

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 38 • Issue 10

November 2010

Sonny Rollins celebrated his 80th birthday on stage at the Beacon Theater on Friday, September 10. No one could guess, listening to Sonny, or watching him command the stage without a break for two and one half hours, that the Colossus of the saxophone was entering his ninth decade. Is 80 the new 50?

In this photo with Sonny, guitarist Russell Malone and bassist Bob Cranshaw. Other guests on stage that night included Roy Hargrove, Roy Haynes and Christian McBride.

Photo by
Fran Kaufman.



From
Sonny
to
Sidney
to
Shanghai

On the Town with Dan Morgenstern

Story on page 26

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“...regardless of what you play, the biggest

Prez Sez

By **Laura Hull** President, NJJS

When I began this Presidential year, I wasn't sure what to write about in this column. I took a page from my colleague and mentor, Andrea Tyson, and began talking about getting off the couch and supporting live music. The truth is when I'm not out performing or supporting music, I too am on the couch! There are so many fine establishments offering live jazz, and of late, there a number of new venues offering live jazz. I encourage you to put that warm winter coat on with your favorite scarf and gloves and go out to support this music we love so dearly. If we don't do it, what will we leave behind for the next generation?

It's up to each of us to find a way to support the genre, so it doesn't die off when we do. If you find that you have an opportunity to fund a program, a school program for example, a simple donation of less than \$1,000 can fund a Generations of Jazz performance at a New Jersey school. If you haven't any family members to leave your estate to, however large or small, consider an endowment to support the future of the Society. And if you simply wish to make a donation, we welcome your funds and will put them to excellent use. Whatever way works best for you, consider supporting jazz in any way — whether reaching into your pocket, going to hear a group, or buying a CD! Let us know how we can help you to help us to keep jazz alive in New Jersey.

■ The holidays will soon be here and our **online CD store** is chock full of great jazz CDs, some with special pricing. Take advantage and choose some jazz CDs to give as gifts this year. Visit www.njjs.org and click on “NJJS Store.”

■ I'd like to remind you again to check out “**Somewhere There's Music**” at the back of the magazine. We do our best to update this section which provides a listing of jazz venues. Our jazzy friend, Andy McDonough, continues to set a new standard by affording a weekly listing of performers and venues at www.NJ JazzList.com. Be sure to visit this site and learn where your favorite artists are playing. The artists themselves submit the information, so it's the most up-to-date listing you'll find. Don't forget, it's always smart to call ahead to the venue to be sure the artist is playing there. Please do support live jazz venues and performing arts stages in New Jersey whenever you can.

■ I hope you are enjoying the programs designed for our members and open to all — **Jazz Socials** and **Jazz Films**. On **Wednesday, November 17**, our friend Joe Lang will host this month's jazz film, “Duke Ellington at the Cote d'Azur with Ella Fitzgerald and Joan Miro.” And on **Sunday, November 21**, we've got Jazz Connections performing for us at Shanghai Jazz. Be sure to mark your calendars!

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

NJJS Bulletin Board

Members! You could win a free book!

Skit-Skat Raggedy Cat: Ella Fitzgerald — Read all about it. See page 6 for details.

Hibiscus Dining Discount Hibiscus offers NJJS members a discount of 10% off their check.

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

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

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

thing is keeping the feel going.”
— Wes Montgomery

WELCOME RECENT NEW ADVERTISERS!

NJJS is proud to welcome Axelrod Arts Center and Ellen Rothseid/ Prudential Realtors as recent/new advertisers. Please see their ads in this and other issues. Advertisers help to support our work and mission while keeping their names in the minds of our readers. Please support them as well!

■ When I joined the Board nearly six years ago, I learned that choosing the entertainment for the **Annual Meeting** was the “president’s choice.” I am so excited to tell you that our entertainment is **Rossano Sportiello & Friends** with Jon Burr on bass and Nick Russo on guitar. It’ll be a wonderful afternoon of jazz on **Sunday, December 5** from 2–5:30PM at Shanghai Jazz. Be sure to mark your calendar for this one too!

■ I am pleased to announce the lineup for the 42nd Annual **Pee Wee Russell Memorial Stomp!** Joining us on **March 6** are Vince Giordano & His Nighthawks, Ed Wise & His New Orleans Jazz Band, The Baby Soda Jazz Band, and Tom Artin’s TomCats Dixie Unit. This event will take place at the Birchwood Manor in Whippany. Stay tuned for ticket information. JJ

WWW.NJJS.ORG:

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

and announcements. Send it to me — pres@njjs.org — and I’ll make sure it gets into our database. And, whenever you go to hear music:

Tell them you saw it in Jersey Jazz!

CALL FOR BOARD MEMBERS AND VOLUNTEERS

As our Annual Meeting approaches, we’re reminded that it’s time to put out a call for people with skills, talent, ideas, and energy — someone like you! to jump in and make a contribution by becoming a member of our Board. Please express interest to Elliott Tyson at tysonics@gmail.com.

It’s important to note also that you don’t have to be a Board Member in order to join forces with one of our numerous committees. If you have a special interest in education, for example, or membership, we’d love to know, and we’d very much appreciate your efforts. For a full list of committees, ask Elliott! JJ

**NJJS ★
Annual ★
Meeting ★**

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

**December 5
at Shanghai Jazz ★
2 – 5:30 PM**

**24 Main Street
Madison NJ 07940**

Mingle and enjoy Rosanno Sportiello & Friends featuring Jon Burr on bass and Mark Russo on guitar. This free concert is a member benefit.

We’ll introduce new board members, officers, volunteers. Holiday gifts for sale — CDs, memberships, signed copies of *Stine’s Songs*.

No reservation necessary. Just come!

Food and drink available for purchase.

<p>Wednesday October 27 FREE FILM <i>Sarah Vaughan: The Divine One</i> Library of the Chathams 214 Main Street Chatham 7 PM</p>	<p>Wednesday November 17 FREE FILM <i>Duke Ellington at the Cote d’Azur with Ella Fitzgerald and Joan Miro</i> Library of the Chathams 214 Main Street Chatham 7 PM</p>	<p>Sunday November 21 JAZZ SOCIAL <i>Jazz Connections (youth band)</i> Shanghai Jazz Madison 3–5:30 PM</p>	<p>Sunday December 5 ANNUAL MEETING <i>Rosanno Sportiello, Jon Burr, Mark Russo</i> Shanghai Jazz Madison 2–5:30 PM</p>	<p>Sunday March 6 PEE WEE STOMP <i>Vince Giordano & His Nighthawks, Ed Wise & His New Orleans Jazz Band, The Baby Soda Jazz Band, and Tom Artin’s TomCats Dixie Unit</i> Birchwood Manor Whippany noon–5 PM</p>
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NJJS Calendar

Jazz Trivia

By O. Howie Ponder II

Miscellany

O. Howie makes a change of pace this month — instead of seeking your knowledge of one useless thing about jazz, like names last month, he now tests your breadth of knowledge in a broader spectrum of useless information.

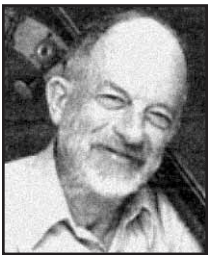


Questions

(answers on page 46)

1. During the 1950s, Louis Armstrong and Noel Coward shared one important asset (besides their musical ability, that is.) What was it—(Hint: rather, Who was it?)
2. By what name do we better know Kenneth Gorelick?
3. Although he was born Arthur James Singleton, everyone knew this drummer as “Zutty.” How come?
4. This bandleader, married, by most accounts, 11 times, was quoted as saying “I like the girls to match the upholstery of the car.”
5. These two show business personalities, one a pianist and comedian and the other a singer, composer and arranger, attended the same Chicago high school in the 1940s.
6. Wilberforce Whiteman, a music educator, was not fond of popular music. He was not happy with the career choice of his son, Paul, nor of two others who studied under him and later became famous big band leaders. Who were they?
7. When asked if he could read music, this jazzy trombonist replied, “Not enough to hurt my playing.”

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



From the Crow's Nest

By Bill Crow

Herb Gardner passed along a story he got from the late Arvell Shaw, who was Louis Armstrong's bass player for many, many years. Arvell told Herb that the first tune of the night on Louis's concerts was always “Back Home Again in Indiana.” He said that, after years of opening every gig with that tune, he was really looking forward to a change when he finally resigned from the Louis Armstrong All-Stars. His first local gig was with a bebop band, and wouldn't you know, the first tune they played was “Donna Lee,” which, of course, is based on the changes to Indiana.

■ Herb also told me that Randy Reinhart was complaining to his colleague one night about a particularly grim evening he had spent the night before with another band that he felt left a lot to be desired. Howard Alden listened to his complaints, but said, “Gee, I've played that gig, and I didn't think it was so bad.” Randy's retort was: “Yeah, you should be there sometime when you're not there!”

■ Denny LeRoux told me about a conversation he heard behind him at a jazz performance:

1st voice: “What time is it?”

2nd voice: “8:30. Why?”

1st voice: “I forgot how long jazz is.”



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

The Mail Bag

I AM A LONG TIME, great fan of Jack Kleinsinger and his HIJ concerts. When I lived in New York and Connecticut, I attended most of his concerts. When I moved to Arizona, I planned my NYC visits to coincide with one of Jack's concerts.

My friend, Jack May, in New Jersey just E-mailed me the article about Jack (*Jersey Jazz*, Sep. 2010). I wanted to let you know, that I think it is the best article ever written about this very special guy. I want to thank you for (publishing) it, and expressing what most of his fans feel about him and I am optimistic that Jack will have more concerts, and many of us will be there.

In any case, thanks again for your marvelous article.

Jan Fine Thalberg
Tucson, AZ

THANKS TO DON ROBERTSON for the favorable review of my book, *The Life and Music of Kenny Davern: Just Four Bars*. Your readers might want to know that Amazon.com sells it for substantially less than the price quoted by the publishers of the book.

Edward N. Meyer
Austin, TX

HOW WONDERFUL TO SEE Miss Rhapsody in the most recent *Jersey Jazz!* We worked together in the late '60s early '70s with Jerry Mitchell, alto, Roland Hanna, organ, Gus Johnson, drums. Rhap and I were the vocalists. At that time I used the stage name Ellen Thomas. I learned so much from her and treasure my memories of visiting her in her apartment on N. 6th Street near Branch Brook Park. She was a true mentor to me and is deserving of greater recognition by the public. Once again, thank you.

Ellen LaFurn,
Ridgefield, NJ

[For a gig featuring NJJS member Ms. LaFurn, see *Namedropper* page 51.]



WBGO.org
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GET INTERACTIVE WITH WBGO'S THANKSGIVING JAZZ PARADE

The WBGO Thanksgiving Jazz Parade is one of the ways you, our listeners, get to be truly interactive with the station. It's an opportunity to vote for your favorites in 19 categories.

The voting begins the first week in November and the results play back over JAZZ 88.3FM and wbgo.org every hour over the four-day Thanksgiving Day weekend.

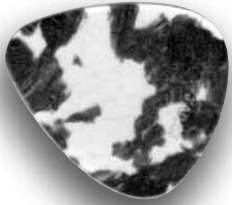
You can cast your ballot to choose your favorite at: <http://www.wbgo.org/topten/>
Will Billie top Ella? Will Miles take back the no.1 spot from Maynard? Will Buddy Rich steal Blakey's thunder? Stay Tuned and Join In!

Below is a list of last year's winners:

Female Vocalist: Ella Fitzgerald
Tenor Saxophone: John Coltrane
Trumpet: Maynard Ferguson
Piano: Oscar Peterson
Alto Saxophone: Charlie Parker
Bass: Ray Brown
Male Vocalist: Frank Sinatra
Drums: Buddy Rich
Vibes: Lionel Hampton
Large Ensemble: Count Basie Orch.

Guitar: Wes Montgomery
Trombone: Slide Hampton
Organ: Jimmy Smith
Baritone Saxophone: Gerry Mulligan
Soprano Saxophone: John Coltrane
Clarinet: Benny Goodman
Flute: Herbie Mann
Violin: Stephane Grappelli
Percussion: Tito Puente

Lee Morgan Photo: Francis Wolff, Mosaic Images



The Editor's Pick

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

From Rags to Riches

Skit-Skat Raggedy Cat: Ella Fitzgerald

By Roxane Orgill | Illustrated by Sean Qualls

Nonfiction picture book – ages 5 and up

9 1/16 x 10 5/8 – 48 pages

Acrylic, pencil and collage | \$17.99



If you're looking for a special holiday gift for a young reader in your life, *Skit-Skat Raggedy Cat* might hit just the right note. Beautifully illustrated in vibrant pastel reds and blues, the picture book tells the story of Ella Fitzgerald's hardscrabble early life in Yonkers and Harlem as she rose above poverty, the loss of her beloved mother and two dreadful years in an orphan's home (from which she escaped to a time of homelessness) to launch a career as America's most celebrated jazz singer.

With lively prose that tells a hard story in a non-frightening manner, author Roxane Orgill follows the gutsy Ella from schoolgirl days to landing a job as a featured vocalist with the Chick Webb Band and her breakthrough hit recording "A-Tisket, A-Tasket." Jazz tinged mixed-media art by illustrator Sean Qualls brings Ella's Ella's spunky determination to life.

In the end Ella's story is the triumph of an indomitable spirit over adversity:

Ella was 21. She had a closet full of sparkly gowns with shoes to match, and a wristwatch. She had a room at the Woodside Hotel on Seventh Avenue and a home with the Chick Webb Band, which was tops in Harlem.

The book includes a bibliography for further reading, listening, viewing and Web sites.

Ms. Orgill is an award-winning writer on music and the author of several biographies for young readers, including *Mahalia: A Life in Gospel Music* and *Footwork: The Story of Fred and Adele Astaire*. Mr. Qualls is the illustrator of many books for children, including *Dizzy* and *Before John was a Jazz Giant: A Song of John Coltrane*.

WIN THIS BOOK

Jersey Jazz has a copy of *Skit-Skat Raggedy Kat* to give away to one lucky NJJS member. To enter, simply E-mail your name and mailing address to editor@njjs.org with "Ella Book" in the subject line, or mail your information to *Jersey Jazz*, c/o Tony Mottola, 27 Upper Mountain Ave., Montclair, NJ 07042. Chickie the Jazz Dog guarantees delivery to the winner in time for the holidays.

Comments?

Jersey Jazz welcomes your comments on any article or editorial.

Send E-mail to editor@njjs.org or mail to the Editor (see masthead this page for address). Include your name and geographical location.

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

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

December: October 26 • January: November 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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- 11/21: Lou Watson
- 11/28: Champian Fulton

Tuesday Jazz 6-9PM

- 11/2: Eric Mintel
- 11/09: Rio Clemente
- 11/16: Jerry Vezza
- 11/23: John Bianculli
- 11/30: Rio Clemente

Friday Jazz 7-10PM

- 11/5: Sue Giles
- 11/12: B.D. Lenz
- 11/19: Frank Noviello
- 11/26: Lauren Hooker



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Big Band in the Sky

By Sanford Josephson

■ **Buddy Collette, 89, tenor saxophonist, flautist, clarinetist, bandleader, composer and educator, August 6, 1921, Los Angeles – September 19, 2010, Los Angeles.**

Collette's status as a social activist was as significant as his musical reputation. He rose to prominence as a member of drummer Chico Hamilton's groundbreaking quintet in 1955. Hamilton, the drummer in Gerry Mulligan's earlier pianoless quartet, led a group consisting of Collette on flute and saxophone, Jim Hall on guitar, Fred Katz on cello and Jim Aton on bass. It was described in *The Illustrated Encyclopedia of Jazz* (Harmony Books: New York) as playing "an often swinging jazz chamber music that seemed to typify much of West Coast jazz in the '50s."

Collette broke a racial barrier in 1949 and 1950 by being the only African-American musician in the orchestra for Groucho Marx's *You Bet Your Life* radio and television shows. In 1953, he was actively involved in combining the then all-African-American musicians Local 767 with the all-white Local 47. In 2000, he told *Los Angeles Times* reporter Bill Kohlhaase why he took the lead in getting this done. "I had been in the service," he recalled, "where our band was integrated. My high school had been fully integrated. I really didn't know anything about racism, but I knew it wasn't right. Musicians should be judged on how they play, not the color of their skin." He was also active in combating McCarthyism, helping to arrange a concert and rally objecting to government repression of the African-American singer, actor and political activist, Paul Robeson.

Born in the Watts section of LA, he formed his first jazz ensemble at the age of 12, a group that included a teenage friend by the name of Charles Mingus whom he convinced to switch from cello to bass. Through the years, according to AllAboutJazz.com, "Collette was instrumental in helping Mingus forge better relationships with various musicians and producers. Buddy's

friendly demeanor was the perfect counterpoint to the ornery bassist; they became lifelong friends."

Collette played with a long list of jazz luminaries that included Ella Fitzgerald, Duke Ellington and Charlie Parker. According to Don Heckman, writing in *The Los Angeles Times* (September 21, 2010), Collette's skills on saxophone, flute and clarinet, "allowed him to move easily from studio work in films and television to recording with small groups and big bands." He also worked with Mingus, Hamilton and tenor saxophonist Dexter Gordon to keep alive the memories of Los Angeles's historic Central Avenue area. AllAboutJazz.com recalls the district's heyday during the '30s and '40s: "During those years, the area around Central Avenue was filled with the sounds of swing, and after World War II, bebop. Collette enlisted in the military during World War II. When he returned to Los Angeles, he quickly became one of the city's first bebop players."

Bebop's impact on Collette was described in *Jazz A History of America's Music* (sic) by Geoffrey Ward and Ken Burns (Alfred A. Knopf: 2000): "The reed player Buddy Collette recalled Gillespie and Parker's initial impact on him and his friends. 'This was for real. The stuff that you heard on records that you didn't believe, you...had to believe because you saw people standing playing it...It was kind of scary to hear, because they were playing so fast that we didn't understand what they were really playing...They were using notes that we didn't even dare to use before because it would be considered wrong.'"

Collette was on the faculties of Loyola Marymount University, Cal Poly Pomona, Cal State Long Beach and Cal State Dominguez Hills. His students included flautist and alto saxophonist Eric Dolphy, alto saxophonist Frank Morgan and tenor saxophonist and flautist Charles Lloyd. In 1998, he suffered a stroke, which brought his playing days to an end, but according to

Heckman, "he continued to be an inspiration to young musicians and a vital participant in the city's jazz world."

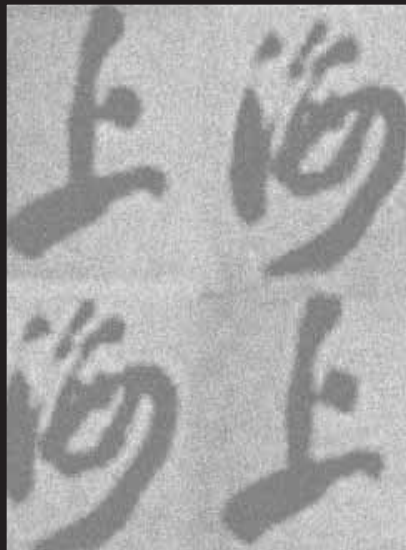
The *Times* obituary quoted the LA-based composer and bandleader John Clayton regarding Collette's role in breaking down racial barriers. "One of the things we jazz musicians are proud of," Clayton said, "is the fact that music to us has no color, no religious, no sexual, no other kinds of barriers. But it wasn't that way in the studios of Los Angeles. And the thing about Buddy was that when he got his foot in the door, he kept opening it up for other musicians. That's the kind of person he was."

He is survived by three daughters, Cheryl, Veda and Crystal; one son, Zan; eight grandchildren and nine great-grandchildren.

■ **Buddy Morrow (Muni Zudekoff), 91, trombonist, bandleader, February 8, 1919, New Haven, CT – September 27, 2010, Maitland, FL.** Morrow will always be remembered for his big hit, "Night Train," recorded in April 1952. Steve Voce, writing in the *London Independent* (September 30, 2010) described it as a "brassy, raucous, blasting record, characterized by great smears from Morrow's trombone and propelled by a bumpy, repetitive rhythm theme which foreshadowed the impending rock 'n roll. Morrow became a star on the back of it." However, Duke Ellington claimed it was a note-for-note copy of his "Happy Go Lucky Local," recorded in 1947 with Jimmy Forrest on trombone. According to Voce, Ellington said, "It must have been a good tune if someone wanted to steal it. We must be flattered and just go on to write something better."

By the time Morrow was 13, he was playing with local Connecticut dance bands, and, at 15, joined the Yale Collegians and toured the East Coast playing at college dances and parties. During the swing era in the '30s and '40s he kept very busy playing with bands led by Artie Shaw, Bunny Berigan, Tommy

continued on page 10



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Highlights, late October, November 2010:

- fri 10/22:** HERB WOODSON
- sat 10/23:** CHRISTIAN SANDS
- sun 10/24:** GREGORY GENERET
- fri 10/29:** MARTY FOGEL and MITCH SCHECHTER
- sat 10/30:** WINARD HARPER
- fri 11/5:** ROB PAPAROZZI
- sat 11/6:** NICK ROLFE
- sun 11/7:** NANCY NELSON with JERRY VEZZA
- wed 11/10:** BUCKY PIZZARELLI
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BIG BAND IN THE SKY

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Dorsey, Paul Whiteman and Bob Crosby. He spent most of the '60s and '70s as a studio musician. The only time he successfully fronted his own big band was after the success of "Night Train." That band also had other hits such as "One Mint Julep" and "Rose, Rose I Love You."

In 1976, he assumed leadership of "The One and Only Tommy Dorsey Orchestra," a gig he retained until his death, last leading the band in a wheelchair on September 24, 2010. According to the Buddy Morrow Productions website, the band embraced "not only the classics of the original Dorsey Orchestra, but also the spectrum of popular music from Dixieland, rhythm and blues and intricate ballads to progressive jazz and contemporary tunes." In 2008, Morrow was presented with a Lifetime Achievement Award by the International Trombone Association in recognition of his musicianship and contribution to the world of music. According to Scott Janow, writing in *All Music Guide*, Morrow remained "one of the few full-time big band leaders, performing melodic dance music based on the swing era."

Survivors were his third wife, Carol Morrow; their daughter, Sara of Los Angeles; a son, Peter, of Hillsdale, NJ, from his first marriage to Lucille Ross; a daughter, Catherine, of Marietta, GA, from his second marriage to Clare Eggleston; and three grandchildren.

■ **Wesley "Wally Gator" Watson, 58, drummer, November 9, 1951 – September 4, 2010, Brooklyn, NY.** Watson worked for more than 30 years in the music business, performing with a long list of bandleaders

including Lionel Hampton, Count Basie, Duke Ellington and Cab Calloway. Vibraharpist Jay Hoggard played with him in Lionel Hampton's band and told *Jersey Jazz* that, "Hamp had great affection for this rhythm giant on the drums and relied on him to keep the time in many ways. 'Gator' could swing and kick a big band in the tradition of the greats like Papa Jo Jones, Sonny Greer, Buddy Rich, Sam Woodyard and Sonny Payne. And he could also play all the grooves from mambo to hip hop. He was a versatile and reliable 'Groovemaster' — which was the name of the independent television series which he hosted."

Watson was CEO of a nonprofit organization, E.E.M.C.D., through which he presented drum clinics and motivational seminars to students. He was on the faculty at York College in Queens and was an artist-in-residence at Medgar Evers College in New York. Organist Jon Hammond, on the Global Jazz Network website, paid tribute to Watson's mentorship to younger musicians and described him as "an impeccable drummer with incredible feel...and a great sense of humor." Bassist Gene Torres last played with Watson on July 15 at Doctor Ronald McNair Park in Brooklyn. "He had to take it easy," Torres recalled, "so he hired Kevin Williams, the percussionist, to bring a drum set. At that time, he couldn't lift anything heavy, but he sounded great as always."

■ **Noah Howard, 67, alto saxophonist, April 6, 1943, New Orleans – September 3, 2010, southern France.** Howard, who once performed with Louis Armstrong, became

known as an early force in the free jazz movement. In the '60s, his Noah Howard Quartet recorded on the New York-based ESP label. He did not achieve popularity in the United States, however, and moved to France in 1972 and then to Belgium in 1983. In Europe, he cultivated the following that had eluded him in the U.S.

He is survived by his wife, Dr. Lieve Fransen, who told Yahoo.com that her husband, "went everywhere, Africa, India, all over Europe. He met many musicians, many artists. He loved to see different music and the people making it." A funeral service was held September 10 in the Royal Chapel in Brussels.

■ **Bob Bowen, 45, bassist, born in Dayton, Ohio – August 30, 2010, Queens, NY.**

Bowen was riding his bicycle around 11 PM on August 26 when he was struck by a flatbed truck. He died four days later. He had lived in New York City since 1996 and taught at Hofstra University and Queens College's Center for Preparatory Studies in Music. Among those with whom he played were alto saxophonist Lee Konitz, pianist John Hicks and vocalists Roseanna Vitro and Mark Murphy. He was also part of the MOB Trio with drummer Matt Wilson and tenor saxophonist Ohad Talmor and bowensacksweiss, a collaborative trio with pianist Jacob Sacks and drummer Dan Weiss.

He is survived by his son, Robert Emmett Bowen IV, and daughter, Stella. The New York City Police Department is investigating Bowen's death as a homicide. JJ

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

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Talking Jazz

A Jersey Jazz Interview with Steve Turre

By Schaen Fox

New Jersey's own Steve Turre is a musician I've wanted to interview for several reasons. The most obvious are because he has long been ranked as one of the greatest living trombonists and probably that instrument's most ardent proponent. Also, in the course of his career he has worked with and befriended many of the major jazz figures of the last four decades. Finally, he is the only jazz musician who comes to mind whenever I'm indulging my interest in the peoples of ancient Mexico, because he is playing a large part in reviving the use of sea shells as musical instruments as they did. We were able to talk by phone in June and I began with a "Small World" story.

JJ: Our daughter was recently in South Africa talking to the owner of a private game reserve. When he learned that she was from New York, he told her he was in the city in April and went to the Iridium to see Dave Grusin. He was blown away by your playing the shells and it turned out that we were all there the same night.

ST: [Laughs] Wow. Beautiful. I would really like to do more with the shell choir because that is my unique voice in this music, ensemble wise. It's such a big group — 13 people — that it is really impracticable in the economy today.

JJ: Shells were important in the music of ancient Mexico. Has your playing them today done anything to increase interest in them down there?

ST: I don't know. I have influenced people here to play the shells, and some people in Europe are playing shells now.

JJ: I like the idea of an ancient art revived. I should ask if there is there anything you wish to talk about?

ST: I'd like to talk about my upcoming album entitled *Delicious and Delightful*. I'm kind of excited about it. It's on the HighNote label and it's a quintet, trombone and Billy Harper on tenor saxophone, Larry Willis at the piano, Dion Parson on the drums and a new young bass player on the scene from Washington, DC named Corcoran Holt. He's really got a good beat and can walk and swing. I really like Corcoran. Anyway, we are playing mostly my originals, but Billy's got a couple tunes in there and I've got one standard, "Tenderly." I also have a couple of tunes with guests: on guitar, Russell Malone is on two songs and Pedro Martinez is on one song playing congas, bata and djimbe, but



it's basically a quintet cut. I'm just really excited about it because it just feels good. It is really representative of what I'm doing now.

For me, I'm not scared to swing. It seems on a lot of stuff now people deliberately don't want to swing, and they deliberately don't want to play or reference the blues. My personal feeling about it is because they probably can't play the blues. The way I was brought up playing with Rahsaan and Ray is that the blues is the essence of the music. If that feeling ain't there, it ain't jazz. You can abstract it all the way out and it still feels like the blues. I can hear the blues in Ornette Coleman, but that's not necessarily the case today.

JJ: Is there anything else you want us to know?

ST: I've been on the faculty at Juilliard for two years now, professor of jazz trombone. It is quite an honor and I really enjoy teaching.

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STEVE TURRE

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JJ: Congratulations. I understand that your parents were not professional musicians but really loved music and met at a Basie gig.

ST: Yeah, they met at a Count Basie dance.

JJ: Then music is not only important in your life, it was critical to the start of your life.

ST: [Laughs] Indirectly. If it wasn't for Count Basie I wouldn't be here. [Chuckles] They were Big Band nuts. When I was small they took me to see Basie, Ellington, Kenton, Woody Herman and Les Brown. Oh it was great.

JJ: So you grew up with music, but when did you decide on it as a career?

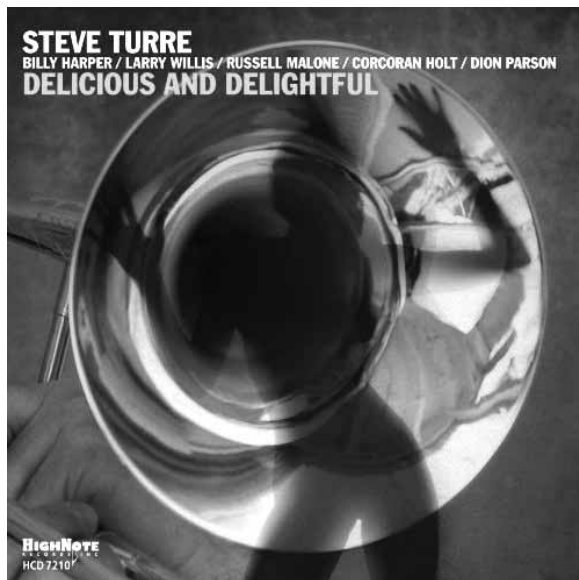
ST: I guess in middle school. I started the trombone in the 4th grade school band and I really enjoyed it. But in junior high I started playing jazz and improvising. I started initially playing in the New Orleans traditional style some falsely call "Dixieland." It's really New Orleans traditional/Louis Armstrong style and the tailgating trombone. It wasn't until later on at the end of high school that I became aware of JJ Johnson and then the bebop thing took me. But I think in middle school we had this New Orleans style band and we played for all the games and something clicked. I knew I wanted to do it. I don't know how or when or why but I just knew this was something I really wanted to do.

JJ: Was there a moment where you realized that this was not just something you wanted to do, but it was a goal you could reach?

ST: Well, I was always determined to do it. I've always worked, ever since junior high. My brother and I had a band and we'd play for local dances, the Elks Club or whatever kind of gig we could get. In my last year of high school I played electric bass in a rock/funk band because you get more gigs that way. I still played in the jazz band at school, but there weren't that many gigs for the jazz band. I gigged in college too. I played acoustic bass in piano trios. But my first big gig was with Ray Charles in '72. That was the first time I made substantial money where I could make a living. I just stayed there a year. Then I came back to the Bay area where I'm from and met Woody Shaw. A few months later Woody introduced me to Art Blakey. I sat in with the Jazz Messengers and he asked me to join the band and brought me to New York and I've been here ever since.

JJ: You mentioned JJ Johnson and, of course, I want you to tell us more about what he meant to you and your time together.

ST: To put it in a nutshell, JJ did for the trombone what Charlie Parker did for the saxophone. End of sentence. That's it. JJ, besides being the consummate musician in terms of being the grand master of the trombone, was equally adept as a composer and arranger, and he was a wonderful human being on



The way I was brought up playing with Rahsaan and Ray is that the blues is the essence of the music. If that feeling ain't there, it ain't jazz.

and when Pete saw it in the theater it was different than the screening. I said, "What happened?" He said Joe Adams did it. Do you know who Joe Adams is?

JJ: Ray's manager.

ST: Yeah, the manager that comes in at the end of movie and gets the other guy fired and then kind of took over. He was slick and I'm sure he ended up making more money for Ray but I worked for the man and he was nasty. He delighted in making people miserable. Anyway, Joe had them edit out the part that made him look like the scoundrel that he is, so that part is not accurate. The Ray part is. Ray said he wasn't an angel and he didn't want the movie to portray him as such. He wanted the movie to be for real.

I went to Israel with the band and there is a video called *Ray Charles in the Holy Land* and I'm in it. I did the first gig. I even have a solo on the video with the big band. Then I got real sick and they put me in the hospital for a day or two. Joe handled all the money and didn't pay me for that week. So he is not honorable.

JJ: So many of the greats struggled with self-destructive tendencies. How did you avoid those pitfalls?

ST: Just through discipline and having a goal. Also people teach by example. I have seen people that I've loved and admired — who were inspirations to me — destroy their lives or it stopped them from being what they could have been. That is a hell of a motivation right there.

top of it. Now he didn't take no stuff. He didn't go for racism or demeaning insulting wise-ass stuff. He was very dignified, and if you didn't come off right, he'd get right to the point and say, "Well, I don't have time for this." in so many words and move on. If you were for real, he was for real and I never met a more beautiful person in my life. Ray Charles was like that, too. Ray had zero tolerance for BS.

JJ: OK, before we get off track, what did you think of the film *Ray*?

ST: I thought it was great and the music is just fantastic. I played in the band about three years after that movie supposedly ended and basically the same thing was going on when I was there as it did at the end of the movie. It was like 98% accurate, but I didn't like the way they portrayed Fathead. They made him out to be more of a scoundrel and he was a beautiful cat.

Here is another interesting thing about the movie. Pete, my brother, was really good friends with Ray, even more than I was. Pete played with Ray for over 18 years; right up until Ray couldn't play anymore. They would talk on the phone all the time and make little friendly bets on a game or something. Anyway, when the movie was almost done Ray invited Pete out to L.A. to watch the preview screening with him. Then Ray passed and about six months later the movie came out

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JAZZ



STEVE TURRE

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JJ: I've heard a scary story about a run-in you had with some cops in Harlem during a disturbance that played a part in your decision to move to New Jersey. Would you tell us about that?

ST: Oh that wasn't a disturbance and that is not why I moved to New Jersey. There was a big blackout I believe in '78 and I was at Woody Shaw's apartment at 31st and Lexington. So I wanted to go home and the only thing running was the bus. It only went up as far as 155th and I lived at 162nd. So I walked up Broadway and they were looting stores around 155th. I got a few blocks outside where they were looting and it was totally dark. I hear, "Hey you!" and I keep walking. I don't know who it is. "Hey you, stop!" I just keep walking. "I told you to stop!" I started trotting then I hear, "Freeze!" and I stopped. The cops came, threw me on the ground, put a gun to my head. My face was in the sidewalk and the gun barrel was at my temple and it hurt from the pressure. "Why didn't you stop when I told you to stop?" I said, "You didn't identify yourselves as police officers." "Shut up. What you got there?" So I had to show them my horn and they didn't believe it was mine. I had to show them my musician's union card and some music that happened to be in the case with my name on it. So they said, "All right. You can go." I said, "Oh, just like that? I'm just going home. If you really want to do something why don't you do your job and go down where they are looting stores as we speak?" "Shut up or I'll shoot you and nobody will know anything. Shut up and



get out of here." So every time I go to jury duty, they ask if I have any reason to doubt the testimony of the police. I tell that story, and its "Dismissed."

The reason I moved to New Jersey was for living space and for my kids. I didn't want my kids going to New York public schools. My daughter went to kindergarten and came home saying "shit" and "fuck" and she didn't even know what they meant. So, that was it. We took her out of there and put her in Montessori school. As much as that school cost was the better part of a mortgage on a house. So I got out of there.

JJ: So while that incident with the cops is true, it is misleading to say it was the reason

for your move. Are there any other mistakes you would like to correct?

ST: Well, there is a lot of misinformation on the Internet and the books. I've got a new recording coming out and Ira Gitler is writing the liner notes. He sent me the draft and I called him to correct some facts, one of which was that I was born in '49. I was born in '48. He said, "Well I got that out of the *Encyclopedia of Jazz*." "Well, the *Encyclopedia* is wrong." There is also some misinformation on the Internet that says I started on violin. I've never played violin in my life. Here is how the stories got screwed up: I told somebody, and it's true, that I wanted to play violin when I started. My dad said, "Nah, why don't you play horn like your brother?" I said, "Well, OK, I'll try it." Then I went to the fourth-grade band room and they had a picture of

a marching band on the wall and the trombones were in front row because of the slides. And I said, "Well, let me try that." I tried it and I liked it and that was it. I never actually played the violin, but somehow the story got changed that I started on violin. It ain't true.

JJ: Then what was it that drew you to Jersey?

ST: Well, I looked at various places and I liked Montclair. It has always been a mixed community and it's a nice community. It's got good schools, a lot of musicians live here and it is convenient to the city, not just driving but bus and train. Plus the income tax is a lot more reasonable in New Jersey

Woody (Shaw) introduced me to Art Blakey. I sat in with the Jazz Messengers and he asked me to join the band and brought me to New York and I've been here ever since.

continued on page 18

JANE MONHEIT

SATURDAY, NOVEMBER 13 | 8 p.m.

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

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\$20 each, & \$20 Groups

STEVE TURRE

continued from page 16

than in New York City. But then the property taxes in New Jersey are killer, so I guess it all makes up for it in the wash.

JJ: I had wondered if Rahsaan Roland Kirk's having lived in New Jersey played any part in attracting you here.

ST: He lived in East Orange, but that was way before I moved here. I played with him in the '70s and we didn't move here until '91.

JJ: Well, would you tell us about your time with Rahsaan Roland Kirk?

ST: Rahsaan was one of my greatest teachers. He really taught me the importance of the history and the lineage of the music; not just knowing the names and dates and songs and places but understanding that on your instrument. Understanding the different styles through your instrument and still be yourself. He taught me how to really listen. He taught me about nuance. And, he taught by example. He really brought my awareness to another level.

JJ: Another important figure you are associated with is Woody Shaw. How did you connect with him?

ST: When I came back from touring with Ray Charles, Woody was living in San Francisco. He had moved there the year I was gone with Ray. I went and sat in with him. We just clicked and became good friends. I started playing with him and he introduced me to Art. Then I joined Art and Woody was in the band. We came to New York and shortly thereafter I did that record with Woody — *The Moontrane* for Muse — which was the first record where I really soloed and had a composition recorded as well.

To put it in a nutshell,
JJ (Johnson) did for the trombone what Charlie Parker did for the saxophone.
End of sentence.
That's it.

I played with him for a long time on and off and then permanently with the quintet. I really credit Woody giving me the opportunity and the space to find my own voice because he used to encourage me to experiment and try different intervals. The first times that you are trying that stuff, sometime it doesn't come out like you'd like, and you feel like you are struggling. I could always resolve things, but I'd say, "Oh, Woody I'm sorry I was struggling on that," and he'd say, "No, that's cool, that's cool. You were searching. It's all right with me if you search; just resolve it, land on your feet. You throw a cat and the cat lands on its feet. You can search all you want, just land on your feet." The way he played really stretched my ears and encouraged me to hear differently. My time with him is when I found my own voice.

JJ: What was he like off the bandstand?

ST: Oh he was cool but a very intense person. I never had a problem with him. We were straight up with each other. He was legally blind and sometimes didn't understand everything that was going on because he didn't see everything. He would

misinterpret and go off and snap at you or something. Then he would realize he was wrong and apologize. He was very strong. He didn't take no stuff and he was honest. In fact, he was so honest he could have been his own worst enemy. But he really, really cared about the music, and his standards were the highest. He didn't

demand anymore out of the people in his band then he demanded of himself.

JJ: You also had an association with Dizzy. What was it like to play with him?

ST: As far as trumpet players go Dizzy may be the greatest of all. I know Miles looked up to him; everybody after Dizzy looked up to him. His innovations and creativity were unparalleled. When I worked with him he was 75 years old and he would still play fresh every night — completely creative stuff. It would always swing and was just on another kind of level. I learned so much from Dizzy, not just about harmony and rhythm but about phrasing. He really taught me the nuance of real bebop phrasing. What kids in the schools call bebop phrasing is not the real bebop phrasing. Real bebop phrasing was a rhythmic language and for Dizzy it was all about rhythm.

JJ: Slide Hampton is also in your résumé. How did you get into his World of Trombones?

ST: I met Slide Hampton when he came back from living in Europe in the late '70s. He invited me to come to some rehearsals when he started the group and that is how I got into the group. I learned a lot from Slide, especially about consistency, having a good sound, really focusing, playing the harmony and not bullshitting. Slide is an incredible musician; not only as a trombonist but a fantastic arranger, unparalleled. He has several Grammys for his arranging skills and yet nobody ever talks about it, but I do because he is one of my heroes.

JJ: That's beautiful. You have been with the *Saturday Night Live* band for so long I must ask about how you got the gig and what it is like.

ST: I was asked to audition and I got the gig. It is funny too because Earl Gardner, is also on the *Saturday Night Live* band. And we both used to play with the Thad Jones–Mel Lewis Orchestra. Then we were both playing with McCoy Tyner's big band. He was playing lead trumpet and I was playing lead trombone. He also got the call to audition as well, so we went together. A lot of people wanted that gig. So they had a bunch of people play some charts and these people were playing two, three or four tunes; playing long solos and everything. Then Earl and I went up and we played about 30 seconds and they said, "OK guys. Thanks a lot. We'll be in touch." We left and we said, "What was that? They had us play 30 seconds and say 'Thank You.' Why did we even bother to go?" Next thing you know we got the call. Apparently they heard enough in 30

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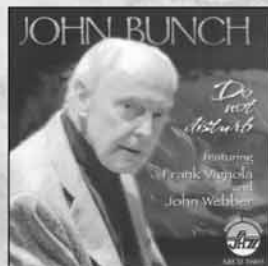
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STEVE TURRE

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Rahsaan was one of my greatest teachers. He really taught me the importance of the history and the lineage of the music... He taught me how to really listen.

seconds. [Chuckles] You never know. I've been there since the fall of '84.

JJ: How much of your time does the job usually take?

ST: Mainly we just go in on the day of the gig — Saturday. It's all day, 11:00 in the morning until 1:00 after midnight. It's a long day but most of the time that's it. Every once in a while we'll have an extra rehearsal or something, but not usually.

JJ: Well it is wonderful that you have it for the social security and the benefits.

ST: Yeah, no benefits though. I've been there 25 years and I'm a temporary employee. It's a yearly hire, that way they don't have to pay bennies — corporate America!

JJ: Let's swing away from corporate to the other extreme. You're often mentioned as one of the important figures in jazz who has embraced Buddhism. What drew you to that philosophy?

ST: The rhythm and energy of chanting and the focus that it gives me. I went by Buster Williams's house one time with Julian Priester just to visit and the people were chanting. The first time I heard it, it was just magnetic. I was attracted so I went and found out about it and ended up doing it for over 30 years.

JJ: Would you care to tell us about any other interest outside music?

ST: I like gardening. I grow flowers and vegetables. I wish I had more space, but in the little yard I've got I grow some tomatoes, peppers, greens, basil, squash and lots of different kinds of flowers.

JJ: And you have a daughter named Andromeda and a son named Orion. I read that she was the last Raelette. Is that accurate?

ST: She was. She worked with Ray for two weeks, then Ray got too sick to go on and that was it.

JJ: Is she still in music?

ST: Oh yeah. She was in Japan for a year and a half, China for four months, India for a month and right now she's doing five months in Vietnam in a fancy hotel. It's a trio with a jazz singer. When she comes back she's working on a pop record. She said, "I might as well do some pop and make some real money." I don't blame her.

JJ: And what about Orion?

ST: He's a senior in high school this year. He's a drummer and he's going to be going to college to study music. So we will see where he goes.

JJ: So the odds are strong that the name Turre will still be in the business for another generation. That is a good thought to end on. Thank you for being so generous with your time. This was fun for me.

ST: Right. I'll talk to you soon.

JJ

There are many videos of Steve Turre on You Tube to enjoy. I especially recommend "Steve Turre plays Shells" from a 2006 Night Music program. It is a good illustration of his mastery of the shells and a chance to hear "All Blues" sounding both very good as well as out of the ordinary.

You can learn much more about Steve at: <http://www.steveturre.com>



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



Jazz at the Berrie Center

at Ramapo College presents

The Barry Harris Trio

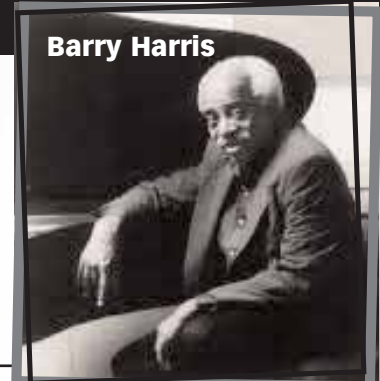
Friday, November 12 | 8 PM | Trustees Pavilion

NEA Jazz Master, composer, pianist and educator, Barry Harris culminates a week-long residency with a swinging evening of be-bop and beautiful jazz.

Special Interview: Conversations in BeBop

Wednesday, November 10 at 1 PM:

Jazz historian Ira Gitler talks with Barry Harris.

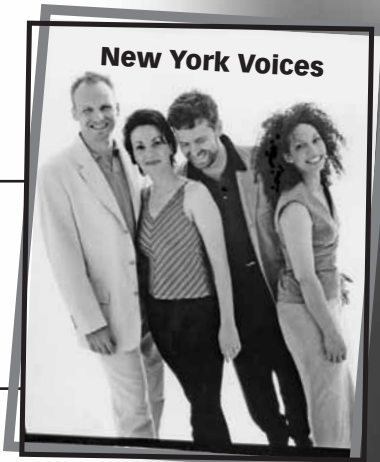


Barry Harris

A New York Voices Holiday

Saturday, December 18 | 8 PM | Sharp Theater

In the tradition of Manhattan Transfer, and Jon Hendricks and Annie Ross, the Grammy-Award winning New York Voices is the most exciting vocal ensemble on the jazz scene today. Join them for a joyous holiday take on the Great American Songbook, as well as everyone's favorite songs of the season.



New York Voices

The John Pizzarelli Quartet

Saturday, January 29 | 8 PM | Sharp Theater

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



John Pizzarelli

Photo: Timothy White

The Artie Shaw Orchestra

Saturday, February 26 | 8 PM | Sharp Theater

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

S'Wonderful: The New Gershwin Musical!

Saturday, March 19 | 3 PM and 8 PM | Sharp Theater

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

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

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Jazz Journeys, near, far and in-between

WWFM jazz radio, 89.1 FM, Trenton

Jazz fans in Central and South Jersey have a local option for jazz on the radio. JazzOn2 began broadcasts on September 1, 2008 as the jazz arm of station WWFM, 89.1. From www.jazzon2.org: JazzOn2 is a mission-driven project. Our vision is for JazzOn2 to be a voice for Trenton's jazz heritage... and a way for Mercer County Community College to encourage students to do two things: stay in school and stick with music. Many teens play in jazz band in high school, then put away their instrument and leave behind the creation of music for the rest of their lives. By providing students with positive role models — successful adults from music, academia, and other professional positions — we want to encourage students to stick with education and to stick with music.

This is a labor of love and personal passion. All host positions are volunteer. For some hosts, it is a chance to get professional exposure for their music or other career work. For others, it's something they do for purely personal reasons — a chance to play their favorite jazz, a chance to express themselves artistically in a public forum that most artists never get, etc.

We launched it on a shoestring. It is designed to make a difference in our community over the long haul...the real payback comes from knowing we've made a difference.

Rutgers Youth Jazz Ensemble Rehearsals Start November 4

Announcing the launch of the Rutgers Youth Jazz Ensemble. This elite group, under the direction of Dave Miller and the esteemed Mason Gross jazz faculty, is open to serious high school musicians. It meets each week on Thursdays from 6:30–8:30 PM November to May to build a solid foundation for jazz performance in small and large group settings. Rehearsals incorporate lessons in ensemble playing, ear training, theory, and improvisation.

High school students interested in joining the ensemble should call 732-932-8618 for additional information. Membership is \$485 for the year. An audition CD, mp3, or YouTube link is required for acceptance. Students who have participated in the Rutgers Summer Jazz Institute or have made a region or all-state ensemble are exempt from the audition requirement. Rehearsals start November 4

and registration is available online at <http://www.masongross.rutgers.edu/extension/>.

Jazzy Brew

Celeste Beatty and son Khouri contacted *Jersey Jazz* recently to talk about possibly getting involved in some of our events. They're the proprietors of Harlem Brewing Company in New York City. So what's the jazz connection? "Our Jazz story centers around our support of the Jazz Foundation of America (www.jfa.org)" explains Celeste, "and Jazz at Lincoln Center. Aside from the work we do with them, we've been archiving a family collection that covers the ragtime and jazz age beginning in the 1870s

and extends through the 1930s — a period when our great-great grandfather toured the US, Europe, and the Caribbean with a company of musicians and singers. One of their friends/collaborators was Scott Joplin. As well, a dear friend from Chicago won the MacArthur genius award for ragtime composition (www.reginaldrobinson.com)."

Did you know that Billy Strayhorn loved cooking with beer? Turns out he (specifically, the lyrics for his composition "Take the A Train") was the inspiration for the name of one of Harlem Brewing Company's best brews: Sugar Hill. Even their logo's jazzy:



This young company was profiled in the March 2010 issue of *Edible Manhattan* magazine. To see the story, go to http://www.ediblemanhattan.com/20100305/take_the_ale_train/

To find out where Sugar Hill Beer is available in New Jersey, please call American Import: 732-458-3681. For more information, see www.harlembrewingcompany.com.

Get to know Harlem Brewery at a beer tasting on November 12 at Shoprite Wines & Spirits, Mercerville, NJ from 4:30-6:30PM.

2011 Calendar for a Cause — Newark Songbirds: Jazz Through the Years

In 1997, Journalist and book author Barbara Kukla founded The Barbara J. Kukla Scholarship Fund for Newark Students, which has awarded more than \$50,000 in scholarships to Newark students.

Now she's created a calendar for 2011, sales of which will benefit the fund. The calendar features photos of Yvette Glover, Denise Hamilton, Antoinette Montague, Cynthia Holiday, Pam Purvis, Carrie Jackson, Jackie Jones, Carrie Smith, Madame Pat Tandy, Lady Cici and of course, Sarah Vaughan.

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



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A Tribute to the Music of Benny Goodman



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Ticket prices: \$20 (front), \$15 (upper) prior to January 9

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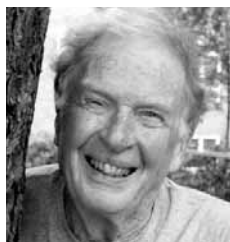
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Proceeds benefit the Somerset County Vocational-Technical Schools



Noteworthy

Fradley Garner International Editor *Jersey Jazz*

TIN PAN ALLEY TENANTS PROUD OF BROWNSTONES ... STANDING OVATION FOR MARSALIS THIRD SYMPHONY ... SMITHSONIAN CURATOR DEMOS JAZZ PLANETWIDE ... STEPHANIE STONE PACKS 'EM INTO STONES ... WEB HIT: 'GOD IS IN THE HOUSE'

TENANTS OF "TIN PAN ALLEY"

are showing ever more habitat pride. Apartment residents and ground floor shops occupy the row of five historic brownstones on West 28th Street, Manhattan, where America's enormous sheet music industry took root in the 1850s. Here the careers of galleon figures **Irving Berlin, W.C. Handy, George and Ira Gershwin and James P. Johnson** were launched. An attorney who wants to do more than keep the wrecker's ball off the buildings, has helped tenants promote their first-ever art show. **Simeon Bankoff**, executive director of the Historic Districts Council, says the structures "are safe and will be preserved" as long as they're occupied. But should the landlords ever manage to evict the tenants, Bankoff told this column, "the buildings might be in jeopardy again. I personally would prefer them to be used as they are now, as residences with a commercial presence on the ground floor." If one store could be turned into a historic museum and/or music venue, "that would be pretty neat."

BERLIN WAS THE SITE of the debut performance of *Swing Symphony*, the third symphony of **Wynton Marsalis**. Its five movements evoke jazz and pop — ragtime, mambo, bebop and black American church music. A cut, 45-minute version had its American premiere Sept. 22, with **Alan Gilbert** conducting the combined New York Philharmonic and Jazz at Lincoln Center orchestras, and the Pulitzer prize-winning composer in the JALC trumpet section. *The New York Times* gave it a mostly positive review, noting that many Philharmonic players "looked as if they were enjoying themselves immensely, as did members of the audience, which gave Mr. Marsalis and the musicians a standing ovation," wrote



J. C. Handy, "father of the blues," puts final touches to a new chart back in the golden days of Tin Pan Alley. Photo courtesy of Hugo Hein.

Anthony Tomassini. "I have never seen so many people at a Philharmonic concert tapping their feet and hands. And this time it was entirely appropriate, not at all a distraction."

"THE SULTRY SOUND of a saxophone floats through a windowless room several floors beneath Washington, D.C.'s rush-hour traffic. **John Edward Hasse** adjusts his chair in front of a camera, tapping his toes as the big-band tune "Take the 'A' Train" plays on a CD. It's 8:30 AM in the nation's capital, but it's 3:30 PM at the U.S. Embassy in Nairobi, Kenya, where a crowd has gathered to watch Hasse, via video conference, speak about the genre that revolutionized American music..." Thus opens an article in *Smithsonian* magazine about the national

museum's music curator, whose daily task is to teach people worldwide about jazz. Hasse founded Jazz Appreciation Month, now celebrated in 40 countries and all 50 states. He recently joined an international panel to produce *Jazz: The Smithsonian Anthology*, a six-CD, 111-track set that revamps and expands the 1973 *Smithsonian Collection of Classic Jazz*. Google Smithsonian.com and search for "Ambassador of Jazz."

MARIAN MCPARTLAND, MOVE OVER and make room for **Stephanie Stone**, very likely the only 89-year-old, avant-garde pianist on the New York scene. Ms. Stone, who worked the clubs in the 1940s and '50s, when jazz spots dotted the city, performed recently in Three New York Women at the Stone, in the East Village. She soloed and backed the readings of poets **Yuko Otomo** and **Eve Packer**. The cellar space was named for **Irving Stone**, the pianist's late husband, by **John Zorn**, its founder and a saxophonist and composer. Since her husband died seven years ago, Ms. Stone has played regularly with some leading experimental musicians. *The Wall Street Journal* reports that she's had offers to record with bassist **Greg Cohen** and drummer **Joey Baron**. J

WEB HIT-OF-THE-MONTH

CHICK COREA TELLS THE STORY of the iconic pianist and organist Fats Waller greeting Art Tatum as he walked into the cabaret where Fats was playing one night in the 1930s. "I am just a piano player," he announced to the crowd, "but tonight God is in this house." Click here and see why great classical pianists of the period came to hear Tatum play classics like "Humoresque." www.jazzonthetube.com/page/299.html

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



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Dan's Den

Sonny Brings the Presents To His Own 80th Birthday

By Dan Morgenstern

Photos by Fran Kaufman

Sonny Rollins threw himself an 80th birthday party at New York's restored Beacon Theater on September 10—he was born on the 7th—and it was he who brought the gifts. And what a cornucopia! This was one of those rare times when you know that you're in the best of all possible places in the world. In inspired form, from first note to last, he never left the stage and, as is his wont, took no intermission. The silver-maned and bearded Sonny simply made music of the highest order.



Surprise guest Ornette Coleman came on stage to serenade Sonny with a most unique rendition of "Happy Birthday" on September 10 at the Beacon Theater in New York City.

And he carried his companions with him. Music at its best is always a communal art. Sonny's basic band for the night—longtime bassist Bob Cranshaw, guitarist Russell Malone, drummer Kobie Watkins and Latin percussionist Sammy Figueroa—was soon augmented by the first guest. Roy Hargrove doubled on trumpet and flugelhorn. On the latter he rendered an opening statement of "I Can't Get Started," unafraid to state the melody with just the kind of personal phrasing that a Bobby Hackett would lend it. (Ruby Braff, no great friend of contemporary jazz, discovered a ballad album by Roy, via radio, that caused him to rave to me about this still young man, wondering how

long he'd been around and why Ruby had not discovered him before.) Sonny followed with one of those matchless, totally personal improvisations, in the spirit of the song, his sound fuller and warmer than in years, and they went out together, blissfully. At up-tempo, the two also exchanged some blistering fours, going off like fireworks.

Malone had some moments, but the main guitar role was played by the second surprise guest, Jim Hall. Their "In A Sentimental Mood" was a bit unsettled, but then came what I had hoped for when Jim first emerged from the wings: "If Ever I Should Leave You," the peak of their long-ago collaboration, fine on record, but forever in

my mind from having caught it live a mere 49 years ago, at the Jazz Gallery. I'm prone to cry at the movies, but music seldom makes me weep. This did, filling me with joy at my fellow octogenarians still doing it—without Viagra.

But there were more surprises to come. The youngest and oldest guests, bassist Christian McBride, all of 38, and ever-youthful Roy Haynes, 85, took the stage together, joined by Sonny on a balladic "Solitude" where, maintaining the tempo, Haynes fashioned one of those startlingly musical solos of his. Then came, again as I had hoped, "Sonnymoon for Two," that signature blues in the Rollins canon. Early into it, Sonny

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DAN'S DEN *continued from page 26*



took to the stage mike (his tenor, as usual, carried one in the bell) and wondered aloud if another special guest would make his appearance.

And who should emerge from the wings but yet another octogenarian icon, Ornette Coleman, shining horn in hand. By then, I should add, Watkins and Figueroa had joined Haynes in a pretty awesome percussion trio. Ornette, in his unique way, soloed on the blues, and then Sonny followed, in the same spirit, in harmolodic terrain. They went out together, united on the theme. The audience, long in seventh heaven, was jubilant, and in a moving gesture, Ornette kissed Sonny's outstretched hand. (As someone who still vividly recalls the days when many established musicians would not accept Ornette, that moment had special overtones.)

The encore brought all hands but Ornette into action on what else but "St. Thomas." Hargrove shone again, Sonny was magnificent, still brimming with energy, leading a happy climax—the percussive underpinnings for which could have become a jumble but instead were a model of togetherness, the trio conducted, so to speak, by elder Haynes. For those of you not in the sellout crowd, still floating on a cloud after the event, nobody seemed to want to leave the gathering outside on the sidewalk. A blessing for all that the concert was recorded.

But Not For Me

The Kaye Playhouse at Hunter College, on East 68th Street, is familiar as the venue for many of the more traditional events at George Wein's New York festivals. Here in

At the September 13 Sidney Bechet Society concert, trombonist Wycliffe Gordon sang a solo on "Basin Street Blues," as clarinetist Anat Cohen and trumpeter Byron Stripling provided a "doo-wop" style-background chorus. The audience was in stitches. That's bassist Dwayne Burno talking it all in in the background.

the new lair of the Sidney Bechet Society Ltd., on September 12, many voiced their joy at a society reunion of "Hot Jazz, New Orleans and Swing Style" concert showcasing the trumpeter and singer, Byron Stripling. Your reporter, however, soon grew tired of the impossible-to-ignore presence of the star.

A commanding figure, contrary to his surname, I first encountered Mr. Stripling as a youthful protégé of Clark Terry. No one can deny the man's impressive big-band credentials (Terry, Hampton, Herman, Basie, a.o.), but his fate was sealed when he was cast in the lead role of the musical *Satchmo: America's Musical Legend*, which opened in New Orleans in 1988, made it up to Boston, but never made it to New York. The Louis repertory has remained Stripling's working menu. And, sure enough, he served up "St. James Infirmary" and "Sunny Side of the Street," both with extended vocals and high note climaxes—he has a way of making those final high ones seem higher than they are by hamming them up. On "Potato Head Blues," with a chart including New Orleans clarinetist Johnny Dodd's classic solo, it was fun to hear Anat Cohen reading it off. On "Struttin' with some Barbecue," Stripling played his best solo, free of histrionics.

The trumpeter had competition in the vocal department from Wycliffe Gordon, featured on "Basin Street Blues." Wycliffe is, of course, a great showman as well as a superb trombonist, and it was brave of Byron to engage him in a scat duet, which was a lesson in strain versus ease. As it turned out, the evening's musical climax was a lovely rendition of "Nuages" by the duo of Anat and guitarist Howard Alden, by now a seasoned team, and a blessed relief from noisy antics. Anat also played some of that fine soprano sax.



The first Sidney Bechet Society concert at the Danny Kaye Playhouse, on September 13, played to a sold-out house on a stormy night. Towards the end of the sound check, clarinetist Anat Cohen and guitarist Howard Alden got comfy on the floor as trumpeter Byron Stripling led the band.

continued on page 30

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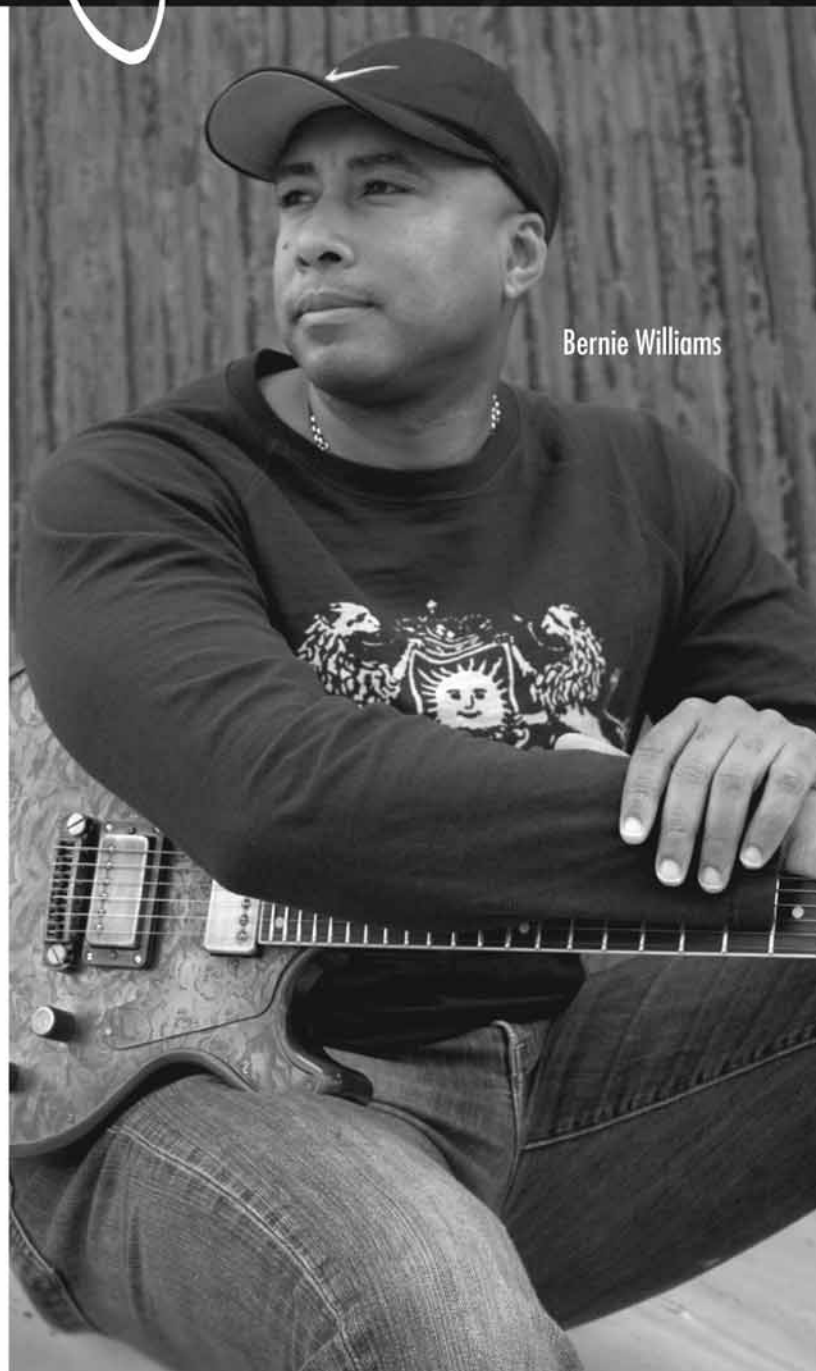
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Bernie Williams

DAN'S DEN *continued from page 28*

The excellent young drummer Marion Felder and the not-that-much older bassist Dwayne Burno did well; the bassist got a lot of solo space, though Stripling apparently is unfamiliar with the adage, "Give the drummer some," and confined Felder to a few exchanges—not a single solo outing. It seemed to me that midway through the second half (the first was very long), the audience had lost much of its early enthusiasm for the leader's antics. But I may be wrong—let's see if there is some angry mail!

Short Takes

The Kitano New York, at 66 Park Ave., one of the pleasanter places to enjoy jazz (and sushi), played host in September to a quartet headed up by the happily more and more visible young piano wiz, Ehud Asherie. Ehud can be seen but mostly heard on the tube, in that new HBO series, *Boardwalk Empire*, a Prohibition epic also featuring Vince Giordano's superb Nighthawks. Here, he had Harry Allen's tenor, new to me, and good Clovis Nicholas on bass, and longtime favorite Chuck Riggs on drums. They made

great swinging sounds, pushing the good old "Trolley Song" into warp speed. Harry has become a true master of his instrument; to make real music at this tempo is the domain of a bare handful. Ehud excelled throughout the set, but it was his solo feature, a veritable rhapsody on Eubie Blake's "Love Will Find a Way," that stays in mind. Ehud's solo CD on Arbors Jazz is highly recommended.

That jazz is a natural for musical therapy should go without saying, but there is a special relationship between Beth Israel Medical Center and the legacy of Louis Armstrong. The fifth annual What A Wonderful World Awards ceremony at The Louis Armstrong Center for Music and Medicine at BIMC, on September 20, was my first experience with this most worthy enterprise. I was honored to have been chosen as presenter to one of the awardees, none other than Dave Brubeck. Unfortunately, Dave was not feeling well. Fortunately, his eldest son, pianist-composer-educator Darius Brubeck, was visiting his parents and stepped into the breach.

I hadn't seen Darius for a very long time; he's getting to look more and more like his father. Among other accomplishments, he brought jazz instruction to South Africa, where he was a professor and founder-head of the Centre for Jazz and Popular Music at the University of Natal, in Durban. The ties between Dave and Louis are strong ones, Dave and his wife Iola having created that memorable musical vehicle for Armstrong called "The Real Ambassadors." There were other honorees, among them Greg Thomas, the V.P. of CareFusion, sponsor of George Wein's most recent New York festival. His presenter was Phoebe Jacobs. A remarkable teenager, and another honoree, Kimberly Sue, though deaf, performed a song.

While the acoustics in the BIMC atrium leave much to be desired, the musical interludes by Lew Soloff and Mulgrew Miller were splendid. Lew's "West End Blues" cadenza was, truthfully, the best rendition of that treacherously difficult trumpet trap I've ever heard. (I made a mini-study of such attempts, dating back to Louis Metcalfe's disastrous

one in 1929.) The duo also scored with "I Cover the Waterfront" and managed to make a musically enjoyable statement on the event's unavoidable theme song, which really should only be done by Louis himself. The evening's charming hostess was Mercedes Ellington.

Finally, at the Shanghai in Madison, NJ, Daryl Sherman and her regulars, guitarist James Chirillo and bassist Boots Maleson, who are so delightfully attuned to each other, strutted their effervescent stuff on Sunday, September 18. A highlight was Daryl's unveiling of a Sidney Bechet original, "Who'll Chop Your Suey (When I'm Gone)," tailor-made for a Chinese restaurant, though the dish is long gone from most menus. As another treat, James's violist wife, Valerie Levy, sat in for a couple of numbers—not a jizzer, but a fine melodist making a beautiful sound. James, by the way, enjoyed a longish Broadway run in the Sinatra tribute show, *Come Fly With Me*, visible on his big-band perch, and audible on a nice intro to "Wave." **JJ**

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



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Tuesday, November 30

NORTHEAST NAVY SHOWBAND

Free admission to this special concert. This band features some of the nation's top musicians and performs a variety of music from contemporary jazz, to original arrangements of popular favorites, as well as traditional patriotic fare. This special performance by the Northeast Navy Showband is a free performance but seating is reserved and a ticket is required. 7:30PM SOPAC

Tuesday, March 15

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Free admission to this special concert. The Ensemble is made up of professional musicians from the University's music faculty. Special and surprise guest artists are regularly featured in Ensemble performances. This special performance is a **free performance** but seating is reserved and a ticket is required for seating. 7:30PM SOPAC

Tuesday, April 19

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Jazz Goes to School | The College Jazz Scene

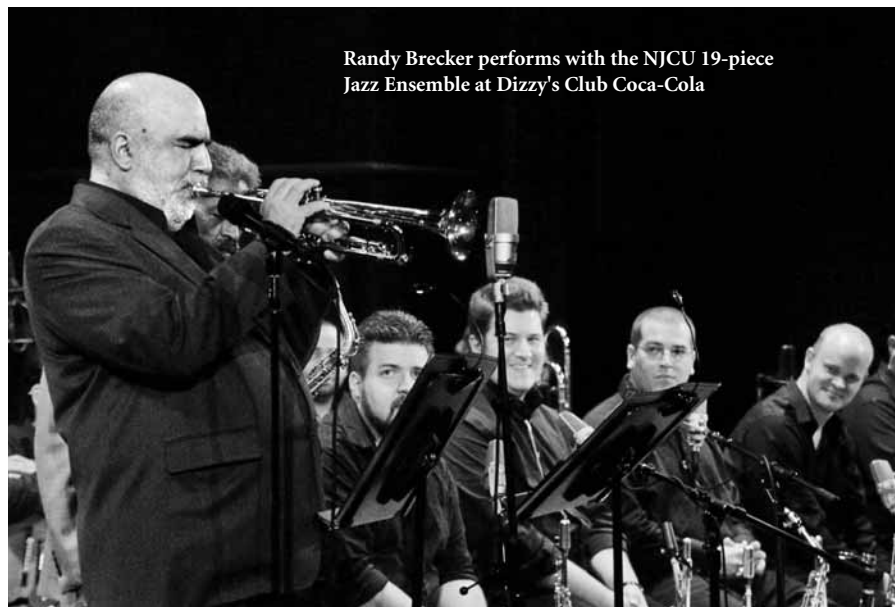
By Frank Mulvaney

New Jersey City University Ensemble Scores Big Time Gig at Dizzy's

The NJ City University jazz program scaled the heights of prestige with a six-night gig at Dizzy's Club Coca Cola at New York's Lincoln Center from September 21–26. Dizzy's is now regarded as among the finest jazz clubs in the country. It's in the beautiful new Time Warner building and is one of three jazz venues that were designed into the building. The room is spacious and the bandstand is in front of a huge glass wall window that looks out on Central Park and Columbus Circle — very cool. I should add that food is not expensive and a pint of brew will only set you back \$7.

NJCU Jazz Program Director Ed Joffe was able to leverage his relationship with jazz greats Randy Brecker and Charles McPherson to feature them and their music in this six-night extravaganza with the 18-piece ensemble. The first tune of the evening was “Nostalgia in Times Square.” The audience was quickly in awe of the enormous talent of Randy and Charles. The arrangement was chock full of lush ensemble harmony with outstanding solos from trumpeter Justin Hernandez and bassist Pete Mc Cullough. The second tune was an intricate Vince Mendoza arrangement of Randy's “Freefall” on which he soloed throughout, dishing out a deluge of masterful notes. This Grammy-winning fusion chart would be a challenge for any top pro ensemble and the NJCU crew handled it rather adroitly with marvelous input from pianist Jason Teborek. Jason would go on to have a very impressive night and I expect to hear his name a lot in top jazz circles in the coming years. This was followed by Charles's

First tenor Kris Cardella soloing.



Randy Brecker performs with the NJCU 19-piece Jazz Ensemble at Dizzy's Club Coca-Cola

“Manhattan Nocturne,” a sweet lyrical rumba that exhibited his magnificent tone and fluidity. He told us that the inspiration for the tune was a moody rainy day. This one also allowed Marcell Bellinger to show off his hot trumpet chops. Charles, who played in the Mingus band for a dozen years, is most definitely from the bebop/hard bop school. Next up was “There's a Mingus Among Us.” This up-tempo chart featured muted trumpets and hot duets and alternate soloing by Randy and Charles. My buddy Mike Katz and I really felt fortunate to appreciate this amazing music, especially the beautiful, full ensemble harmonic chords. Next we heard one of my favorite tunes, “A Night in Tunisia,” with just Randy, Charles and the rhythm trio. This tune seems to present endless opportunities for improvisation and we were gifted with extraordinary creative interpretations. Here the rhythm trio of Jason, Pete and Jon DiFiore (drums) showed us why they have had a regular weekly gig at a major NYC club for the last 10 months. The lovely vocalist, Vanessa Perea, then offered a wonderful swinging version of “Too Close for Comfort” as the ensemble provided backup that was just right. Wrapping up the first set we had Charlie Parker's melodically complex composition “Ko-Ko,” which is based on the chord structure of “Cherokee.” The sax section carried the load exceptionally well and the rhythm section was rock solid with Jason providing eloquent thoughts. This was an appropriately exciting closer that had Charles flying high



left: Charles McPherson performs with the NJCU Jazz Ensemble.

above: NJCU 2010 graduate Vanessa Perea singing "Too Close for Comfort."

Photos by William Wittkop

and Randy scattering notes all over the stratosphere.

Between sets I had a brief chat with Randy, who had a drink at the bar right next to us. We have a mutual friend and I had met his beautiful new wife, Ada Rovatti, a gifted saxophonist from Italy. He told us that their daughter was now 22 months old and goes to sleep listening to our friend Sarah Cion's solo piano CD *Lara's Lullabies*.

Could the second set be any better? Well, let me tell you, it actually was. Kicking things off, we had the seldom heard "Empty Ballroom Blues," an Oliver Nelson arrangement of an early Duke Ellington tune. It featured a strong full ensemble opening and later on sizzling brass interludes highlighted by an outstanding solo from Marcell. Randy and Charles did not cool off at the break and charged forward with sensational lines as Charles clearly showing his bebop roots.

This was followed by NJCU Professor Pete McGuinness's Grammy-nominated arrangement of "Smile." The trombones, with and without mutes dominate the sound and it would be expected when the arranger happens to be a first-rate trombonist himself. Actually, you might have thought it was written for Randy and Charles, improvising on it like they owned it. Randy's delightful funk/fusion composition "Shanghigh" was a refreshing change of pace with its deep, complex groove. Randy loves playing this type of material and so does guitarist Hernan Gonzalez, who provided some great wonking riffs. Trombonist Pablo Rodriguez made his presence known with a nice contribution as well. Perhaps the highlight of the evening was Mike Crotty's arrangement of "Spring Can Really Hang You Up the Most." This was a feature solo for Charles with just the trio on the front end and the full ensemble joining in later on with soft chords. There were a couple of subtle mood shifts in the sumptuous and very satisfying arrangement. I have to agree with Ed Joffe that Charles's rendition is the finest we have heard of this modern standard. Randy and Charles sat down and let the band swing on its own with "Lullaby of the Leaves." The sax section

really found the groove on this one and lead tenor Kris Cardella and Justin contributed marvelous solos. "What is This Thing Called Love" was a real treat. I'm running out of adjectives to describe the artistry of the two living legends. What they did on this one was something else. Charles's flow of notes and ideas was astounding,

continued on page 34

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COLLEGE JAZZ *continued from page 33*

only to be matched by Randy's own imaginative thoughts as they furiously traded eights, intermittently combining in gorgeous harmonic duets.

For the final tune of the evening, we were surprised with Tito Puente's "Mambo Diablo," which certainly did spice thing up a bit. The set was running generously long and that was alright with us. The rhythm section provided the essential solid foundation and you could tell all the players were having fun supporting Randy and Charles as one last time they reeled off brilliant rip-roaring solos. For a fitting, though abbreviated, encore the band played "Come Fly with Me." There was no question that we all had a great flight courtesy of Mr. Brecker, Mr. McPherson and the NJCU Jazz Ensemble.



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

2010-2011 College Jazz Performance Schedule

MONTCLAIR STATE UNIVERSITY

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

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

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

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

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

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

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

NEW JERSEY CITY UNIVERSITY

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

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

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

April 25: High School Jazz Day with guest artist trumpeter Randy Brecker,

Rossey Hall and Margaret Williams Theatre, 10:00 AM to 5:00 PM, FREE admission

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

PRINCETON UNIVERSITY

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

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

February 4: Jazz Faculty "Composing in the Moment" Recital, Richardson Auditorium, 8:00 PM, \$15
February 23: Annual NJ High School Combo Festival featuring university small ensembles, Taplin Auditorium in Fine Hall, 5:00 PM, FREE admission.

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

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

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

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

ROWAN UNIVERSITY

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

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

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

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

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

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

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

RUTGERS UNIVERSITY

November 29: University Undergrad

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

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

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

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

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

WILLIAM PATERSON UNIVERSITY

November 7: Pianist Connie Crothers Quartet

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

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



Karen Akers: Dancing on the Ceiling A Rodgers and Hart Songbook


By Robert I. Daniels

Lean and lovely, Karen Akers returned to the legendary Oak Room at the Algonquin Hotel with an ardent program of classic songs by composer Richard Rodgers and lyricist Lorenz Hart. The enchanting chanteuse inhabits the romantic environs of the great American songbook with a treasure trove of words and music that respond to the various plateaus of love, joy, anticipation and heartbreak.

Stately and serene Akers possesses the stunning art of lyrical seduction. With a seductively mellow alto voice she caresses each song with a sense of knowing allure, reaching the depths of unrequited passion and the mixed blessings of love lost and newly discovered.

Few torch songs capture the woeful declaration of unrequited love as trenchantly as “Glad to be Unhappy,” a lament that Ms.

Akers turns into a blissful tale of woe with an added ray of hope. The hour with Akers revealed an abundance of allure with songs that return like old friends and the program begins with a familiar phrase; “It seems we stood and talked like this before...” that begins a medley of “Where or When” and “Isn’t It Romantic?” The tunes serve as a segue into two dozen ballads that include “Bewitched, Bothered and bewildered,” “I Could Write a Book,” “My Heart Stood Still,” “My Romance” and “My Funny Valentine.”

“There’s a Small Hotel” was sung in French recalling the long ago Patee of Josephine Baker. And when is the last time you were so passionately seduced by the likes of “This Funny World?” The tune dates back to a 1926 show called “Betsy,” and in Larry Hart’s words; (It’s) “the stuff my dreams are made of!” 



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Caught in the Act
 By Joe Lang
 Past NJJS President



Comstock



Kole



Gines

**Our Sinatra:
 Eric Comstock,
 Hilary Kole and
 Christopher Gines**

Oak Room, Algonquin Hotel, New York City
 New York, NY – August 31 – September 11, 2010

In August of 1999, Eric Comstock, Hilary Kole and Christopher Gines debuted their show *Our Sinatra*, a tribute to the artistry of Frank Sinatra, to rave reviews. Since that time it has had several incarnations, and a national tour. The original trio of performers recently revised and revived the show for a two-week run at the Algonquin Hotel's Oak Room, the venue where it had its first performances. It is still a winner!

Over the course of a little more than an hour, the trio of vocalists, with Comstock providing support on piano and Boots Maleson playing bass, visit over 50 songs associated with Sinatra, some sung in their entirety, and others woven into three medleys.

There are swingers and ballads, individual voices, duets and trios, and each selection brings back vivid memories of the special talent that was Frank Sinatra. He revolutionized popular singing by approaching each song that he sang in a manner similar to a method actor, getting inside of the words to convey the very essence of each lyric, no matter the subject matter. He made you believe almost every word that he sang, striking just the right emotional chord, no matter how serious or light-hearted the lyrics. Before Sinatra, people did not think of songs as standards. Many that are now blessed with that designation were just old songs that had been forgotten until Sinatra dusted them off, and gave them new life. He started a trend that others emulated, and

made household names of songwriters who had been ignored by most of the public.

Comstock, Kole and Gines are wonderfully well suited to the project they have undertaken. None of them sounds like Sinatra, but all wear his unmistakable influence with honor. Comstock probably knows as many songs as any singer around today, and is comfortable singing virtually any kind of classic pop material. He is particularly adept at finding any humorous content in a lyric, no matter how nuanced. Kole has a superb vocal instrument, a fine jazz feeling to her singing, and is strikingly attractive. Gines has a style that fits the mold of a classic crooner. They all are pleasingly charismatic, and their styles and personalities blend wonderfully. The program is held together by witty patter, and effective transitions from song to song, especially in the medleys.

They arrived on the scene together, and gave the audience a taste of "Where or When." Each of them took a solo turn, giving them the opportunity to establish their individual voices. Gines showed off Sinatra's swinging side with "Oh, Look at Me Now." Sinatra was well noted for his singing of ballads, particularly torch songs, and Kole touched upon this aspect of his artistry with a passionate reading of "Come Rain or Come Shine." Comstock slyly assayed "Too Marvelous for Words."

Their initial seven-song medley concentrated on songs that Sinatra sang in films. He was in 58 movies, and sang countless songs that have become an integral part of the Great American Songbook. The singers gave a sampling of them, including "This Is a Lovely Way to Spend an Evening," "I Fall in Love Too Easily," "All the Way," "The Tender Trap," "Well, Did You Evah," "My Kind of Town" and "New York, New York," the one from *On the Town*.

Sinatra often referred to himself as "a saloon singer." The "Saloon Tribute" section of the program started with Comstock singing "One for My Baby," followed by Kole's "Angel Eyes," moved on to Comstock examining how one feels "In the Wee Small Hours of the Morning," found Kole lamenting that "It Never Entered My Mind," before Gines closed the medley remembering "Last Night When We Were Young." The transitions from song to song were smooth and effective.

Their closing medley covered a lot of territory as they provided samplings of 32 songs, including most of the fan favorites, and they used "The Song Is You" as an opener, for a middle reprise, and as the closer for what they termed "The Mother of All Medleys." Many of the segues were extremely clever, and elicited a noticeable reaction from the audience.

Among the full length numbers, the most impressive were Kole's dramatic "I'm A Fool to Want You," Comstock's wry presentation of "Everything Happen to Me," a powerful "Old Man River" sung by Gines, and the wonderful tongue-in-cheek duet by Comstock and Gines on "The One I Love Belongs to Somebody Else."

When they encored with "Put Your Dreams Away," solely backed by Maleson's bass, there were a lot of nostalgic memories flooding my mind, and that was likely the case with most of those present.

One tune included in the long medley was "The Second Time Around" where love is described as "lovelier" when revisited. My recollection of the initial version of *Our Sinatra* is a fond one, but it is even better this time, as the performers have grown in their artistry, giving the production even more depth than it had the first time around.



Yvette and Antoinette and Pam and CiCi and Carrie and Jackie and...

Newark Public Library | September 29, 2010

By Linda Lobdell Co-Editor *Jersey Jazz*

It was a launch party for Barbara Kukla's jazzy fundraising 2011 calendar, "Newark Songbirds" — September 29 at the Main Branch of the Newark Public Library. And *what* a party! Standing at the podium in inspirational Centennial Hall, Library Director Wilma Gray introduced the event by saying she was born and raised on jazz. Speaking of the importance of remembering Newark's jazz legacy, and of supporting our youth, she credited Barbara K. with being an expert on both.

Barbara ran down a history of her scholarship fund and declared that she and this evening's musical hostess, Yvette Glover, go back 50 years. Yes, and Yvette has been singing all that while. This night she introduced one after another accomplished vocalist — all of whom appear in the calendar — backed by a solid rhythm section consisting of Radam Schwartz, piano; Calvin Jones, bass; and Earl Grice, drums. First on the roster was gracious Pam Purvis with a captivating Latin/swing "Star Eyes."

Next, Antoinette Montague, born at Newark's Beth Israel Hospital, crackled with "Sisters," in honor of a mentor of many of today's singers, Carrie Smith, who now resides at the Englewood Actors' Home. Her bluesy piano accompaniment was provided by John Colianni. Her "Smack Dab in the Middle" whipped us up into a frenzy, before Yvette stepped up to introduce the next guest, her former classmate at Essex County College, Madame Pat Tandy, just back from Japan. She dedicated her song to "the late great Irene Reid," and her powerful voice and honest delivery brought great feeling to "Here's to Life."

Ms. Glover griped that all these other ladies seemed to have great choreography and she needed to get some herself. And *her son* is a tap dancer (see page 43)...

Yvette and the next lady of song, Jackie Jones, have been doing some gigs together

of late. Jackie calls Yvette "my musical mom." She produced fireworks with her soaring "My Funny Valentine." (We were sitting next to Jackie's real mom!)

Denise Hamilton hosts a variety showcase at Skipper's on University Avenue, Newark, every Friday night. Saying that she felt "like family" with Yvette and all her wonderful companions tonight, she sings a delightful "You Are the Sunshine of My Life."

In the audience, Yvette points out, are Denise McCoy, presenter of jazz nights at Newark's Priory on West Market Street, and NJJS's own Stan Myers, "jazz guru."

Songstress Cynthia Holiday prepares to come up, as Yvette tells us she has history with Cynthia's mother, who ran Newark's School of the Arts when Ms. Glover was taking her children to school there. She says she made the school what it is today. And Cynthia tells us she sings because of both her mother and her stepfather, trumpeter Calvin Hughes, who played with the likes of Count Basie and Frank Foster and introduced her to lots of music and musicians. Radam Schwartz is her longtime musical director. She imparts her down-to-earth glamour to "I Love Bein' Here With You," making a medley of it with "Getting to Know You."

Now Lady CiCi comes to the foreground. Yvette tells us CiCi's husband, drummer Don Williams, is "incredible because of *her* incredibleness." Lady CiCi states, "Newark has been my mother, father, sister, brother, cousins. Newark made a way for me to get all through school and go to William Paterson University," and to meet people like pianist Corky

Caldwell who coached her to try singing in her speaking voice. She sang "More," and it was all that and.

About Carrie Jackson, Ms. Glover boasts, "I can't say enough about Carrie, because she's Carrie. We need to know her secret — she's here, there, and everywhere." A graduate of Peshine Avenue School and Weequahic High School, Carrie says she learned the next song, "Misty," when she was 5 years old and it's always remained special to her. She put her flavor on that favorite and made it her own.

Finally, Yvette consented to sing one of *her* favorites, I guess because she feels that this troubled world just needs a big hug. She can make us all feel comforted, like no one else.

Somehow this hall of academia has been transformed into the hippest club, showcasing so many wonderful talents. We hadn't expected all this! But rumor has it this aggregation may just have to assemble again for another show...

Meanwhile, you can bring a little bit of this special evening into your home by grabbing a Newark Songbirds calendar for only \$10 each. You'll be helping a great cause and they make terrific gifts. Think about it! **JJ**

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





Other Views

By Joe Lang
Past NJJS President

Here are the best of the new recordings that have crossed my desk during the last month.

■ Many NJJS members recall the excitement generated by the arrival on the New York City scene in the mid-1970s of a young tenor sax player who was a breath of fresh air amid a sea of Coltrane acolytes. **SCOTT HAMILTON** had heard and respected the tenor sax greats, from Coleman Hawkins to Al and Zoot, who had laid all of the groundwork that led to Coltrane's ascendancy. Their direct influence was evident in the individually swing-based approach favored by Hamilton. He was not an out and out imitator; rather he used the influence of his heroes to develop a unique voice that became an influence on many young players who found in his mainstream sounds the kind of voice and tradition they preferred to develop. Over the years, Hamilton has continued to express himself musically within his preferred stylistic framework, and is recognized as one of the masters

of mainstream jazz. It was pure inspiration to team Hamilton up with **ROSSANO SPORTIELLO**, a pianist who has emerged in the line of mainstream cats that leads back to Hamilton and others of his generation like Warren Vaché, Ken Peplowski, et.al. Sportiello's technical facility and imaginative improvisations have put him among the select circle of players who are in demand at a plethora of festivals, jazz parties recording sessions and club dates. The result of this pairing is **Midnight at Nola's Penthouse (Arbors – 19415)**. Things get off to a gently swinging start with "Wonder Why" and close in a similar mode with "In the Middle of a Kiss." In between, Hamilton shows his wonderful facility for playing ballads on "A Garden in the Rain," "A Time for Love" and "All My Tomorrows." "This Can't Be Love," "Big Butter and Egg Man" and "All God's Chillun' Got Rhythm" display the duo's ease at faster tempos. "Come Back to Sorrento" and "It's All in Your Mind" find a middle ground like the tunes that open and close the set. Despite having performed together only a few time prior to the recording, these gentlemen have a natural empathy that has produced an album of performances that will engage you from start to finish, and during the

repeated listening that will surely occur for anyone who purchases the disc. (www.arborsrecords.com)


■ A gentleman who has picked up the influence of Scott Hamilton, as well as the greats who inspired Hamilton, is **HARRY ALLEN**. Allen, in fact, has taken the ball, and carried it with more creativity than most of his peers. When **Larry Met Harry (Café Society Recordings-001)**, an album co-led by pianist **LARRY GOLDINGS**, is a fine example of the artistry of both of these terrific players, and of how Allen is always pushing the envelope without straying from an essentially mainstream ethos. Goldings is an interesting improviser and composer — he composed eight of the 12 selections — who also plays bells, vibes and organ on the disc. In addition to the tunes by Goldings, there is one original by Allen, and three familiar songs, "Morning Has Broken," "The Look of Love" and "Sous le ciel de Paris (Under Paris Skies)." On this disc, Allen and Goldings are accompanied by Doug Weiss or Neal Miner on bass and Andy Watson on drums. Most of the album showcases Allen at his lyrical best, playing ballads with a Getzian/Prez lightness. Among the other tracks, "Slo-Boat" has a hard bop feeling, "The Look of Love" and "Lucky Am I" are nicely swinging affairs, and "Bud's in Bloom" is an uplifting romp. You cannot go wrong if you grab a copy of *When Larry Meets Harry*. (www.amazon.com)

■ Tenor saxophonist **DAN WILENSKY** has put together a nice collection of original tunes on **If You Only Knew (Speechless Productions-38848)**. Joined by Bob Himmelberger on piano, Dean Johnson on bass and Scott Neumann on drums, Wilensky shows a flair for melodic songwriting and a robust tenor sax sound. To open the disc, he opted to use one of the two non-original selections on the album, "Tea for Two," taken at a leisurely pace that increases in intensity, and features a nice solo from Johnson. Several of the Wilensky originals, particularly "If You Only Knew" and "All in All" seem to cry out for lyrics. Among his other tunes, the funky "Saxafra" and the hard boppish "Lucky 13" particularly caught my ear. Special mention should be made of Himmelberger's lovely piano work on Wilensky's contemplative reading of Horace Silver's "Peace." To quote the title of the closing track, "All in All" this is an album that kept me engaged from start to finish. (www.danwilensky.com)


■ During my several trips to hear jazz in Los Angeles over the past decade, I have somehow

continued on page 40

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Announcement
JAZZ ALIVE 2011 Nov 27-Dec 4
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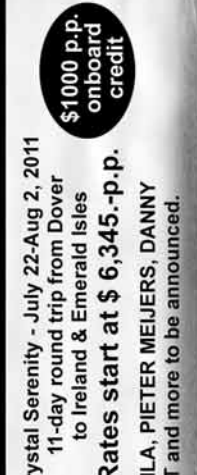
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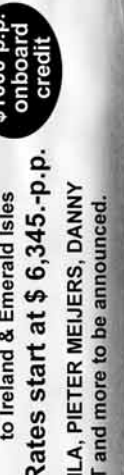


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OTHER VIEWS

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missed hearing tenor saxophonist/flutist **DAVID SILLS**, but upon listening to **Light Touch (Jazz Collective)**, I hope that I will get an opportunity to catch him in person on a future trip. He has a nice full sound with a lightness that harkens back to players like Stan Getz and Warne Marsh. Assisting him on his 11-song journey are pianist Chris Dawson and bassist Darek Oles. Horace Silver's "Strollin'" opens the program, and gets things off to a moving start. He follows with one of the loveliest of all jazz compositions, Billy Strayhorn's "Chelsea Bridge." Among the other tunes on the disc are three standards, "How About You," "Love for Sale" and "Everything I Love;" some other jazz classics, Charlie Parker's "Blues for Alice," Silver's "Peace," Charles Mingus's "Goodbye Porkpie Hat" and Bill Evans's "Inter Play;" and Sills's own "It's All You." Most of the time Sills stays with his tenor sax, but on "Sertao Alagoano," a piece by Brazilian composer Hermeto Pascoal, and "Inter Play" he shows that he is a first rate flutist. Dawson and Oles are impressive throughout. Sills and Light Touch make for a pleasant listening experience. (www.davidsills.com)

■ **ROSSANO SPORTIELLO** has a superb new trio recording, **Lucky to Be Me (Arbors - 19408)**. He is joined by bassist Frank Tate and drummer Dennis Mackrell for a 12-tune program that is eclectic and consistently interesting. Sportiello is an amazingly versatile musician.

Classically trained, he has been playing jazz since his teenage years, and doing so professionally for about 20 years. If you go to his website (www.rossanosportiello.com), you will find the following words describing his goal as a performer: "To play jazz and make it understandable to everybody. Most of all, I want to see people smiling and having fun!" Listen to *Lucky to Be Me*, and you will swiftly be convinced that he has achieved exactly that. He is familiar with and capable of playing in every style from stride to Bill Evans and Keith Jarrett. He also knows the jazz tunes created by players like Cootie Williams ("I Don't Know), Thad Jones and Frank Wess ("Lady Luck"), J.J. Johnson ("Lament"), Bill Evans ("Show-type Tune") and Tommy Flanagan ("Beat's Up"). Standards are an important part of the repertoire familiar to most jazz musicians, and Sportiello chose "Lucky to Be Me," "When I Grow Too Old to Dream," "Ev'rytime We Say Goodbye," "Should I?" and "Just As Though You Were Here" to include in this program. He added an original titled "Bluesy Basie" that deftly captures the style and spirit of the great Count. As a nod toward his classical roots, Sportiello plays a short piece from Bach's "Well Tempered Clavier." By the end of the disc, the genius of Sportiello's talent and creativity is undeniable. His partners in this undertaking were well chosen. Tate is a strong bassist who has a gift for melodic improvisation that is consistently satisfying. Mackrell is among the most musical and inventive of drummers. As a trio, they function superbly, each part

supporting the other in a way that creates the kind of appealing sounds that comprise this excellent album. (www.arborsrecords.com)

■ Swinging piano trio jazz is what you will find on **New York Portraits (Alex Levin Jazz)**, a wonderfully uplifting new album from pianist **ALEX LEVIN**. Levin aimed to capture the feeling of what so many jazz fans experienced in countless jazz clubs and piano bars during the '40s, '50s and '60s, when they drifted in for a late evening of sounds and relaxation. He even arranged to record this disc between the hours of 10 PM and 2 AM, the time when this music was routinely performed around the Big Apple. He has succeeded admirably. Levin has bassist Michael Bates and drummer Brian Floody on board to explore 10 tunes, including two originals, "Last Train to Brooklyn" and "Blues for Charley," that are right at home with "My Heart Stood Still," "Who Can I Turn To," "Cheek to Cheek," "I Remember You," "I Loves You Porgy," "Isn't It a Pity," "Like Someone in Love" and "Body and Soul." If you dig straight ahead jazz piano, you will dig *New York Portraits*. (www.alexlevinjazz.com)

■ Pianist **BILL CARROTHERS'S** new album, **Joy Spring (Pirouet - 3046)** is a piano trio album with a decidedly more modern feeling than the Alex Levin disc reviewed above. It is inspired by the work of trumpeter Clifford Brown, the great jazz trumpeter who had his life tragically cut short in a car accident that also claimed the life of pianist Richie Powell. Most of the selections are by Brown ("Junior's Arrival," "Joy Spring," "Gerkin for Perkin," "Daahoud" and "Tiny Capers") and Powell ("Jacqui," "Gertrude's Bounce," "Time" and "Powell's Prances"), who was the pianist in Brown's group at the time of the accident. Also included are two pieces recorded by Brown, Victor Young's "Delilah" and Duke Jordan's "Jordu," as well as Benny Golson's classic tribute to Brown, "I Remember Clifford," the song that fittingly closes the album. Carrothers is among the

most original and interesting pianists on the current scene. He has wisely chosen two partners for this recording who share his creative originality, bassist Drew Gress and drummer Bill Stewart. Brown was an adventure-some player, and Carrothers uses his own sense of adventure to create an album that proves to be a wonderland of sounds that reflect the best in jazz creativity. (www.pirouetrecords.com)

■ Jazz duos often make for a different kind of listening experience. When two melodic, non-percussion instruments are paired, the interplay between the players requires a special kind of anticipation and empathy in order to avoid train wrecks. **Conversations (Dave Anderson Music)** is a duo recording by pianist **DAVE ANDERSON** and drummer/percussionist **MIKE WINGO**, and this combination presents a different kind of challenge. There are no potential harmonic conflicts to anticipate, rather, Wingo needs to find appropriate ways to support and complement the lines created by Anderson. Listening to *Conversations*, it is apparent that the chemistry between the players is just right. They have created an album that provides a continuing stream of interesting exchanges of ideas. Most of the time, there is a sense that Anderson is leading their excursions, but occasionally, Wingo becomes the tour guide. They mix standards like "It Might As Well Be Spring," "I've Grown Accustomed to Her Face," "Autumn Leaves," "Spring Is Here" and "In a Sentimental Mood," with a couple of jazz tunes, Keith Jarrett's "Lucky Southern" and Chick Corea's "La Fiesta," a pair of Brazilian numbers, "Gentle Rain" and "If You Never Come to Me," and three Anderson originals. The final product is one that struck me just right, and I highly recommend it. (www.DaveAndersonMusic.com)

■ **I Remember Django (Arbors - 19401)** is an apt title for an album by many jazz guitarists, but it's particularly appropriate for the new disc by **HOWARD ALDEN**. He was

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the guitarist who was chosen to coach Sean Penn on how to play the guitar for the Woody Allen film *Sweet and Lowdown*, the movie in which Penn played the fictional Django Reinhardt acolyte Emmet Ray. For this recording, Alden has the support of Matt Munisteri on rhythm guitar and Jon Burr on bass, with cornetist Warren Vaché guesting on four tracks, and Anat Cohen contributing her clarinet artistry on five other selections. Alden is a superbly fluid player who is at home playing in most styles within the jazz mainstream. He has long been a fan of Reinhart, and has often played in groups paying tribute to the gypsy guitar master. He has selected a program that includes several songs that were recorded by Reinhart, including "Insensiblement," "Between the Devil and the Deep Blue Sea," "Nagasaki," "I'm Confessin' That I Love You," and "I'll See You in My Dreams," plus two of Reinhart's most lovely melodies, "Nuages" and "Tears," the latter co-written with Reinhart's frequent collaborator Stephane Grappelli. Cohen and Vaché perfectly complement the trio on their tracks. Munisteri, and Burr, who often played with Grappelli during his later years, both have the kind of musical sensibility and love for the Grappelli oeuvre that enables them to fit wonderfully into this recording project. A sub-current to the album is Alden's admiration for another great guitarist, Barney Kessel. He has included two of Kessel's compositions, "I Remember Django" and "Bernardo." Also part of the program is another tribute to Reinhardt by the legendary guitarist Joe Pass, "For Django." Without sacrificing any of his own originality, Alden has created a loving and beautifully conceived tribute to an individual who remains among the most influential of jazz guitarists over 50 years after he left the scene for the eternal jam session. (www.arborsrecords.com)

■ Massachusetts-based guitarist **JOE WEINBERG** has a very straightforward, uncluttered approach to his instrument, and it is a nice thing to experience. His

subtle improvisations are on full display on his first solo album, **Have Guitar, Will Travel (Brookline Recording)**. Most of the program is comprised of standards, but he tosses in a few surprises with "Love Me Tender," "Buffalo Gals," "Over the River and Through the Woods" and "Home on the Range." Weinberg is one of those players who has a built in sense of swing that makes each track have a definite pulse. Like Count Basie, it is often the notes that Weinberg does not play that make his playing most effective. He gives each of the 13 selections a brief, but interesting reading, and the album clocks in at under 30 minutes, but they are minutes that are consistently delightful. (www.joeweinberguitar.com)

■ Guitarist **DAN ADLER** is another in an increasing number of outstanding jazz players who have emigrated from Israel to our shores. He has major league teammates in organist Joey DeFrancesco and drummer Byron Landham for his second album as a leader, **Back to the Bridge (Emdan Music)**. This collection is less groove-oriented than most guitar/organ/drums trio sessions. Adler is one of those players who immediately grab your attention with his clear lines and incessant swing. Having DeFrancesco and Landham on board sets his musical musings in a most appropriate and sympathetic framework. Whether playing standards like "Oh, Look At Me Now," "A Beautiful Friendship" and "I've Never Been in Love Before," jazz tunes like Clifford Brown's "Joy Spring" and Oscar Peterson's "The Smudge," or the four impressive originals that are on the program, Adler is fresh and fluid. One track is very different from all of the rest, "Yatsanu At (We Left Slowly)," an almost dirge-like song from Israel. It stands in stark contrast to the joyful spirit on the balance of the album, but still feels right being there. Dan Adler is new to me, and I welcome this opportunity to become acquainted with this fine addition to the ranks of outstanding jazz guitarists. (danadler.com)

■ **HENRY DARRAGH** is a singer/pianist/trombonist/songwriter from Houston who has just released his first album, **Tell Her for Me (Henry Darragh)**. It is a mix of five standards, "Hey There," "Everything Happens to Me," "Once in a While," "Tell Her for Me" and "Look for the Silver Lining," and six original tunes, one a catchy instrumental, "Early," and five for which Darragh also provided lyrics. His melody lines are nice, but his lyrics are mostly on the somber and down side, except for the quirky "The Harvard Dictionary of Music Song." Darragh's voice is reminiscent of Chet Baker or one of the hip singers like Matt Dennis or Joe Derise. On all the vocal tracks, Darragh accompanies himself on piano with support from Seth Paynter on tenor sax, Carol Morgan on trumpet, Erin Wright on guitar or bass, Glen Ackerman on bass and Chuck Payne on drums. Darragh adds his trombone to the mix on the only instrumental track, "Early." This disc gives us a taste of a young performer who has a lot of potential. (www.henrydarragh.com)

■ **When Light Are Low (Savant - 2109)** reinforces the impression her two earlier albums gave that **DENISE DONATELLI** is one of the most impressive vocal talents to emerge in recent years. On this disc, she sings with the kind of intuitive jazz sense and confidence that marks the best jazz singers. She has terrific arrangements from pianist Geoffrey Keezer to work with, and a program that includes standards, some of the best of the contemporary pop songs, and a fine rendition of Cedar Walton's "Firm Roots" with words added by John and Paula Hackett, and retitled "Enchantment." She opens with a strong interpretation of "It's You or No One" that establishes the album that immediately demands the listener's attention. Along the way, a few of the highlights are "When Lights Are Low," Sting's "Big Lie, Small World" and a song that I associate with Astrid Gilberto and Stan Getz, "The Telephone Song." With so many vocalists vying for attention these days, Donatelli is certainly carving out a strong niche for herself. (www.jazzdepot.com)

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OTHER VIEWS

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■ One of the things that is a fun part of writing about new albums is the opportunities it provides to find new talents who offer a great deal of promise. Like Henry Darragh whom I reviewed above, Chicago-based vocalist **DARDEN PURCELL** has just released her initial CD, **Easy Living (Armored Records – 8007)**. It is a far more mature effort than is normal for a first album. She starts out with “What a Little Moonlight Can Do,” and leaves no doubt that she knows how to swing. So do the cats who back her, Chip McNeill on sax and flute, Shawn Purcell on guitar, Chip Stephens on piano, Dennis Carroll on bass and Stockton Helbing on drums. She sticks mostly with selections from the Great American Songbook, but has included a couple of surprises, her wistful readings of “Alice in Wonderland” and “Will You Still Love Me Tomorrow,” and the bluesy “Your Red Wagon,” once a favorite in jazz and blues circles, but much less frequently heard these days. Particularly impressive is her phrasing. She knows how to do justice to lyrics. This is one hell of a fine debut for Darden Purcell. (www.armoredrecords.com)

The Twin Cities area in Minnesota is home base for several fine female vocalists, most notably Maud Hixon and Connie Evingson. Two other singers from the Twin Cities, Nichola Miller and Sophia Shorai, have come to my attention, and each has a new release.

■ Of the two singers noted above, **NICHOLA MILLER** is the more seasoned. Her new recording, **Thou Swingeth**, was recorded at The Artists’ Quarter, a jazz club in St. Paul, with Dave Karr on tenor sax, Rick Carlson on piano, Keith Boyles on bass and Nathan Norman on drums. Miller and her band are simply wonderful. They would have been right at home in a 1950s New York City club. She has chosen nine superb standards, “Thou Swell,” “All or Nothing At All,” “From This Moment On,” “If I Had You,” “Do I Love You,” “You’re Getting to Be a Habit with Me,” “Get out of Town,” “Devil May Care” and “But Not for Me,” and puts her own stamp on each of them. Her voice is strong, her phrasing right on, and she is comfortable swinging or caressing a ballad. Karr is a very lyrical tenor man, and Carlson is a wonderfully supportive accompanist. As the album’s title suggests, Nichola Miller doth swingeth, and it is a pleasure to listen to her do so. (www.cdbaby.com)

■ **SOPHIA SHORAI’S** first recording is **Long As You’re Living**, and she must be living right. She has put together an eclectic program that includes


several selections that indicate she is a lady who brings a sense of social consciousness to her performances. You will find “Long As You’re Living,” “Brother, Can You Spare a Dime,” “Everybody Knows,” “Big Brother” and “Peace” along side of “Black Coffee,” “You Don’t Know What Love Is,” “Old Devil Moon,” “In the Wee Small Hours” and “Waters of March,” with a blues, Robert Johnson’s “Hellhound on My Trail,” and Hank Williams country classic “I’m So Lonesome I Could Cry” following each other in a sequence that gives the album a completely different feeling. Lending strong support to her vocalizing is pianist Tommy Barbarella. Shorai has a voice that adapts well to the varied material be it jazzy, folkish, pop or bluesy. I am not sure that the mixing of standards and the more political material is a wise programming choice, as most of the jazz savvy audience would probably prefer that she stick with the standards and jazz tunes. Shorai sings it all convincingly, however, and it gives promise that she will succeed in whichever direction she ultimately aims. (www.cdbaby.com)

Those of you who have been reading my columns for some time are used to me including comments on a few albums that are not really jazz-oriented, but contain material that I believe will appeal to many of our readers who appreciate the great institution of the Broadway musical theatre. This is the case with the following two albums.

■ **Sondheim on Sondheim (PS Classics – 1093)** is a show based on an interesting concept. Take the composer/lyricist who is generally recognized to be the most talented, influential and important creator of scores for the musical theatre of the last 50 years, and celebrate his 80th birthday with a show that integrates video commentary about his life and art by Sondheim, with a superb cast singing a selection of songs from the Sondheim catalog. As the headliners, they engaged Barbara Cook, Vanessa Williams and Tom Wopat, with support from Leslie Kritzer, Norm Lewis, Euan Morton, Erin Mackey and Matthew Scott. For those who are devoted Sondheim fans like me, it is a joy to revisit so many of his fine creations. Those of you who are uninitiated or familiar with only a small part of his output, this two-disc set will open your eyes to the genius that is Sondheim. He has had a hand in creating 17 shows. For three he was the lyricist, *West Side Story* composed by Leonard Bernstein, *Gypsy* composed by Jule Styne, and *Do I Hear a Waltz* composed by Richard Rodgers. The others, *A Funny Thing Happened on the Way to the Forum*, *Anyone Can Whistle*, *Company*, *Follies*, *A Little Night Music*, *The Frogs*, *Pacific Overtures*, *Sweeney Todd*, *Merrily We Roll Along*, *Sunday in the Park with George*, *Into the Woods*, *Assassins*,

Passion and *Bounce* (revised and retitled *Road Show*). He also wrote the score for the television production *Evening Primrose*, two full film scores: *Stavisky* and *Reds*, and several songs for the movie *Dick Tracy*. Most of these works are represented in the songs included in *Sondheim on Sondheim*. The commentary by Sondheim, taken from various interviews, helps to give the listener insight into Sondheim’s influences and creative process. Many of the songs are ones that were cut during the development, but are included here to demonstrate particular aspects of the evolution of a score. This all makes for fascinating listening, and offer an inside look at the mind of a genius. By the way, the performances of the selections are universally excellent, and that is ultimately why most of us enjoy listening to the recording of a musical. When the music and lyrics are by Stephen Sondheim, the enjoyment is at the highest possible level. (www.PSClassics.com)

■ When it first came to Broadway in 1983, it received mostly positive critical response, but some critics felt that Jerry Herman’s score was something of an anachronism. The public, however, loved it, and it was on the boards for over four years, with almost 1,800 performances. **La Cage Aux Folles (PS Classics – 1094)** is now recognized as a classic Broadway musical, and is currently enjoying its third revival on the Great White Way, this time with a production imported from the acclaimed 2008 London staging. As has become almost a requirement for Broadway revivals these days, the cast includes a performer most widely known for television or film performances, in this case Kelsey Grammer, who plays, Georges, one of the two leads in this humorous, but touching tale of two gay partners who face a difficult situation in their lives. The other central character is performed by Douglas Hodge who played the role in the London production. This recording of the current Broadway revival cast wonderfully captures the magic of the Herman score with a terrific cast that invests the songs with the joy, sadness, poignancy and bravado that is appropriate to the specific material. There are several songs that have developed lives of their own outside of the show, the most popular being “Song on the Sand.” Other memorable tunes include “With You on My Arm,” “La Cage au Folles,” “I Am What I Am,” “Look Over There” and “The Best of Times.” This is a perfect way to revisit a marvelous musical theatre confection. (www.PSClassics.com)

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

NJJS Jazz Social

Yvette Glover and Jazz on Tap

September 19 | Shanghai Jazz, Madison

By Linda Lobdell Co-Editor *Jersey Jazz*

Photos by Tony Mottola

“Yvette Glover is a friend not only to music, but a friend to humanity.”
— Stan Myers

Our socializing begins this day with jazz author Barbara Kukla’s brief presentation about her scholarship fund for Newark jazz students. She let us know about the 2011 calendar she’s selling to help support the fund. Called “Newark Songbirds,” it features photos and bios of 12 Newark ladies of song, Yvette Glover among them.

After we schmooze and settle in, Ms. Glover herself appears, telling us she’s appeared at Shanghai with Larry Ham and the late Earl May. She’s accompanied on this day by Dan Kostelnick on piano. Together they ease into a soulful rendition of “How High the Moon.” Yvette slips out of her shoes and taps her stockinged foot as she sings. She is as radiant in a raspberry dress as she is warm and welcoming in her demeanor.

“Come Rain or Come Shine” is presented slowly and comfortably, with bluesy-gospel overtones appearing in the final chorus. From the audience, reedsman Bob Ackerman is invited to sit in.

Every social we’ve had so far has been unique, but today’s is the first that includes the art of dance. Emcee, NJJS Board Member Frank Mulvaney, mentions that Yvette is the mother of a “force of nature,” referring to her world-renowned tap phenomenon son, Savion (who, by the way, is in Australia now having his dance motion captured for a new animated film, *Happy Feet 2*, sequel to one he’d already done, *Happy Feet*).

Our guests today make it clear that tap becomes part of the music, because of course it creates percussive sounds and



in fact the dancers and the music can interact with each other just as musicians do in an ensemble. Yvette introduces “my kids” — the youthful dancers she’s brought along with her. She says they’re “the tap dancingest tap dancers you ever saw.”

First up is Hilary Marie. She’s an instructor with the New Jersey Tap Ensemble, and Yvette explains that Hilary and Kyle Wilder, who’s also dancing for us today, organized New Jersey’s first tap festival a few weeks prior. They take turns dancing on a small board, and their facility with their feet astounds! They rat-a-tat, stop, take cues from the piano, trade fours and alternate solos with the instrument. It may be Kostelnick’s first time accompanying dancers; Yvette murmurs some tips, urges him to watch them, give them opportunities to play, but then read them as to when to wrap it up. It’s fun for us to watch this evolving. They dance singly and as a duet to tunes like “Q” and “So What.” Yvette says she’s really proud; Hilary’s in college, and Kyle is embedded in his craft. “I have no choice but to love young people like this.”

Yvette now retakes the spotlight with a moving rendition of “Over the Rainbow,” spun like a fable, bringing a tear to the eye.

The raffle prizes flow during a couple of intervals in the action. Two pairs of tickets are distributed for a Spirit jazz cruise out of Weehawken. The Spirit folks also graciously offered NJJS members 25% off



that cruise. Tickets for Mulgrew Miller at William Paterson were eagerly snapped up by lucky attendees. The State Theater has also sent Maria Muldaur tickets to be raffled off. And that’s not all! Christine Ebersole tickets from the Berrie Center at Ramapo College, and a Warren Vaché show at William Paterson — an abundance of riches generously provided by our partners.

After a break, “I’ve Got the World on a String” captivates, during which a swing-dancing pal suggests we steal a quick dance near the bar. Yvette tells us swing dancing used to be her forte. We bet she can still cut a rug.

“My daddy [she’s the daughter of swing era pianists Anna Mae Lundy and Billy Lewis] taught me a lot of the standards,” allows Yvette, as she launches into “On the Street Where You Live.” She closes her set with a heartfelt “What a Wonderful World,” shaking hands with all in the audience and exhorting her pianist to modulate to an A-flat for a rousing finish. JJ

Hot Time In Tigertown: Thousands throng Palmer Square for 19th annual Princeton JazzFeast



When NJJS co-founder Jack Stine stepped down after 18 years as the original and only musical director of Princeton JazzFeast he left big shoes to fill. Apparently Ed Polcer has big feet. In his first stint producing one of New Jersey's most popular jazz events, the smooth-toned cornetist didn't hit a bad note. The six hours of nearly non-stop music was consistently top-notch and was presented with stage production that was seamlessly professional.

Of course the balmy, sun-drenched late summer weather didn't hurt, and Princeton police estimated attendance at 8,000. If you stood in the long lines for the tantalizing paella or the mouthwatering grilled clams, waits that were well-rewarded, you had no doubt you were in a crowd. (Thankfully there were 17 food vendors on hand to handle the hungry hordes.) And you needed to arrive early if you wanted one of the coveted seats ringing the stage.

Seeing no need to fix what ain't broke Polcer took a few pages from Jack Stine's tried and true JazzFeast programming playbook — namely something old, something new and something blue.

Repeat performers were first up. In the traditional nod to "the Beast across the Street," as Stine would put it, the Princeton University Jazztet was on the bill, but in a switch led off the show for the first time, offering a well-played set of standards. Next up, keeping his 19-year JazzFeast hitting streak intact, was Alan Dale with his New Legacy Band. Dale's only misgiving about not opening the show as he had for 18 years, was not getting the extra warm-up time. If it made any difference it couldn't be noticed, with Dale displaying his patented paper-tearing snare rolls as he kicked his tight-knit sextet through their usual musical gumbo of swing, bop and straight-ahead jazz.

For a first dash of something new Polcer offered the winsome Australian bassist/vocalist Nicki Parrott, who quickly became JazzFeast's sweetheart. While she may not fit the traditional picture of a jazz bassist — picture the lanky big-handed likes of Ray Brown and Milt Hinton — Parrott is no slouch on the big fiddle, having come to the U.S. on a grant to study with the great Rufus Reid. But the bassist has become more confident stepping up to the mic in recent times and her vocals are now a standard and engaging part of her repertoire. At Princeton she mixed her singing of standards



Story and photos by Tony Mottola



with crowd-pleasing solos by her trio of world-class band mates, namely Rosanno Sportiello on piano, Harry Allen on tenor sax and the

ubiquitous Bucky Pizzarelli on guitar.

“Something blue” for JazzFeast 2010 came in the form of The Fins, a Jersey-based hard driving, horn heavy big band that offers a powerful blend of R&B, jump, swing and jazz. The band is led by irrepressible Benny Hi-Fi who plays a mean vintage Les Paul Gibson guitar and sings gritty vocals, all while spinning around the stage in a bit of a frenzy. That is when he’s not wandering into the crowd to mingle with the audience as he plays his electric guitar through a remote hookup. “I told you The Fins were loud!” former *Jersey Jazz* editor Paul White quipped after the band capped their set. A big sound indeed; it’s doubtful any of the 8,000 in attendance missed a note.

Closing the show were the inimitable and elegant Vince Giordano and the Nighthawks, those masters of classic jazz

of the 1920s and ’30s making their JazzFeast debut and, as usual, making everything old new again. The ever smiling Giordano seemed to pluck his aluminum base and puffed away two beat lines on his tuba and bass saxophone with particular exuberance in Princeton, announcing to the crowd that the Nighthawks would be featured in the upcoming HBO series *Boardwalk Empire* for which the band is providing much of the music. The Nighthawks never disappoint and, like everything else at JazzFeast, the crowd ate it up.

Paterson native Ed Polcer is a Princeton grad, so becoming JazzFeast’s musical director is a bit of a homecoming. At day’s end, his first effort presenting the show a smashing success, Ed only wanted to share the spotlight.

“From beginning to end, JazzFeast was an absolute joy for me,” he said. “Anita Fresolone and the Palmer Square Management staff were completely supportive of my efforts all year. The technical people were outstanding. The stage crew were unbelievable, arranging for breakdown and setting-up the stage for five different bands within 15-minute intermissions!”

“It looked like everyone was having fun — the audience, the musicians, the food



vendors, the New Jersey Jazz Society staff and, yes, me. Thanks to all the groundwork that Jack Stine did over the years, it was a delicious ‘piece of cake’ for me.”

We look forward to Ed’s sophomore year in Princeton with great anticipation.

JJ



From the Desk of Chickie the Jazz Dog

Chickie the Jazz Dog is pleased to announce that the winner of *Jersey Jazz's* most recent "Win This CD" contest is NJJS member Roger Streit of West Orange, NJ. Roger was randomly selected to receive a copy of *Mingus Big Band: Live at the Jazz Standard*.

(No animals were harmed in conducting this contest, with three dog biscuits consumed in the selection process.).



JAZZ TRIVIA ANSWERS

questions on page 4

1. Louis Armstrong and Noel Coward were both managed by Joe Glaser in the 1950s.
2. Kenny G. (Howie apologizes to the Editor for mentioning that name in a jazz publication).
3. When Singleton was an infant, an aunt gave him the nickname "Zutty," meaning "Cute" in Creole, and it stuck.
4. Charlie Barnet
5. Steve Allen and Mel Torme
6. Jimmie Lunceford and Andy Kirk
7. Brad Gowans

Jazzman Igor?



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

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

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

Changing Your Address? Even Temporarily?

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

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.



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WWW.CTSIMAGES.COM e-mail: Cynthia@ctsimages.com

What's New? Members new and renewed

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

Renewed Members


Mr. & Mrs. Stephen Bach, Kinnelon, NJ
 Mr. & Mrs. Michael Banas, Hillsborough, NJ
 James Bourke, New York, NY
 Mr. William B. Brislin, Dunellen, NJ
 Mr. Tony Caltabiano, Wharton, NJ
 Mr. Patrick Capone, Chatham, NJ
 Mr. Russell B. Chase, Kendall Park, NJ
 Mr. Michael Curtis, Princeton, NJ
 Mrs. Rae Daley, Morristown, NJ
 Mr. Charles H. Daly, Atlantic Highlands, NJ
 Mr. Tobia Del Giudice, Monroe Twp., NJ
 Joanne and John Dusinski, Nazareth, PA
 Mr. Edgardo T. Farinas, Montclair, NJ
 Mr. Morris Grossman, Springfield, NJ*
 Mr. Willi Hegelbach, Kendall Park, NJ*
 Mr. Benny Hi-Fi, Edison, NJ
 Mrs. Nancy Vroom Johnson and Roland Johnson, Green Village, NJ
 Gayle and Andrew Levas, Bethlehem, PA
 Mr. & Mrs. Elliott Levine, West Orange, NJ
 Ms. Ginny Llobell, Maplewood, NJ
 Linda LoBue, Allentown, PA
 Dr. & Mrs. G. Edward McComsey, Island Heights, NJ
 Ms. Sue Moore, Weehawken, NJ
 Mr. Stanley Parker, Saddle Brook, NJ
 Mr. John Quinn, Jr., Branchville, NJ
 Dr. Jesse Rosenthal, West Orange, NJ
 Ronald Schechter, E. Windsor, NJ
 Mr. Michael A. Sebastiani, Skillman, NJ
 Ms. Carole L. Smith, Morristown, NJ
 Mr. David Sullivan, Chester, NJ
 Mr. & Mrs. John Tierney, Berkeley Heights, NJ
 Mr. Myles E. Tierney, Whippany, NJ
 Bill and Sally Wallace, Avondale, PA
 Mr. Peter Ward, Marshall's Creek, PA

Mr. Richard Waters, Chatham, NJ
 Mr. & Mrs. John J. Woodruff, Silver Spring, MD
 Mr. William Woronkewycz, Millstone, NJ
 Mr. Ben Zweig, Randolph, NJ
 Mr. Gil Zweig, Morris Plains, NJ

New Members

Mr. & Mrs. Peter & Janet Brav, Princeton, NJ
 Mr. Kenneth Campbell, Rahway, NJ
 Miss Manju Chandanani, West Orange, NJ
 The Cobra Bros., Farmingdale, NJ
 Ms. Barbara A. Connelly, Edgewater, NJ
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 Mr. Henry Dale, Princeton, NJ
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 Michael Gumina, Bayonne, NJ
 Alan Haddad, New York, NY*
 Jacob Harding, Lawrenceville, NJ
 Mr. John Hilerio, Pennington, NJ
 Dr. Rengin Konuk, Princeton, NJ
 Mr. Stuart Lasser, Morristown, NJ*
 Mr. Joseph Mazotas, Princeton, NJ
 Mr. David A. Miller, Brooklyn, NY
 Virginia Moravek, Somerset, NJ*
 Ms. Micky Morgan, Princeton, NJ
 Mr. Peyton Morgan, Princeton, NJ
 Mr. Romelio A. Rivera, Bloomfield, NJ
 Ms. Myrna Samski, Hillsborough, NJ
 Rajesh Srinivasan, Monmouth Junction, NJ
 Mr. Tom Stange, Princeton, NJ
 Mr. David Voorhees, Hopewell, NJ
 Mr. & Mrs. Helen & Myron Way, West Orange, NJ
 Mr. Herb Young, Lancaster, PA
 Mr. & Mrs. Janice K. and Richard O. Zimmer, Monroe Township, NJ

Bring a Friend to NJJS

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

About NJJS

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

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

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

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

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

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

Member Benefits

What do you get for your dues?

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

Join NJJS

MEMBERSHIP LEVELS Member benefits are subject to update.

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

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

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



Daryl Sherman

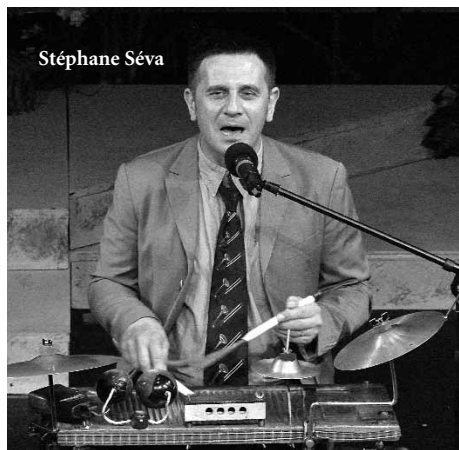
It's difficult to find words to describe **Daryl Sherman** that surpass those used by reviewers of her performances, recordings and broadcasts. Clive Davis: "Her passion for swing and her tidy, understated soloing are more than enough to keep the hardcore jazzers happy." Gary Giddins: "There is a laughter in her voice that transfigures everything she sings, and her piano is robust and imaginative." Andrew Patner: "She's funny, sharp and awfully good." Rex Reed: "Effervescent and madly talented." We could go on for pages, but you get the idea.

Daryl will be at the big Kawai on Monday, November 15, playing and singing songs created by "the two Johnnys, Johnny Mercer and Johnny Burke." Bassist and vocalist **Jay Leonhart** will join her in this enterprise, so there will really be two stars on that stage. "Jay Leonhart is a consummate performer and creative artist; a fine singer, inventive song writer, one of the world's cleverest lyricists as well as bassist, nonpareil," writes Ned Corman. "I never tire of hearing his highly entertaining, original and amusing performance."

Pianist **Dick Voigt** leads the **Big Apple Jazz Band**, drawing from a sizeable stable of top pros to produce hot jazz in a memorable fashion. His choices for Monday, November 22 are people you know and have enjoyed here before, as members of this and other aggregations: **Charlie Caranicas** (cornet), **Joe Licari** (clarinet and soprano sax), **Tom Artin** (trombone), **Brian Nalepka** (string bass, possibly tuba too) and **Steve Little** (drums).

Dick himself was a founder of Eli's Chosen Six, the famed Dixieland band from Yale that was such a hit during the jazz revival period. They were proficient enough to play Carnegie Hall and record for Columbia. Dick later played the prestigious Sacramento Jazz Jubilee and has been on stage with a long list of jazz greats. Given that Eddie Condon would have been 105 this month, he's selected tunes associated with that great champion of traditional jazz, calling the program "Remembering Eddie Condon." Endless exciting possibilities there!

In recent years, Paris Washboard has filled the room at the Bickford on every visit. Their energetic percussionist **Stéphane Séva** will be passing through New York City, so an *ad hoc* group with



Stéphane Séva

similar instrumentation has been assembled to back him on this special occasion. **Dan Levinson** will be on clarinet, and two hot young players (well worth discovery!) have been drafted from the Cangelosi Cards: **Matt Musselman** on lusty trombone and **Gordon Webster** playing hot piano. The group will be called **New York Washboard**, of course, and if things go well this will be the first of many visits here. Given Stéphane's tight schedule, this will be an unusual Tuesday concert on November 30, so reserve the date. You'll want to say you were there when this group was born!

The Bickford Jazz Showcase closes the year with the powerhouse **Fun Bunch Big Band** on December 13. It is filled with musicians who have played for the series before, often in other groups, though. They've drafted acknowledged tenor sax giant **LeW Tabackin** to join the fun, so this performance will be rather special.

Plans for the early months of 2011 include visits by **Bucky Pizzarelli**, **Aaron Weinstein**, **Elite Syncopation** (playing early jazz with chamber music instrumentation), plus celebrations to which fans look forward every year: the all-star **Great GroundHog Day Jam** and the Bickford's **Big Bix Beiderbecke Birthday Bash**. Other dates are being added, and will be revealed next month.

Jazz For Shore

NOTE temporary venue change!

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

If you take in a major jazz festival — particularly on the West Coast, where the older styles of jazz are still going strong — odds are that you'll find **Jeff Barnhart** on the roster. He may be there as a bandleader, part of a trio, a soloist or half of a piano duet (or duel, depending upon how things unfold)...or several of the above. In a word, Jeff Barnhart is ubiquitous.

For those unfamiliar with Jeff's performances, the first time can be a real eye-opener. First off, he is a world-class stride pianist, one of the few who can be paired with Neville Dickie or Louis Mazetier without embarrassment. His deft fingering is not only quick but almost brutal, as if testing the endurance of both the instrument and the player. Through it all though, he injects an impish brand of humor, some carefully honed over the years but other parts the result of a wit that is as quick as his digits on the keys.



Dick Voigt



Joe Licari



Tom Artin



Logging over 100,000 air miles each year, he's a busy fellow, but MidWeek Jazz managed to find a hole in his calendar on Wednesday evening, November 17. He's agreed to play piano-in-the-round, meaning everyone at the concert will be fairly close to the action. Those wanting a different view are encouraged to stand along the walls for a while to watch his fingers fly.

The December 15 visit of **Mona's Hot Four** is a bit harder to describe, but will be every bit as exciting. New Jersey has not experienced the resurgence of interest in classic jazz that is taking place in Manhattan and Brooklyn among listeners in their 20s. Most surprisingly, the musicians they are pursuing are from the same age group. They're good enough at their craft that the seasoned veterans drop in and jam with the band well into the night.

This will be the first NJ visit for this talented foursome: **Dennis Lichtman** (clarinet), **Nick Russo** (banjo/guitar), **Gordon Webster** (piano) and **Cassidy Holden** (from Fête Manouche, on bass). They're not familiar names...yet. After this performance, you'll remember them and want to hear them often.

MidWeek Jazz stays at the Library site through December, but returns to the Arts and Community Center building on the Ocean County College campus in 2011. They will open with the popular **Midiri Brothers** on January 19, celebrating the anniversary of the famous Carnegie Hall concert with a Benny Goodman tribute. That will be followed by performances featuring **Bucky Pizzarelli**, **Aaron Weinstein** and multi-instrumentalist **Dorian Parreott**, plus the full **Atlantic City Jazz Band** and the all-star **Big Bix Beiderbecke Birthday Blast**. Call for directions if you've forgotten how to get there after two years at the Library. 

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



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

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

calendar:

JAZZ RESEARCH ROUNDTABLES

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.

free roundtables

Watch for announcement when the series returns in the fall.

■ **November 17, 2010:** *Jamale Davis, Jared Negley, Joe Peterson* — Bottoms Up: The Bass in Jazz (with performance)

■ **December 8, 2010:** *Vincent Gardner* — topic to be announced

■ **January 19, 2011:** *Gretchen Michelson* — Harry Connick Jr.: When Entertainment Meets Art

CONCERTS/PERFORMANCE

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

free concerts

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.

■ **November 9, 2010, 2-4 PM:** **Joe Wilder** (trumpet)

■ **November 17, 2010, 2:30-3:50 PM:** **Lewis Porter and Dharma Jazz**

■ **February 2, 2011, 2:30-3:50 PM:** **Lewis Porter and guitarist Marc Ribot**

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.

on WBGO radio

■ **October 31** – Vinny Loves Early Sassy!: Host Vincent Pelote will share some of his favorite Sarah Vaughan performances, from before she signed with Mercury in 1954.

■ **November 7** – January 1941: Host Loren Schoenberg presents a musical time capsule of an historic moment in jazz history.

■ **November 14** – Remembering Vic: The unique trombonist, charming singer and gifted composer Vic Dickenson died 11/16/84, but his music will always be with us, claims Dan Morgenstern, and sets out to prove it.

■ **November 21** – Stamppede: Bill Kirchner plays the music of trumpeter and flugelhorn player Marvin Stamm, who has worked and recorded with the Thad Jones-Mel Lewis Orchestra, Frank Foster, Benny Goodman, and many others.

■ **November 28** – A Bit of Burrell: Vincent Pelote samples some of the many recordings made by guitar legend Kenny Burrell, who has been on the jazz scene since the 1950s.

■ **December 5** – By George: George Wettling, one of most creative drummers of early jazz, is Loren Schoenberg's featured artist.

■ **December 12** – Let's Hear That Again: Bill Kirchner plays multiple jazz versions of Bob Haggart's "What's New" and Willard Robison's "Old Folks."

■ **December 19** – Annual IJS Christmas Cheer: Hosts Annie Kuebler and Vincent Pelote present jolly holiday tunes with a jazz flavor.

■ **December 26** – Picks of the Year, Part 1: Host Dan Morgenstern (with input from Archives co-hosts) offers personal best recordings of 2010.

Somewhere There's Music

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

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

Allendale

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

Asbury Park

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

TIM MCLOONE'S SUPPER CLUB

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

Bayonne

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

Bernardsville

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

Bloomfield

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

WESTMINSTER ARTS CENTER/ BLOOMFIELD COLLEGE

467 Franklin St.
973-748-9000 x343

Brooklawn

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

Buena Vista

VILLA FAZZOLARI
821 Harding Highway
Atlantic City Jazz Band
Third Wednesday of the month
and some Sundays

Byram

The Restaurant at Adam Todd
263 Highway 206
www.adamtodd.com
973-347-4004

Cape May

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

MAD BATTER

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

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

**ST. ANDREWS UNITED
METHODIST CHURCH**
327 Marlton Pike
Tri-IState Jazz Society venue
www.tristatejazz.org

Clifton

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

Closter

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

Cresskill

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

Deal

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

Dover

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

Edgewater

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

Englewood

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

Fairfield

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

Garwood

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

Glen Rock

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

Hackensack

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

STONY HILL INN

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

Highland Park

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

Hillsborough

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

Hoboken

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

Hopewell

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

Lawrenceville

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

Little Falls

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

Lyndhurst

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

Madison

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

Mahwah

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

Maplewood

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

Manville

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

Mendham

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

Metuchen

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

Montclair

CHURCH STREET CAFÉ
12 Church St.

FIRST CONGREGATIONAL CHURCH

40 South Fullerton Ave.
973-744-6560

PALAZZO RESTAURANT

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

RICHE CECERE'S

2 Erie Street
973-746-7811

SESAME RESTAURANT & JAZZ CLUB

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

TRUMPETS

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

Moorestown

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

Morristown

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

THE COMMUNITY THEATRE

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

HIBISCUS RESTAURANT

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

HYATT MORRISTOWN AT HEADQUARTERS PLAZA

3 Speedwell Ave.
973 647 1234
www.morristown.hyatt.com
Thursday Jazz at the Hyatt
5:30-8:30 PM

THE SIDEBAR AT THE FAMISHED FROG

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

ST. PETER'S EPISCOPAL CHURCH

70 Maple Avenue
973-455-0708

SUSHI LOUNGE

12 Schuyler Place
973-539-1135
www.sushilounge.com
Sunday Jazz Nights 7-10 PM

Mountainside

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

Newark

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

BETHANY BAPTIST CHURCH

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

NEWARK MUSEUM

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

NJPAC

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

THE PRIORY

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

SKIPPER'S PLANE STREET PUB

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

New Brunswick

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

CHRISTOPHER'S AT THE HELDRICH HOTEL

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

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.

MAKEDA ETHIOPIAN RESTAURANT

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

STATE THEATRE

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

New Providence

PONTE VECCHIO RISTORANTE

At Best Western Murray Hill Inn
535 Central Ave.
908-464-4424
Monthly Jazz Nights 3rd Saturday
of each month 6:30-9:30 PM

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.jmgroupprinceton.com
Tuesday night jazz 6:30 - 9:30 PM

Rahway

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

UNION COUNTY PERFORMING ARTS CENTER

1601 Irving Street
www.ucpac.org
732.499-0441
(Call for schedule)

Raritan

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

Red Bank

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

"JAZZ IN THE PARK"

Riverside Park
732-530-2782

Ridgewood

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

Rumson

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

Sayreville

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

Seabright

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

Sewell

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

Short Hills

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

Somerville

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

South Brunswick

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

South Orange

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

Summit

SUMMIT UNITARIAN CHURCH
4 Waldron Ave.
Sunday

Teaneck

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

LOUNGE ZEN

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

PUFFIN CULTURAL FORUM

20 East Oakdene Ave.
201-836-8923

ULTRABAR KITCHEN & COCKTAILS

400 Cedar Lane
201-357-8618

Tom's River

OCEAN COUNTY COLLEGE FINE ARTS CENTER
College Drive
732-255-0550
www.ocean.edu/campus/
fine_arts_center
Some Wednesdays

Totowa

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

Trenton

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

JOE'S MILL HILL SALOON

Market & Broad Streets
609-394-7222
Occasionally

Union

VAN GOGH'S EAR CAFÉ
1017 Stuyvesant Ave.
908-810-1844
www.vangoghsearchcafe.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

Weehawken

SPIRIT OF NEW JERSEY
1500 Harbor Blvd.
866-483-3866
www.spiritofnewjersey.com
Monthly Jazz Cruise | Call for Dates

West Orange

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

FRANKLIN TAVERN

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

Westfield

16 PROSPECT WINE BAR & BISTRO
16 Prospect St. 07090
908-232-7320
www.16prospect.com
Jazz on Tue-Wed-Thu | 8 PM

ACQUAVIVA

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

Woodbridge

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

Wood Ridge

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

The Name Dropper

JAMES L. DEAN Big band with Van Martin's Rat Pack salute 11/21 Whiskey Café Lyndhurst; \$20 incl dinner buffet, dance lesson.

JAZZ VESPERS Bethany Baptist Church, Newark — 11/6 Cynthia Holiday with Radam Schwartz.

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

SWINGADELIC 11/1 Maxwell's in Hoboken—FREE! and 11/14 Big Band Social at Lincoln Center — for more info see www.nycopera.com/calendar.

10/28 **ELLEN LAFURN** (see Mail Bag page 4), The Clinton Inn, 145 Dean Street, Tenafly, 8 to 11 PM with Warren Battiste (well-known New Orleans/Newark guitarist) and Ron Naspo on bass.

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

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Fran Kaufman photo

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

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

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Shelly Productions presents

Live Jazz Thursday Nights at The Glen Rock Inn

NOVEMBER 4

Joe Caniano & Mitzi Rogers

NOVEMBER 11

Muzzy & Bob Nelson

NOVEMBER 18

Bucky Pizzarelli & Jerry Bruno
(Make Reservations)

NOVEMBER 25

Happy Thanksgiving

222 Rock Road, Glen Rock, NJ
201-445-2362

Entertainment Starts 7:00 PM
Call for Reservations
Host — Victor Quinn

Shelly Productions, Inc.

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