

# JerseyJazz

Journal of the New Jersey Jazz Society

*Dedicated to the performance,*

*promotion and preservation of jazz.*

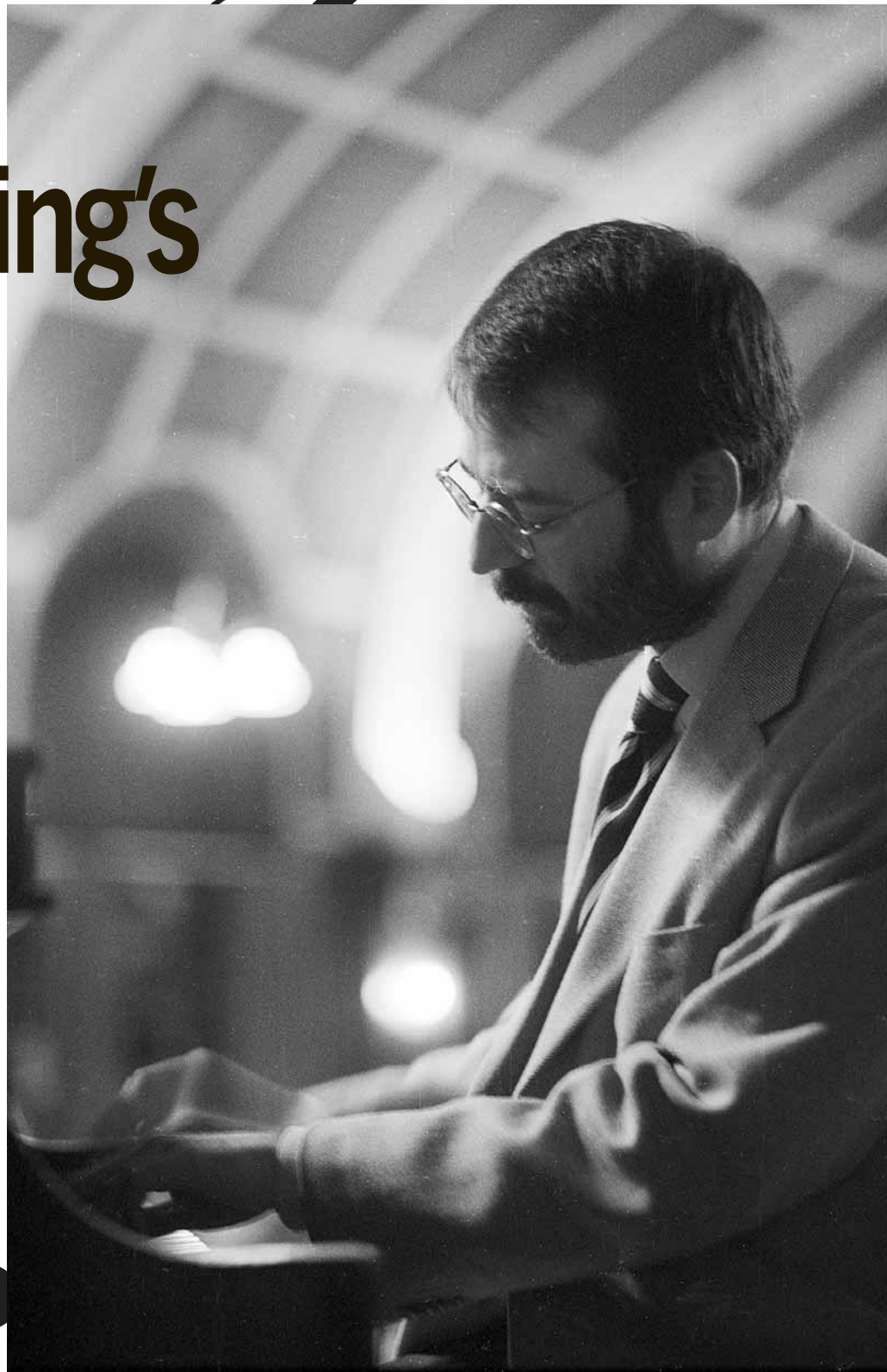
Volume 38 • Issue 11

**December 2010**

## Everything's Coming Up Rosy!

Rossano  
Sportiello set  
to perform at  
NJJS Annual  
Meeting  
December 5

Story on page 24



**Free for members!**

**NJJS Annual Meeting**

**SUNDAY, DECEMBER 5 • CONCERT**

see page 3

Rossano Sportiello performs at the 2010 Chicken Fat Ball in Maplewood last January. Photo by Mitchell Seidel.

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"Jazz washes away the dust  
of everyday life."

**Prez Sez**

By **Laura Hull** President, NJJS

**T**he holidays are just around the corner and I've no doubt we'll be hearing some swinging holiday jazz this season.

Certainly, NJJS has plenty o' gift giving inventory in our **CD Bin**. Jack Sinkway, who manages the Bin along with Sheila Lenga, have been taking care to update the entire inventory so we can offer you some outstanding values. Be sure to check it out soon. You can find it on the NJJS website and I bet there'll be a print-out at the **Annual Meeting**.

■ Speaking of which...I'm so excited that Rossano Sportiello will be joining us with his featured players, Jon Burr and Nick Russo. This group will make for an outstanding afternoon of jazz. Just add to that the yummy food at Shanghai Jazz and you've got a winner. We start at 2PM!

■ I visited Chicago twice in the last 6 weeks and caught some great jazz. I had occasion to catch two fine musicians — vocalist Elaine Dame, known as the Dame Around Town, and guitarist Andy Brown. Elaine is a wonderful vocalist but hasn't yet visited this area. Andy Brown spent some time around NYC a few years back, and has played with the likes of Howard Alden, and his good friend, Kevin Dorn of the Big 72! I had the pleasure of sitting in with Andy on one trip and working with him during another, and he's just terrific. If you can get to hear either of them, do. You won't be disappointed. Both have some

YouTube videos on the net.

■ I assume many of you know that Vince Giordano is featured in the HBO series, *Broadway Empire*. We are delighted that Vince and his Nighthawks are joining us for the **Pee Wee Russell Stomp** on March 6, 2011. We expect to have a rollicking good time once again. In addition to Vince, the lineup includes Ed Wise & His New Orleans Jazz Band, The TomCats Dixie Unit and The Baby Soda Jazz Band. We're back at the Birchwood Manor in Whippany and we'll be posting ticket information in the coming weeks.

■ I'd like to take this opportunity to thank our advertisers, and our many raffle sponsor and jazz partners around the towns. We appreciate your advertising dollars, complimentary tickets and the energy you bring to keeping jazz alive in New Jersey right along with us. Thanks from all of us!



**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 —

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

**NJJS Bulletin Board**

**Members! You could win a free cd!**

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](mailto:volunteer@njjs.org)

**FREE Film Series**...Some 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. Free for members, \$10 for non-members (applicable to membership) with just a \$5 venue minimum. Watch calendar page 3 in coming issues for upcoming dates and details.


— Art Blakey

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! 

**WELCOME RECENT NEW ADVERTISERS!**

NJJS is proud to welcome Ellen Rothseid/Prudential Realtors, Jan Mathies/Ayako Shirasaki, Lotus Studios/John Bianculli, Raritan Valley Community College, Pio Costa/Circa 27, and Personal Business Solutions 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!

★ **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.

**Sunday**  
**November 21**  
JAZZ SOCIAL  
*Jazz Connections*  
(youth band)  
Shanghai Jazz  
Madison  
3–5:30 PM

**Sunday**  
**December 5**  
ANNUAL MEETING  
*Rosanno Sportiello,*  
*Jon Burr, Mark Russo*  
Shanghai Jazz  
Madison  
2–5:30 PM

**Wednesday**  
**Feb 23**  
FREE FILM  
TBA  
Library of the Chathams  
214 Main Street  
Chatham 7 PM

**Sunday**  
**March 6**  
PEE WEE STOMP  
*Vince Giordano & His*  
*Nighthawks, Ed Wise & His*  
*New Orleans Jazz Band, The*  
*Baby Soda Jazz Band, and*  
*TomCats Dixie Unit*  
Birchwood Manor  
Whippany  
noon–5 PM

**Wednesday**  
**March 23**  
FREE FILM  
TBA  
Library of the Chathams  
214 Main Street  
Chatham 7 PM

**NJJS Calendar**

## Jazz Trivia

By O. Howie Ponder II

### PROHIBITION!

In view of the popularity of the new HBO series *Boardwalk Empire*, featuring Vince Giordano's Nighthawks providing authentic music of the Prohibition era, Howie wonders how much you know about those times.

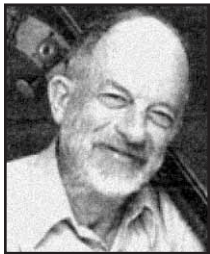


#### Questions

(answers on page 46)

1. In 1927 this popular orchestra had a rhythm section composed of guys named Itzy, Howdy, Chauncey and Steve. What was it? Hint: There was also a Bix and a Spigle in the brass section.
2. Chicago's Sunset Café was owned in the 1920s by Al Capone and was managed by a protégé who later became a famous talent manager. Who was he?
3. When he recorded with black blues groups in the 1920s this white guitarist adopted the alias "Blind Willie Dunn."
4. McKinney's Cotton Pickers was a pioneering big band of the '20s. Who was McKinney?
5. "Liza (a.k.a. Katie Crippin) and Her Shufflin' Six" was a vaudeville act that toured in the 1920s. Between 1923 and 1925 she was accompanied by two of the best stride pianists in jazz, one of whom went on to fame and fortune as a composer/entertainer and the other became a big band leader. Can you name them?

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



## From the Crow's Nest

By Bill Crow

During the last year of Miles Davis's life, Robert Rosenberg was called by contractor Gil Goldstein to be part of the band backing Davis at the Montreux Jazz Festival in Switzerland. Gil Evans and Quincy Jones had provided the orchestrations, and Roger was ecstatic to be playing such fine music. When he returned to New York, Roger was called by Goldstein for another date, this time backing puppeteer Shari Lewis. Roger told Gil, "You never know where you'll be playing in the music business...one day playing with Miles, and the next day with Lamb Chop!"

■ I recently played a library concert in Manalapan, New Jersey with Marty Napoleon's trio with Roy Mosca on drums. We were the remaining members of Marty's quartet that played the World's Fair in 1965 with the late Joe Puma on guitar. Marty told the Manalapan audience about our first night at the Top of the Fair restaurant. Tony Cabot, the head of Restaurant Associates, gave us the run-down before or first set: "No conversations. I don't want musicians talking to the customers," he told us. "And don't hang around the dining room or the bar on your break. Stay on the schedule. No drinks, no food. Now go out there and have some fun!" Joe Puma asked him, "How?"

■ The late British tenor man and club owner Ronnie Scott once told me that he was standing one day on the platform of a tube station in London and suddenly realized he was standing next to Charles Laughton. Ronnie said excitedly to the great actor, "Excuse me, sir, but I just have to say what a great fan of yours I am. I have seen everything you've ever done, and admire your work tremendously," Laughton thanked him and asked, "Are you an actor?" Scott replied, "No sir, I'm a jazz musician." Laughton considered this for a moment, and then inquired, "Do you have any pot?" **JJ**

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

## The Mail Bag

**A NOTE TO SAY** that I read the book *Just Four Bars: The Life and Music of Kenny Davern* and found it to be more than I anticipated. I feel as though I know as much about Kenny as I know about anyone. Fascinating reading. The New Jersey Jazz Society as well as the jazz world and myself will miss him for years to come. Highly recommended. We bought ours from Amazon.com for \$54.00.

Walter Bennett  
Brick, NJ

**REGARDING YOUR LETTER** from Gloria Krolak ("A Suggestion for the 500" — *Jersey Jazz*, Oct. 2010), I am delighted that WWFM/WWCJ Radio at Mercer County Community College is once again airing jazz. As one of the original host/producers during our initial run from 1982–1992 it was my pleasure to host Jazzbreak, Sundays 9 PM–midnight (the effects of which still reverberate!).

I wish Gloria and her fellow broadcasters much success and enjoyment.

As a former "kid from Cranbury, NJ" and a current member of the NJJS, I'm proud of the job being done by so many artists, venues and fans in my home state to preserve and present the music we love.

Thank you for all you do.

Pete Lamattina  
Spring Hill, FL

PS – Chickie the Jazz Dog and I share a similar taste in hats. I've been assured it looks better on Chickie.

PPS – No E-mail, Facebook, Twitter, etc. etc. Barely literate!

[Readers can tune in online at [www.jazzon2.org](http://www.jazzon2.org) —Ed.]

#### OUR NEW PUPPY MAX

wants to let you know that he thoroughly enjoyed the October issue of



*Jersey Jazz*...does he read you ask? Well, no, but he "chowed" down on it. Says it's the best mag he's ever read (he really means eaten)!

Joanne Clark  
Norwalk, CT



# Ring in the New Year with Live Music from Coast to Coast with...

Lionel Loueke in Boston

The Jon Faddis Jazz Orchestra of New York with Nnenna Freelon in Washington, DC

Cyrus Chestnut & Benny Green with Very Special Guests in New York

Dianne Reeves in San Francisco

more to come...



# Toast of the Nation

## New Year's Eve

on your NPR station

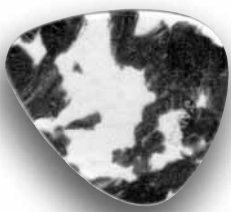
and on the web

at [wbgo.org/toast](http://wbgo.org/toast)

produced by 89.7 WGBH, WBGO and NPR Music



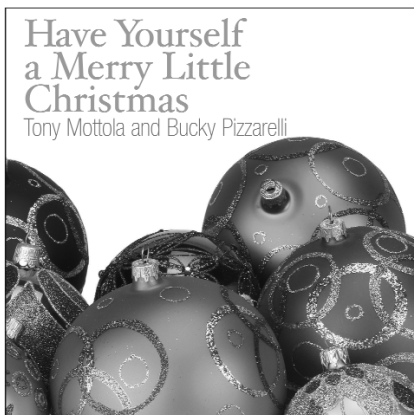
Boston's NPR Station for News and Culture



## The Editor's Pick

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

# Have Yourself A Merry Little Christmas



Have Yourself a Merry Little Christmas

Tony Mottola and Bucky Pizzarelli

Of the 50 LP albums recorded by my father, guitarist Tony Mottola, only a few were ever reissued on CD and most of those are out of print and hard to find, costing from \$60 to as much as \$179.

One Enoch Light-produced Project 3 recording from the 1970s, *Have Yourself a Merry Little Christmas*, was issued on CD twice, the second time as *Christmas Guitar Collection*. It's no longer in print under either title. Too bad it's so hard to find since it's a gem. It's one of two LPs of guitar duets Tony made with longtime friend Bucky Pizzarelli (the other is *Two Guitars for Two in Love*) and they were a magical pairing, blending their unique individual styles into a perfect symmetry of rich harmony, warm feeling and musical mastery.

*Have Yourself a Merry Little Christmas*, played on both acoustic and electric guitars, ranges from reverential medleys of nine traditional carols to swinging jazz (on "Santa Claus is Coming to Town," "Let It Snow," and "Winter Wonderland) and all-time popular favorites, including the title track, "The Christmas Song" and "White Christmas." The record also features a moving original, "A Christmas Prayer," and closes with a hopeful "I'll Be Home for Christmas."

Amazon has one copy of *Have Yourself a Merry Little Christmas* available for \$149, but if you poke around you can get it from a guy in Australia for only 35 bucks. Better yet, you can get it from *Jersey Jazz* for FREE...well, two of you can. See details below.

Happy Holidays  
from Jersey Jazz!



### WIN THIS CD

*Jersey Jazz* has two copies of *Have Yourself a Merry Little Christmas* as our holiday gift to two lucky NJJS members. Chickie the Jazz Dog is setting the deadline for this contest on December 14 to insure delivery to the winners in time for the holidays. To enter please E-mail your name and mailing address with "Christmas CD" in the subject line to chickiejazzdog@njjs.org, or mail your information to Jersey Jazz, c/o Tony Mottola, 27 Upper Mountain Ave., Montclair, NJ 07042.



### Comments?

*Jersey Jazz* welcomes your comments on any article or editorial. Send E-mail to [editor@njjs.org](mailto:editor@njjs.org) or mail to the Editor (see masthead 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](http://www.PayPal.com) using our code: [payment@njjs.org](mailto:payment@njjs.org), or mail a check payable to NJJS to New Jersey Jazz Society, 382 Springfield Ave., Suite 217, Summit NJ 07901; please indicate size and issue. Contact [art@njjs.org](mailto:art@njjs.org) or 201-306-2769 for technical information and to submit ads.

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

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

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**Tony Mottola** Editor

27 Upper Mountain Ave., Montclair, NJ 07042  
E-mail: [editor@njjs.org](mailto:editor@njjs.org)

**Linda Lobdell** Art Director/Co-Editor  
352 Highland Ave., Newark, NJ 07104  
201-306-2769  
E-mail: [art@njjs.org](mailto:art@njjs.org)

**Fradley Garner** International Editor  
E-mail: [fradleygarner@gmail.com](mailto:fradleygarner@gmail.com)

**Dan Morgenstern** Contributing Editor  
E-mail: [dmorgens@andromeda.rutgers.edu](mailto:dmorgens@andromeda.rutgers.edu)

**Mitchell Seidel** Contributing Photo Editor  
Photo@njjs.org

**John Maimone** Entertainment Contributor  
908-753-6722  
E-mail: [jjm426@att.net](mailto:jjm426@att.net)

**Fred McIntosh** Entertainment Contributor  
201-784-2182  
E-mail: [derfie\\_07675@yahoo.com](mailto:derfie_07675@yahoo.com)

### NEW JERSEY JAZZ SOCIETY OFFICERS 2010

**Laura Hull** President  
PO Box 771 Morris Plains 07950  
973-229-4275 | [pres@njjs.org](mailto:pres@njjs.org)

**Frank Mulvaney** Vice President  
908-233-4824

**Mike Katz** Treasurer  
908-273-7827

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973-366-8818 | [membership@njjs.org](mailto:membership@njjs.org)

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973-635-2761

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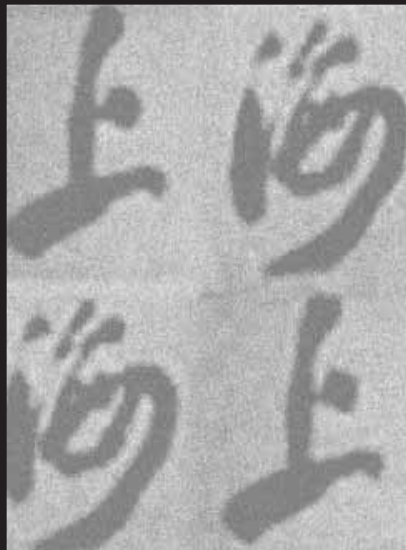
### ADVISORS

Jeff Atterton, Schae Fox, Amos Kaune,  
Bruce Lundvall, Bob Porter  
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Website: [www.njjs.org](http://www.njjs.org)  
E-mail: [info@njjs.org](mailto:info@njjs.org)

Hotline: 1-800-303-NJJS (1-800-303-6557)

To join the NJJS and begin receiving this magazine, go to "JOIN NJJS" (see table of contents) or visit [www.njjs.org](http://www.njjs.org) for complete information.



# SHANGHAI JAZZ

Restaurant  
and bar

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

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

ZAGAT 2005/06:  
"If you are looking for  
top-flight live jazz  
look no further than  
this Madison  
restaurant-cum-club,  
where there's no cover  
and you're always  
treated like a favorite  
customer."

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

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

Highlights, late November, December 2010:

- sun 11/21:** NICKI PARROTT with  
ROSSANO SPORTIELLO and CHUCK REDD
- wed 11/24:** WARREN VACHÉ with NICKI PARROTT
- fri 11/26:** KEITH INGHAM
- sat 11/27:** JERRY VIVINO
- wed 12/1:** MICHAEL MOORE
- thu 12/2:** HARRY ALLEN with ROSSANO SPORTIELLO
- wed 12/8:** NICKI PARROTT and ROSSANO SPORTIELLO
- thu 12/9:** EDDIE MONTEIRO
- fri 12/10:** HERB WOODSON
- sat 12/11:** CLAUDIO RODITI
- sun 12/12:** JOHN CARLINI with BILL ROBINSON
- fri 12/17:** ROB PAPAROZZI
- wed 12/22:** WARREN VACHÉ
- fri 12/24:** CHAMPIAN FULTON
- fri 12/31:** TONY DESARE (by reservation only)

**Book your holiday parties at Shanghai Jazz.  
Call for information.**

Tuesday: 6:30 PM – 8:30 PM; Wednesday and Thursday: 7:00 PM – 9:30 PM  
Friday and Saturday two seatings: 6:30 PM & 8:45 PM; Sunday: 6:00 PM – 9:00 PM

**for latest schedules and updates,  
please visit [www.shanghaijazz.com](http://www.shanghaijazz.com)**

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

## Big Band in the Sky By Sanford Josephson

■ **Marion Brown, 79, alto saxophonist, September 8, 1931, Atlanta – October 18, 2010, Hollywood, FL.** Active in the avant-garde free jazz movement of the 1960s, Brown gained recognition as a member of John Coltrane's 11-piece ensemble which recorded the album, *Ascension* (Impulse!). That album, according to Peter Keepnews of *The New York Times* (October 23, 2010), "drew as much criticism as praise," but, "helped give legitimacy to what had been largely an underground phenomenon." Brown was also known for his close associations with tenor saxophonist Archie Shepp and alto saxophonist Ornette Coleman. The latter reportedly once loaned Brown his white plastic saxophone for a gig. After the Coltrane recording, Brown made several albums of his own, most notably another Impulse! release, *Three For Shepp*, which featured, among others, pianist Stanley Cowell, now director of jazz studies at Rutgers' Mason Gross School of the Arts. Thom Jurek, writing in AllMusic.com, described it as "a classic Impulse! recording of the period by an overlooked master."

During the '70s, Brown taught at several colleges and universities including Amherst, Bowdoin and Wesleyan and also recorded three significant albums on the ECM label: *Afternoon of a Georgia Faun*, *Geechee Recollections* and *Sweet Earth Flying*. Robert Palmer, reviewing the three albums in *The New York Times*, described them as "an exemplary demonstration of how, in the new jazz which is primarily a legacy of the 1960s, a thoughtful artist can explore a 'subject' through a variety of techniques, processes and formal disciplines." In the '80s, Brown played intermittently while concentrating on painting and drawing. For the past 10 to 15 years, he had been inactive, mostly due to ill health.

In an April 2003 interview in AllAboutJazz.com, Fred Jung asked Brown about his early influences. "The saxophone was my first instrument," he said, "because of Charlie Parker. When I first heard him, it was the greatest saxophonist I had ever heard before... He had stupendous technique and

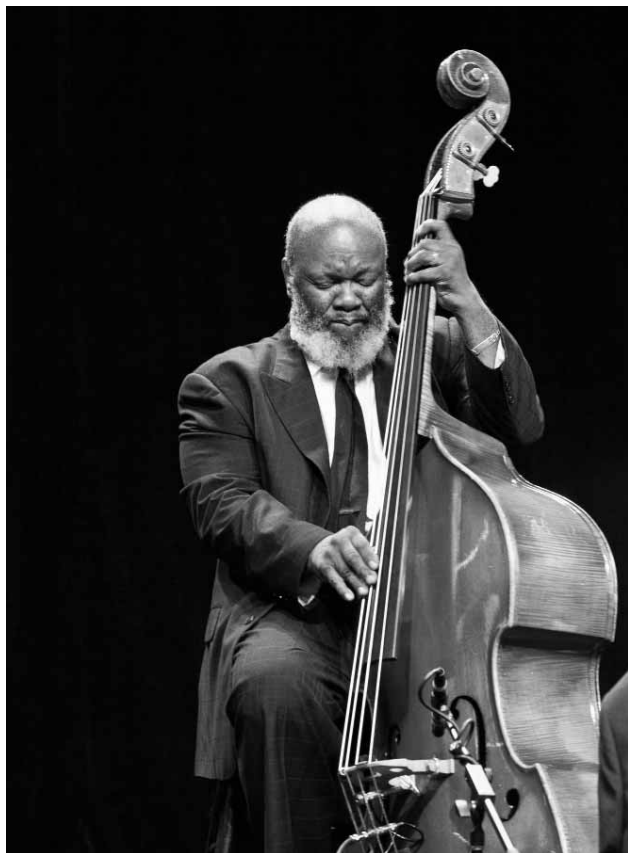
brilliant ideas." But he also commented on the later influence of Coleman. "Ornette Coleman," he said, "is the same as Charlie Parker, but he did it a different, opposite way. Charlie Parker did everything that he did based on knowing harmony and chords. Ornette Coleman did everything he did based on knowing how to reach inside of himself and create music intuitively."

Finally, Jung asked Brown if he had any special memories that stood out, and his response was the experience of playing with drummer Philly Joe Jones. Jones, said Brown, "was an incredible drummer and a very incredible person... The man could play four, five rhythms all at the same time, different ones and have them all clicking on the one. I played better than I had ever played before because he spun a carpet under me. All I had to do was ride it."

Stanley Cowell remembers Brown as "a poetic, wise creator who opened many musical and philosophical doors for me. In addition to *Three For Shepp*, there was the 1966 LP for ESP titled *Why Not*, the 1975 Impulse! LP, *Vista*, and the 1978 Baystate LP, *Passion Flower*."

Brown is survived by his son, Djinji, two daughters, Anais St. John and La Paloma Soria-Brown, and two granddaughters.

■ **Walter Payton, 68, bassist, educator, August 23, 1942, New Orleans – October 28, 2010, New Orleans.** Payton made his debut with the Preservation Hall Jazz Band in 1965 and had been an integral part of it ever since. He also spent 25 years as a teacher in the New Orleans public schools, and his students included the future Preservation Hall director, Ben Jaffe. He was



Walter Payton performing at the 2009 Litchfield Jazz Festival. Photo by Fran Kaufman.

the father of trumpeter Nicholas Payton, and the two recorded together on the younger Payton's Verve album *Dear Louis*, a tribute to Louis Armstrong. He also recorded with vocalists Aaron Neville on *Tell It Like It Is* (Collectables) and Lee Dorsey on *Working in a Coal Mine* (Collectables).

According to Keith Spera of *The Times-Picayune*, Payton was, "an exceptionally versatile musician and an exceptionally engaging personality. A student of music theory and music history, he could easily switch from electric bass to upright acoustic bass, from rhythm & blues to traditional jazz to modern jazz. He was also an accomplished classical musician who, for many years, kept a grand piano in his parlor."

The Preservation Hall Jazz Band website describes Payton as New Orleans' "most respected bassist." It also points out that Payton was "the only musician in the history of Preservation Hall to have served as 'king' of the New Orleans Jewish Mardi Gras parade." JJ

*Sanford Josephson is the author of Jazz Notes: Interviews Across the Generations (Praeger/ABC-CLIO). 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.*





# HIBISCUS

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Nancy Wilson from her appearance at the Allen Room on October 8. Her voice may not be what it once was, but her delivery of a song is deeper and more knowing than ever — my definition of a true jazz singer.



Jersey Jazz contributing photographer Fran Kaufman shares these images of recent events in the Big Apple.

Above: Frank Wess was the honoree at the 40th anniversary of “All Night Soul” at St. Peter’s Church, on October 10. Performances began at 7 PM and continued well past midnight. Just about every musician in town was there to pay tribute to Frank. Among them, Mulgrew Miller, Steve Turre, Winard Harper, Joe Wilder, Gabriel Allegria, The Harlem Blues and Jazz Band. Here, Frank sits in with the Vanguard Jazz Orchestra. Wondering what that strange white shape is on the right side of the photo? It’s the flash on the camera of New Jersey’s own great jazz photographer, Ed Berger.

Frank Wess and Sara Tsutsumi enjoy the tributes to Frank at All Night Soul. The room, as you can see, was packed with fans. In addition to the numerous musical tributes to Frank, an “exhibit wall” in the Living Room of St. Peter’s told Frank’s story via photos and memorabilia compiled by Tad Hershorn and Ed Berger of the Institute for Jazz Studies at Rutgers University.



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## Talking Jazz

### A Jersey Jazz Interview with Aaron Weinstein

By Schaen Fox

*It is something of a pity that jazz is not much more than a century old. If its history spanned several centuries we might see jazz fans and theater lovers having spirited arguments as to which art form has been dying for the longest time. A positive sign for the vitality of jazz, however, is the quality of many of the younger players emerging today. Prominent among them is Aaron Weinstein, who has performed in this area for several years. Those early appearances that I saw were by a quiet young man who connected with his audience through his music. Recently, however, he has begun to show his sense of humor as well, much to the delight of those who saw him at this year's Jazzfest. Happily for me, his buoyant laughter made for a very relaxed telephone interview this past June..*

**JJ:** What attracted you to music?

**AW:** My parents are big music fans. Neither of them are professional musicians but they have a great record collection of all kinds of music, everything from jazz to rock and roll and opera. As I was growing up there were always records playing in the house. When I was about seven years old I asked for a violin. I asked my mother, and like any good mother she said no. [Chuckles] But I was fairly persistent and eventually she got me one when I was about nine. They forgot to get me a violin teacher, however, and I started fooling around with it.

**JJ:** Why the violin?

**AW:** It was nothing musical. I have an older brother and I thought that the bow could be a wonderful weapon to hit him with and I maybe could also use it to play some music. I ended up not hitting him and playing a lot of music.

**JJ:** Good thing, considering the cost of a bow.

**AW:** [Laughs] Yeah. I didn't know it at the time, but a good bow can be more expensive than a bad car.

**JJ:** Well, do you want to brag about your bow and violin?

**AW:** No. [Laughs] I have three violins that I use for various recordings and performances and I'm happy with how they all sound. But if anyone wants to donate a Stradivarius to the Aaron Weinstein Musical Foundation I'd be happy to accept it.

**JJ:** I'd like to know your reaction to Regina Carter's adventures playing Paganini's violin, *The Cannon*.

**AW:** It was an interesting story. I feel that she has helped elevate the profile of the violin in jazz, perhaps more than any violinist today. She's done wonderful things for the instrument.



Aaron Weinstein performing at Jazzfest 2010. Photo by Tony Mottola.

**JJ:** You didn't have a reaction to the story of some people fearing that playing jazz on *The Cannon* might damage it in some way?

**AW:** Oh, I never heard that. That is funny. Well, at one time in the classical music world there was serious prejudice against jazz. From what you're saying it sounds like that prejudice still exists in some places but my experience is that there's a wonderful open-mindedness in the world of violin these days. From time to time I'll do a lesson or a master class for some classical violin players and they're usually very excited to learn how to improvise and such.

**JJ:** Was your experience in the school system important for your career?

**AW:** I played in my high school orchestra. That was a very different kind of discipline than I was used to. I was not much of a sight-reader but I fought through it and it was great for me just to be able to play in an orchestra of any caliber and to be introduced to orchestral repertoire. But my musical studies were done outside of the school program for the most part — listening to and transcribing records and things like that.

**JJ:** What about your Stéphane Grappelli tribute trio in high school?

*continued on page 14*



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## AARON WEINSTEIN

*continued from page 12*

**AW:** Oh, that's ancient history. [Chuckles] My school's jazz band director, James Warrick, was great about helping me explore the music I was interested in. At that time I was enamored of Stéphane Grappelli. It became a bit of a trend to have these Grappelli tribute bands [chuckles] if you can believe it. They popped up in a variety of places all over the country and it seemed like a lot of fun. So I brought the idea to the jazz band director and he let me try it with the guitarist and bassist in the school's big band and we put some music together. It was probably an unhealthy thing for me to do. [Chuckles] It was like giving an alcoholic another drink because I was already so infatuated with Grappelli's playing at that time. I had a great time doing it and Grappelli remains one of my musical heroes, of course.

**JJ:** Did you ever meet Grappelli?

**AW:** I never had the opportunity.

**JJ:** But it was while you were in high school that you won the *DownBeat* competition.

**AW:** Yeah they liked what we did. I wouldn't put too much weight on that, frankly [chuckles] but it was certainly nice to get that little bit of validation; something that said you are not completely wasting your time, particularly because this happened before I started meeting and performing with many of the jazz masters who I've had the privilege of working with. At that time I was kind of in my own little world, listening to records and trying to make sense of jazz on the violin, often wondering if I was even on the right track. Sometimes I still wonder if I'm on the right track.

**JJ:** I think the reaction of your audiences that I've been in should be very reassuring to you about that. You went to Berklee on a full four-year talent-based scholarship. That is very impressive, but just what did make you decide to go there?

**AW:** The full scholarship. [Laughs] Well, that was certainly a part of it. As strange as it may sound, even today it is difficult for the violin to be allowed into some college jazz programs. That was an issue when I started looking at colleges. I knew I wanted to be at a place where I could study music and play jazz on the violin without getting funny looks. So I would have to ask these schools if they would accept a violin into their jazz program. Sometimes they just sent back an E-mail response of one word — "No." So there was a fairly small pool of colleges that would accept me, just on the basis of the instrument and the music I played. That was a wake-up call. Wow. People still don't know that this music can be played on the violin? It seems so goofy for that to even be a question because jazz isn't instrument-specific. It's a language and you can learn that language on any instrument. If you learn the language you can



Aaron Weinstein and Bucky Pizzarelli rehearsing at 2010 March of Jazz.

play the music. It is that simple. That is why you can have a jazz harmonica player or a jazz oboist, I don't know of any, but I'm sure there is one out there. If you can speak the language, you're in.

But Berklee has a fantastic string program that embraced the kind of music I play. It was an interesting experience. There were a lot of things that I loved about the school. It was wonderful for me to really get an academic musical education that allowed me to look at music from a different perspective. Also, I was exposed to musicians that I hadn't been aware of prior. Berklee was a great place in the sense that you could get out of it anything you wanted if you took the initiative to find the right people and ask the right questions.

**JJ:** Well, speaking of your working with masters, would you tell us about how you connected with John and Bucky Pizzarelli?

**AW:** I was about 16 and like I said, I was listening to records, mostly of jazz violinists at that time, and I wanted to see if I was on the right track. So I recorded a few songs onto a CD and sent it to a number of musicians and John responded. [Laughs] I couldn't believe it. He called me and he was wildly enthusiastic. He said kinder words about my playing than my playing deserved. [Chuckles] But, it was tremendously encouraging to get a call from someone of that stature who I'd been listening to for years.

Through John I eventually met Bucky. In fact, the first time I met Bucky I was in Jersey and John called to let me know that Bucky was playing at Shanghai Jazz and was waiting for me to sit in. I got the message late in the evening, and I got my butt over to Shanghai Jazz as fast as I could. I walked in just as Bucky was finishing his last song. The people were starting to leave and when Bucky saw me walk in he announced to the audience, "Everyone sit down 'cause we've got more music," at which point he called me over and we played a few songs. I was on Cloud 9. Then he said, "What are you doing on Tuesday?" I said,

*continued on page 16*



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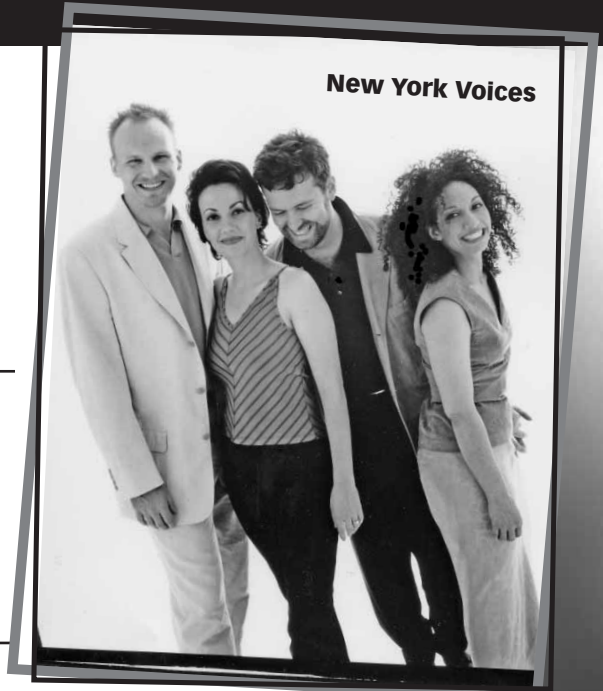
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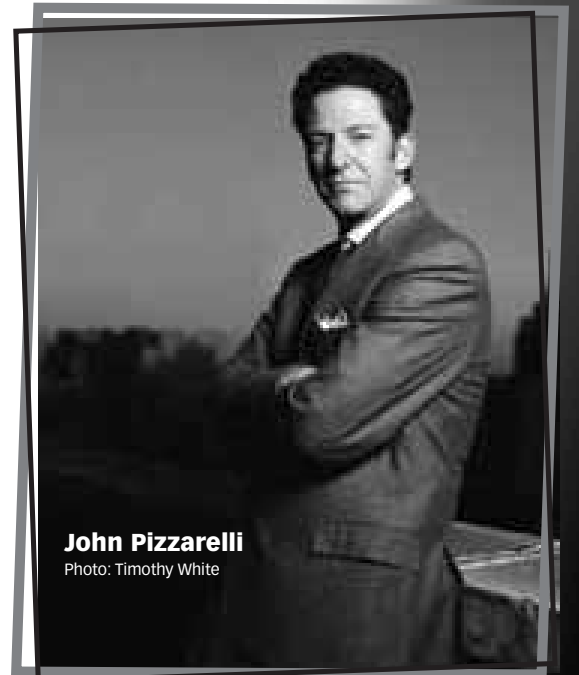
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John Pizzarelli

Photo: Timothy White

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## AARON WEINSTEIN

*continued from page 14*

"Whatever you want me to be doing," and he offered me a gig. Since then we have been working together. He has been amazing to me as have all the Pizzarellis. They're like my second family.

Bucky and John more or less shaped my entire musical sensibility. There were others who were certainly influential but no two people have been more influential than Bucky and John Pizzarelli in my musical development in so many regards; repertoire for one. I met Bucky at Shanghai Jazz on a Thursday. He asked me to play with him on the following Tuesday and in those few days between I was panicking, wondering if I was going to know any of the songs. I went back to all of my Bucky Pizzarelli records and was reviewing all the songs and was trying to learn the ones I didn't know. By the time the gig came, I would say I knew maybe half the songs he called. Bucky would start playing some song I didn't know and look over at me and [laughs] I would shake my head and he would smile and finish the tune. Fortunately I didn't do such a horrible job. He kept calling me and for a while, on each gig there would be some songs I didn't know and after the gig I'd go home and learn those songs so I'd be ready on the next one. I remember the first gig where I knew every song he called. I was so thrilled. I felt like I finally knew a few songs.

Also, John and Bucky subscribe to this wonderful idea that the performer should really make an effort to give the audience a nice show because the audience makes an effort to come out to see you perform. I know that sounds basic, but it surprises me to see a lot of musicians who don't really make any considerations for their audience. It's a master class just to watch John interact with an audience. And every time I get to play a gig with him, I'm reminded how much fun it is making music. I recorded a duo record with John for Arbors called *Blue Too*. I don't know if I've ever had more fun in the studio. But my goodness, I've learned so much from [Bucky and John]

**JJ:** Well then, what was it like for you being on the *Legends* CD with all those great musicians?

**AW:** That was really the first recording session of that kind I had done and it happened not too long after I first met Bucky and John. Bucky asked me to do this recording with all these amazing musicians.



Aaron performing with Jon Hendricks at Birdland. At right with Janis Siegal.



Bucky and John were there, Skitch Henderson, Jay Leonhart and Johnny Frigo — and I was 17. It was so exciting and terrifying to be up at Nola Studios recording with these people whose records I'd been listening to for so long. I was learning on the job; the big things to the little things, even how to put on headphones in the studio so you can hear yourself comfortably and the rest of the band. I didn't know any of that and I learned the hard way, but it was a thrilling, thrilling experience to take a few days off from high school, come to New York and have that opportunity to record and spend time with musicians of that caliber. The musical aspect was great, but also in between takes I got to hear such wonderful stories. Skitch talking about helping Judy Garland learn "Over the Rainbow" in time for her to start shooting *The Wizard of Oz*; I mean, it gives me the shakes to be in the same room with people who were so close to such integral parts of music history. You see, I could talk about Benny Goodman but the closest I got to Benny was listening to him on record. These guys actually knew and worked with him. It is a whole other level and so for me to be around that was an incredible musical education of a different kind. That is what that session was for me.

**JJ:** Why did you say you "learned the hard way?"

**AW:** Oh, just because I made some goofy musical mistakes during that session, mostly because of my ignorance of certain things about working in a recording studio. No one got killed. You live and you learn.

**JJ:** Was everyone in the studio at the same time or was there some later overdubbing?

**AW:** No, everyone was there together. I think Skitch's idea for that album was to recreate some of those Paul Whitman violin showpieces. So, there were four violins and a rhythm section all in the studio at the same time.

**JJ:** OK, what was it like playing beside Johnny Frigo?

**AW:** Well, I'm originally from Chicago and Johnny lived in Chicago his entire life. He used to play at this beautiful little cognac bar on Monday nights. When I was in middle school or high school and I had a long weekend, my mother or father would take me to this bar to see Johnny play. The place couldn't have fit more than 60 people. I became friendly with Johnny and he would always let me sit in during his set. He was really encouraging. So I had known him prior to the Skitch session, but I had never recorded with him.

He was wonderful during that recording. He knew I was nervous and he would joke around to try to make me comfortable. He went out of his way to make sure I was OK. That's the kind of person he was. I also remember that on the flight back to Chicago I sat next to him as he was doing the *New York Times* crossword puzzle in the plane. He would say, "Seventeen across, what is... Oh yeah, it is so-and-so. Six down, what is... oh yeah, I know." He finished the whole puzzle this way. I couldn't get a word in. He had an incredible mind. He was a poet, a painter and, of course, a masterful musician. We could talk for hours about Johnny Frigo. He had an amazing life.

I am certainly conscious of how fortunate I am to be around these people. I had an opportunity to get to know Les Paul and play with him a little. It was incredible to play with him, but it was equally thrilling to listen to him tell stories about working with Bing Crosby and Eddie South...just amazing.

**JJ:** I hope you are recording these stories in some way and not relying on your memory. I used to do that and now I can barely remember, trusting my memory.

**AW:** [Laughs] I'll keep that in mind — until I forget it.

*continued on page 18*



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## AARON WEINSTEIN

continued from page 16

**JJ:** Well, two years after *Legends* you released *A Handful of Stars*. Would you tell us about putting that together?

**AW:** That was my first recording as a leader. Mat and Rachel Domber from Arbors Records have been so wonderful. I'm really lucky with the number of people who have been encouraging and supportive towards my music and what I am trying to do. The idea of my doing a recording for (their) label came up and Mat let me call the shots; get the musicians I wanted and record the songs I wanted. I had Bucky and John, Houston Person, Nicki Parrott and Joe Ascione. Naturally, I was learning as I was going about how to run an efficient recording session. They don't really write books about that sort of thing. So you have to learn as you do it and that was certainly the case for me. But, we made a record.

I'm critical of my performance. I don't really listen to things that I record very often at all after they are released. When I work on a project, naturally, I'm listening to it a great deal, and when the record is released I'll put it on [laughs] to make sure that everything is as it was planned, but after that I don't really listen to myself just because [Chuckles] I'd much rather listen to Joe Venuti or Zoot Sims. I was very happy with just the fact that I was able to get from start to finish with that record. I was pretty happy with the material and all the other guys were brilliant. I'm proud that they were part of my project. If I were to listen to it now I would say I wish I did this or that, but there's no point to that. You move on to the next one. But it was a wonderful experience to have that opportunity. Mat Domber lets the musicians he records do what they want for the most part because he trusts his musicians and you can't ask for a better musical situation than that.

**JJ:** Not many actors or musicians can support themselves through their art. Can you recall a moment when you realized that your dream of having a successful career in jazz was actually coming true?

**AW:** I still question that. [Laughs] Well, I never had the ambition to be a professional jazz musician. [Chuckles] It's just that I love playing jazz and I started getting some gigs playing it and then I started getting some more and fortunately it's all kind of worked out so I play Gershwin and Irving Berlin songs and keep my landlord happy doing it.



Aaron Weinstein and Joe Cohn at NJJS Jazzfest 2010. Photo by Tony Mottola.

**JJ:** Fair enough. I like your caricature that is on your card and website. Would you tell us where you got it?

**AW:** After *A Handful of Stars* came out, Nat Hentoff heard the record and liked it. He wrote a very flattering profile of me that appeared in the *Wall Street Journal*. Accompanying the article was that caricature. So I called Ken Fallin, the artist who drew the caricature and asked if I could use it, and he said absolutely.

**JJ:** I'd like to go back a bit and ask you to tell us more about your times with Les Paul. I assume you saw him at the Iridium?

**AW:** Yeah, I did. We had a mutual friend, violinist Christian Howes, who told me that if I was ever in New York and wanted to meet Les Paul he would be happy to introduce me. So eventually I had occasion to be in New York and took Christian up on his offer. I met Les and he asked if I wanted to sit in on a few songs. I couldn't believe it. When he called me up on stage I was sufficiently terrified as I imagine was the case with most people who have been in that situation. To me, he was a god, and the only way I was able to get through those couple of tunes without fainting was by constantly telling myself that Les Paul goes to the bathroom like everyone else. I know that's terribly juvenile, but I'm just telling you the truth. Give me a break. I was 17. [Laughs] Anyhow, he liked what I played and said, "Come back any time."

He was always very warm towards me. Any time I went to the Iridium to play with Les I would always go early because it gave me a chance to sit backstage with him and hear these stories about Django Reinhardt, George Barnes and everyone else that he knew. He was walking musical history and he was willing to share his knowledge and he remembered everything, all the dates, places, people and that was wonderful, really an incredible opportunity.

**JJ:** You have traveled quite a bit in your career. Have you been impressed by any special venue where you have performed?

**AW:** More than the venue, it is the audience that makes the gig. If you have a great audience in a less-than-ideal venue, I'd take that any day over playing in a magnificent concert hall with a stale audience. I really do feel that a great concert experience relies more on the audience than the venue, and that is another thing I've learned from Bucky. Bucky has an amazing schedule in the sense that he'll be playing Carnegie Hall on Monday, Shanghai Jazz on Tuesday, a retirement party on Wednesday, for Queen Elizabeth on Thursday and a Whole Foods opening on Friday. Just the most diverse range of gigs, and he treats every one like it is Carnegie Hall. That rubs off on the audience, and he has the audience in the palm of his hand because he comes with this amazing respect for them and wants to share this music with them.



I remember after the first gig I did with Bucky I called him the next day, primarily to see if I did an OK job, and we talked about music a little while and he said, "You know, if your grandmother can't understand it, it's not worth anything." He said it simply, but it's a really profound idea. You are playing music for people so do exactly that. Don't play things that are over their heads. He told me once that he thought of himself as a traveling salesman selling these songs. That's an idea that I thought was rather interesting. It shaped the way I think about performing music, the idea of trying to win over the audience to love these songs as much as you do. That's Bucky's philosophy.

**JJ:** I like that. How do you feel about a noisy audience?

**AW:** You mean if they are not listening? Well, I don't like it. Anyone would prefer an audience that listens but you deal with it. You keep playing and move on. [Chuckles] But of course, I'd rather they be noisy than dead. [Laughs] I'm kind of hyper-conscious of the audience. Even if someone looks at their watch in the middle of a song I start to think, "Gee, are they not having a good time?" I'm not sure how much people in the audience realize that what they do impacts the folks on stage. Well, I'm speaking only for myself. It may be different for others. Often when I'm playing a concert, I'd look out into the audience and it seemed like there was always one kid whose parents dragged him along who doesn't want to be there, and the kid is making a point of letting me know he doesn't want to be there. And, they always happen to be in the front row. [Chuckles] It's tough because you try to play well and give a good show and then to see someone, even if it's a young kid, give you such negative vibes is really distracting. For a while, I brought along some balloons and should this situation arise, I'd stop the music and I'd make the kid a balloon animal. The kid would usually get embarrassed and then smile for the rest of the show. Problem solved. [Laughs] I didn't get any more proficient than a halfway decent poodle, but for my purpose that was all I needed.

**JJ:** Do you have any souvenirs from your travels or from other musicians you would care to tell us about?

**AW:** If I go to a cool place I usually get something to remember it — usually cufflinks, because I'm always wearing cufflinks and one more pair of cufflinks can't hurt. I played at the Django Reinhardt Festival in France. It was in the town where Django lived. Every summer there is a festival where you get genuine gypsy jazz guitar players who live in caravans. I mean real gypsies. They all camp out in this town. It's gypsy jazz guitar heaven. There are guys playing with two fingers. Some of them have mustaches and hair slicked back looking like Django; fascinating to see.

**JJ:** Well, if we were in your place what kind of art would we see on your walls?

**AW:** I don't make enough money for art. [Laughs] I've got some photos and have framed some letters on my walls. After *A Handful of Stars* came out I sent it to Kenny Davern and he sent back this really amazing letter. It was very touching and that's up on the wall. I was scheduled to work with him at a jazz festival in Israel and I was so excited because he's one of my heroes. After he wrote this letter, we began talking on the phone and then he goes too early. So, I never got the chance to work with him, but I got to know him a little bit at the end of his life.

I do have some photographs. There is a violinist, Harry Lookofsky, who made some outrageously brilliant records in the '50s. When I was at Berklee I organized a concert celebrating Lookofsky's work and afterwards, Harry's widow sent me a beautiful photo of him which is up on the wall. My mother made some great etchings of some of my favorite musicians, like Chet Baker and Django and I have those up. Oh, I have Joe Venuti's tie up on the wall next to a

picture of him wearing that tie, and Michael Feinstein gave me a vintage jazz violin instructional book. It has a fantastic cover, and that is framed and on the wall; but no Rembrandts. [Chuckles]

**JJ:** OK, how did you get Joe Venuti's tie?

**AW:** Well I dug it up from...No, there's a violinist in Seattle named Paul Anastasio who was the only student Venuti ever had. There were others who asked Venuti for lessons and Venuti turned everyone down except for Paul. So Paul had the rare opportunity to spend a lot of time with Venuti during the tail end of his life. When Joe died, Paul acquired all of Joe's personal things, the record collection down to the suits. I spent some time with Paul a few years ago and when I left he gave me one of Venuti's ties. [Chuckles] I love it, but I've never worn it. It's still tied from when Venuti last took it off his neck. Pretty cool!

**JJ:** Final question; do you know of a film or story that you feel would give us non-musicians some idea of what a musician's life is like?

**AW:** That's tough. I can think of some films that represent facets of a musician's life or represents certain musicians' lives. Clint Eastwood's biopic about Charlie Parker did a pretty good job representing Bird's life, but I wouldn't watch that to learn about how most jazz musicians live. Warren Vaché was in a film called *The Gig* and there's a lot of reality in that film. I would say there is some truth to all of these movies and if you string all the truths together you get a somewhat accurate depiction. Of course being a musician now is a little different than it was 50 years ago,

but you could have said that 50 years ago. It is always going to be different.

**JJ:** Well I've really enjoyed talking to you. Thanks for doing the interview.

**AW:** My pleasure. 



### Upcoming area appearances by Aaron Weinstein:

December 20-25: Birdland in NYC with Billy Stritch and Hilary Kole

December 31: Duo with Joe Cohn, First Night Morris

January 8-10: Celebrating Bucky Pizzarelli's 85th Birthday at 92nd Street Y

January 11: Bickford Theatre with Bucky Pizzarelli

*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 Journeys, near, far and in-between

### Westchester Jazz Orchestra to Perform Music of Trumpet Masters

**WESTCHESTER, NY** – The Westchester Jazz Orchestra “has built a reputation for deeply researched, strikingly executed performances that is reaching well beyond the orchestra’s home county to the country at large” (*The New York Times*, 9/19/10). WJO will perform “Trumpet Masters: The Music of Miles, Pops and Dizzy” at 8 pm on Sat., Dec. 4 at the Irvington Town Hall Theater, 85 Main Street, Irvington, NY.

Gary Walker, Music Director and Morning Show Host at WBGO-FM, will host. Reserved seating tickets are \$35, \$30 for seniors and \$10 for students. The concert’s snow date is Sun., Dec 5 at 2 pm.

Led by Mike Holober, a renowned jazz pianist, composer and conductor, WJO is an esteemed group, including such luminaries as Marvin Stamm, Ralph Lalama, Jim Rotondi, Ted Rosenthal and Harvie S.

The concert will feature WJO-commissioned arrangements of the music of Miles Davis, Louis Armstrong, Dizzy Gillespie — and fellow trumpeters Freddie Hubbard, Kenny Dorham and Woody Shaw — whose compositions and performances represent the very essence of jazz.

### The New Orleans Traditional Jazz Camp for Adults Dates Announced

**NEW ORLEANS, LOUISIANA** – The 2nd annual New Orleans Traditional Jazz Camp for adults will be held in New Orleans June 5 -10, 2011. Campers will stay at the famed Bourbon Orleans Hotel in the heart of the historic French Quarter. Prominent Traditional Jazz musicians provide group, ensemble and private lessons to campers during the day. Evenings are spent at nearby music venues where campers are often invited to sit in with the local bands or in jam rooms in the hotel to hone their skills. With the prime location of the camp, there is ample time for campers to explore the various jazz venues in or adjacent to the French Quarter. Some of the highlights of the Jazz Camp experience include breakfast hour speakers on the history of Jazz in New Orleans, a camper performance and celebration at Preservation Hall, and a public concert by campers. The first camp, held in August 2010, was a huge success, attracting musicians from all over the world to learn traditional jazz from some of the finest musicians in the city. Here’s what some campers had to say: “It is a great week. You will meet and play with some outstanding musicians in a relaxing and fun ‘adult’ atmosphere.

There is also plenty of room for musicians who have more love for the music than they do technique or skill.” “The thing that sets apart this Traditional Jazz Camp from others is that the organizers have reserved places for the students to jam. Not simply rehearsal halls or unused hotel ballrooms — we were able to play at Fritzel’s Jazz Club on Bourbon Street (New Orleans’ premier Traditional Jazz Club), on the Natchez Steamboat Cruise, on stage at the Satchmo Festival, and at Preservation Hall. It was a great experience.”

Interested campers should reserve their spot by going to the Website and completing a registration form as soon as possible. Please visit [www.neworleanstradjazzcamp.com](http://www.neworleanstradjazzcamp.com) for additional information.

### “Bending Towards the Light...a Jazz Nativity” celebrates 25th Anniversary at BB King’s

On Dec. 23rd at 7:30 PM “Bending Towards the Light...A Jazz Nativity” will burst onto the stage at BB King’s in Manhattan for the first time. This swinging, joyful Christmas story is told in full costume with great jazz players and singers playing the roles of the Shepherds, Kings, Angels and Mary and Joseph.

Written and arranged by singer-songwriter Anne Phillips at the suggestion of the late John Garcia Gensel of St. Peter’s Church, THE JAZZ NATIVITY first premiered in 1985. Since then it has been a popular Christmas offering across the country.

This year’s Kings will be trombonist Steve Turre, trumpeter Warren Vaché and tap dancer Max Pollak. The all star band will feature Latin percussionist Candido, trumpeter Lew Soloff, saxophonists Jon Gordon and Bob Kindred and trombonist Art Baron. The role of Mary will be sung by Amy London, that of the Archangel by mezzo-soprano Stephanie McGuire, and a soprano from the Newark Boys Chorus School will be the Shepherd Boy. Special guests will include famed trombonist Slide Hampton, saxophonist Frank Wess and Latin Jazz pianist Arturo O’Farrill.

For information: [www.jazznativity.com](http://www.jazznativity.com) or [www.cdbaby.com](http://www.cdbaby.com).

### 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. This is a labor of love and personal passion. All host positions are volunteer.

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

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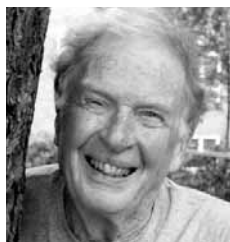
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Proceeds benefit the Somerset County Vocational-Technical Schools



## Noteworthy

**Fradley Garner** International Editor *Jersey Jazz*

**WYNTON BACKS 17-YEAR-OLD KALÍ RODRIGUEZ ... HEY, OSNATO'S A GIORDANO FAN! ... CÉCILE SALVANT WINS MONK VOCAL AWARD ... ANDREWS SISTERS TOP 384,000 YOU TUBE VIEWS ... 10/10/10 WAS MONK'S DAY**

### AFTER A JAZZ AT LINCOLN

**CENTER** concert in Havana this fall, on the way out of Mella Theater, the band-leader took a teenage Cuban trumpeter aside. "You have something special," **Wynton Marsalis** told the lad. The virtuoso trumpeter had seen **Kalí Rodriguez** play a few evenings before, at a reception for the New York musicians. Kalí, 17, had studied for seven years at a Havana conservatory. Marsalis led him into the empty theater and played a blues tune on piano for Rodriguez. "The master trumpeter gave his pupil tips on musical phrasing and...encouragement," **Victoria Burnett** reported *The New York Times*. Kalí started crying halfway through the lesson. "I felt like my soul was bursting out of my body. I mean, if Wynton Marsalis says you're good at the trumpet, then that's a big deal."

**"IN OUR PROGRAM BOOKS,** I always give a thank you to **Vince Giordano** and the Nighthawks," says **Ray Osnato**, founder and leader of the South Shore (Long Island) Syncopators, rebutting Giordano's remark to this column (JJ September) that he had "heard thru the grapevine this gent has many unfavorable things to say about my band and what I'm doing." On the contrary, the Long Island trombonist insisted in an E-mail, "I have nothing but good things to say about the Nighthawks and all my colleagues know it — and so do people in Vince's band. Guys like **Dan Levinson** and **James Chirillo** know how much I respect the guy. He even sold me the very first charts I bought for the band." Asked to comment on this statement, Giordano E-mailed one word: "Pass."

### THIS YEAR'S THELONIOUS MONK

International Jazz Vocals Competition winner is **Cécile McLorin Salvant**, who was raised in Florida by a French mother and a Haitian father. Ms. Salvant, 21, studied with the early swing specialist **Jean-François**

**Bonnel**, in Aix-en-Provence, France. In the finals at Kennedy Center, Ms. Salvant sang "If This Isn't Love" from Finian's Rainbow, which she learned from a **Sarah Vaughan** recording, and "I Wonder Where Our Love Has Gone," a ballad recorded by both **Billie Holiday** and **Ella Fitzgerald**. "Apart from Vaughan, her influences seemed to come from before 1940 and after 1960 — **Bessie Smith**, **Billie Holiday** and then a long jump to **Abbey Lincoln**, as if acknowledging that the styles and songbook from the decades in between had been picked over a bit too much," wrote **Ben Ratliff** in *The New York Times*. Ms. Salvant won \$20,000 and a recording contract from the Concord Music Group, enabling her to return to the United States.

**THOSE ANDREWS SISTERS** go on singing down the generations. Back in January 2008, **Phil Glaser**, an ex-pat American book finder in Denmark, posted on YouTube the "Boogie Woogie Bugle Boy of Company B," a hit song from the 1941 Abbott and Costello film, *Buck Privates*. By October 12 this year, says Phil, 384,037 views had been tallied. In the comments box, **roseapple91** wrote that the video "reminds me of my childhood when my grandmother and I used to dance around her living room...whilst granddad would sit in his arm chair and watch us...whilst smoking his pipe." **Cheryl C** wrote, "My mom is 92...and has dementia. I have this song & Big Band songs on my computer. I play them for her every day, she perks right up and jams in her seat. She does love music."



Cécile McLorin Salvant, a French-trained mezzo-soprano, won the 2010 International Thelonious Monk Jazz Vocals Competition.

### WEB HIT-OF-THE-MONTH

**10/10/10 WAS "MONK'S DAY,"** the October 10 (1917) birthday of **Thelonius Sphere Monk**. To celebrate, Jazz on the Tube offered a string of live, videotaped performances by the master pianist and composer. Backing him on "Blue Monk," the lead tune, are **Ahmed Abdul-Malik** (1927-1993) on bass, and **Osie Johnson** (1923-1966) on drums. There's an admiring **Count Basie** looking on, and who is that saxophonist? [JazzOnTheTube.com/page/496.html](http://JazzOnTheTube.com/page/496.html)

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

## 13th Annual Giants of Jazz Salutes Bob Cranshaw with All-Star Lineup

Since 1998, a steady stream of the top players in jazz have journeyed to the South Orange Middle School Auditorium for the Giants of Jazz series, a joint production of Jazz Legacy Productions, The Baird Arts Center, and the South Orange Department of Recreation & Cultural Affairs. South Orange resident, bassist John Lee, co-produces the event with Lee May.

Giants of Jazz has become an annual music phenomenon — offering a one-night festival that has established South Orange as an important New Jersey venue for world-class jazz. This year's performance is scheduled for 7:30 PM, Saturday, Dec. 4.

Highlighting the event each year is the presentation of the South Orange Jazz Masters Award to a distinguished artist whose creativity has had a major impact on jazz performance and/or education. Previous recipients include renowned musicians Jimmy Heath, James Moody, Clark Terry, Frank Wess, Benny Powell, Dr. Billy Taylor, Frank Foster, Marian McPartland, and Slide Hampton.

The 2010 Jazz Master Honoree is Bob Cranshaw, an internationally renowned bassist who will perform with a host of other top-drawer jazz musicians.

Cranshaw played piano and drums before switching to bass and tuba in high school. He was a member of Walter Perkins's MJT=3 Band, arriving in New York with that band in 1960. After the band broke up Cranshaw joined Sonny Rollins, forming a close association that remains to this day. Over the years Cranshaw's career has covered all bases — from recording to television (*Sesame Street*, *Electric Company*, *The David Frost Show* and *Saturday Night Live*), the theater and, of course, clubs and concerts. His musical range spans Sarah Vaughn to Paul Simon and he's worked with such legends as Dizzy Gillespie, Billy Taylor, Thelonious Monk, Horace Silver, James Moody, Ella Fitzgerald, Herbie Hancock and



South Orange Giants of Jazz founder and co-producer John Best, left, performing with James Moody, a former Jazz Master honoree, on the 2008 Playboy Jazz Cruise. Photo by Fran Kaufman.

Buddy Rich. The Web site All About Jazz notes Cranshaw “has recorded with every major artist of the latter 20th century.”

In the 1970s Cranshaw took the electric bass and made it an instrument in its own right instead of a substitute for the upright bass. The bass has always been felt instead of heard and Cranshaw brought a new dimension to the music by allowing his warm low tones to be heard *and* felt.

Giants of Jazz Co-producer John Lee is a respected bassist, composer, educator and producer. Mr. Lee, who has played with the top names in jazz, is Executive Director of the Dizzy Gillespie All-Stars and serves as Program Director for “DIZZY: The Man and His Music.”

Beginning 13 years ago, Lee started organizing the Giants of Jazz concert each fall, honoring a world-class jazz musician at a benefit concert to raise money for the free summertime Concerts in the Park series. That concert series is presented every Wednesday evening in July at Flood Hill Park. Free outdoor concerts have become a tradition in South Orange, attracting many families, and the picnic atmosphere always makes for a joyous evening of music and fellowship.

### Giants of Jazz 2010 Lineup

Monty Alexander	Roy Hargrove
Eric Alexander	Winard Harper
Clifton Anderson	Jimmy Heath
Roy Assaf	Steve Johns
Lisle Atkinson	John Lee
Gary Bartz	Junior Mance
Don Braden	TS Monk
Courtney Bryan	Claudio Roditi
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Cyrus Chestnut	Evan Sherman
Paquito D’Rivera	Paul West
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## Rossano Sportiello Trio Highlights NJJS Annual Meeting at Shanghai Jazz

“My goal is to play jazz and make it understandable to everybody. Most of all, I want to see people smiling and having fun!”

— Rosanno Sportiello

The NJJS Annual Meeting takes place on December 5 at Shanghai Jazz in Madison from 2:00 – 5:30 PM. Society members are cordially invited and encouraged to attend a fun afternoon of great music, ambiance and the opportunity to visit with your NJJS Board members and fellow jazz fans.

This year the great music comes with a big smile — the smile that rarely leaves the hirsute face of Italian pianist Rossano Sportiello when he performs his masterful repertoire of jazz from stride to bebop. Rossano’s cohorts on the gig are bassist Jon Burr and guitarist Mark Russo.

Rossano Sportiello was born in Vigevano, Italy, and started performing professionally at the age of 16 at venues in the Milan area. In 1992, he joined one of Europe’s historic jazz bands, the “Milano Jazz Gang,” touring with the group throughout Italy and West Europe until the end of 2000. In the same year, Rossano met legendary jazz pianist and educator, Barry Harris, who became a mentor and good friend. Mr. Harris has touted Rossano as “the best stride piano player” he has ever heard and on several occasions has invited him to perform during his own performances. Stylistically, although international critics consider Rossano a

follower of Ralph Sutton, Dave McKenna and Barry Harris, the influence of other great masters can be heard in his playing, such as Fats Waller, Teddy Wilson, Art Tatum, Count Basie, Earl Hines, Ellis Larkins and Bill Evans, to name a few.

Rossano made his first trip to the United States and was introduced to the American audience at the invitation of Arbors Records owner Mat Domber to perform at the 2003 “March of Jazz” party in Clearwater Beach, Florida. Following his marriage to American writer Lala Moore in 2007, Rossano established himself in New York City.


Since then Rossano has appeared frequently in the Garden State, most recently at NJJS’s Jazzfest last June and Princeton JazzFeast in September.

Rossano has recorded four solo piano CDs including *In the Dark* (2004, Sackville); *Piano On My Mind* (2005, Jazz Connoisseur), which won the “Prix Du Jazz Classique de l’Académie du Jazz de France”; *Heart and Soul* (2006, Arbors Records), selected by the French magazine *Jazz Classique* among the top 10 of the year; and most recently, *It Amazes Me* (2009, Sackville). Rossano has also recorded two duet CDs with bassist/singer Nicki Parrott on Arbors Records, *Do It Again* (2009) and *People Will Say We’re In Love* (2007), which was selected by *The New Yorker* magazine as one of the top 10 jazz CDs of 2007.


There’s no cover charge for the show, with fine food and drink available for purchase. The afternoon will feature an NJJS Year in Review, presentation of the annual Nick Bishop Award and Jazz Leadership Award, raffles for free jazz event tickets. Holiday shopping items including CDs, gift memberships and books will also be available.



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## Merry Christmas

Dear New Jersey Jazz Fans,

As a Christmas present we like to give the wonderful holiday song "Sleigh Ride" to all new Ayako Shirasaki newsletter subscribers. Marian McPartland about Ayako's version on Piano Jazz: "*She played one of the most exhilarating versions of this tune that I ever heard.*" Send an e-mail with "Jersey Jazz" as the subject to office@janmatthies.com to subscribe.

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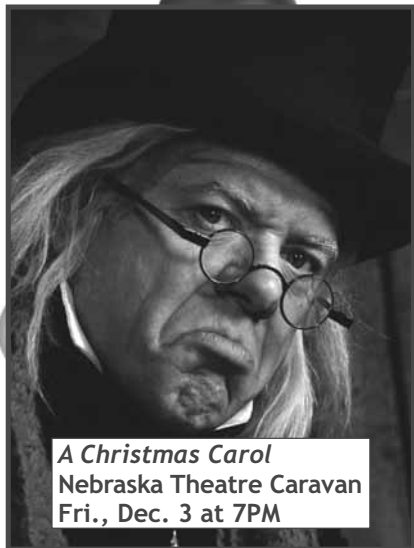
--- AllAboutJazz-New York  
September 2010 | No. 101 on page 28.

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## The Case of the Savory Collection — A Jazz Detective Story

By Jim Gerard

Schliemann discovered Troy. Some Bedouins found the Dead Sea Scrolls. And Loren Schoenberg found the Savory collection.

For 30 years Schoenberg, the curator of the Jazz Museum in Harlem, had been aware of the existence of hundreds of recorded jazz radio broadcasts by an eccentric legendary sonic genius named Bill Savory. And for 30 years, he inquired, importuned and pestered Savory with the hope of accessing the disks.

For 30 years, Savory politely evaded Schoenberg's letters and phone calls. As Schoenberg recalls, "I was working for Benny Goodman as archivist and then band member, when I met Savory. I knew he'd chosen the sides for a 1952 Columbia issue of Goodman air checks and asked him how he selected the best sides for that release. Bill said he didn't pick the best sides, just the best sides from the 'first box.' So I figured he had a pretty extensive collection of Goodman air checks." But Schoenberg had no idea how extensive the Savory collection was until the publication of Russ Goodman's 1996 bio-discography *Wrappin' It Up*. "I realized then that there were hundreds of disks," Schoenberg says. "I knew where Bill was, I used to talk to him all the time. I asked him if I could see a list. But he'd always politely put me off."

But Schoenberg was patient enough that he waited until after Savory's death in 2004. At that point, Eugene Desavouret, Savory's son who lives in Illinois, salvaged the discs, which were moldering in crates.

Schoenberg: "I was in the Midwest doing a workshop for Wynton Marsalis and saw it wasn't far from Savory's son's home, so I called. Gene recognized me — 'I have 30 years of your letters to my dad,' he said — and told me he still had the disks. So I drove out and met him."

Desavouret showed Schoenberg the collection, which was deteriorating in boxes. Still, Schoenberg could tell immediately that there was more than just Goodman — not that that wouldn't have been a major find in its own right — and that the Savory

collection was a treasure trove of 1,000 disks, 875 of which are devoted to jazz. (The others range from Arturo Toscanini's NBC Symphony Orchestra, to speeches by FDR and Pope Pius XII, and even a broadcast by James Joyce.)

The music consisted of live recordings from (mostly) 1935 to 1940, of some of the greatest musicians in jazz history: Louis Armstrong, Billie Holiday, Count Basie, Coleman Hawkins, Lester Young, Bunny Berigan, Harry James and Goodman — all previously thought to be lost forever.

As Larry Rohter, writing for *The New York Times* reported, "Some of these remarkable long-form performances simply could not fit on the standard discs of the time, forcing Mr. Savory to find alternatives. The Savory Collection also contains examples of underappreciated musicians playing at peak creative levels not heard anywhere else, putting them in a new light for music fans and scholars."

Before we discuss the performances themselves — and here I should say that only one-third of the disks have been remastered, and of that amount, I personally listened to only about three hours' worth — a bit of background on William Savory and how he came to make these recordings.

Before the advent of audiotape, the only way one could record from the radio was to have a special machine, Schoenberg says. "But almost nobody had the machine, so people — artists, record company execs, sponsors of the shows — would pay transcription services to record radio broadcasts." In the mid-1930s, Savory was working for one such service.

While Savory did engineer some session disks for Columbia, he didn't directly oversee almost 95 percent of the recordings. "Most were radio broadcasts he recorded off the air; some were dubs of air checks," says Schoenberg. "He'd make dubs for himself." The disks assume a variety of sizes (10-, 12-



Audio engineer William Savory.

and 16-inch), materials (from aluminum disks to acetates) and speeds (a great majority are 78s, but some are at 33rpm and 16rpm and others at unique speeds that don't correspond to the settings of a standard turntable). This combination allowed Savory to record longer performances, including jam sessions.

As Schoenberg dug through the boxes of musty disks, he realized he had struck jazz gold and that his Museum had to acquire it before other bidders could snatch it away.

Schoenberg struck a deal with Desavouret, who sold the collection to the museum, and Schoenberg transported the boxes to New York City in a rental truck, worried all the way that the trip from Illinois might damage the disks. (Due to deterioration, converting the surviving discs to digital, playable form is a challenge. Schoenberg estimates that "25 percent are in excellent shape, half are compromised but salvageable, and 25 percent are in really bad condition."<sup>1</sup>)

As of October 2010, only a third of the collection had been transferred, by the hand of famed recording engineer Doug Pomeroy, who specializes in audio restorations. "Doug is one of the best in the world for exactly this kind of projecting," says Schoenberg. "He had been considering retirement and when I first told him I had a project for him, he demurred — until I told him what it was. Then he was on board. He loves the

music, which is so important, because if an engineer didn't love jazz, it would be a whole different equation. Doug milks every sound bite out of each disk," a painstaking process that involves numerous steps.

About the music itself: In Schoenberg's estimation, the most significant discovery so far, is "without a doubt, the Martin Block jam sessions, for both the quality of the music and the sound. Block was a pioneer, the first well-known disk jockey, whose Make Believe Ballroom program broadcast high-level jazz for many years. Some of the highlights from the half dozen or so remastered sessions include:

- Five versions of Goodman playing "Avalon," that in Schoenberg's view are unique and even superior to previously known takes.
- Louis Jordan at the Elks Rendevous in Harlem.
- Cab Calloway from the Cotton Club in 1938 with several new tunes "that we even knew existed and that have Chu Berry solos."
- A recording of Ellington and Django Reinhardt at Carnegie Hall in 1946 (a previously issued version included only Duke's playing).
- Countless Count Basies, including music from a famous 1938 Randall's Island "Carnival of Swing" concert. (See sidebar: My Pres-idential Summit).
- A 1938 broadcast of the Ellington Orchestra playing "China Boy," a tune that doesn't show up in any discography.
- What Rohter called a "stunning" six-minute, five-chorus Coleman Hawkins performance of "Body and Soul" from the spring of 1940, in which the great saxophonist outdoes his renowned two-chorus foray on his original version of the song, recorded in the fall of 1939. "By the last chorus, he has drifted into uncharted territory, playing in a modal style that would become popular only when Miles Davis recorded 'Kind of Blue' in 1959."

While Schoenberg conceded that the emergence of the Savory disks won't alter the basic lineaments of jazz history, he likened it to the discovery of "five new films

of John Ford or a cache of Rembrandts — it expands and adds to our knowledge."

Where the collection stands to most enhance the historical record is by its bringing to light hitherto unknown or underappreciated artists such as pianist/bandleader Bob Zurkey, the scatster Leo Watson playing drums with Jack Teagarden and Charlie Shavers, obscure tenorist Ken Holland who was a friend of Billie Holiday, some of Louis Jordan's sidemen and, most rewarding, another dozen "great solos" by Herschel Evans.

The most burning issue concerning the collection is whether it will be released and in what form. While Schoenberg avers that the entire collection probably will never be available commercially, he hopes to get released "the most important stuff in a multi-CD set." He says he is negotiating with many labels, which entails pushing through a thicket of legal issues having to do both with the record companies and artists' estates. "In the long term, I would love to have it all available for free on the Internet." He sees the Savory acquisition as a cornerstone of the Museum. "I intend to make the Savory Collection a part of our contemporary programming and commission artists of all stripes to use it as a catalyst for new works of art, so it's not just like treasures from King Tut's tomb."

For now, though, the public can listen to their heart's content to the Savory collection at the Jazz Museum in Harlem by simply booking an appointment. One day not long ago, I took this opportunity to listen to "new" recordings by my idol, Lester Young....

JJ

To listen to the Savory collection or to partake of their many outstanding events — concerts, listening sessions, talks by notable Harlem residents and afternoon-long panel discussions of some of jazz's great figures, call 212-348-8300 or visit their website at <http://www.jazzmuseuminharlem.org/>

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

## My PRES-idential Audience — A Private Listening Session of Lester Young

I arrived at the Museum on an October afternoon. I had informed Loren that I wanted to listen to as much of the new Lester Young material as possible, and he graciously set me up with an iPod taped to small wire scaffolding.

The most startling thing — besides the beauty of prime-time Pres — was a moment in a recording of "Every Tub" with Freddie Green and Jo Jones playing off beats — accenting every third beat while playing in 4/4. (According to Schoenberg, Green had engaged in rhythmic experimentation with Kenny Clarke in a band at the Black Cat in the Village before he went with Basie.)

While the majority of tunes were lifted from what we knew of the band's book of that time — "Roseland Shuffle," "Boogie Woogie," "Flat Foot Floogie," "One O'Clock Jump," "Texas Shuffle" (with the Pres on clarinet playing his entire solo in the upper register, and a swinging solo by Herschel Evans), "One O'Clock Jump" (Pres blowing behind the band, obbligato) — Young's solos diverged from those recordings and were all magnificent examples of perhaps jazz's greatest melodist at the peak of his form.

However, there were some hitherto unrecorded pieces — a chart of "I Never Knew," "Stop Beatin' Round the Mulberry Bush" "Alexander's Ragtime Band," "St. Louis Blues" (with a Jimmy Rushing vocal), "Harlem Swing" (a medium up-tempo that sounds like it's based on "Lady Be Good" changes), "I Won't Tell a Soul" and maybe the most unlikely item, "Harlem Shout," a tune from the Jimmy Lunceford book, only played at a faster tempo and with a 4/4 instead of Lunceford's famous 2/4. (I liked it; Loren thought it was a musical mismatch.)

Afterward, Loren likened the broadcasts featuring Pres stretching out for multiple choruses to a book of photos of Abraham Lincoln in his possession. "There's not one photo in which he's smiling. But everybody who knew him said he had a great smile. Likewise, people who knew Lester in those days said that to know who he was, you had to hear him play five or ten choruses. Some of these solos show him in higher gear than we've known."

1 Rohter, *New York Times*, August 16, 2010



## Book Review

By Joe Lang Past NJJS President

### Saxophone Colossus: A Portrait of Sonny Rollins

Photographs by John Abbott | Text by Bob Blumenthal  
Abrams, New York | 160 Pages, 2010, \$35.00

*Saxophone Colossus: A Portrait of Sonny Rollins* is a wonderfully conceived and executed book about this jazz master, featuring the stunningly effective photography of John Abbott, and the informed and informative text of Bob Blumenthal.

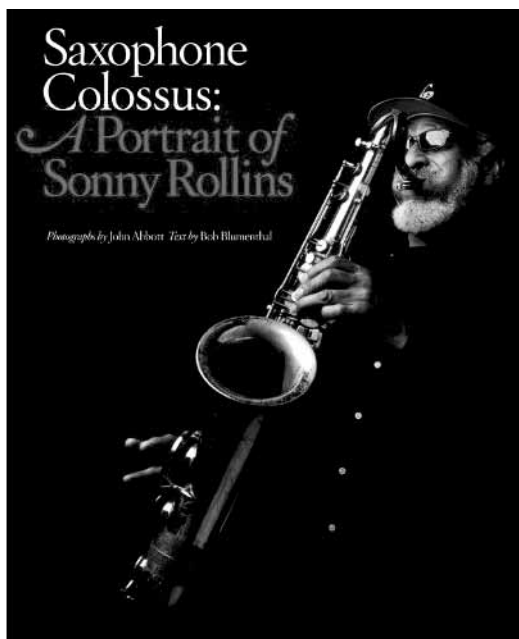
There are two major aspects to this volume: the photographs and the narrative. Each of the creators of *Saxophone Colossus* provides a brief introductory statement that puts their contributions in context. Abbott's photographs are the stars of the book, and Blumenthal's words provide a vehicle for a deeper understanding of the book's subject.

Abbott's photographs almost jump off of the page. He has a great eye for capturing Rollins, whether it is in action or in a posed photo. Rollins is a superb subject for his character and strength come through in each shot. Those that show him playing his tenor saxophone capture the passion of his music. The casual shots showing him backstage or interacting with fans and his fellow musicians are particularly revealing. There is a shot of him autographing a series of long playing record album jackets where he and the apparent owner of the records are staring intently at the liner notes on the rear of one of them, totally involved in the moment. The silhouette shots are simply wonderful. A pair showing Rollins with his dog evidence the affection that passes between them, the second of which also captures an instance of tender humor.

It would be impossible to peruse *Saxophone Colossus* without being struck by the intensity of the hues in the color of Abbott's photographs, especially the reds. The black and white photographs are brilliantly composed, and possess an intensity that almost takes your breath away.

Large kudos are due to the printer who has captured the genius of the Abbott photography as accurately as one could desire. Abbott must surely be pleased that this visual documentation of Rollins over about a 20-year period has been so effectively presented in printed form.

Blumenthal has used the classic Sonny Rollins album *Saxophone Colossus* as a springboard for an examination of the life and artistry of Rollins. He uses the five tracks on the album as the titles for his chapters, each of which he devotes to exploring different aspects of



the Rollins style and influences. He also weaves the significant biographical facts about Rollins into his narrative.

He starts with "St. Thomas — Rollins and Rhythm." Rhythm is an essential element in the Rollins style. The calypso rhythms of "St. Thomas" have been a frequent presence in the output of Rollins. He has played with many of the major drummers who have been on the scene during his career, including Max Roach who holds down the drum chair on the spotlighted album, but he has never settled for extended periods of time with any of them, for he is always searching for the one that perfectly complements his rhythmic conceptions.

Next up is "You Don't Know What Love Is — Sonny's Sound." Although Rollins had open ears for all of those who preceded him onto the scene, he always felt a

special connection to Coleman Hawkins, a player who made the tenor saxophone a major sound in jazz, and a man whose influence continues to this day. Hawkins had a big, full sound that inspired the one that Rollins developed early in his playing, one that he continued to maintain and expand throughout his continually evolving career. This aspect of his playing is particularly in the forefront when he plays ballads, an art that he has mastered with an intensity that is always moving for the listener.

Many original jazz tunes are new melody lines written over a sequence of chord changes taken from another song, usually a pop standard. Others, including "Strode Rode," an engaging piece written by Rollins, were created from scratch. Blumenthal takes this track as the centerpiece for his chapter titled "Strode Rode — Rollins the Modernist." This tune has a bebop feeling, and showed that Rollins has always been comfortable with stretching his musical wings in new directions. He is among the most creative improvisers in jazz, and seems to have limitless ideas. Improvisation is a form of instantaneous composition, and the best improvisers, like Rollins, are continually finding new ways to express themselves. All musicians develop favorite licks, but the best of them keep from relying on them too frequently, and often develop variations on even their favorite musical statements.

"Moritat — Sonny & Songs" explores the use of songs taken from pop music as selections for jazz musicians. "Moritat," more

## Eddie Lang Show is SRO in Philly

By Tony Mottola  
Photos by rbarnesphotography.com

familiarly known as “Mack the Knife” was taken from Kurt Weill and Bertolt Brecht’s *The Threepenny Opera*, and was initially brought into the jazz cannon by Louis Armstrong. Rollins had a deep knowledge of popular song, and is particularly adept at quoting from his well of favorite tunes, but uses the quotes in a logical and often humorous manner. Rollins is particularly noted for his lengthy and stunningly creative solos, and often makes quotes from pop tunes an integral part of the process.

The concluding chapter is “Blue 7 — Sonny’s Theme.” The tune referenced in the chapter title is the final selection on the album, and was created on the spot by Rollins with support from Tommy Flanagan on piano, Doug Watkins on bass and Max Roach on drums. The blues is the basis for much of jazz, and its influence on Rollins is a strong part of his essence as a jazz musician. Blumenthal uses this final chapter to explore some of the highlights and changes in direction that Rollins has experienced during his brilliant and lengthy career, one that continues to this day.

I read this book on a flight to Los Angeles, and did not have the *Saxophone Colossus* album with me at the time. When I sat down to write this review, I dug it out of my collection, and slipped it into the computer disc player. It was wonderful to revisit it, and let its sounds serve as an inspiration for my words. I suggest that anyone who reads this book have a copy of *Saxophone Colossus* playing while reading. If you do not have a copy, it is best that you fill that void in your life as soon as practicable. **J**

**E**ddie Lang Day in Philadelphia, a five-hour musical tribute to the “father of the jazz guitar,” exceeded all expectations on October 25, selling out Chris’ Jazz Cafe before showtime and leaving a line of people out the door waiting for others to leave so they could squeeze in.

The event was the brainchild of local guitarist Richard Barnes who thought it was time the Philadelphia native got his due in his hometown.

Lang is not much remembered these days having been eclipsed by the very players he influenced, including Django Reinhardt and Charlie Christian; but he was the original and the player who gave the guitar its place in jazz music.

Barnes assembled an armada of bands and players for the tribute including his own Blackbird Society Orchestra, violinist Michael Salsburg, the Cornbread Five, 521 Swing from Wissahickon High School, Ferko String Band, and guitarist/singer Marty Grosz joined by guitarist Jim Gicking for a 40-minute set of solos and duets. Rounding out the evening was Jef Lee Johnson joined by Jon Dichter. The duo performed a set of songs Lang recorded under the name of Blind Willie Dunn with Lonnie Johnson in 1928 – 29 that are believed to be the first mixed race recordings ever made.



above: Marty Grosz joined by guitarist Jim Gicking performed a 40-minute set of solos and duets. Grosz could do no wrong and received a lively ovation.

left: Richard Barnes read the Proclamation issued by Mayor Michael Nutter’s office declaring October 25, 2010 “Eddie Lang Day in Philadelphia” and presented it to Lang’s nephew Ed Massaro.

Barnes, who opened the show playing Lang’s composition “April Kisses” wearing the star sapphire pinky ring worn by Lang that was given to him by Bing Crosby, says he’s always on a mission to bring Lang’s music to a wider audience. “I’m not trying to form the fan club or anything,” he says. “But I do think that people would appreciate this music and enjoy it. It’s something you don’t hear all the time.”

Proceeds from the event raised money for the Eddie Lang Music Scholarship Program for underprivileged children, and Barnes plans to turn it into an annual Eddie Lang Festival at Chris’ every October. **J**

Jef Lee Johnson joined by Jon Dichter performed a set of songs Lang recorded under the name of Blind Willie Dunn with guitarist Lonnie Johnson.

## Filo Machado and Deanna Witkowski: A Bit of Brazil in Greenwich Village

By Eamon Kenny

MacDougal Street's The Bar Next Door played host to the dynamic pairing of Filo Machado and Deanna Witkowski on October 21.

Fans of Brazilian music may be familiar with either of these two names, particularly Machado's. A Sao Paulo native, Machado is a guitarist and singer who carries on in the storied tradition of the Brazilian troubadour. He has been a fixture of that scene for over three decades. Ms. Witkowski also has a strong Brazilian pedigree. Student and band member of renowned percussionist Vanderlai Pereira (an audience member and impromptu guest performer this night), Witkowski sings in Portuguese and English, while her piano playing combines the Brazilian rhythmic essence with a solid bebop vocabulary.

The late set began with a Machado original, a haunting waltz about the impact cancer has on a relationship between a mother and son. Machado's amplified nylon strings projected a warm tone with a soft distortion around the edges, a perfect complement to his smooth vocal delivery. The singer's handling of the soft Portuguese syllables is heartbreaking. Witkowski took the lead on



"Pontos Cardeais," a tune by another Brazilian songwriter, Ivan Lins. Accompanying herself with rolling arpeggios supported by an insistent rhythmic pulse from Machado, Witkowski presented her own interpretation of the Brazilian ethos.

The next few tunes went back and forth between the two singers, some performed solo, others as a duet. The enraptured audience was treated to the hippest Portuguese version of "Take Five" this writer has ever heard, replete with reharmonizations and flowing vocal runs, courtesy

of Machado and his guitar. Halfway through the set, Machado invited Mr. Pereira to join them on an original tune Witkowski had written for Pereira as his student. The song, from the Brazilian genre known as Baiao, altered the course of the evening. Pereira's fingertips danced on a snare drum conjured up from behind the bar while Machado and Witkowski locked into his pocket. The intensity mounted, fettered only by the restraint of the performers, an exhibition of advanced musical interplay. The rest of the set maintained this newfound vigor. Mr. Machado and Ms. Witkowski finished the night as a duo, with an up-tempo rendition of the Jobim standard, "Chega de Saudade," and there were no more blues for any of the fortunate attendees that night. **J**

*Eamon Kenny has been playing, composing and obsessing over music his entire life. Currently working towards a Masters of Music at New Jersey City University, Kenny comes from a long line of musicians who share one philosophy: if it sounds good, it is good.*

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## Mary Lou's Mass Bethany Baptist Church

Newark, NJ | October 16

Story by Linda Lobdell  
Photos by Tony Graves

Mary Lou Williams, acclaimed jazz pianist and composer, mentor and friend to many jazz greats, died in 1981. This year is the centennial of her birth. It's also the 10th anniversary of the arrival of the Reverend Dr. M. William Howard at Bethany Baptist Church in Newark, and it's also a decade since he instituted Jazz Vespers there. Hence, all three are celebrated, at a special jazz service at Bethany in October.

Rev. Peter O'Brien introduces the Mass. He's a friend of Dorthaan Kirk, Special Events and Programs Coordinator at WBG0 radio, who produces the Jazz Vespers series at Bethany, her church. He's also Executive Director of the Mary Lou Williams Foundation, having been her longtime friend and manager.

Pianist Geri Allen, whose spiritual home is at Bethany even though she lives in Detroit, is musical director for the concert, coordinating and rehearsing all participants.

The players include Ms. Allen's trio, the same group (including tap) that appears on a recent recording, *Timeline*: Kenny Davis, bass; the fantastically-haired Kassa Overall, drums; and tap dancer Maurice Chestnut. Special guests are vocalist Carmen Lundy, just back from Germany; and Metropolitan Opera tenor, professor George Shirley. On saxophone, Dwight Andrews from Atlanta. And finally, Washington D.C.'s Howard University Afro Blue Jazz Chorus, directed by Connaitre Miller, join members of Bethany's Mass Choir, directed by Lillian Whitaker and Rodney Smith.

Father O'Brien introduces the Mass — sacred music for chorus with or without instruments, with a history dating to 7th-century Gregorian chant — saying "A mass has five parts — beginning with the Kyrie... but don't worry about what a Mass is...by the time I go

through all that we'll really be dead!" Mary Lou wrote three Masses in the late 1960s after taking on the Catholic faith. Mary Lou called this "music for peace," and Father O'Brien suggests we listen for the word "peace." He tells us she believed that the music is "healing to the soul."

In the opening strains of the section titled "Old Time Spiritual," the band plays and the choir files in, spaced apart, one by one, dressed in black, stepping in sync with the dramatic slow rhythm. After a theme is played on the flute, tap dance and drum create a bracing interval.

The space produces a full, natural sound, and blissfully not overly amplified. The room is circular, with curved beams and ceiling made of wood. Bold, three-dimensional mosaic murals cause the eye to linger on symbols of faith as one contemplates the music.

The choir, now about 35 strong, rises to a stirring crescendo with "Praise the Lord." Tenor Shirley stirringly sings the phrase "We shall be free" during the "I Have a Dream" section. Carmen Lundy sends a sequence of "Thank you's" heavenward, answered by the choir.

Next a spare and resonant bass and baritone sax create a foundation for Ms. Lundy's deep, mellow tones in a brief prayer of repentance, "Act of Contrition." A bluesy plea for mercy is tap danced, along with the choir and Ms. Lundy singing "Lord, have mercy on my soul."

Geri Allen creates a visible wave of physical response from all, with piano cascades rising to the rafters.

Some of the movements are only a few sentences long, and the forms vary markedly, but they flow naturally and create a lush, highly textured whole.



George Shirley sings an ode to justice and spins the parable of Lazarus, before the Howard University Chorus assembles themselves in front for a deeply-grooved "Apostles' Creed." And a blessing before an intermission and the offering.

Rev. Howard reminds the assembled that these world-class musicians have appeared at Lincoln Center, the Kennedy Center and that now we in the audience are privileged to experience them for no charge...we dig a little deeper into our wallets.

Soon the band and dancer bring us back to "Our Father," and then the choir, a cappella, sings "Lamb of God." Mr. Shirley beseeches "Give us peace, oh Lord" in the section called "People in Trouble." And the final movement, "Praise the Lord! (Come Holy Spirit)," opens with tap and drum before the choir and soloists perform a recitative. Complex, rolling riffs, turbulent and overlapping, ensue. Bass and drum churn in tandem. The final note — "Lord!" — uplifts.

Rev. Howard speaks: "Do you feel that love? Mary Lou Williams is alive. This should not end in the sanctuary. We must keep this alive in our daily lives. This music awakens the soul for work." Inspired, we file down to the community room for food and more fellowship. **JJ**

Jazz Vespers occur at Bethany Baptist each first Saturday of the month from October through June.

Violinist John Blake will appear December 4, 2010

Visit [www.bethany-newark.org](http://www.bethany-newark.org) for more information and future Vespers.



top left: Carmen Lundy. top right: Maurice Chestnut.  
left: Geri Allen receives a bouquet as the combined choirs look on.



## Jazz Goes to School

### The College Jazz Scene

By Frank Mulvaney

#### New Jersey City University, Oct 4: Drummer Billy Hart Performance and Master Class

I feel blessed that I discovered some years ago the wealth and treasure that can be found in the jazz programs at New Jersey's colleges. Otherwise, I would not have known about the wonderful event that I had the pleasure of attending this evening. As part of their Great Performer Series, NJCU presented drummer Billy Hart in a one-hour concert and following master class. At 70 years of age Billy is one of the most well-known musician/educators in the jazz world. He has played with just about every famous jazz artist of the last 50 years and can be heard on over 500 recordings including seven albums as leader. He is a frequent lecturer at the Oberlin Conservatory and is an adjunct professor at the New England Conservatory and Western Michigan University. He also manages to find time to teach privately through the New School and NYU. This night in the rather intimate confines of Ingalls Recital Hall he would lead a trio of top professionals who are also NJCU faculty with Joel Weiskopf on piano and Andy Eulau on bass. You are no likely to see a much better piano trio in any of the top NYC clubs. Joel has incredible touch and plays with masterful dynamic control.

The well-chosen opener was the Monk standard "In Walked Bud." Billy beamed with the joy of playing and oozed comfort in his favorite chair behind his beautiful four-cymbal, double-tenor drum set. The tune was a delight as we glimpsed Billy's awesome skill with brushes at first and then sticks plus a flash of an impressive solo. Joel gave us one of his typically sophisticated solos and Andy showed us why he is one of the most in-demand bassists on the NYC scene. This was followed by the familiar

"There Will Never Be Another You" as Billy played much of the tune on his cymbals demonstrating simply wonderful creative technique. Time for the ballad and it happened to be "Old Folks, a gem from 1938 by Willard Robison made famous by Mildred Bailey. Joel's playing was magnificent and Andy contributed another melodic solo as Billy stirred the soup after breaking out the packed cotton mallets for some subtle percussive effects. This was followed by another Monk tune called "Rhythm-a-ning." This is one of those rhythmically complex tunes that could go in many different directions and the obvious communication between Joel and Billy was quite interesting as each in turn gave hints on their instruments about which way they should go together until resolution. Finally, Billy let loose with a long complex solo that had the audience gasping with awe. The final selection of the set was a splendid melding of "Seven Steps to Heaven" (Miles and Victor Feldman) with "Up Jumped Spring" by Freddie Hubbard. Here were some amazing improvisations by Billy and Joel amid several tempo shifts and a final creative drum solo concluding with some hot four trading. What fun!

After the break, Mr. Hart took questions from the audience and exhibited encyclopedic knowledge of the history of modern jazz drumming mentioning the names of dozens of contributors, most of whom were new to me. He made some wonderful comments about the earthiness of Art Blakey's playing and expressed great admiration for Tony Williams, Philly Joe Jones and of course Max Roach, whom he considered the ultimate modern master and the most influential drummer of the age. This led into the master class moderated by Professor Tim Horner, a great drummer in his own right. We heard six students play some very difficult solos which they transcribed from recordings of famous



drummers. It was quite remarkable as each one was as impressive as the last. The very self-confident young musicians asked questions from behind the drum set as Billy critiqued their playing offering helpful hints and lauding them for their developing skills. This was certainly not your typical jazz experience. The two and a half hours just flew by and I'm sure many of you would have enjoyed it as much as I did.

#### Rutgers University, Oct 5: A Jazz Trumpet Celebration

The first RU student jazz concert of the season was The 2nd Annual William "Prof" Fielder Memorial Concert – A Jazz Trumpet Celebration. The first-time conductor was Ensemble Director, and recent faculty addition, Charles Tolliver. Charles is a renowned trumpet master and just last year he was commissioned by Duke University for a special performance on the 50th anniversary of Theloneous Monk's historic Town Hall concert. On hand was virtuoso trumpeter Professor Joe Magnarelli to handle the principal solo duties.

The ensemble came on like gangbusters with an exciting Frank Foster arrangement of Charlie Parker's "Ko-Ko." The trumpet section led the charge as the drummer drove it hard. Joe had lots of time in the spotlight and we also had fine alto and guitar solos. Unfortunately, the soloists were never identified throughout the concert nor were their chairs in the program. Except for three players that I recognized there was a big turnover in personnel from last year and we had three different drummers and guitarists. As there were two women in the band, I could figure out three more. Moving on we, had a gorgeous, masterful interpretation of Benny Golson's melodic "I Remember Clifford" from Professor Magnarelli backed by lush full ensemble harmony. The brass projected big-time on

Dizzy's "Manteca" with Gil Fuller's rocking arrangement. Here we had some more fine alto playing and great drum work over vamping saxes and a hot trumpet solo by Ben Hankle. Pianist Michael Bond provided an excellent intro to the Thad Jones piece "Second Race." This was a typical dynamic Thad Jones arrangement which featured a nice tenor improv. From Slide Hampton we had "Frame for the Blues," a modern progressive composition that featured fine solos by each member of the trombone section: Matt Cohen, Adam Machaskee, Philip Menchaca and Scott Smart. With some great piano playing by Tara Buzach fast blues evolves into a very satisfying slow swing. The following piece was also from Slide Hampton entitled "Suite for Jazz Orchestra (Part 1)." It was a challenging composition that was handled well by the ensemble as Joe came back on stage to deliver some hot trumpet licks. Also featured on this one was tenorist John Petrucci and Mark Chernoff (bari sax) making outstanding contributions. Two French Horns were added for "New Rhumba" (Ahmad Jamal), which helped produce the sound of an unmistakable Gil Evans arrangement. We got more Gil Evans orchestration on his own composition of "Blues for Pablo." For this one, a tuba was added to the ensemble and at one point muted trumpets, two bass clarinets, clarinet and flute were in the mix. It sure sounded like a piece from Miles Davis's "Sketches of Spain," but it wasn't. It might have been left over from that project and is found on another Davis/Evans album collaboration, "Miles Ahead." That relationship is often compared to that of Strayhorn and Ellington. Professor Magnarelli did a fantastic job in the role of Miles. Professor Tolliver's arrangement of Monk's "Round Midnight" was probably the highlight of the evening featuring fabulous trumpet playing by Ben Hinkle as it evolved from ballad mode to a hard-driving swing. Pianist Tara Buzash distinguished herself very well in the middle passage before ballad recapitulation and a big satisfying finish. The final selection of the long single set concert was Oliver Nelson's arrangement of the traditional Gospel tune "Down By the Riverside." Only the brilliance of Oliver could make this tune so exciting and fresh. The whole trumpet section was on fire providing a fitting conclusion to this trumpet celebration.

**William Paterson University, Oct. 10:  
Pianist Mulgrew Miller  
and Trumpeter Terell Stafford**

This was the first of the six sessions of the Fall Jazz Room Series now in its 33rd year. The opening group was an amazing sextet of exceptionally talented student musicians, three of whom are Jersey boys. Pennsylvania and Kansas were also well represented. From the very first note excellent group cohesiveness was apparent on altoist Eric Neveloff's impressive composition "Paul Robeson." I can't overstate how satisfying this piece was with wonderful solos from Mark Pawlak (trumpet) and P. J. Rasmussen (guitar). Naturally Eric had a lot to say, doing so very eloquently and blending harmonically with Mark. Pianist Billy Test and his rhythm partners could not be denied getting a piece of the action as well. The second selection was one of my favorites, "My Shining Hour." This was just one of many shining hours sure to come for these

guys. Sophistication was the word that came first to mind and here bassist Jacob Webb and drummer Anthony Benson had a chance to show off their very considerable skills. Jacob was a recipient of a New Jersey Jazz Society scholarship in 2008 and Anthony was the drummer with the Camden Arts High School Jazz Band that played at the NJJS's 2008 Jazzfest. The boys proceeded with a beautiful version of the classic ballad "My Romance." Billy had a marvelous piano lead in and Eric delivered a very long harmonically pleasing improv. The fourth and final tune of the set was an unnamed original by Mr. Test. This was a samba exhibiting amazing maturity in composition and piano technique. Billy Test is a name you should remember. P.J. also chipped in with an outstanding guitar solo.

The featured performers today were two university Jazz Studies Directors: pianist Mulgrew Miller in his own house and young trumpet monster Terell Stafford, who is at Temple University. Mulgrew is one of the most influential pianists on the scene and can be heard on several hundred recordings as leader and sideman with a hall of fame roster of jazz musicians. He is a gentle bear of a man with huge hands enabling him to play chords that are physically impossible for mere mortals. Terell is still a pup but he has five albums as leader and yet has played as a very young guy with Blakey and McCoy and numerous other luminaries. The guys opened with the Clifford Brown classic "Joy Spring." The complementary duet playing was sensational with Mulgrew, as he would throughout the set, providing time and melodic improvisation and Terell leading the way. The creativity exhibited was breathtaking. "I'll Remember April" was a very satisfying second course with incredible, flawless

*continued on page 34*


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**COLLEGE JAZZ**

*continued from page 33*

keyboard runs and harmonically rich brass tones. It might be said that piano/horn duets are a real test of jazz musicianship and it was child's play for these two guys. Terell was simply dazzling as he used a cup mute on Dizzy's "Con Alma." It was apparent that Mulgrew and Terell had such mutual confidence that they were selecting tunes on the fly. Continuing with standards, Mulgrew shared his endless inventiveness on "What's New." I'm thinking how is it possible for a musician to find so many creative things to say on a simple ballad. The avalanche of notes was simply awesome. Terell chimed in at the end with an impressive cadenza. "If I Were a Bell" was played at a moderate tempo with more virtuosic interplay. Things got a little more adventuresome with "Birk's Works," one of Dizzy's lesser known tunes. Terell used a Harmon mute on this one played at a slower than normal tempo in a bluesy manner. Later on he plunged away with some playing that was nothing short of brilliant. Completing the set we had "I Mean You," which is familiar to the ear, but without lyrics, it's difficult to remember the title. It's a Monk/Coleman Hawkins collaboration from 1947. Mulgrew drew upon his bottomless well of ideas and ventured into some dissonance in constructing an extraordinary creative improvisation as Terell looked on with incredulity until he finally got a chance to add some punctuation. I'm sure many in the audience felt, as I did, to be privileged to be present for this exceptional afternoon of jazz.

**Princeton University, Oct. 16:  
Celebrating Jazz and the World  
with Gilberto Gil**

It was great to see Richardson Auditorium packed to the rafters for this joint concert of the PU Jazz ensemble and Brazilian superstar Gilberto Gil. It seemed that a good portion of New Jersey's Brazilian community was there to hear Mr. Gil, who was the Brazilian Minister of Culture from 2003 to 2008. He is something of a living legend at the age of 68, who has recorded 56 albums of mostly his own songs, which number in the hundreds. But first we had the University Jazz Ensemble. Their initial choice was a wonderfully infectious composition from Michael Philip Mossman with an Afro-Cuban vibe called "Papiro." Tonight the ensemble was stocked with 10 brass (five each of trumpets and trombones). The well-chosen opener had big sound and rhythm to really get us featuring some nice solos by Max Simchowitz (tenor) and Ruben Shorser (trumpet). This was followed by a Thad Jones composition called "Little 'J'" with an obvious Brazilian sensibility. Like so many of Thad's charts, it has sumptuous mellow brass chords as the sax section carries the melody. Jobim's "Agua De Beber" is a famous, familiar melody and the long Mike Mossman arrangement was fascinating as the band was really cooking. Here was a fine tenor solo from Colby Pines and an exceptional drum solo from Phil McNeal. "The Biddle-De-Bop Samba" was another Thad Jones composition with irresistible Latin rhythm. Alex Borque's soprano solo was the highlight on this one and Ruben Shorer also made an important trumpet contribution. This arrangement was chock full

of wonderful full ensemble harmony and midway through there was an unusual shift to a Mingus-like rhythm and then a return to samba. An unexpected treat was a vocal by freshman Charmaine Lee of Jobim's "How Insensitive." Miss Lee's stage presence, amazing self-confidence and sophisticated, controlled delivery through a key change was most impressive. The arrangement was by John Clayton and might very well be that which was used on Diana Krall's album *From This Moment On*. Certainly style-wise Ms. Lee is clearly influenced by Diana. Pianist Jason Weinrub was the key support player with some marvelous solo work. The final selection for the set was the Bob Mintzer composition "El Caborojeno" from his Latin from Manhattan album. This big brassy fusion piece flirted with dissonance and the driving rhythm was wonderfully enhanced by outstanding solos from Will Livengood (trumpet) and Mark Nagy (trombone). Plan on attending the next Princeton student jazz concert on December 4 when the program theme will be "The Great American Song Book."

After the break Gilberto Gil came on stage to deliver a 40-minute speech in support of MIMA (Modern Improvisational Music Appreciation), an organization started by a Princeton student group in 2000 — its global outreach now extends to 10 countries. The mission is to build and celebrate community by inspiring and

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transforming people through music. Mr. Gil's music is eclectic as can be with the influence of rock, reggae, and funk combined with traditional Brazilian musical forms. He is known for both his musical innovation and unyielding commitment to social, racial and cultural matters which are reflected in his lyrics intended to be pertinent to modern reality. When it came time to perform he picked up his classical guitar and sat cross-legged on a stool. We soon realized what a masterful guitarist he is and he proceeded to run through an hour of his songs in his native Brazilian Portuguese. Many in the audience knew the words to his hit songs and sang along with him without his minding. There is no doubt that Gilberto Gil is a world-class artist and while we could not understand the lyrics, we had no problem sensing his extraordinary passion, sensitivity and love of the music and performing. JJ

## 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



## 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 Hollie 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

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*

## Barbara Rosene

Birdland, New York City | October 17, 2010

Barbara Rosene is a vocalist who is by turns swinging, sweet, sensual



and saucy. During the month of

October, she held down the early evening slot at Birdland, and injected her effervescent personality and jazzy vocalizing into the room with panache. On the evening that I made the scene, her support came from Simon Wettenhall on trumpet

and flugelhorn, Conal Fowkes on piano, James Chirillo on guitar and Boots Maleson on bass.

The instrumental quartet got things off to a start with an easy swinging take on "It Was Just One of Those Things." Rosene then joined her band to sing "S Wonderful," and it was surely that.

Having spent the last few years as the vocalist with the Harry James Orchestra, Rosene has had plenty of opportunity to hone her big band chops, and during this evening she turned her attention to several selections that were popular with the big bands like "I Want a Sunday Kind of Love," "I'll See You in My Dreams," "How Am I to Know," "It's Been a Long, Long Time," "Perfidia," and "If I Had You."

During her career, Rosene has frequently revived songs from the 1920s and 1930s that have fallen into relative obscurity. On this occasion, she revisited tunes like "Sweet Georgia Brown," "I Never Knew What the Moonlight Could Do" and "My Blackbirds Are Bluebirds Now."

The enthusiastic reception she received from the audience when she sang "You've Got the Right Key, But the Wrong Keyhole," a song loaded with double entendres, encouraged her to head back in the same direction when she offered up the racy Bessie Smith staple "Kitchen Man."

Two guests dropped in, soprano saxophonist Michael Basden, who joined in for two tunes, and vocalist Miles Griffith who helped Rosene close with a reprise of "I'll See You in My Dreams."

Rosene is a superb singer, and has a fine stage presence, making everyone on stage and in the audience feel like it was truly party time. The band perfectly accompanied her, and each of the players acquitted themselves superbly when they were put in the spotlight. The performance of Rosene and her men sent all present off into the evening with a smile on their faces, and, if I am a good barometer, lighter hearts.

(Note: There is a review of Barbara Rosene's new album, *On the Brink*, in the Other Views column in this issue.)

## Caught in the Act

By Joe Lang  
Past NJJS President

## Marilyn Maye

Metropolitan Room  
New York City  
October 13, 2010

Marilyn Maye is a force of nature, still wowing audiences at

the age of 82 with powerful vocalizing, explosive energy and performing charisma that belies her age. Her *Kind of Broadway* is the show that she brought to the Metropolitan Room for a 10-show stand in October. Assisting her for this engagement were Tedd Firth on piano, Tom Hubbard on bass and Jim Eklof on drums.

She kicked things off with her take on "Golden Rainbow" from the show of the same name, and it was immediately apparent that an evening of pure pleasure was in store for her audience.

Maye indicated that she had always desired to perform on Broadway, but it never happened. She did appear in regional productions of shows like *Hello Dolly* and *Follies*. For this show, she recreated some of her *Hello Dolly* songs, "Hello Dolly," "It Only Takes a Moment" and "Elegance." In *Follies*, she sang "I'm Still Here," and on this occasion she invested it with the strength and determination that suits this song of survival. Maye also dipped into the *Follies* score for "Losing My Mind."

In recognition of this being Frank Loesser's centennial year, Maye performed an extended collection of songs from *Guys and Dolls*, "Guys and Dolls," "Fugue for Tinhorns," "Oldest Established Permanent Floating Crap Game," and a medley of "I'll Know," "I've Never Been in Love Before" and "If I Were a Bell." She prefaced the *Guys and Dolls* material with two tunes from *The Most Happy Fella*, "Joey, Joey, Joey" and "Standing on the Corner." She proved to be an adept interpreter of the Loesser cannon.

Several of her selections had a special connection for her. She was the first performer to record "Cabaret." "Step to the Rear" was a song from *How Now Dow Jones* that was adapted for a Lincoln/Mercury commercial that Maye sang, and enjoyed the residuals. "Have You Met Miss Jones" was introduced by a cousin of Maye in the original Broadway cast of *I'd Rather Be Right*.

Maye also turned her attention to the score of *My Fair Lady*, early in her act singing "Wouldn't It Be Lovely" and "On the Street Where You Live," adding her take of "Get Me to the Church on Time" near the close of the show.

Other songs that Maye visited during her tour of Broadway were "Sherry," "I'll Never Fall in Love Again," "Look for the Silver Lining," "Put on a Happy Face" and "Come Rain or Come Shine." She did take one diversion from Broadway when she gave us a solid version of "I'm Through with Love."

Throughout her almost 90-minute show, Maye was in fine voice, displayed a winning sense of humor during her spoken interludes and asides, and performed at an energy level that would have exhausted most younger singers. This lady is a professional through and through, and she has a great time sharing her talent and enthusiasm with her audience. When she closed with "It's Today" from *Mame*, you believed that every day is a special one for her, and sharing this one with her made it special for those who were fortunate enough to experience her performance.





## If Love Were All | Noel Coward Remembered

by Robert L. Daniels

At the 21st New York Cabaret Convention, a three-night celebration of song at Lincoln Center, the jewel in the crown was a tribute to the timeless words and music of composer, playwright, actor, poet and painter, Noel Coward. Remembered as the most complete and sophisticated entertainer of the twentieth century, Coward's songs boast cunning wit, ardent



KT Sullivan

romance and consummate lyrical seduction. The concert series was produced by the Mabel Mercer Foundation and dedicated to the memory of the late cabaret diva and produced and hosted by Donald Smith who was Mercer's pal and publicist.

The impressive gathering of Gotham's top cabaret artists included Christine Ebersole, Gregg Edelman, the drolly amusing Sidney Myer and the glamorous KT Sullivan. The latter sang "World Weary," a song written for the 1929 revue, *This Year of Grace*, starring Coward and Beatrice Lillie. The divine Ms. Sullivan, one of Gotham's most prized divas, rendered the song with a classic sense of defeat dotted with a golden ray of hope. Steve Ross, cabaret crown prince, has been performing classic Coward for years, and repeated his definitive take on "(Don't Put Your Daughter on the Stage) Mrs. Worthington," Simon Green sang "London Pride," inspired by Coward in the spring of 1941. It appears he was standing on a railroad platform on the morning following a bad blitz amid the broken glass and dust a wave of sentimental pride overcame him and he began to pen his timeless tribute to London town.

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

The Noel Coward Cabaret Award was presented to the lovely young new cabaret star, Jennifer Sheehan. She sang "Mad About the Boy" from the 1932 revue *Words and Music* and "Here and Now" from *The Girl Who Came To Supper*. Sheehan is a sunny soprano with a sweet wholesome presence and perhaps the epitome of Coward's "lovely new light in the sky."

Pert and pretty Nancy Anderson, who triumphed as Peter Pan at the Paper Mill Playhouse last season, did a wonderful medley from Coward's last Broadway show, *The Girl Who Came to Supper* in 1963, winding up with "The Walla Walla Boola."

Anderson is a grandly animated free spirit and she always brings a great comic spin to her performance. Donald Smith harnessed the Coward legacy with great dignity and panache.

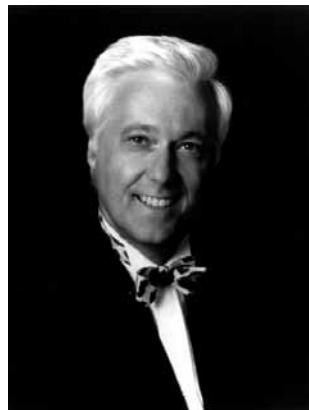
### At Birdland and the Oak Room

Over at Birdland, Barbara Rosene, returning to Gotham after a three-year cross country tour with the Harry James band, celebrated the release of her her fifth CD, *On the Brink* (Bluesback) see Joe Lang's review). Barbara not only looks pert, sweet and oh so glamorous, but seems to have gained a wonderful new sense of confidence and assurance following her long tour. Her Birdland set kicked off with "A Sunday Kind of Love," the ballad

that ignited the career of Fran Warren with the Claude Thornhill orchestra, followed by a plaintive reading of "It Had To be You" and the James hit "I Had the Craziest Dream." From the 1933 film *Sitting Pretty* came "Did You Ever See a Dream Walking?" set to an infectious bossa beat accompanied by James Chirillo on guitar and Boots Maleson on bass. She's a very hip singer, swings comfortably and is certainly on the brink of something big.

Two blocks east, in the historic Oak Room of the Algonquin Hotel, veteran crooner Jack Jones, like Tony Bennett, is still singing the old ones with smooth distinction, clarity and a firmly well-balanced baritone voice. In a generous hour and half plus set he serenades with nearly 30 timeless ballads.

"For Once In My Life" has the right bite and punch, while "She" becomes a generous bow to the French Sinatra, Charles Aznavour. Leonard Bernstein's "Somewhere" boasts the reverence of a hymn. And he claims his take of "People" was a big hit in the Philippines. Speaking of ol' Blue Eyes, Mr. Jones recalls the great era of popular song with "Fly Me To the Moon," "All or Nothing at All," and "Just One of those things." Some things never change!



Jack Jones

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## Other Views

By Joe Lang  
Past NJJS President

As the holiday season approaches, I shall start my column about

new CDs that are not part of the NJJS inventory with four new Christmas albums.

■ **Hooray for Christmas (Arbors – 193970)** is a joyous holiday celebration from **JOHN SHERIDAN'S DREAM BAND**. Pianist/arranger John Sheridan always recruits a splendid lineup when he puts together his Dream Band, and this occasion is no exception. His normal lineup is two brass and two reeds plus a rhythm section and vocalist Rebecca Kilgore. For this outing, he has expanded the personnel with Warren Vaché, Randy Reinhart and Dan Barrett on cornets, Barrett and Russ Phillips on trombones, Ron Hockett, Scott Robinson and Dan Block on a variety of reeds, himself on piano, Phil Flanagan on bass, Joe Ascione on drums and Kilgore on vocals. Eddie Erickson makes a guest appearance as a guitarist/vocalist on "The Christmas Blues." The personnel is mixed around a bit from track to track. This is a Christmas album that concentrates on selections that are not found on many, if any, other Christmas

collections. "Pocketful of Miracles" and "I Know Why, and So Do You," although not usually associated with Christmas, are tunes taken from films that took place during the Christmas season, Pocketful of Miracles and Sun Valley Serenade. "Plenty to Be Thankful For" is from White Christmas, but was used as a celebration of Thanksgiving in the film. "The Holiday Season," "The Man With the Bag," "Cool Yule," and "Little Jack Frost Get Lost" are associated with Andy Williams, Kay Starr, Louis Armstrong, and the duo of Bing Crosby and Peggy Lee respectively, and have not been picked up by many others. The title song, "Hooray for Christmas" is an upbeat tune by Don Sebesky that is new to me. "Christmas Will Be a Little Lonely This Year" by Sheridan, and "The Difficult Season" by Dave Frishberg are songs, as the titles indicate, that explore the side of the holiday season that is not quite the bright one. "Pocketful of Miracles" and "Santa Claus Is Coming to Town" are the two instrumental tracks. Except for the contribution by Erickson, Kilgore handles the vocalizing, and she is her usual superb self. Sheridan makes fine use of his first class musicians, giving each of them opportunities to strut their stuff, and keep swinging. This is a disc that will definitely brighten up your Christmas. ([www.arborsrecords.com](http://www.arborsrecords.com))

■ **ALLAN HARRIS** has added a terrific contribution to the catalog of Christmas albums with **Dedicated to You: Allan Harris Sings a Nat King Cole Christmas (Love Production**

**Records – 0006)**. Cole's Christmas albums are among the best selling of all Christmas collections. The voice of Harris has often been compared to that of Cole, and it is easy to see why in listening to this album. That is a good thing. Harris is not a Cole imitator, rather a singer with a similar timbre to his voice, and a relaxed sound and sense of phrasing similar to Cole. The fourteen selections include three carols, "O Holy Night," "O Come All Ye Faithful" and "Silent Night," and Harris sings them beautifully. Among the popular seasonal tunes he sings are "Winter Wonderland," "Blue Christmas," "The Christmas Song" (the Christmas selection most associated with Cole), "Silver Bells," "Have Yourself a Merry Little Christmas," "White Christmas," and "I'll Be Home for Christmas." For the kids he has added "All I Want for Christmas (Is My Two Front Teeth)" and "Santa Claus Is Coming to Town." Guest vocalist Rene Marie joins Harris for "Baby It's Cold Outside." The instrumental support come from Eric Gunnison on piano, Mark Simon on bass and Paul Romaine on drums. Harris rings the right bells with Dedicated to You. ([www.allanharris.com](http://www.allanharris.com))

■ I was unaware of **BERLIN VOICES** before receiving **About Christmas (Hänssler Classic – 98.609)**, and I am thrilled to get to know their work. The voices belong to Esther Kaiser, Sarah Kaiser, Marc Secara and Kristofer Benn. Think of New York Voices, The Singers Unlimited or The Four Freshmen and their rich harmonies to get a feeling

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for the stylings of Berlin voices. They sing in both German and English on this album, and there is no hint of a foreign accent on the English tracks. The instrumental backing is supplied by Hendrik Soll on a variety of keyboard instruments, Bruce Muller on guitar, Christian von Kaphengst on bass and Martijn Vink on drums. There are guest appearances by several other instrumentalists. The voices appear on twelve of the fourteen tracks, the exceptions being instrumental versions of "Kommet, Ihr Hirten" and "O Tannenbaum." The vocal part of the program is a mix of carols, both in English and in German, a couple of pop seasonal songs, "It's Christmas Time All Over the World" and "You Make It Feel Like Christmas," plus "Mary's Lullaby," an original song by Esther Kaiser. The Berlin Voices blend beautifully, and they nicely execute the imaginative arrangements by two Americans, Darmon Meader and Peter Eldridge of New York Voices, and three gentlemen from Germany, Jörg Achim Keller, Wolf Kerschek and Oliver Gies. This is a highly listenable disc that contains many fresh approaches to familiar material. It will add a special touch to any Christmas music library. (www.amazon.com)

■ **The Most Wonderful Time of the Year (Heads Up – 3158)** is the third Christmas album from the unique vocal group **TAKE 6**, and it is a worthy companion to their previous seasonal gems. Take 6 has its roots in the gospel music that still comprises the bulk of its repertoire. Their first Christmas effort was confined to carols, the second had a mix of popular Christmas tunes and carols with the pop material predominating, a path that is continued on the new album. With six voices, they are able to create complex harmonies that give them a singular sound. Except for the last track, "Christmas Time Is Here," where Shelea Frazier provides her lovely voice and piano accompaniment, the selections are performed a cappella. The arrangements are by three of the group's members, Mark Kibble, David Thomas and Cedric Dent, and are wonderfully appealing. Their playful take on "You're a Mean One Mr. Grinch," and the wordless rendering of "The Sugarplum Dance," their interpretation of "The Dance of the Sugarplum Fairy" from The Nutcracker Suite, are two of the album's highlights. Picking out highlights often implies that the other tracks are somewhat lacking, but that is surely not the case here. The previous Take 6 Christmas albums have become a staple of the rotation in my CD player during this festive season, and *The Most Wonderful Time of the Year* is certain to enjoy a similar acceptance in our home. (www.headsup.com)

■ It is good news indeed that **ANDY FARBER AND HIS ORCHESTRA** have finally released their first album, **This Could Be the Start of Something Big (Black Warrior Records – 1005)**. Farber's band held down the early Sunday evening slot at Birdland for a few years, and they were always a delight to experience. Farber is a fine arranger in

addition to his wonderful playing talent on a variety of reed instruments and flute. For this 14-tune program, he has gathered the cream of the crop of New York City musicians for a treasure trove of jubilant, swinging big band sounds. The program is an eclectic one containing four superb Farber originals; a trio of jazz tunes, James P. Johnson's "Roll 'em Pete," Thelonious Monk's "52nd Street Theme" and Lionel Hampton's "Jack the Bellboy;" several standards, "This Could Be the Start of Something Big," "Broadway," "The Man I Love" and "Seems Like Old Times;" an unusual choice, the Mel Brooks song "High Anxiety" from the film of the same name; and a relatively obscure tune from the 1930s "Midnight, the Stars & You," a song popularized by Al Bowlly with the Ray Noble Orchestra. This last mentioned selection, a particular favorite of mine, is given a Basie feeling by Farber that works just fine. Jon Hendricks adds vocals on the title track and "Roll 'em Pete," while the alto sax of Jerry Dodgion is featured on "Broadway." Many contemporary big bands have an almost generic sound, but Farber's crew reflects his appealing arranging acumen, and this disc profits from the individuality engendered in his charts. Let us hope that the title of the album is prophetic, and that there will be more recorded documentation of this fabulous band to follow in the future. (www.andyfarber.com)

■ **Live at Steinway Hall (Think – 137)** is a nice straight-ahead piano jazz trio album by the **THE JOEL ZELNIK TRIO – LIVE AT STEINWAY PIANO GALLERY**. Zelnik, who resides in New Jersey, often recalls another Jersey native, Bill Evans, in his approach to playing jazz piano. He opens and closes the album with tunes by Evans, "The Opener" and "Turn Out the Stars." In between, he addresses "Old New Waltz," "Old Friends," "You've Changed," "I Hear a Rhapsody," "How Deep Is the Ocean," "So Many Stars," and "Dream Dancing." His partners on the recording are bassist Harry Max and drummer Rick Cutler. They make for a formidable trio, comfortable at any tempo. The disc is well programmed, providing just enough up-tempo selections to complement his contemplative musings on tunes like "You've Changed" and "How Deep Is the Ocean." Zelnik, who frequently performs in a duo with vocalist Francine Evans, was approached by the Japanese producer of this album after hearing an album, *Move*, that Zelnik recorded over 40 years ago, and was long out of print. He wanted to rerelease the older record, and asked Zelnik to record a new album, resulting in *Live at Steinway Hall*. It was a fortuitous happening for Zelnik, and for those who enjoy piano jazz. (www.dustygroove.com)

■ New York City has inspired a lot of music. A recent release, **Portrait of New York (Jazzheads – 1181)** by pianist **DAVE FRANK** is a recent example of this phenomenon. Frank can be explosive on one selection, and then get deep inside of a ballad

on the next with equal facility. His original material captures the spirit of the city from the hustle bustle of "Full Force NYC" to the laid back "Lower East Side Shuffle" to the romanticism of "Manhattan by Moonlight" and the excitement of "Times Square." Along the way he visits a few standards, "This Nearly Was Mine," "Perdido," "My Man's Gone" and "You and the Night and the Music," also taking time to pay tribute to two of his favorite pianists on "McKenna/McCoy." This is an impressive collection of solo piano efforts that entertains from start to finish. (www.jazzheads.com)

■ I first became aware of guitarist **EDWARD DECKER** a few years when I caught him at Shanghai Jazz with the Tony DeSare Trio. In speaking with him, I learned that he had studied with Bucky Pizzarelli, and, like his mentor, played a seven-string guitar. He now has produced his first solo album, and appropriately, it is titled **Dear Mr. Pizzarelli (Challenge – 73289)**. Decker's playing definitely shows the Pizzarelli influence, flawlessly integrating single note runs and chords to create pieces that are beautifully crafted. He relies mostly on standards from the Great American Songbook, tunes like "Skylark," "Laura," "Blue Room/There's a Small Hotel," "Why Can't You Behave," "How Deep Is the Ocean," "Try a Little Tenderness," "Two for the Road," "The Bad and the Beautiful" and "For All We Know." The other selections are "Slow Burning" by the legendary guitarist George M. Smith, and a medley of two songs by DeSare, "How I Will Say I Love You" and "Marry Me." Hearing the DeSare selections without the lyrics allows you to concentrate on his talent as a melodist, and they are impressive. Decker has produced a truly enjoyable collection of solo guitar artistry that lies easily on the ears. As the old saying goes, "try it, you'll like it." (www.challengerecords.com)

■ It is strange how paths that might have crossed do not. During my college years, I attended Carnegie Tech in Pittsburgh, and got out to see a lot of jazz. There was a jazz guitarist in Pittsburgh who had preceded me at Tech named **JOE NEGRI**, but he never entered my listening life until I received his new album, **Dream Dancing (Noteworthy Jazz – 727)**, in the mail. I shall be sure to do some catching up, as this release is simply terrific. Accompanied by bassist Brian Stahurski and drummer Thomas Wendt, Negri brings pure joy to his music. From the first notes of "I Never Knew" to the last ones on "Round Midnight," he never wastes a single one. His choice of tunes is as tasteful as his playing. In addition to the selections mentioned above, he plays "Dream Dancing," his own "You Are All," "The Girl Next Door," Oscar Pettiford's "LaVerne Walk," "You've Changed," "Darn That Dream" and "The Touch of Your Lips." The other selection is a well constructed medley of tunes by Johnny Mandel, "A Time for Love," "The Shadow of Your Smile" and "Theme from M.A.S.H." I suspect that Joe Negri will stay on my jazz radar screen from now on! (www.noteworthyjazz.com)

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**OTHER VIEWS** *continued from page 39*

■ **BARBARA ROSENE** has been one of the most appealing vocalists in New York for some time now. She has specialized in songs of the 1920s and 1930s with occasional moves into the 1940s. On her new album, ***On the Brink (Bluesback – 015)***, she has a selection of songs from her favorite era like "Where Are You," "How Am I to Know," "Did You Ever See a Dream Walking," "I Must Have That Man," "Perfidia" and "There Will Never Be Another You," but she also ventures into the 1950s and 1960s with the likes of "Theme from Picnic," "Brief and Breezy," from Peter Gunn, "Almost in Your Arms," a song from the film *Houseboat*, "That Sunday, That Summer," a hit for Nat Cole, and "The Shadow of Your Smile," from *The Sandpiper*. In addition, she has included two of her original songs, "Frigidaire," written with Sarah Durkee, and "On the Brink," "He Loves Me Not" by Madeline Rosene, and "Dancing in the Ballroom of Our Hearts," by G.F. Purdy. The arrangements are mostly by the three guitarists who appear on the album, Howard Alden, James Chirillo and Ray Machiarola, with one each provided by trumpeter Randy Sandke and trombonist Wycliffe Gordon, both of whom also play on several tracks. Boots Maleson and Joel Forbes share the bass duties, while Joe Ascione handles the drums and percussion. The arrangements are

the main thing that separates this album from Rosene's previous efforts, all of which had the feeling of the vintage period that served as the source for her material. Here her very accessible and jazzy vocalizing is set in charts with a more modern and eclectic bent. It is a different approach for Rosene, but no less appealing as she has a sound that is timeless, and her voice is at home in arrangements as varied as the ones on this disc. ([www.barbararosene.com](http://www.barbararosene.com))

■ For those of you who saw the **GEORGE GEE SWING ORCHESTRA** at Jazzfest this past June, you will recall the impressive vocalist on the band, **JOHN DOKES**. If you dig big band vocalizing in the style of Count Basie singers like Joe Williams or Dennis Rowland, then **John Dokes Sings George Gee Swings (Swing Theory Entertainment)** will be right up your alley. Dokes has a resonant baritone that grabs hold of lyrics, and gives them a smooth ride. He nails standards like "Thou Swell," "Tis Autumn," "A Fine Romance," "I Could Have Told You So" and "Teach Me Tonight," is at home with blues associated with Williams, "Alright, OK, You Win" or "Roll 'em Pete," wails on Charlie Parker's "Ornithology," and sprinkles some Burt Bacharach/Hal David tunes, "Walk on By," "What the World Needs Now" and "A House Is Not a Home," among the others. The band plays two Parker tunes as instrumentals, "My Little Suede Shoes" and

"Segment," and lives up to its designation as a swing orchestra throughout the recording. This is Dokes first extended recorded outing, and it bodes well for some more in the future. Dokes and Gee are indeed a pairing made to swing. ([www.georgegee.com](http://www.georgegee.com))

■ **TOM CULVER** sings Johnny Mercer on ***I Remember You (Rhombus Records – 7095)***. With a treasure trove of Mercer songs to choose from, any singer must make a lot of decisions, for no matter the choices, there will be many, many others that could just as easily have made the final cut. The Los Angeles-based Culver has chosen well, sticking mostly to the familiar, but also injecting a few rarer selections like "Harlem Butterfly," a favorite of singer Maxine Sullivan, "With My Lover Beside Me," one of the lyrics that Barry Manilow set to music at the request of Mercer's widow, Ginger, for a Nancy Wilson album, and "Love in a Home" from Mercer's only Broadway hit, *Lil Abner*. Among the most memorable tracks are "Out of This World," "Drinking Again," "Skylark" and "Midnight Sun." Culver has a smooth style, with a vocal timbre faintly reminiscent at times of Jackie Paris. He has a jazz feeling, and a nice sense of swing and phrasing. A few of the arrangements are more louny than jazzy, but this is generally a highly listenable collection that is comprised of 18 great

*continued on page 43*

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## NJJS Jazz Social

### Jerry Topinka and Karen Rodriguez

October 17 | Shanghai Jazz Madison

Story and photos by Tony Mottola

It's show time and Karen Rodriguez is nowhere in sight. "Stuck in traffic," Jerry Topinka announces. The singer lives in the Philadelphia area.

No matter, Jerry is a masterful guitarist and he proceeds to offer a brief step-by-step master class on solo guitar playing. Step one, he confides, is a weekly visit to his Vietnamese manicurist who maintains the gel nails of his finger-picking right hand. Now we're ready for some music. Beginning with a bass line plucked on the 5th and 6th strings, Jerry walks his left hand up and down the neck of his sleek and thin custom Tommy Doyle archtop. The gel tips come into the act as he begins to add comping chords to the mix. Somehow there's a finger or two left for a melody line and the guitarist wings his way through a bouncy version of "My Romance."

We're suitably impressed. Jerry veers off in a new direction playing a vintage '70s rock slapping bass line and vamping some familiar sounding chords before he conjures up Stevie Wonder's "I Wish," the words and punchy melody singing off his strings, "I wish those days (beat) could (beat) come back once more!"

Two songs and we already know Jerry is one versatile player when he announces, "Karen's here!" The afternoon's wide-ranging music journey is just beginning.

Ms. Rodriguez no sooner sheds her coat than she calls the tune and launches into her musical apology for arriving late: "I Love Being Here with You." We're already smitten when she follows up with "You'd Be So Nice to Come Home To" and seals the deal.

Karen has a way with words and she sang in three of the five languages she speaks during the Shanghai show, including Portuguese (Jobim's "Agua de Beber" and "Dindi") and Spanish for the performance's showstopper, Armando Manzanero's "Somos Novios,"



(better known to American audiences as "It's Impossible").

Karen has a pure tone and sings with convincing emotion whatever the tongue, but it is as a Latin performer that she has the most powerful effect, as on the closing number "Adoro" another bolero by Manzanero.


During breaks in the show



Ms. Rodriguez is featured on a track ("La Luz") on Jerry Topinka's fine contemporary jazz CD *Summer Nights*, available at [www.jerrytopinka.com](http://www.jerrytopinka.com).

The Karen Rodriguez Latin Jazz Ensemble can be seen on several YouTube videos.

the audience is nearly showered with raffle prizes by NJJS President Laura Hull, including performance tickets (Carol Leonhardt, Barry Harris, Daryl Sherman and Jay Leonhardt) and CDs (two by Earl May and one New Legacy Band). All making for many happy faces on the

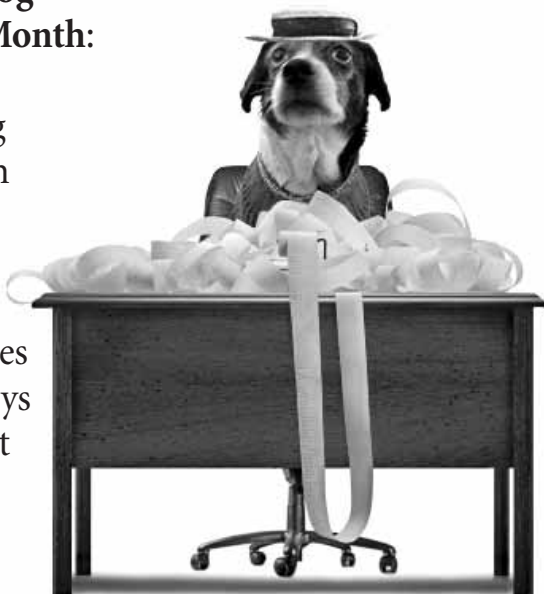
way out the door after a few hours well spent. 

## From the Desk of Chickie the Jazz Dog

Chickie the Jazz Dog is pleased to announce that the winner of October's "Win This Book" contest is NJJS member Nancy Ross of Cherry Hill, NJ. A copy of *Just Four Bars: The Life and Music of Kenny Davern* is on its way.

### Chickie's Dog Tip of the Month:

Be wary of rawhide dog chews which can present a health hazard. Rubber bones and cloth toys are safer, but biscuits is best!



## JAZZ TRIVIA ANSWERS

questions on page 4

1. The Jean Goldkette Orchestra: Itzy Riskin on piano, Howdy Quicksell on banjo, Chauncey Morehouse on drums and Steve Brown on bass. At the time they also had Bix Beiderbecke on cornet and Spiegle Willcox on trombone.
2. Joe Glaser, who later managed the career of Louis Armstrong.
3. Eddie Lang
4. William McKinney was a drummer and co-founder of the band. He later turned his sticks over to the more capable Cuba Austin and devoted himself to the band's management and finances.
5. Fats Waller and later, Count Basie.



## 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](mailto: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](mailto:treasurer@njjs.org).



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## What's New? Members new and renewed

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

### Renewed Members

Dr. Raymond Addabbo, Teaneck, NJ  
 Susan & Dennis Breza, Howell, NJ  
 Mr. & Mrs. Joseph Conte, Montville, NJ  
 The Fayetteville Free Public Library, Fayetteville, NY  
 Mrs. Barbara Giordano, Green Brook, NJ  
 Ms. Faith Giovino, Bound Brook, NJ  
 Ms. Audrey Jackson, Ewing, NJ  
 Dr. & Mrs. Hugh D. Kittle, Seneca, SC  
 Jack May, Montclair, NJ  
 Ms. Joan McGinnis, Mission Viejo, CA  
 Mr. & Mrs. Herbert R. Meisel, Springfield, NJ  
 Mr. Robert W. Moore, Stockholm, NJ\*  
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 Anthony Ozga, Wallington, NJ  
 Mr. & Mrs. Henry Parker, Madison, NJ  
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Mr. James Penders, Madison, NJ  
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 Mr. & Mrs. William Weisberg, Fort Lee, NJ  
 Mr. & Mrs. Robert Yager, Toms River, NJ

### New Members

Mr. Anthony Ansaldi, Stanhope, NJ  
 Paul Hauge & Andrea Carmella, Westfield, NJ  
 Jack Di Quarto, Red Bank, NJ  
 Ms. Sandy Erwin, Newton, NJ  
 JAZZ HOUSE KIDS, INC., Montclair, NJ  
 John Petrucelli, Cranbury, NJ  
 John Richmond, Norwood, NJ  
 Ms. Lori Sferrino, Livingston, NJ

## OTHER VIEWS

*continued from page 40*

songs with lyrics as only Mercer could write them. ([www.rhombus-records.com](http://www.rhombus-records.com))

■ When a singer like **ANNIE KOZUCH** has a voice of purity and expressiveness, can sing convincingly in Spanish and Portuguese as well as English, and has a great feel for lyrics, you end up with an album like **Here with You (Kozuch Productions)**. She was born in Mexico, studied drama and music in London and at Mills College, and is now based in New York City where she has had a busy career as a singer and actress. With accompaniment from Frank Ponzio on piano, Saadi Zahn on bass, Vito Leszczak on drums, Samuel Torres on percussion, Richard Pardon on guitar, Cecilia Tenconi on flute and saxophone, and Jose Gallegos on electric piano, Kozuch sings songs from Brazil, "Chega de Saudade," "Corcovado/Quiet Nights" and "Carinhoso;" Cuba, "Nostros;" Mexico, "Novios;" and the United States, "I Love Being Here with You," "How Deep Is the Ocean," "You've Changed," "I'm Through with Love," "You're Getting to Be a Habit with Me" and "Who Can I Turn To." Kozuch is a joy to hear. She has a pleasant soprano voice that sparkles, and makes each lyric come to life. I do not know Portuguese or Spanish, but she sure does sound convincing to my ears. Welcome to the world of singing in a jazz setting Annie Kozuch. You sound completely at home! ([www.anniekozuch.com](http://www.anniekozuch.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.*



## About NJJS

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

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

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

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

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

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

## Member Benefits

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

## Join NJJS

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

- **Family \$40:** See above for details.
- **NEW!! Family 3-YEAR \$100:** See above for details.
- **Youth \$20:** For people under 25 years of age. Be sure to give the year of your birth on the application where noted.
- **Give-a-Gift \$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)**
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Members at Patron Level and above receive special benefits. These change periodically, so please contact Membership for details.

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

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

Morris Jazz

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Tickets/Information: 973-971-3706

A Big Band can generate a level of excitement that cannot be matched by a combo, no matter how much talent is concentrated in the smaller group. **The Fun Bunch Big Band** has size going for it (16 pieces), talent level and repertoire. Their musicians are all skilled in playing music of this genre, being either freelancers who specialize in this material or able players drafted from major touring bands.



For this concert, they've added **Lew Tabackin** as a special guest. The noted reedman is loved by reviewers. "On tenor saxophone, he provided explosive outbursts linked by flowing supersonic flights, his incredible breath control making it all sound seamless." (JazzObserver.com). "Sometimes he races so extremely fast through the registers of his instrument, that you nearly get dizzy." (*Der Bund*). "But the sound of his saxophone playing was the draw. It had a slight rasp, soft subtones in the low notes and even control through the registers; he scattered stylized shakes of vibrato all through his playing. His phrasing isn't that eccentric but can intimate eccentricity, with jumbles of intervals, gargling sounds, long streams of notes. He always acknowledged the swing accents of the rhythm section and the arrival of the next bar. And his soloing was full of larger-scale form, too: like Coleman Hawkins, he built up his big statements to a single, brusque falsetto shriek, then closed off the thought with a sense of symmetry." (*New York Times*).

Their initial visit to the Bickford Jazz Showcase on Monday, December 13 will feature a mix of swing standards, original pieces, and material from their collection of Stan Kenton, Neal Hefti and Buddy Rich charts. Something there for everyone, with a star tenor player thrown in, all for the usual low prices.

The early 2011 calendar is still coming together at press time, but some of the key dates are already in place. The Bickford will celebrate **Bucky Pizzarelli's** 85th birthday on Tuesday,

January 11, and he intends to bring violinist **Aaron Weinstein** and bassist **Jerry Bruno** with him for the festivities. The **Great GroundHog Day** Jam will return on February 1, another Tuesday, with **Herb Gardner** leading things from either the piano bench or trombone chair. It's always an evening of hot music and jocularly. The **Big Bix Beiderbecke Birthday Bash** will be on March 10, Bix's actual birthday, even if it is a Thursday. Over a dozen musicians will be involved this year. And they are trying to fit the 18 piece **Jazz Lobsters** in on Monday, March 7

while the stage is clear and risers can be assembled for the band. We'll have all the details next month.

Jazz For Shore

NOTE temporary venue change!

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

At the NJJS Board meeting where Jack Stine convinced his colleagues to produce the Benny Goodman 50th anniversary tribute at Carnegie Hall, he remarked that "ten thousand people fondly remember being at the original concert in 1938." The joke, of course, is that Carnegie Hall has only 2800 seats.

Ocean County College will have only 400 seats to sell when they move their MidWeek Jazz series back to campus on Thursday, January 20. Their refurbished Arts and Community Center is greatly improved, with larger rest rooms, an elevator to the balcony, improved sound and lighting, and smaller touches that will be appreciated by patrons and performers alike.

They've invited the **Midiri Brothers** to lead their reopening, just as the talented twins opened the new series in this building six years ago. Given the proximity of the date to the Carnegie anniversary, they've elected to present a program of Benny Goodman material, which appeals to a broad swath of the general public in addition to dedicated jazz and swing fans. **Joe Midiri** will play clarinet, while brother **Paul Midiri** will exhibit his wizardry on vibes.

**Brooks Tegler** will be coming up from the DC area to play drums. He runs his own frequent Goodman tributes in his home region. We'll have the full band roster next month, but you may want to order tickets now, since the new facility reserves specific seats.



Gordon Webster

Peeking ahead, the series continues on February 16 with outstanding multi-instrumentalist **Dorian Parreott** bringing his all-star trio here for the first time. People returning from Princeton's JazzFeast raved about Dorian's tuba work, but for this evening he's restricting himself to saxophone and drums. **Dan Levinson** is putting together this year's **Bix Beiderbecke Birthday Blast** on March 2, and he's invited **Bria Skonberg** to play the critical horn parts. That's followed by returning artists **Bucky Pizzarelli**, **Aaron Weinstein** and the hard-driving **Atlantic City Jazz Band**.



Dennis Lichtman

But getting back to this month's feature, we again recall Jack Stine's remark about being at the original Carnegie concert. How wonderful to be able to say (with truthfulness!) that you were there for that historic event, or were present when any now-famous band first played the area as total unknowns. The thrill of discovering new talent is one of the greatest joys that jazz can bring.

There is a movement bubbling in New York City, with fans in their 20s rediscovering traditional jazz. They fill several clubs in Brooklyn and lower



Tamar Korn

Manhattan to hear musicians of similar age playing the music that excited earlier generations but recently seemed to live mostly in the shadows of rock and rap.

**Mona's Hot Four** is one of the best of these bands and well worth discovering no matter what your age. Although the band will be



Cassidy Holden

making their first New Jersey appearance on Wednesday, December 15 for MidWeek Jazz, they are not total strangers to NJJS members. You've seen clarinetist **Dennis Lichtman** with the Cangelosi Cards, a fiery player who uses the lower register of his instrument to great advantage. Pianist **Gordon Webster**, also borrowed from the Cards, is another blistering player who is not bound to any one

style. **Cassidy Holden** plays string bass, and was here earlier with Fête Manouche when they filled the room. Only **Nick Russo**, playing banjo or guitar, as appropriate, is likely to be entirely new to jazz fans here. They all swing, improvise well, and have an exceptional recording (sold at their gigs) to prove it. And special guest **Tamar Korn**, a unique vocalist, will sing with them this time. Time to discover the future of classic jazz.

December's concert will be the last at the Toms River Library before the MidWeek Jazz series returns to the OCC campus. Ticket prices will remain at the same low level...but the new seats will be much more comfortable. JJ

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



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

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

**calendar:**

**JAZZ RESEARCH ROUNDTABLES**

free roundtables

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

Watch for announcement when the series returns in the fall.

- **December 8, 2010:** *Vincent Gardner* — topic to be announced
- **January 19, 2011:** *Gretchen Michelson* — Harry Connick Jr.: When Entertainment Meets Art
- **February 16, 2011:** *Susheel Kurien*: Jazz in India — Uncovering the Story
- **March 23, 2011:** *Josh Duffee*: Chauncey Morehouse
- **April 13, 2011:** *Charlie Lester*: Jazz Migration

**CONCERTS/PERFORMANCE**

free concerts

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

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

- **February 2, 2011, 2:30–3:50 PM:** **Lewis Porter and guitarist Marc Ribot**
- **March 1, 2011:** **Lewis Porter and David Rothenberg**  
**NOTE: Bradley Hall, 11:30–12:50 pm**
- **March 8, 2011:** **Tia Fuller, saxophone, 2–4 PM**
- **April 6, 2011:** **Lewis Porter, solo piano, 2:30–3:50 PM**
- **April 21, 2011:** **Ethan Iverson, solo piano, 2–4 PM**

**JAZZ FROM THE ARCHIVES**

on WBGO radio

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

- **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](mailto:tmottola@aol.com) if you know of other venues that ought to be here.

## Allendale

**NINETY SIX WEST CAFÉ**  
96 West Allendale Avenue  
201-785-9940  
[www.ninety-six-west.com](http://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](http://chicoshouseofjazz.com)  
Jazz 6 nights a week

## TIM MCLOONE'S SUPPER CLUB

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

## Bayonne

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

## Bernardsville

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

## Bloomfield

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

## WESTMINSTER ARTS CENTER/ BLOOMFIELD COLLEGE

467 Franklin St.  
973-748-9000 x343

## Brooklawn

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

## 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](http://www.adamtodd.com)  
973-347-4004

## Cape May

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

## MAD BATTER

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

## BOILER ROOM, CONGRESS HALL

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

## MERION INN

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

## Cherry Hill

**ST. ANDREWS UNITED  
METHODIST CHURCH**  
327 Marlton Pike  
Tri-IState Jazz Society venue  
[www.tristatejazz.org](http://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](http://www.harvestbistro.com)  
Every Tuesday: Ron Affif/  
Lyle Atkinson/Ronnie Zito

## Cresskill

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

## Deal

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

## Dover

**ATTILIO'S**  
80 East McFarland St. (Rt. 46)  
973-328-1100  
[www.attiliostavern.com](http://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](http://www.bergenpac.org)

## Fairfield

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

## Garwood

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

## Glen Rock

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

## Hackensack

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

## STONY HILL INN

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

## Highland Park

**PJ'S COFFEE**  
315 Raritan Avenue  
732-828-2323  
Sunday 1-5 PM Somerset Jazz  
Consortium Open Jam

## Hillsborough

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

## Hoboken

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

## Hopewell

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

## Lawrenceville

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

## Little Falls

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

## Lyndhurst

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

## Madison

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

## Mahwah

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

## Maplewood

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

## Manville

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

## Mendham

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

## Metuchen

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

## Montclair

**CHURCH STREET CAFÉ**  
12 Church St.

## FIRST CONGREGATIONAL CHURCH

40 South Fullerton Ave.  
973-744-6560

## PALAZZO RESTAURANT

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

## RICHE CECERE'S

2 Erie Street  
973-746-7811

## SESAME RESTAURANT & JAZZ CLUB

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

## TRUMPETS

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

## Moorestown

**SAINT MATTHEW  
LUTHERAN CHURCH**  
318 Chester Avenue  
Tri-IState Jazz Society venue  
[www.tristatejazz.org](http://www.tristatejazz.org)

## Morristown

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

## THE COMMUNITY THEATRE

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

## HIBISCUS RESTAURANT

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

## HYATT MORRISTOWN AT HEADQUARTERS PLAZA

3 Speedwell Ave.  
973 647 1234  
[www.morristown.hyatt.com](http://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](http://www.famishedfrog.com/thesidebar)

## ST. PETER'S EPISCOPAL CHURCH

70 Maple Avenue  
973-455-0708

## SUSHI LOUNGE

12 Schuyler Place  
973-539-1135  
[www.sushilounge.com](http://www.sushilounge.com)  
Sunday Jazz 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](http://www.27mix.com)

## BETHANY BAPTIST CHURCH

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

## NEWARK MUSEUM

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

## NJPAC

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

## THE PRIORY

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

## SKIPPER'S PLANE STREET PUB

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

## New Brunswick

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

## CHRISTOPHER'S AT THE HELDRICH HOTEL

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

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  
New Brunswick Jazz Project presents  
live Jazz Thursdays, 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.jmggroupprinceton.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

## Somerset

**SALTWATER'S SEAFOOD AND SOUTHERN CUISINE RESTAURANT**  
1991 Route 27 (Lincoln Highway)  
732-821-1001  
Thursdays 7-9 PM Somerset Jazz  
Consortium Open Jam

## 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@sbtjn.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  
www.jazztrenton.com  
609-695-9612  
Saturdays 3 – 7 PM

## JOE'S MILL HILL SALOON

Market & Broad Streets  
609-394-7222  
Occasionally

## Union

**VAN GOGH'S EAR CAFÉ**  
1017 Stuyvesant Ave.  
908-810-1844  
www.vangoghsearcafe.com  
Sundays 8 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

Recommendations may be sent to editor@njjs.org.

**JAMES L. DEAN** small band with holiday swing party 12/12 Whiskey Café Lyndhurst; \$20 incl dinner buffet, dance lesson.

**JAZZ VESPERS** Bethany Baptist Church, Newark — 12/4 Violinist John Blake Group.

12/10 at The Jazzberry Patch in Teaneck, DR.

**DUBIOUS** performs hot jazz of the '20s and '30s in New Orleans and Chicago styles from 7-10 PM. Call for reservations. Also, 12/31 First Night Morristown. Visit <http://www.firstnightmorris.com/event.htm>

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

**SWINGADELIC** 12/27 Empire State Building Lobby, NYC 10 AM – 2 PM.

Singer **SANDY SASSO** and her quartet at Chico's House of Jazz in Asbury Park. 12/4 at 8 PM

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.**

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

Check out where Fran's hanging,  
and see what she sees, at  
[www.wbgo.org/photoblog](http://www.wbgo.org/photoblog)



## Shelly Productions presents

### Live Jazz Thursday Nights at The Glen Rock Inn

**DECEMBER 2**

Vic Danzi & Lou Pallo

**DECEMBER 9**

Muzzy & Bob Nelson

**DECEMBER 16**

Vinnie Corrao & Aldo Cavelli

**DECEMBER 23**

Bob DeVos & Jerry Bruno

December 30 — No Music

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