3706



Tomoko Ohno, Sherrie Maricle, Noriko Ueda. Photo courtesy of the artists.

The **DIVA Jazz Trio** is only about a year old, but it owes its DNA to the full DIVA Jazz Orchestra and its Five Play spinoff, both of which are familiar to

NJJS members from Jazzfest appearances. They're coming to the Bickford Jazz Showcase on Monday evening, January 25 because pianist **Tomoko Ohno** was originally given that date, and decided to invite the rest of the trio (from their new Arbors CD) to join her.

That's no small bonus for the audience, because that means you get to enjoy **Sherrie Maricle**. People still talk about her last Jazzfest performance, where she broke a stick during a dynamic solo and just kept going. "Maricle drove the evening's music along with a contained fury of the power plant of a nuclear submarine..." attests the *Hamilton Spectator*, reviewing a different performance. Bassist **Noriko Ueda** "performs with thoughtfulness and an ear to the overall context of the piece," writes reviewer Eugene Marlow. "She is not only a strong player, but also an experienced big band composer and arranger."

Pianist Tomoko Ohno is no stranger, if you frequent Shanghai Jazz, Trumpets or get into Manhattan for its nightspots, Lincoln Center or Carnegie Hall. She works closely with NJJS in its Generations of Jazz program, and will be featured with the rebirth of the Piano Spectacular next May. But this Bickford date is the most intimate way to discover her versatility and "Oscar Peterson-like speed." "Ohno is a fluid and swinging improviser," writes Joe Lang in *Jersey Jazz* (which devoted four pages to her in November). "These three talented players are simply a pleasure to hear."

February 1 is close enough for the **Great GroundHog Day Jam**, an annual excuse to assemble an impressive band to entertain themselves as much as the audience. **Herb Gardner** is in charge of recruiting the **Underground**

**All-Stars**, reaching out to get **Randy Reinhart** (cornet), **Joe Licari** (clarinet), **Bruce McNichols** (banjo), **Joe Hanchrow** (tuba and bass) and **Robbie Scott** (drums) this year. Herb will play his trademark trombone and a bit of piano too, especially when **Abbie Gardner** sings. It's a popular, fun evening, with a long history that dates back to early editions at the Watchung Arts Center.

Another perennial, the **Big Bix Beiderbecke Birthday Bash**, is booked for Bix's actual birthday, March 10 (which comes on a Wednesday this year). Organizers have assembled a stunning



Pat Mercuri (guitar), Joe Midiri (clarinet), Brooks Tegler (drums), Ed Wise (bass)

band numbering eight pieces, with top names in all the chairs. Two cornets up front (**Randy Sandke** and **Jon-Erik Kellso**), plus **Dan Levinson**, **Scott Robinson**, **Mark Shane** and more.

**Frank Vignola's Hot Club** will be on hand March 22 to celebrate 100 years of Django Reinhardt. Frank has put together a five-piece ensemble for the date, and we'll have more details as it approaches. They've got a new CD out, so you may already be listening to their music. If not, pick up one after the show.

Space is tight, so we'll just quickly mention the three exciting (but very different) events scheduled for April which is, appropriately, Jazz Appreciation Month: **Bucky Pizzarelli** (with violinist **Aaron Weinstein**) on April 12, **John Gill's** six piece Tribute to **Frisco Jazz** on April 20 (a Tuesday), followed by the **Ivory & Gold Trio** (**Jeff Barnhart**, **Anne Barnhart** and ace drummer **Danny Coots**) on April 26.

Jazz For Shore NOTE temporary venue change!

Mancini Hall, Ocean County Library

Toms River, NJ 08753

Tickets/Information: 732-255-0500

Long before a band selection had been made for Jazz in Bridgewater's Benny Goodman tribute, MidWeek Jazz sponsors asked that the **Midiri Brothers** be brought back in January. Clarinetist **Joe Midiri** took advantage of the proximity of the dates to use a few of the guest stars in Toms River. That means the band will be made up of guys who are leaders in other contexts: drummer **Brooks Tegler**, pianist **Steve Kramer**, bassist **Ed Wise** and of course, versatile brother **Paul Midiri**, contributing vibes and possibly trombone to this ensemble.

Little has to be said about the Midiris, who have filled the room for this series from the beginning. This January 20 group is a little larger than previous offerings, and the Library's Mancini Hall is quite a bit smaller than the usual venue at Ocean County College. Astute fans will be getting their tickets early to avoid disappointment...and save a few bucks too.

Entertainer **Marty Grosz** follows on February 10. He's difficult to categorize. He is one of the last of the true acoustic guitarists, sings a bit, tells delightful stories, and plumbs the depths of the jazz archives for interesting material that you don't hear every day. Another talent is his ability to attract sidemen who are themselves worth the price of admission. For this return visit, he's recruited trumpeter **Jon-Erik Kellso** and reedman **Dan Block**. While on the phone for the Midiri tickets, have them put aside some for this date too.

The March 17 concert will field an exceptional eight-piece band, larger than any ever featured in this room, so it is properly called the **BIG Bix Blast** this year. Check the adjacent Morris Jazz column because — surprise — it's the same band, a week later for a downstate audience. Only slightly smaller is the **Atlantic City Jazz Band**, among the best of the organized bands in this region, which will follow on April 14 to celebrate Jazz Appreciation Month. Never a dull moment with this series.

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





Paul Midiri


## Bridgewater Jazz

at Somerset County Vo-Tech School  
Bridgewater, NJ 08807

Tickets/Information: (908) 237-1238

Jazz in Bridgewater has a full-page ad in this issue that conveys a lot of what you should know about their annual Benny Goodman tribute. This year it falls on January 16, exactly the date of Benny's Carnegie Hall triumph of 1938. This will not be a recreation of that night, but a tribute to the vast legacy of music left to us by the King of Swing. That means that bandleader **Joe Midiri** has a free hand in selecting the tunes to play, allowing him to (frankly) make some better choices than Benny did in 1938. There is a lot of compelling material that never got onto the Carnegie program.

What the ad does not convey is the caliber of the band roster. Joe has outdone himself in importing the best players available for this occasion. Four players are coming up from the DC area, including bandleader and drummer **Brooks Tegner**, who himself does frequent Goodman tributes. **Randy Reinhart** will be in the trumpet section, and **John Allred** (Chicken Fat Ball) will be among the trombones. Pianist **Steve Kramer** and trumpeter **Dan Tobias** will be up from the Trenton area, and Philadelphia will contribute four players, including bassist **Ed Wise** and guitarist **Pat Mercuri**. And of course **Paul Midiri** will play trombone and solo on vibes. In total, a 15-piece Big Band worth traveling for.

But you won't have to travel far, since the Somerset County Vo-Tech venue is just a couple of blocks from the Bridgewater Commons mall, near Interstate 287, Route 22, Routes 202 and 206, with Interstate 78 not far off. The hall has exceptional acoustics, meaning even the budget-priced seats are terrific for seeing and hearing. Previous sellouts in this series, several by the Midiris themselves, suggest early purchase of tickets, which is also encouraged by discounts if you get your order in at least ten days before the event... if any seats — especially in the section you want — are left by then. What are you waiting for? 



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

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

### calendar:

#### JAZZ RESEARCH ROUNDTABLES

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

- **January 20, 2010:** Sean Lorre: Guitarist Marc Ribot
- **February 10, 2010:** Alex Rodriguez: White and Blue: The Jazz Legacy of Jack Teagarden
- **March 24, 2010:** Larry Ridley: The Bassist/Educator Looks Back on His Career
- **April 21, 2010:** Jeff Sultanof: Birth of the Cool — Lost and Found

free  
roundtables

#### CONCERTS/PERFORMANCE

##### Jazz Dialogues: Intimate Improvisations

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

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

- **March 24, 2010: ANAT COHEN**

free  
concerts

#### JAZZ FROM THE ARCHIVES

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

- **December 20** — Annual IJS Christmas Cheer: Hosts Annie Kuebler and Vincent Pelote play holiday tunes with a jazz flavor.
- **December 27** — Picks of the Year, Part 1: Host Dan Morgenstern (with input from Archives co-hosts) picks personal best recordings of 2009.
- **January 3** — Picks of the Year, Part 2: Host Dan Morgenstern (with input from Archives co-hosts) picks personal best recordings of 2009.
- **January 10** — Jazz Meets Contemporary Pop: Bill Kirchner examines this phenomenon with recordings by Herbie Hancock, The Bad Plus, and Robert Glasper.
- **January 17** — The Art of Art: Tad Hershorn selects from the many hours of recordings legendary pianist Art Tatum made for jazz impresario Norman Granz, 1953–1955.
- **January 24** — Live from Harlem: Join host Loren Schoenberg for an hour's worth of music recorded at the Savoy Ballroom, The Apollo Theater, Minton's Playhouse, Count Basie's and other Harlem hotspots.
- **January 31** — Joe Marsala: Forgotten Fine Clarinet Man (1907–78), who will be heard with trumpeters ranging from Wingy Manone to Dizzy Gillespie; Buddy Rich in his recording debut, and much else of note. Hosted by Dan Morgenstern.
- **February 7** — Adventures in Hendersonia: Satch and Smack: Host Vincent Pelote presents the best recordings made by Louis Armstrong while he was a member of the Fletcher Henderson Orchestra (1924–25).

on  
WBGO radio



# Somewhere There's Music

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

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

## Allendale

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

## Asbury Park

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

## TIM MCLOONE'S SUPPER CLUB

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

## Bayonne

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

## Bernardsville

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

## Bloomfield

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

## WESTMINSTER ARTS CENTER/ BLOOMFIELD COLLEGE

467 Franklin St.  
973-748-9000 x343

## Brooklawn

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

## Byram

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

## Cape May

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

## MAD BATTER

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

## BOILER ROOM, CONGRESS HALL

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

## MERION INN

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

## Cherry Hill

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

## Clifton

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

## Closter

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

## Cresskill

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

## Deal

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

## Edgewater

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

## Englewood

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

## Fairfield

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

## Garwood

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

## Glen Rock

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

## Hackensack

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

## STONY HILL INN

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

## Highland Park

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

## Hillsborough

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

## Hoboken

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

## Hopewell

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

## Lawrenceville

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

## Little Falls

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

## Lyndhurst

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

## Madison

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

## Mahwah

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

## Maplewood

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

## Manville

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

## Mendham

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

## Metuchen

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

## Montclair

**CHURCH STREET CAFÉ**  
12 Church St.

## FIRST CONGREGATIONAL CHURCH

40 South Fullerton Ave.  
973-744-6560

## PALAZZO RESTAURANT

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

## RICHIE CECERE'S

2 Erie Street  
973-746-7811

## SESAME RESTAURANT & JAZZ CLUB

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

## TRUMPETS

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

## Morristown

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

## THE COMMUNITY THEATRE

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

## HIBISCUS RESTAURANT

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

## THE SIDEBAR AT THE FARMISHED FROG

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

## ST. PETER'S EPISCOPAL CHURCH

70 Maple Avenue  
973-455-0708

## SUSHI LOUNGE

12 Schuyler Place  
973-539-1135  
[www.sushilounge.com](http://www.sushilounge.com)  
Sunday jazz 8 PM

## Mountainside

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

## Newark

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

## BETHANY BAPTIST CHURCH

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

## NEWARK MUSEUM

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

## NJPAC

1 Center St.  
888-466-5722  
[www.njpac.org](http://www.njpac.org)

## THE PRIORY

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

## SKIPPER'S PLANE STREET PUB

304 University Ave.  
973-733-9300  
[www.skippersplanestreetpub.com](http://www.skippersplanestreetpub.com)

## New Brunswick

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

## CHRISTOPHER'S AT THE HELDRICH HOTEL

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

## MAKEDA ETHIOPIAN RESTAURANT

338 George St.  
732-545-5115  
[www.makedas.com](http://www.makedas.com)  
NO COVER  
Saturdays John Bianculli Jazz Trio  
7:30-10:30 PM

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

# Tell them you saw it in Jersey Jazz!

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

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

**New Providence**

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

**Newton**

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

**North Arlington**

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

**North Branch**

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

**Nutley**

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

**Oakland**

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

**RUGA'S**

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

**Pine Brook**

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

**Plainfield**

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

**Princeton**

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

**MEDITERRA**

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

**SALT CREEK GRILLE**

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

**WITHERSPOON GRILL**

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

**Rahway**

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

**UNION COUNTY PERFORMING ARTS CENTER**

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

**Raritan**

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

**Red Bank**

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

**"JAZZ IN THE PARK"**

Riverside Park  
732-530-2782

**Ridgewood**

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

**Rumson**

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

**Sayreville**

**SHOT IN THE DARK SPORTS BAR & GRILL**  
404 Washington Road  
732-254-9710  
Thursday 7:30 PM  
John Bianculli

**Seabright**

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

**Sewell**

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

**Short Hills**

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

**Somerville**

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

**South Brunswick**

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

**South Orange**

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

**Summit**

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

**Teaneck**

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

**LOUNGE ZEN**

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

**PUFFIN CULTURAL FORUM**

20 East Oakdene Ave.  
201-836-8923

**ULTRABAR KITCHEN & COCKTAILS**

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

**Tom's River**

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

**Totowa**

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

**Trenton**

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

**JOE'S MILL HILL SALOON**

Market & Broad Streets  
609-394-7222  
Occasionally

**Union**

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

**Watchung**

**WATCHUNG ARTS CENTER**  
18 Stirling Road  
908-753-0190  
wacenter@optonline.net  
www.watchungarts.org  
Jazz programming;  
check for details

**Wayne**

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

**West Orange**

**CECIL'S**  
364 Valley Road  
908-736-4800  
cecilsjazzclub.com

**FRANKLIN TAVERN**

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

**Westfield**

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

**ACQUAVIVA**

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

**Woodbridge**

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

**Wood Ridge**

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

**Wyckoff**

**THE BRICK HOUSE INN**  
179 Godwin Ave.  
201-848-1211  
Wednesdays

## The Name Dropper

Recommendations may be sent to editor@njjs.org.

**Swingadelic** 1/4 and 1/18 at Maxwell's, Hoboken.

**James L. Dean Groove Cats** 12/31 at Morristown First Night and Whiskey Café, Lyndhurst 1/17 with vocalist **Patti Dunham**.

**Frank Vignola Trio** 12/31 at Morristown First Night and 1/15 Minstrel Coffeehouse www.FolkProject.org

At Trumpets, Montclair: 12/27 **Dave Pic Connolly** (flute); 12/30 Kristine's Birthday Jam; 1/9 Vocalist **Charmaine Clamour** in two sets; 1/22: **The Three Sinatras** are Tom D'Angelo, Joe Politi and Frank Alesi each bringing their own style to the Sinatra Songbook. 1/29: **Bill O'Connell** Triple Play with **Dave Valentin and Richie Flores**

1/31/10 from 2-4 pm at the VFW: **Al Harrison Dixieland Jazz Band** at the Cape May Traditional Jazz Society

Trenton's Candlelight Lounge has, on 1/2 **Julian Pressley**; 1/9 **Andre Mutcherson**; 1/16 **Joshua Breakstone**; 1/30 **Randy Sutin**



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Fran Kaufman photo

Brazilian vocal legend Leny Andrade backstage, preparing for her performance with Trio Da Paz at the Litchfield Jazz Festival, 2009. Andrade stops putting on her makeup to talk with vocalist Pamela Driggs and guitarist Romero Lubambo.

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

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222 Rock Road, Glen Rock, NJ  
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Entertainment Starts 7:00 PM  
 Call for Reservations  
 Host — Victor Quinn

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