

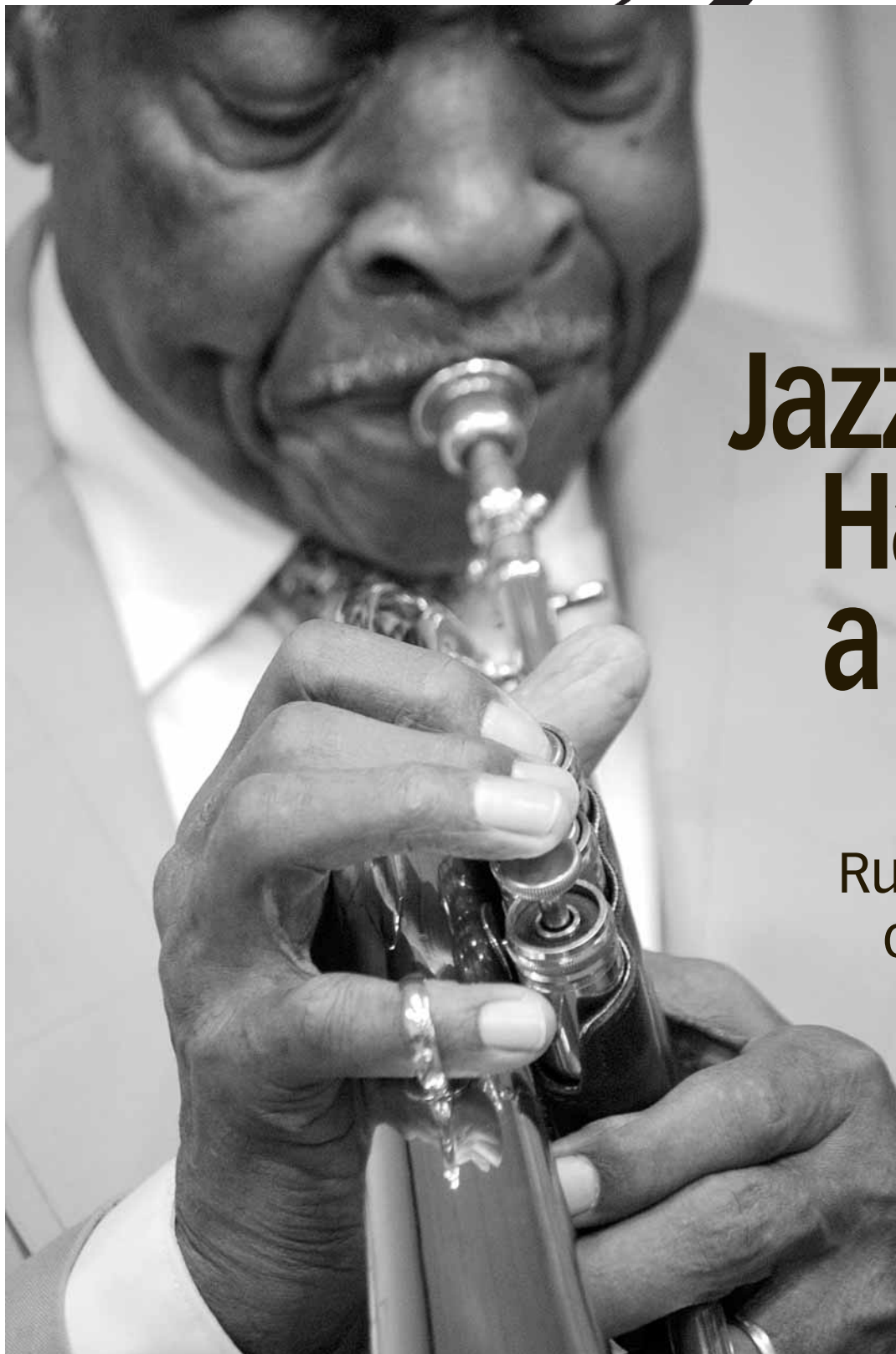
JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance, promotion and preservation of jazz.

Volume 39 • Issue 1

January 2011



Jazz in the Hands of a Master

Joe Wilder
performs at
Rutgers Institute
of Jazz Studies

Story on page 26

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2008 NEA Jazz Master honoree Joe Wilder performing at Rutgers–Newark in November, 2010. Photo by Tony Mottola.

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Prez Sez

By Laura Hull President, NJJS

The NJJS Annual Meeting was full of jazz tidings and so many of you were there to hear the highlights of the year, enjoy Rossano Sportiello & Friends with Jon Burr and Nick Russo. For those of you who were not able to attend, I'd like to convey my heartfelt thanks — for continuing to support the organization. I don't have to tell you that without your membership and continued support, we would fail in our mission to help keep jazz alive and well in the Garden State.

Last year at this time, I was wondering what the year would bring as the new president — if I would find the role gratifying or overwhelming. The truth is...it's been both. I can tell you that it's been challenging trying to advance the mission of our society — to preserve, promote and present jazz.

Here's a summary of the year:

We added a record number of members (159) and lost nearly as many (135) due to non-renewals. Welcome to all our new members!

We saw some traction in our education outreach program, **Generations of Jazz**. We received a matching grant from the Arts Commission of the Morris Area (AMCA) for \$2,400 and presented seven programs. We anticipate presenting six programs in 2011 and, of course, that may increase.

We presented Sunday afternoon **Jazz Socials** which brought new members together with

existing ones for a program of diverse presentations — from unknown groups to enthusiastic authors, all of whom we enjoyed and appreciated. We presented **Jazz Films** that were well-attended by members and the public, exposing them to the work of NJJS.

We had such a good time at the **Pee Wee Russell Memorial Stomp**, between the music and the dancers, it was one great afternoon, and we get to do it all again in 2011 with Vince Giordano & His Nighthawks, Ed Wise & His New Orleans Jazz Band, the TomCats Dixie Unit and the Baby Soda Jazz Band.

We had three great performances at the **Piano Spectacular** in the spring for our annual **Afternoon of Jazz**, and 2011 will give us another stellar performance by vocalist Antoinette Montague.

Though we experienced a setback due to lost corporate funding for **Jazzfest**, we saw so many members come through with donations to fund the event. We took in just under \$2,500 in donations and we appreciated your response to our call for help. A tip of the hat to those of you who were able to contribute! Jazzfest 2011 is under construction. We are working diligently on developing funding for Jazzfest and we'll keep you posted on our progress.

Let's all congratulate our partners in jazz — the many performing arts centers, restaurants, jazz clubs, hotels and the like, for continuing to host

Stay tuned to 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

FREE Film Series...Some Wednesday nights at 7 PM at Library of the Chathams. 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.

WELCOME RECENT NEW ADVERTISERS!

NJJS is proud to welcome Count Basie Theatre, New Jersey City University, State Theatre, Ellen Rothseid/Prudential Realtors, Lotus Studios/John Bianculli, Centenary College 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!

live jazz at their venues and for inviting us in. We've had the privilege to hear, meet and know so many musicians as a result of our effort to preserve, promote and present and we fully expect those opportunities to continue — whether saying hello and shaking hands with Bucky after a great performance, or telling Vince how much you appreciate his music, or simply sitting back and enjoying a performance — that is indeed the joy that jazz brings to each of us.

A special thank you goes out to our advertising partners. *Jersey Jazz* is an incredible value to our members, thanks in large part to our editorial professionals, advertising managers, and the directors who lead the charge in spreading the word about us to new advertisers. Advertising

dollars provide the support we need to bring you great coverage each month.

Additionally, our venue partners and chairs deserve great thanks for bringing NJJS into the lobby of so many venues — and for providing complimentary tickets to offer as raffles to our members.

All of the activities I've noted help to drive momentum in keeping jazz alive. We invite you to continue to help us and to challenge us in new ways to accomplish our goals year after year. As always, we welcome your feedback and comments.

Let us all continue to bring the joy of jazz to as many people and places that we can.

Wishing you a healthy and prosperous New Year!



At Giants of Jazz festival Dec. 4 at the South Orange Middle School, bassist Bob Cranshaw (second from left) accepts his South Orange Jazz Master Award from local resident and bassist John Lee, left (co-organizer with Lee May). Village President Douglas Newman (right) presents a resolution in his honor. Jimmy Heath, third from left, joins in honoring Cranshaw. See full story page 46.

WWW.NJJS.ORG:

Learn more about all NJJS events at the NJJS Website. And please be sure we have your E-mail address. Maybe you've just added E-mail, or changed your address recently. Whatever the case, drop us a line to be sure we have yours. Being on the member E-mail list affords you timely access to special discounts and announcements. Send it to me — pres@njjs.org — and I'll make sure it gets into our database. And, whenever you go to hear music:

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Wednesday

Feb 23

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TomCats Dixie Unit

Birchwood Manor, Whippany

noon–5 PM

Wednesday

March 23

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Chathams

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Street
Chatham 7 PM

Wednesday

April 27

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TBA

Library of the
Chathams

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Street
Chatham 7 PM

Wednesday

May 18

FREE FILM

TBA

Library of the
Chathams

214 Main
Street
Chatham 7 PM

NJJS Calendar

Jazz Trivia

By O. Howie Ponder II

THE NEW CENTENARIANS

The New Year ushers in a new crop of JAZZ artists, born in 1911, who might have achieved Centenarian status had they lived. We start the year remembering them.

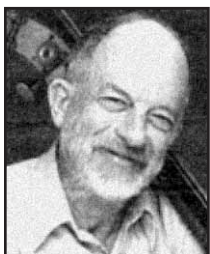


Questions

(answers on page 50)

1. This drummer, an NJJS favorite, almost made the century, but he died in 2006 at 95. In his prime he played with Bunny Berigan and the Condon gang and in his later years, the Harlem Blues & Jazz Band. He received the Pee Wee Stomp Musician of the Year award in 2003 and entertained the crowd with his feature, "Caravan."
2. Paterson's own, this blind accordionist fronted a unique Quartet in the 1940s, distinguished by his arranging and vocal skills. His vocal variations on "Tea For Two" and "Just a Gigolo" are best remembered today.
3. Trumpet soloist and composer/arranger with the original Count Basie orchestra, he played in small groups after WWII. In later years he concentrated on arranging and occasionally led an all-star big band playing his charts. *A Swingin' Dream*, the live recording of the band at an NJJS event at Gulliver's in West Paterson, won a French Grand Prix du Disque de Jazz award as the best jazz album of 1989.
4. The anchor man of the Count Basie All-American rhythm section from 1937 to 1984, this guitarist is more famous for his rhythmic pulse and for the solos he did not take on his unamplified guitar.
5. Also known as "Little Jazz" this fiery trumpeter was said to be the link between Armstrong and Gillespie. Known for his solos on tunes such as "After You've Gone" and "Rockin' Chair" as well as his vocalizing with Anita O'Day in Gene Krupa's band.
6. Leader of the Yerba Buena Jazz Band, this trumpeter/composer and his music sparked the post war revival of interest in traditional jazz.

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




From the Crow's Nest

By Bill Crow

Randy Sandke tells me that someone put Murray Wall's biography through a spell-checker before printing it in a concert program. As a result Warren Vaché was listed as Warren Ache, Kenny Davern as Kenny Tavern, Ken Peplowski as Ken Pillowslip and Benny Goodman as Benny Goddamn.

■ Dick Sherman sent me this one: Carl Reiner was telling of a writer's meeting for the Sid Caesar show. Reiner arrived late because of a doctor's appointment. He told the group, "I've got arrhythmia." Mel Brooks immediately said, "Who could ask for anything more?"

■ Larry Fried speculates that, if Henry David Thoreau led the Tommy Dorsey band, the theme song would be "I'm Getting Transcendental Over You."

■ Bill Wurtzel and his wife were headed for a Central Park performance of the New York Philharmonic on the Great Lawn. Near the entrance, a saxophonist was playing a magnificent chorus of "Misty," when someone looking for directions to the concert called out, "Where's the music?" 

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

The Mail Bag

I JUST WANTED TO LET YOU

KNOW that "Uncle" Floyd Vivino plays the elder Tony Mottola's recordings on his *Italian-American Serenade* radio show. He also mentions whenever he was accompanying someone else like Nicola Paone when he plays one of those as well.

I happen to engineer the show which airs on WVIP FM out of New Rochelle, NY on Sundays from 11 AM to 2 PM. You can listen on www.wvipfm.com if you wish.

Scott Gordon
Paramus, NJ

I LOOK FORWARD TO

RECEIVING each issue of the New Jersey Jazz Society's *Jersey Jazz*.

You have probably received several E-mails by now that Vince Giordano & The Nighthawks, who I have seen in their regular NYC gig at Sofia's, have been appearing in the HBO series *Boardwalk Empire*, not *Broadway Empire* as listed in the December issue (page 2).

John Sherman
New York, NY

[Oops! Thanks for pointing out our error. We all missed it.]



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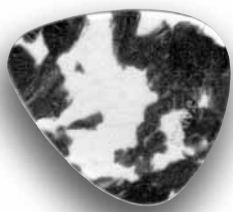
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The New Jersey Jazz Society is a qualified non-profit organization under section 501(c)(3) of the Internal Revenue
Code. Contributions to NJJS are tax deductible to the extent allowed by law. Proceeds of the event help support scholarships.



The Editor's Pick

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

Happy Birthday, Bucky

His friend and fellow guitarist George Barnes dubbed Bucky Pizzarelli "The Whirling Dervish," the perfect moniker for a musician with a penchant to book any and all gigs. All manner of gigs and all over the landscape, say for example, one night in the East Room of the White House at a state dinner for the President of Italy and the next afternoon in the showroom of a Mercedes-Benz dealership in Jersey.

My mother was much amused by this and teased Bucky about it whenever they spoke ("So where you been lately Bucky?"). One night about 10 years ago I stopped at Trumpets in Montclair to catch Bucky's set (yes he played "Honeysuckle Rose," probably for the 5th time that week). Afterwards he walked over to where I was sitting at the bar, pointed a finger at me and said, "Hey, tell your mother I played a one-nighter in Turkey last Saturday."

The indefatigable Mr. Pizzarelli is still going strong and will celebrate his 85th birthday on January 9. *Jersey Jazz* sends its very best wishes to our good friend (and longtime New Jersey Jazz Society member).



Bucky Pizzarelli at JazzFeast in Princeton last September.
Photo by **Tony Mottola**.



It's not enough to say that Bucky Pizzarelli is the finest rhythm guitarist in jazz history, save the immortal Freddie Green from whom he learned the magic of the three-note chord, he is also a beautiful ballad player, a nonpareil accompanist to singers and as fine a guardian of single-note swing as can be found. And even more important than all that, he is a warm and wonderful human being, who smiles almost as much while playing as the endless audiences who delight in his masterful guitar playing.

Long may he whirl.

CORRECTIONS: Bassist/composer Harvie S was misidentified in our story on Jack Kleinsinger in September *Jersey Jazz* as Harvey S. — not only misspelled but no period necessary. We regret the error.

We also, in our coverage of Mary Lou Williams Mass at Bethany Baptist Church, mistakenly identified musician Geri Allen's hometown as Detroit. We are lucky to have her right here in our own Garden State. She actually lives in Montclair.

Comments?

Jersey Jazz welcomes your comments on any article or editorial.

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

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

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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photo of Joe Lovano by Jimmy Kutz

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Big Band in the Sky

By Sanford Josephson

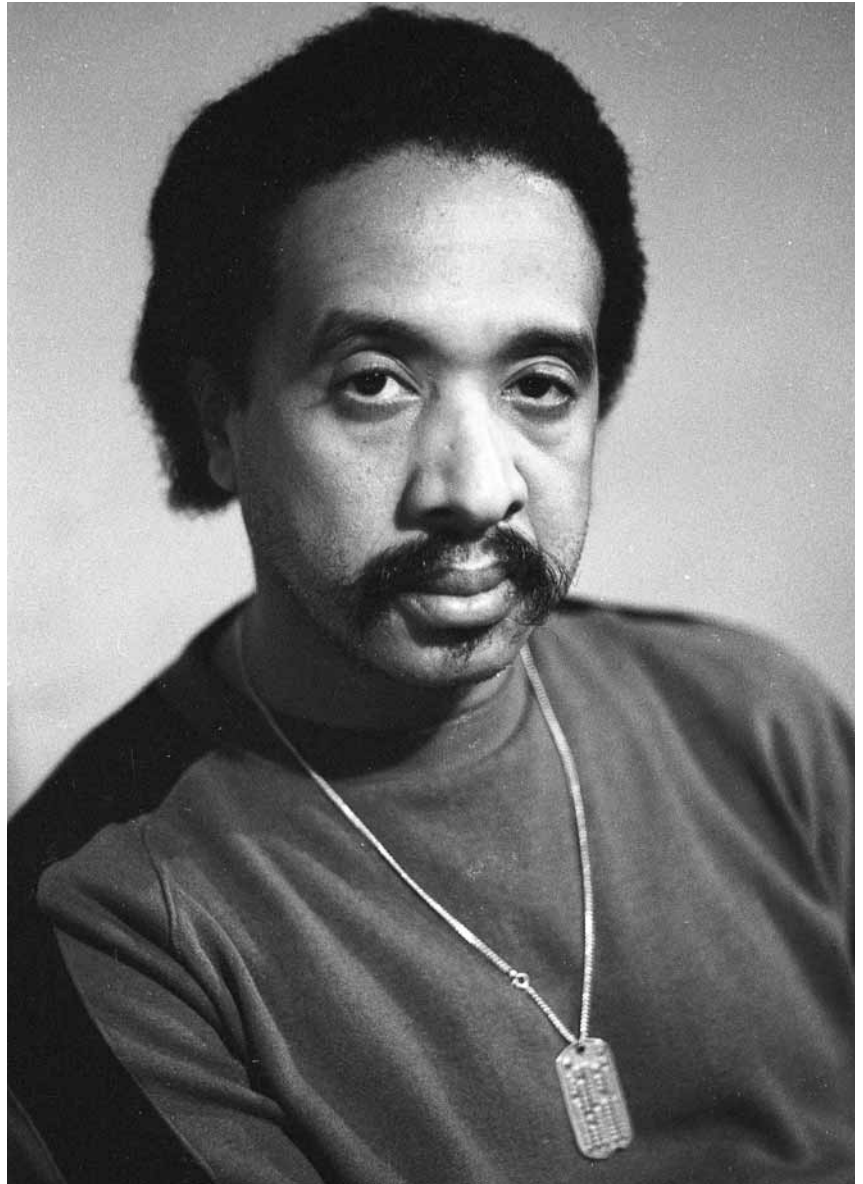
■ **Harry Whitaker, 68, pianist, September 19, 1942, Pensacola, FL – November 17, 2010, New York City.**

The rhythm & blues vocalist Lloyd Price (“Personality,” “Stagger Lee”) always liked to have jazz musicians in his band, and in 1965, his bandleader was trombonist Slide Hampton. The band also included baritone saxophonist Pepper Adams, tenor saxophonist Jimmy Heath and trumpeter Kenny Dorham. The pianist was Harry Whitaker. Hampton hadn’t seen Whitaker since those days, but he remembers him as, “a really exceptional musician. He was a very nice guy, and a fantastic piano player.”

In 1970, Whitaker joined Ubiquity, a fusion group led by vibraharpist Roy Ayers. In 1975, he was part of the band backing vocalist Roberta Flack, eventually becoming her musical director. While with Ayers, he arranged and performed on the classic recording, “We Live in Brooklyn Baby,” and during his stint with Flack, he could be heard on such hits as “Feel Like Making Love” and “The Closer I Get to You.” He also recorded his own work, “Black Renaissance — Body Mind and Spirit” (Luv N Haight: 1976), which, according to Luke Kaven, writing on www.smallsrecords.com, is “considered a cult classic.” Musicians who appeared on that recording included trumpeter Woody Shaw, bassist Buster Williams and drummer Billy Hart.

In recent years, Whitaker had become a fixture in the lower Manhattan jazz scene, playing at the original Small’s and Arturo’s on West Houston Street. One of the musicians who often played with him at those clubs, trumpeter Joe Magnarelli, says, “Harry Whitaker was my friend for 15 years, as well as a musical mentor to me. He was a true New York underground jazz heavyweight. I’m sorry a larger audience wasn’t hip to his music.” Bassist Renee Cruz, a member of Whitaker’s most recent quartet, describes him as, “our beautiful, brilliant Griot [storyteller]. His heart remained kind and generous. His tremendous imagination, humility and humor made his spirit a boundless gift for all who he nurtured by his existence.”

Another musician greatly influenced by Whitaker is Israeli drummer Dan Aran, who originally worked at Arturo’s as a delivery guy, “occasionally sitting in with the band. Eventually, I got the gig with Harry’s trio at the restaurant, a gig that changed my life.

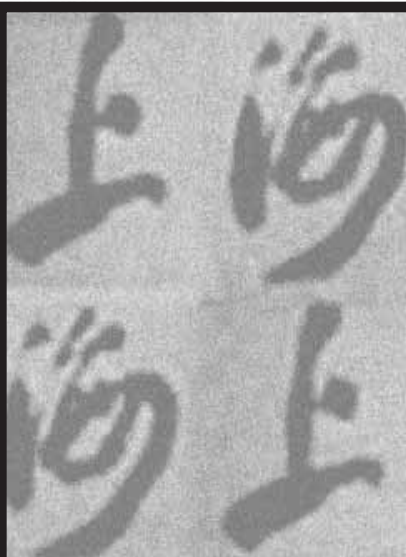


Pianist Harry Whitaker, backstage at Greene Street, NYC. Feb. 18. 1983. Photo by Mitchell Seidel.

Harry was always supportive and complimentary, even though I was far from being a solid drummer at that point. Harry had the ability to find something charming in everyone’s playing, even though he would sometimes have to play with 15 different singers sitting in with us on the same night. He used to say, ‘We have to play like it’s the last time we will ever play. Who knows what will happen tomorrow?’”

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.



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- sun 12/26: MATT KING**
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- wed 1/12: BUCKY PIZZARELLI BIRTHDAY CELEBRATION**
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Talking Jazz

A Jersey Jazz Interview with Stephanie Nakasian

By Schaen Fox

Someone once proposed publishing an art periodical on paper guaranteed to quickly disintegrate. This was to emphasize art's perishable nature. I don't know if this project was ever realized, but I was reminded of it when I spoke by phone with Stephanie Nakasian this past August. She and her husband Hod O'Brien have a long association with the New Jersey Jazz Society. So I expected to learn more about her history of interesting career moves and stories about making art in its most perishable form. I was not disappointed. I was, however, impressed by her thought provoking insights on the impact our great technological revolutions are having on jazz artists and how the establishment of jazz in academia is affecting the art we love.

JJ: Is this a good time to do the interview?

SN: I've been going since the crack of dawn. My daughter was with the Telluride Jazz All-Star Band. She is the first singer they ever selected. This is the third time she has gone out. She just got back. There were seven kids in her band picked from all over the country, and they wrote original music. The first day she was there [Chuckles] she said, "Mommy, I want to come home. Their music is weird." But she came around and eventually loved it and did well.

JJ: How did she come by her stage name "Veronica Swift?"

SN: I think when she was about seven or eight she overheard Hod telling the story of how he was adopted. At the age of 50 he had gone back to the adoption agency and found a letter his grandmother had written saying that his real name was Swift and he came from a musical family with a famous conductor and famous singer and all that. So she said she wanted to be Veronica Swift. [Chuckles] So we go on the bandstand as Veronica Swift, Stephanie Nakasian and Hod O'Brien so some people don't even know we are a family.

JJ: You have an interesting family background. Would you tell us a bit about it?

SN: Well, my father is 95 this year. He came over from Armenia when he was 4. He escaped with his mother and two sisters. His father was massacred by the Turks. He was put in an orphanage in New York City near the Riverside Church. It was kind of a work program, so when he was old enough he was brought to a farm in upstate New York as kind of a half-family, half-worker person. He wrote a book about his life called *America's Adopted Son*. He ended up being a lawyer and economist in the Marshall Plan. So he is all Armenian as far as we know.



Stephanie Nakasian, circa 1983. Photo by Mitchell Seidel.

And my mother's father was the Austrian ambassador to the United States until Hitler kicked them out. My mother's mother was James of the James Family. They were English and Scottish and go back to early American settlers. And mother's father's side is very interesting. We just found out that his grandfather was the chief surgeon to Franz-Josef [the ruler of the Austro-Hungarian Empire.] He came from the Ukraine to Austria. So there is a lot of Jewish background in my mother's father's family, but once they got to Austria they all became Catholics. [Chuckles]

JJ: I read that your mother sang for our troops during World War II. Was she a professional singer?

SN: She wouldn't have said she was, but she sang in a nightclub called The Troika in Washington. She was a debutante and never had any musical training so I don't think she took herself that seriously. I think she sang in Bob Crosby's band once or twice. But she was in the Red Cross and sang for the troops. She didn't think of it as a profession, but she was certainly an amazing entertainer. I wish she would have taken herself more seriously. She worked with Meyer

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STEPHANIE NAKASIAN

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Davis. She was his singer for years. She was in *Life* magazine; I have Eisenstadt pictures of her. She was gorgeous, but she wasn't brought up to think of the career woman thing. She was dedicated to doing things for others.

JJ: Is there anything you'd especially like to talk about?

SN: Well there are a lot of different things happening in the music. There's the demise of the music industry, the rise of jazz education [and] the question of the old jazz vs. the new jazz. I love experimenting and going outside of the box, but I really miss 4/4 when I'm away from it and I really miss melody when I'm away from it.

I like the earthiness and the realness of jazz. I'll sing a song that is dreamy and all that, but I don't want it to lose its gravity. It is like when they first had New Age music it would just drone, and that is just not the jazz I like to sing. When I started singing my fan base were people who danced to the big bands. My new audiences are the 20-somethings. I don't know what happened to the 40-somethings, 50-somethings; a lot of them just want to listen to Elvis Presley, the Beatles or rock.

The young people have a lot to offer. They are really open and respect jazz. They have actually heard it in school and a lot of popular music. So I have faith in the audience growing; of course, we don't have an industry to support it. The fans are there and yet there is no way to cash in on them. Therefore, there is no industry to support the artist. They are not going to clubs or festivals, or buying CDs. They're downloading things, but at 99 cents apiece that's a lot different from \$15 a CD.

I know wonderful composers; they just don't have any incentive to compose. They just say, "Why should I compose? Nobody's recording anything." That's a horrible, horrible statement.

When I was a banker I didn't have any idea what an artist's life was like. I didn't realize the sacrifice and the kind of different life they lead. We really have never been a country that really respects our artists and I think it is time for us to grow up.

JJ: Wow! That is a lot to think about. I want to back up a bit. You have a radio show?

SN: Yeah, it is streamed live on Friday mornings, 9:00 to 10:30 EST. It's wtju.net as in Thomas Jefferson University. I teach at the University of Virginia, which was founded by Thomas Jefferson. Every Friday morning I have a show called, Stef-o-scope where I listen for the beat. Isn't that cute? I play everything. It's a wonderful community station, not an NPR station, but they wanted to get a little more money into the thing and they brought in a new station manager and he wanted to change everything. He wanted to take classical music out, move jazz to the night, (we have six hours a day of jazz) and make it "Americana." Well, the community went crazy. We had a town hall meeting and 300 people showed up. People from New York and Pennsylvania drove down to Charlottesville to protest any changes in the station and one alumni group came with a check for \$20,000 and said, "If you promise not to change anything in the station, I'll hand you this check today." [Laughs] It was great. It was a moment of pure wonderful democracy and it worked.

The station is very good and very alternative and very free. We do whatever we want short of cursing and politicizing things and promoting ourselves. And each DJ has a personality and a different take on it. We have guys that play Coltrane

What if you could never dream of owning a house or having health insurance or sending your kids to college? Those things are so far off for most artists that they just give up on them. That is a horrible thing.

things. There was an element of jazz that was real in there and then it went kind of off. I have not seen *The Gig*, but people talk about that one. I think there are too many different kinds of musicians. I think all these biographies of the jazz people are fantastic. I watched the Anita O'Day film last night (*Anita O'Day: The Life of a Jazz Singer*). Everybody's life is different. Of course, Anita's was a little wilder and crazier, but still there's truth in there, even though we didn't all take drugs and all this other stuff, but there is still the essence of the life when you listen to someone tell their story.

I guess I don't know how to express why I think people don't get it. Like, some people come up after a set and say, "Well, what do you do?" I say, "I'm a singer." "What's your work?" They don't realize that for every \$100 gig I used to get I might work three months just to get that one gig for \$100. [Laughs] And then you are preparing sets, learning music, listening to recordings, doing arrangements, practicing music and it is a lot more than a 40-hour work week, a lot more. I used to think when I was a currency trader, "Boy, this has got to be the hardest work there is." When I was a banker, it wasn't too bad because you came in at nine and you left at five and you didn't take it home with you, most of the time. But when I was a currency trader it was so stressful on the consulting side of it and I was writing books for the stock exchange. That was pretty high stress and high commitment, but it was nothing compared to being an artist. Nothing! You are always working; you are working on getting work. People may lose their jobs and that is a horrible thing, but what if you lost your job every other day? Just think of the stress of that. What if you could never dream of owning a house or having health insurance or sending your kids to college? Those things are so far off for most artists that they just give up on them. That is a horrible thing. And these are people who are working, not people who can't find a job and are on welfare. I'm talking about people who work and do their \$100 gig and even pay Social Security. I'm lucky. I have some health insurance now. I didn't have it until I was 50, but a pretty big deductible. [Chuckles] There are artists who for every month it's, "Can I pay the rent?" and they are working artists providing a benefit to society. That is incredible.

and beyond, we have guys that play New Orleans music and all kinds of stuff. I've been a DJ for 15 years and I like it because I can go to the radio station and see all the new stuff that has come out. And I get to play from my stash. I travel around the world and people hand me things that I know are not available at the station and I get to play them and expose people to some of the stars in the different territories that you wouldn't necessarily know from what comes to the radio station.

JJ: Is there any play, film or novel that you would recommend to us that you feel will give us a good idea of what a musician's life is like?

SN: I don't know. That is a hard question. Well, I haven't seen one. They are trying to make a point all the time, for example *The Fabulous Baker Boys* was determined to show Michelle Pfeiffer and the sex side of

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STEPHANIE NAKASIAN

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JJ: How did you go from jazz to teaching?

SN: I don't know. I certainly don't know enough to teach. I'm just sharing the little that I do know. I don't know if I really teach as in tell people what to do or think. I think it's more that I'm good at empowering somebody to try things. So for most of my students I'm more of a cheerleader saying, "Come on, try this. This is really great. Go for it." And if they miss the mark a little bit, I say, "Listen to how he is doing this rhythm." And just tune their ears to the way somebody is doing something so they can hear it better. Then they can decide if they want to do that or not. I try really, really hard not to say, "Do it this way" and give them the answers to the test.

I think as I was singing, I had opportunities to do workshops, and then when I wanted to have a child and my parents were here in Charlottesville it made a lot of sense to teach and not travel as much and it has worked out great. Teaching has made me a much more knowledgeable singer because I've studied the history of the music and done shows where I've been June Christy and Billie Holiday. I had to learn to be a good singer. Now I can let go of that a bit and move into my own area, but I think teaching is very important and I love to see these physics majors start scatting. [Chuckles]

The more these kids experimented and found their voice and improvised and realized they didn't have to follow a formula they could actually come up with their own take on it, it opened up everything else in their education for them. It was such an important life lesson.

JJ: You mentioned the tributes you have done, so I'd like to ask you about those recordings. First, whose idea was it to do karaoke versions?

SN: There's a wonderful guy named Irv Kratka who started the first karaoke label called Pocket Songs and he is the karaoke king. These have become extremely valuable recordings for singers who wanted to have somebody to practice with, learn the song and not have to sing it with Ella, but just with the band. So it's Music Minus One and Irv has the rights to that. When he redid Ella's



Hod O'Brien. Photo by Vicki Fox.

Songbook series he hired a whole band to recreate what was on those records. So when you get to sing for him, you get to sing with really great musicians.

Irv has always loved jazz. He asked me, in, I think it was '96, to do an Irving Berlin album, which I loved. Then he asked me who I would like to do and I said Lee Wiley. It didn't sell very well, but he repackaged it with a different name and it sold better. Then last year he called me and said, "I'm going to put that out as a jazz record." I said, "Jazz record? I didn't improvise. I just sang the melody once, there was a little solo and then I sang the melody." He said, "Well, yeah. That's what they used to do in the old days. [Chuckles] They didn't improvise like crazy." Which is sort of like Ella's songbook series, she was told, "Do not scat. Do not improvise too much. Just sing the melody." She hated doing those, but those were some of her biggest sellers.

So he had forgotten about me for 10 years and then he said, "Who else you want to do?" I said, "I don't know." He said, "How about Billie Holiday?" I said, "Billie Holiday? That is pretty far from my

voice." He said, "No, the early stuff; her first recordings." So I went back and said, "I'm going to see if I can bring up some of that feeling without trying to copy her." I really didn't want to mimic and copy. I wanted to emulate the style and just sing with those little nuances and slurs and slides or a certain quality of voice that I have anyway. I loved doing it. Hod played Teddy Wilson's part. We had Harry Allen doing Ben Webster. We had Dan Block doing Benny Goodman. We had Randy Sandke doing Roy Eldridge. We had Marty Grosz. It was wonderful. That led to the *Village Voice* review, which led to the *Fresh Air* interview (on Terry Gross's NPR radio show).

Everybody asked, "Why do you do this mimicking? Do you want to be known as an imitator?" I said, "No. I was taking a job that actually paid me a fair amount of money rather than my producing my own records, which costs a lot. And it was an interesting project and it brings a lot of attention to my music. Then, if people want to hear my other records, they are really not so far from this.

I love doing the June Christy stuff because I get to go out with the big bands. I got to sing with Pete Rugolo twice and he handed me the big band charts he did for Kenton and I did three Kenton festivals — in L.A., San Jose and Minneapolis. And I did the Innovations charts which are really wild and the Graettinger charts. I love that music; it is swinging, cool and fun to do.

JJ: I'm glad you mentioned that CD, because I love the cover in addition to your music.

SN: That picture is by a famous photographer who has now passed away, Ray Avery. Peter Jacobson, the producer, got permission to use that picture of June and Janna Gadden did mine and put them together. It worked — just the way we planned it. [Laughs] I can have control of the music side of it, but the rest of it is all another world.

JJ: Has New Jersey been of any significance in your career?

SN: Oh, yeah. New Jersey is one of my stomping grounds. I come up there two or three times a year and I have to have my New Jersey fix. I love living in the South, but I like the straightforwardness, and New Jersey people know what they are listening to. That gig I did for the Jersey Jazz Society of the Christy stuff, those people totally knew what I was doing and what I was there for. That's what an artist

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STEPHANIE NAKASIAN

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dreams of — having an audience that gets it. [Laughs] I always find that in Jersey. And my Jersey friends will trek an hour, hour and a half to come to New York, so I love them. [Chuckles] You know — people like Joe Lang; I wouldn't have a career without him. He is always there for me. He understands what I'm about and he has a deep-seated understanding of the singer's side of things. I am happy he is on my side.

JJ: Would you tell us about your first meeting Hod?

SN: OK. For any story about me, it is really important to explain how important Hod is. He is my mentor. I had my MBA in finance but when I heard his music and met him I really wanted to pursue learning about this music. It was such a strong passionate connection that we have stayed together 30 years and we have our wonderful daughter and we are on the bandstand together. He has his established career, but he's really helped me a lot.

My sister was living down here in Virginia, finishing high school. Her friend was Hod's nephew, and he said, "Oh, why don't you go look up my uncle. He plays jazz piano." I didn't know anything about jazz or jazz piano, but I said, "That sounds kind of fun." He was playing at Gregory's at 63rd and 1st in New York and I was living at 54th and 2nd and I went to hear him and I recognized the songs from growing up with Rodgers and Hammerstein and all the show music, but I never heard anything so alive and fun — the whole improv and swing aspects of it. I was crazy for it. So I asked him if he would listen to me sing and we sparked on all kinds of levels. It was wonderful. We just started working together hours and hours a day so I could learn the music and sing it.

JJ: That's a nice story. How long before the two of you married?

SN: Oh married? That's a different thing. We were together 14 years before we married. We were together and toured and had a wonderful life and didn't want to do anything to mess it up. We weren't thinking marriage because we were busy doing our careers. Plus it was scary as an artist to think of being a parent without the financial where-with-all to raise a child. So we kind of delayed it and then as I got closer to the clock ticking time I just realized I wanted it and that's when we came down to Virginia because it made sense to be here, have a place to live and a base of operations.



Veronica Swift and Stephanie Nakasian. Photo by Vicki Fox.

JJ: How long did it take after meeting Hod to decide to ditch your Wall Street career?

SN: About 10 months. I was already conflicted about the business world. I was good at it and getting all the raises and stuff I was supposed to get, but I was not enjoying it. I took some time off and traveled to Europe which I should have done when I was 18 but didn't then as I was always working for banks in the summer. It kind of opened my eyes to lots of different things. I started to think about my life. I had been on this really fast-paced track to be this super businesswoman but something was missing. When I met Hod, I said, "This is what's missing." I decided to quit my job for five years. I threw a big party and my Wall Street friends and my new music friends came and I said, "I'm going to try this for five years. I know it sounds crazy, but I'm going to really put my heart and soul into it and give it a real try. I don't want to just do it in the evenings because that won't work. And after five years, if it's a mistake, I'm still young and can certainly get back on the band wagon again."

But, I never turned back even though some times were pretty hard. I got working with Jon Hendricks pretty early in my career, which was great. Then I left his group and things were kind of scary for a while and then they got better again. It's been building slowly. It's never been an overnight success but little jumps that have helped. Getting

on *Riverwalk Jazz* doing the Rugolo stuff and the *Fresh Air* thing have helped. I wrote a book on jazz and that put me in another orbit in terms of sticking my head above the crowd. So it's been good.

JJ: Please tell us about your time working with Jon Hendricks.

SN: I really had just started singing jazz. I had a lot of music background, but I was pretty new to the jazz world. People were starting to hear about me in New York and one guy, who met me at a party, was David Leonhart, the piano player for Jon's group. When the time came for auditions he called me. Quite honestly I didn't know enough about Jon Hendricks at the time to even be qualified to do the audition but he thought I would be good in the group. I went to the audition and I think I was the only person who didn't know about the history of the group, which is sort of pitiful to admit, but I had just started studying the music. There were about 75 other singers and they knew all the solos and all the details and I didn't know anything. [Chuckles] And Jon loved me. He asked me, "How come you are so good at such a young age?" I said, "I've been mentored by Hod O'Brien." "Hod O'Brien, oh man he's the real thing." I think they liked the fit with me in the group. They were looking for the balance between Jon and Judith [Hendricks] and Bob Gurland. Judith said, "Please state your name, your phone number and your birth date." [Chuckles]

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STEPHANIE NAKASIAN

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When I said, "August 29th", she said, "August 29th? That's Charlie Parker's birthday; two Virgos, how nice." Judith is really into astrology. She was thrilled that there would be two Virgos and two Cancers. She and Bob Gurland were Cancers.

They invited me to join the group. I had to learn 10 solos in a week to go to a gig right away. I really enjoyed it. I learned a lot and it was a lot of good work for great audiences. I kind of got thrust right up before the top echelon of reviewers. What happened is, Hod's and my music was also starting to get stronger and I wanted to try my wings after two years with Jon. In those years, Jon really didn't have great representation. He wasn't the legend he is now. Since then he has all the Grammys and awards and a lot better representation. And the '80s wasn't a great time for jazz singers. We all were scuffling, but Jon's gigs were always full and we had wonderful experiences all over the world. But there was a lot of time that we weren't working and I was using that time to go on the road with Hod and I felt I wanted to try it. I wasn't thinking I would stay in the group. If I had stayed in the group I would have learned more and there would have been a lot of benefits to it, but I would have not become a solo singer. I just wanted to try that.

JJ: Do you want to share any stand out moments of your time with Jon and the group?

SN: Oh my goodness, you could have volumes of Jon Hendricks stories. He is brilliant. We were in a festival in Ohio and had to take a shuttle bus over to the site from our hotel. We were in the bus waiting and James Moody was also supposed to be coming, so Jon stood at the door of the bus and sang, "Moody! Here we go, here we go, here we go..." [To "Moody's Mood for Love"] Then Moody came on the bus and they sat in the back and I was in the seat in front of them and for the whole 20-minute ride

over to the festival site they scatted back and forth to each other and had a conversation. I would have paid a million dollars to get a recording of that. They never said anything in English the whole time. It was just like "Bull-bop-de-dap-dee-dap-de-da?" And the other would go, "Ba-do-ba-dee-lee-do-bade-de-ba." (Laughs) When they started I thought, "What is going on?" Then I realized these guys are totally speaking this language. (Laughs) It was really amazing.

JJ: Would you tell us how you got to do NPR's *Fresh Air* show?

SN: That was weird. I never planned this. It would have been ingenious if I had. My Billie Holiday record came out the same month that Dee Dee Bridgewater's came out and the same month that they reissued all Billie's early Commodore stuff. So the *Village Voice* wrote an article that was more about Dee Dee and singers riding on the coattails of the legends. It was kind of negative, but on the other hand, they wrote an article about us. I've been doing stuff without "riding on the coattails" for years and nobody had written an article about me before. (Laughs) So maybe it does work.

It was a very well written article by Francis Davis. I think he understood where I was coming from for the most part, although I don't think he knew I was

asked to do the record. And I don't think he put in the article about the educational component that every singer is involved with these days. This is a different world now where the educational market is a much bigger market than the buying public market. So most of us are teaching when we are singing as well. Anyway, it turns out that Francis Davis is married to Terry Gross and he told Terry about me. I thought Terry had known about me from the Riverwalk stuff because she is good friends with the people who produce that. She sort of had known about me, but not really. So she loved the record and did

a wonderful interview. She asked the important questions I would ask. She understood where we were coming from.

JJ: How did you get the *Riverwalk* radio show gig?

SN: That came through Jim Anderson — probably the best engineer in the world. He did my first CD back in 1988. He was well known for capturing a very natural sound with jazz. *Riverwalk* had him doing all the live recordings from San Antonio and he told them about me. They liked what I did and I did a lot of shows for them. I think I got in trouble when I scatted on a live show we did. I didn't mean to do it. It came out and I crossed that line. I didn't get asked to do anything with them again.

It is tricky to be a jazz singer in today's world where you don't really want to be categorized as being limited to one part of jazz because you won't work enough to survive and there is too much you will miss if you miss the other stuff. I love to sing different kinds of jazz. I learn from the trad guys and the free guys. I don't have a problem with it, but there are people in jazz that their tastes go just so far. I had one piano player whom I admire tremendously. He said to me that Ella Fitzgerald ruined jazz singing because she started to scat. (Laughs) He just loved her early stuff, which I can understand. And he felt when she went into the bebop thing that was lost, so therefore it was to be mourned (obviously not my opinion).

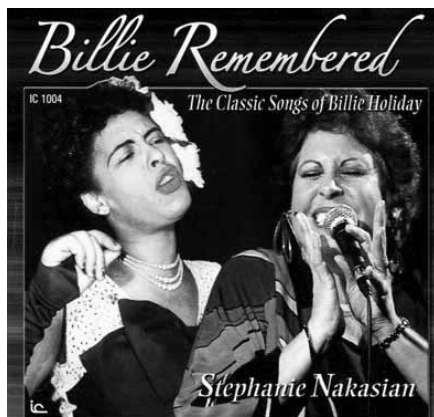
JJ: OK. Do you have any souvenirs or artwork from your travels around the house?

SN: You're not talking about MY collecting \$10,000 paintings from the south of France or things like that are you? I have a June Christy painting that someone gave me. I like it a lot because she's got her arms outstretched and it reminds me of her energy. I have a trophy that is a beautiful glass sculpture I was awarded at the South Carolina Jazz Festival. We have lots of posters in our office from gigs we have done, but we don't do too much buying. (Laughs) We don't have too much living space first of all and second of all it just costs money. But, yeah, I have lots of memories, mostly of the music and hundreds of CDs.

JJ: And your music is grand. Thanks for being so generous with your time.

SN: Thank you for your interest. I hope to see you next time we are up there.

JJ



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.



John Pizzarelli

at New Jersey City University

Monday, April 18, 2011
7:30 p.m.

Margaret Williams Theatre
2039 Kennedy Boulevard
Jersey City, NJ 07305

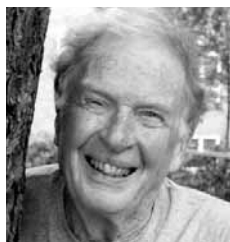
\$50-\$100 VIP Tickets
(to benefit scholarships)

\$15 General Admission

\$10 Students and Seniors



For further information or sponsorship opportunities call (201) 200-3489 or lsommers@njcu.edu.



Noteworthy

Fradley Garner International Editor *Jersey Jazz*

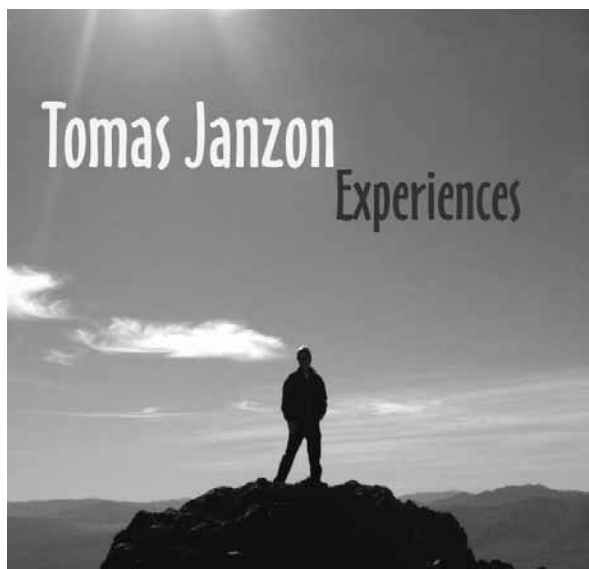
SWEDISH GUITARIST JANZON THRIVES STATESIDE ... A CHORALE A DAY KEEPS THE BLUES AWAY ... 'TROMBONE SHORTY' JUST GROWED UP ... JAZZERATI OFFERS A REAL TWEET ... NEW: GOOGLE PUTS OLD BILLBOARD MAGS ONLINE

SWEDISH GUITARIST TOMAS

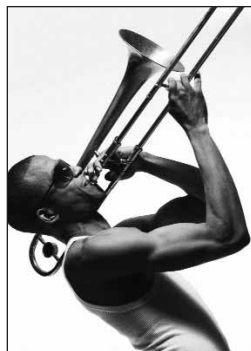
JANZON has lived in America for 18 years, building a reputation as a combo leader and composer on west and east coasts. Last summer, Tomas drove to New York from Los Angeles, where he'd taken a master's degree in classical guitar at the USC Thornton School of Music and played many trio gigs at Victor Borge Hall, with the great **Ben Dixon** on drums. Some impressions from his cross-country drive are reflected in Janzon's latest CD, *Experiences* (Changes Music), "a collection of seven straight-ahead jazz tunes, two originals and two versions of a Swedish folksong." With the guitarist are **Art Hillery** on B3 organ and piano, Jeff Littleton on bass, and the distinguished **Albert "Tootie" Heath** on drums. On January 9 the Tomas Janzon Trio, with **Corcoran Holt** on bass, has a 9:30–11:30 PM gig at Miles' Café, 212 East 52nd St., Manhattan. Check out www.tomasjanzon.com.

CELEBRATING HIS 31st BIRTHDAY,

the New York-based, Canadian composer and soprano saxophonist **Rob Mosher** gave himself a challenge: write 31 Bach-style chorales in 31 days. Mosher reached his goal on November 20. "I'm a big fan of **Duke Ellington's** 'I don't need time, I need a deadline' approach," says Rob. The ASCAP award-winner's work embraces jazz and classical idioms. Mosher is now recording the 31 short pieces, with himself on soprano sax; **Micah Killion** on trumpet and flugelhorn, **Peter Hess** on bass clarinet and tenor sax, and **Nathan Turner** on tuba. Some 56 backers pledged a total of \$3,100 on the Internet to cover the quartet's recording and April CD release.



Why turn to the Net for self-funding? Composers always have had backers, says Mosher. "Bach had the church, Mozart had royalty, and Beethoven, later in his career, funded himself primarily through commissions." Read the composer's daily blogs, see the music manuscript and hear it on a keyboard at robmosher.com and at kickstarter.com.



TROY ANDREWS WON HIS NICKNAME

at age 7, in a New Orleans jazz funeral parade "where he wielded a trombone that dwarfed him. An older brother shouted 'Trombone Shorty!' and it stuck," added writer **Jackson Griffith** in Sacramento NewsReview.com. Traditional groups like the Preservation Hall Jazz Band perpetuate the early 20th-century New

Orleans style. Younger groups like Orleans Avenue, the now 26-year-old Troy Andrews's sextet, take aboard the rock and funk and hip-hop they heard as teenagers. Their

album, *Backatown*, was released on Verve Forecast Records.

"JAZZERATI," A GLOBAL LISTING of jazz-connected people, events, organizations and venues, is used by creator **Donna Mercer** (@elementsofjazz.com) and her 12,650 followers on the social networking site, Twitter. Donna, a native of Philadelphia and jazz fan, started the project in 2008. The roster offers hot links in red that whisk you to the relevant Twitter page — first by the numbers 0–9 ("18th & Vine Jazz | 18th&VineJazz | Portland, OR & NYC" is the first entry), then A to Z, starting with the first name of the person, or first letter of the organization, event, venue with a page on Twitter. First entry is: "Aaron Diaz | aarondiazuk | Birmingham, UK." Last is: "Zoltán Oláh | bassjazz | Budapest, Hungary." Donna adds daily jazz "tweets" (posts) to her Twitter account, but surprisingly, she tells me, she has received fewer than 10 new additions to her list of 1,500-plus page links. "That may increase, however, as more people, such as *Jersey Jazz* readers, discover it." **JJ**

WEB HIT-OF-THE-MONTH

YOU MAY NOT BE ABLE to scroll through all the back issues of *Down Beat*, *Metronome*, or other jazz magazines yet, but thanks to Google, *Billboard*, "The World's Foremost Amusement Weekly," has put its entire run of magazines online, starting with 1942. (The weekly is in its 114th year, so earlier issues remain to be added.) Search for big band stories, and by other categories, to your heart's content. Check out the January 3, 1942 cover photo of Gene Krupa at his drumset. Google *Billboard Magazine*.

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

A Tribute to the Music of Benny Goodman



Saturday, January 22, 2011 at 8pm
with Dan Levinson and the James Langston All-Star New York Big Band
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Co-sponsored by the New Jersey Jazz Society and Jazz in Bridgewater

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Dinner/Show package \$45

To purchase by mail, state # of tickets & send checks to:

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Please make checks payable to: SC Vo-Tech Foundation

Proceeds benefit the Somerset County Vocational-Technical Schools

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Three big Jazz in January shows produced by NJJS friend Ed Coyne, and Co-presented by Centenary Performing Arts Guild.

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Saturday, January 15, 2011:

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Lisa Parrott, Baritone; Janelle Reichman, Tenor Sax; Jerry Weldon, Tenor Sax; Eric Alexander, Tenor Sax; Jesse Green, Piano; Jon Burr, Bass; Alvin Atkinson, Drums

Saturday, January 29, 2011:

ARTIE SHAW ORCHESTRA

Featuring **Matt Koza**, one of the most compelling big bands today! On the eve of America's entry into World War II, *TIME* magazine reported that to the German masses the United States meant "sky-scrapers, Clark Gable, and Artie Shaw." Some 42 years after that, in December 1983, Artie Shaw made a brief return to the bandstand, after 30 years away from music, not to play his world-famous clarinet but to launch his latest (and still touring) orchestra at the newly refurbished Glen Island Casino in New Rochelle, NY. Current director is Matt Koza, a saxophonist. Matt is proud to assume the position after years of being Dick Johnson's virtuoso clarinet performer.

Saturday, January 22, 2011:

BOBBY CALDWELL

and his Big Band Show

Command Performance, back by popular demand. Bobby Caldwell is the ultimate entertainer...His music, sense of humor, and genuine love of people make for electrifying performances — drawing from his repertoire of R&B, intimate smooth jazz stylings, and big band songs!

Bobby received rave reviews for starring as Frank Sinatra in the

David Cassidy/Don Reo theatrical production "The Rat Pack Is Back" in Las Vegas, NV.

As a singer, he has numerous solo releases which have earned accolades. His songwriting skills have earned hits for himself and for well-known artists like Chicago, Boz Scaggs, Peter Cetera and Amy Grant, Neil Diamond, Al Jarreau.

Bobby's classic, "What You Won't Do For Love" has been recorded and sampled by more than 100 artists, including a rendition by Boys II Men on their recent comeback album.

All combined, Bobby's songs and samples have contributed to over 40 million sales, while artists as diverse as Tupac Shakur, Michael Bolton, Roberta Flack, Go West, Vanessa Williams and Notorious B.I.G. have all paid tribute to the blue-eyed singer in the slouch hat. Major motion picture and television credits have brought Bobby's music to even broader audiences.

He has devoted his entire life to songwriting, recording, performing and making people happy. He has toured the globe for 40 years, bringing his music to fans of all ages and backgrounds.

New Orleans Trad Jazz Camp for Adults

The 2nd annual New Orleans Traditional Jazz Camp for adults will be held in New Orleans June 5 –10, 2011. Campers stay at the famed Bourbon Orleans Hotel. Prominent musicians provide lessons 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.

"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."

Interested campers should reserve their spot by going to the Website and completing a registration form as soon as possible. Please visit www.neworleansradjazzcamp.com for information.

They're in the Money

WBGO raises funds; gets grant



The finale of the WBGO Champions of Jazz Gala brought every one of the evening's participants on stage for a rousing good time. Here's just a small bit of it (left to right: New York Voices' Kim Nazarian, Romero Lubambo, Jon Hendricks, Dee Dee Bridgewater. Photo by Fran Kaufman.

Jazz Radio WBGO held its annual Champions of Jazz Benefit on Nov. 10 at NJPAC in Newark with a program celebrating the tradition of great vocal stylists. The show's emcee was Dee Dee Bridgewater, host of the NPR/WBGO's weekly radio show *JazzSet* and featured performers included Leny Andrade, Ernie Andrews, Gary U.S. Bonds, Jon Hendricks and Maysa! Hendricks led a recreation of the sound of his seminal group Lambert, Hendricks and Ross featuring members of New York Voices.

Musician, producer, composer and philanthropist, Herb Alpert and Phoebe Jacobs, Executive Director of the Louis Armstrong Educational Foundation, were honored at the event that also included a cocktail reception and silent auction.

The successful fundraiser came on the heels of the announcement that the Prudential Foundation would donate a \$500,000 challenge grant to provide the seed money for the public radio station's second transmitter.

"There's no way we could not do this," said Gabriella Morris, president of the Prudential Foundation, a long-time supporter of WBGO and many other Newark cultural organizations. "It's an opportunity for WBGO to grow in a way that's productive for the station, the art form they represent, and for Newark."

The new antenna will be much higher, making the signal easier to receive, and adding a potential 1 million listeners to the station's reach. Half of the grant will match other gifts made to the campaign. "This is about growing not just the audience, but the supporters," said Morris.

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Dan's Den Hail to the Aughts

By Dan Morgenstern

The National Jazz Museum in Harlem finally found a home at the Mart 125 building, an indoor marketplace at 260-262 West 125th Street, Manhattan, which has been abandoned and shuttered for nearly a decade. Now, millions must be raised to make the space habitable. The museum threw itself a gala at the Players' Club just before Thanksgiving that turned out to be both a social and fund-raising success. Highlights included a duet by the co-directors, Loren Schoenberg on tenor sax and Christian McBride on bass, on "How Deep Is the Ocean (How High is the Sky)," a fitting choice. The rousing keynote address was held by none other than Charlie Rangel, jovial as ever, not about to let gathering clouds bug him — and revealing the Congressman to be a seasoned jazz fan.

Charlie Rangel introduced Arthur Barnes, the Museum's archangel and a major supporter of Jazz Radio WBGO. Among other notable attendees: Leonard Garment, who got the whole thing rolling, Diana Krall, Junior Mance, Reggie Workman, Daryl Sherman, and the ubiquitous scribe, Will Friedwald. Singer Carmen Lundy and pianist-composer Geri Allen performed a set of Mary Lou Williams compositions. The Museum has been in *The New York Times* and on *CBS Evening News* recently with its acquisition of the fabulous Savory Collection of unissued musical gems from the Golden Age of Swing.

George Wein Swings at 85

George Wein rounded 85 on October 3, but he waited more than two weeks to bring his Newport All Stars to Dizzy's Club Coca Cola as a birthday present to himself. The entrepreneur-pianist's Newport lineups are always nifty, and last October 19–24 the Lincoln Center edition was no exception.

The night your reporter dropped by, there were Randy Brecker on trumpet and flugelhorn; Lew Tabackin on tenor sax and flute; Anat Cohen, clarinet; Bucky Pizzarelli, guitar; Rufus Reid, bass; and Lewis Nash, drums.

The set I caught was all in minor key, and not by design, as I learned when mentioning this to several of the perpetrators after the fact. The tunes were, "What Is This Thing Called Love," with George's best solo of the set, "A Day In The Life Of A Fool," featuring Lew's fluent flauting, "Petite Fleur," Anat's fine Bechet tribute, "Nuages," Bucky a-la "Django," and "Softly As In A Morning Sunrise," not quite a feature for Randy, but illuminated by a solo once again confirming that he never sounded better than now, and with some moments in the spotlight for Nash's ever-so-tasty drumming.

At this writing, George is seeking a new sponsor for his festivals. CareFusion announced that it was withdrawing after two years of backing the classic Newport Jazz Festival and other jazz events, including the New York City and Chicago festivals. Based on his track record, he'll find another patron.

A Monumental Tome

The productive scribe Will Friedwald has come up with a monumental tome on his favorite subject: *A Biographical Guide to the Great Jazz and Pop Singers* (Pantheon Books, 2010), weighing in at 832 double-column, tightly spaced pages.

This cornucopia of information and opinion, sure to be reviewed in these pages, was celebrated by two notable events. The first, at Jazz at Lincoln Center's Ertegun Jazz Hall of Fame, configured for the occasion with seating for about 100 plus SRO, had Will presenting an entertaining program of

video and film clips. Highlights, both new to this viewer: Judy Garland doing "Memories Of You," with Count Basie on organ, and "Old Man Time" — known to many readers as Milt Hinton's signature song of his final decades — by the fabulous duo of Louis Armstrong and Jimmy Durante. A gem!

Will's second coming was at the Algonquin's Oak Room, a special early-evening hour or so, featured some of the artists mentioned in the book. Host Will, not unexpectedly, couldn't resist offering some puns and jokes, eliciting groans from the star-studded, invitation-only audience. The performers demonstrating their affection for Will included, roughly in order of appearance (I didn't take notes), KT Sullivan ("Autumn in New York"), Daryl Sherman (at Will's request), "The Bathtub Ran Over Again," from her Johnny Mercer tribute CD, and her own "Wendell's Cat"); the operatic Anna Bergman ("Vilja," a Franz Lehar bonbon recorded by Artie Shaw and John Coltrane, though not together); Monty Alexander ("Sweet Lorraine" a-la Nat Cole), then introducing and accompanying his beautiful wife, Caterina Zapponi, who sang in her native Italian.

Octojazzarian Barbara Carroll knocked 'em out on piano; the duo of Eric Comstock and Barbara Fasano delivered a fine Strayhorn tune and "Get Happy," and Will Friedwald's wife, Pamela Luss, sang Brian Wilson's "God Only Knows." The versatile accompanist for the non-piano-playing acts was Jon Weber, also seen a week later in Pamela's quartet, with the effervescent tenor saxophonist Houston Person, John Burr on bass, and Alvin Atkinson Jr. on drums, at the Metropolitan Room, one of the tightest squeezes among Manhattan music spots, if not for which the joint would have been jamming.

Manhattan's Only Trad Venue

All through the past decade, tubaist David Ostwald's Armstrong Tribute Band has held forth at Birdland on Wednesdays from 5:30 to 7:15 PM. It's one of my favorite hangs, and aside from Vince Giordano's Nighthawks on Monday and Tuesday nights at the Edison Hotel, and the Grove Street Stompers at Arthur's Tavern, Birdland offers the only traditional jazz sounds regularly served up in Manhattan. Ostwald's regulars include Jon-Erik Kellso, Ed Polcer, Wycliffe Gordon, Vincent Gardner, Anat Cohen, Howard Alden, Ehud Asherie, and Marion Felder either on guitar/banjo or piano.

But there are frequent subs, recently including Mark Lopeman, a Nighthawk staple, on clarinet and alto sax, nice to hear at greater length than with the big band, and Dan Barrett, on a too-rare East Coast visit and heard here on trumpet — or was it a cornet — borrowed from Jon-Erik, with whom Dan had guested at Ear Inn, on his customary trombone, which he also played at a Bechet Society concert, and which he plays as well as his more famous horn, both in solo and exceptional lead. Sets always end with "Swing That Music," a test piece for any visiting fireman on trumpet. Dan passed with flying colors.

New Wednesday Spot

A new venue for Wednesday jazz, booked by the enterprising Charles Carlino, is in the Essex House hotel on Central Park South, where the Casa Loma Orchestra held forth in the '30s, and pianist-singer Daryl Sherman had a too-brief run much later, when the management tried a cabaret room. They also had guitarists at Sunday brunch. But it's a different look now, more contemporary, and the new music spot is

called South Gate, a bar with a quite extensive menu.

We caught tenor saxophonist Harry Allen, bassist Jay Leonhart, and a swinging electric pianist who also did a bit of singing and whose name we have vainly sought. Harry invited Anat to sit in and they teamed up on a groovy blues called "Centerpiece" and credited to Harry "Sweets" Edison, and recorded as such by Lambert, Hendricks & Ross with Sweets guesting, but first heard on a great Cy Touff LP as "Keester Parade," by Johnny Mandel, with a great solo by — you guessed it — Sweets. I'm sure Johnny didn't mind. An encore was demanded, and "Sweet Georgia Brown" at a bright tempo ensued. Anat and Harry went so well together, including some spontaneous ensemble stuff, that one would like to hear them together again. Jay contributed some of that special bowing, with some vocal spice as well. Harry offered a burning "Cotton Tail" to wrap things up (music from 6:30 to 9 PM).

Your correspondent also caught a hot set at Smalls, at 187 West 10th Street, one of the best music bargains around if you're not addicted to creature comforts. (Bring a pillow to soften the chairs.) Pianist Luis

Perdomo's band was there, with alto saxophonist Miguel Zenon, bassist Dwayne Burno, and the terrific drummer Rodney Green. Contemporary and fresh, yet with that swinging message that still spells jazz.

Finally, finally, thanks to co-editors Tony and Linda for the coverage of Joe Wilder, Nicki Parrott and Jack Wilkins — as well as our earlier efforts — at the Institute of Jazz Studies, and best wishes to all our readers for a new decade filled with music. **JJ**

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Wild About Wilder | Joe Wilder, Jack Wilkins, Nicki Parrott

Institute of Jazz Studies, Rutgers-Newark | November 19, 2010

Story by Linda Lobdell | Photos by Tony Mottola

Co-Editors Jersey Jazz



The Institute of Jazz Studies brings great performers to free afternoon concerts (see page 53). On November 9, Ed Berger, IJS Associate Director, introduces trumpeter Joe Wilder by saying that Phil Schaap has called him “arguably the most significant jazz musician alive.”

Wilder has chosen guitarist Jack Wilkins and bassist Nicki Parrott as his mates; they waste no time getting down to their happy business with a gently swinging “My Romance.” Joe Wilder has a compact and powerful physical presence. He is beautiful to look at, with his perfectly shaped head, generous facial features, and impressive hands. He is impeccably turned out, with trimmed gray mustache. Ms. Parrott makes quick adjustments to tuning and amp as she plays, and brings out the bow for the final note. “She’s playing to me!” Wilder gushes about Nicki’s attentive partnering.

After murmured discussion, Wilkins suggests “Just the Way You Are” as a bossa nova. He takes a gorgeous solo; there is laughter as they misinterpret each other’s signals. Wilder sings along a bit, in a high pitch. Parrott’s facial expressions make one feel she is speaking as she plays.

The slow ballad “How Are Things in Glocca Morra” features a bass solo where Parrott alternately feathers the strings and quietly strums them mandolin-like.

Wilder asks Parrott if she’d like to sing. “So soon?” she demurs, but agrees. She directs the sentiment “You’d Be So Nice to Come Home To” toward Wilder, and includes a gentle scatted sequence. Her performance earns Wilder’s huge smile and a thumbs-up.

Listening between solos, Wilder rapidly works his valves. Parrott looks vibrantly in the moment, alive to her cohorts and to every nuance of what’s happening among them.

Ed Berger leads “a brief interrogation to see if we can get any info” out of the trio. Asked about Wilder’s first encountering Louis Armstrong, he tells about a radio show in Philadelphia that Wilder as a child played for, called *Parisian Tailor’s Colored Kiddies of the Air*. All the great musicians got suits made at Parisian Tailors when they passed through Philly. And whoever was playing at the Lincoln Theatre would come to the radio station and play on the air. When Armstrong came to the station, he dubbed Wilder “Little Louis.” And he told him, “I’m gonna give you a pass...you come and see Pops whenever you want to.” Wilder went twice to see his shows, and Louis always remembered him as that little kid.

Jack Wilkins names Duane Eddy, Chuck Berry and Bill Haley as his influences. He says he loved all that music. But as soon as he heard Johnny Smith he knew that’s all he wanted to do. “I got to meet a lot of my idols” — he names Tal Farlow. “I practiced like an animal eight hours a day. I couldn’t think about anything else.” Playing with Buddy Rich’s small band was his first playing experience.

Nicki Parrott, about her early musical life, says, “In Australia, I did whatever I could.” When she was 20, Ray Brown was appearing nearby. She called him at his hotel, saying she’d love to have a lesson. It was his golf day, but he took her number and called her back. She got her lesson. It’s not just bass inspirations that count. Having the opportunity to travel with Wilder to Jazz at Chautauqua, she relishes absorbing his experiences with Billie Holiday and others.

Someone tells a story about a radio show on NBC called *Swingtime at the Savoy* in the ’40s. Billie Holiday was the first guest on that show, and she called for “that little short black trumpet player” — Wilder — to play for her appearance, instead of Frank Galbraith who was the first trumpet with the show’s band, Lucky Millinder’s.

From the audience, NJJS Board Member Stan Myers remarks that many people don't know Joe Wilder was one of the first African Americans in the Marine Corps. Stan was right behind him at Camp Lejeune, NC, in 1942. Blacks were stationed at Montford Point, where Bobby Troup was morale officer. Wilder was trained as a sharpshooter but Troup transferred him to the music department where he became assistant bandmaster.

Wilder recalled the recent loss of his old friend Stanley "Kay" (Kaufman), former drummer and road manager with the Buddy Rich band.

Asked about his classical background, Wilder says an early teacher was Frederick D. Griffin, who taught from Arbin books. In junior high, his teacher arranged for an audition for him at the Mastbaum School, where Buddy DeFranco was one schoolmate. His training was mostly classical and he played principal trumpet in the Manhattan School Orchestra.

But he ventured into jazz with various big-name bands. He played the Apollo in New York City with Les Hite's Band. When he

came to Newark, he stayed in people's homes. A woman rises and says she's a member of the Foster family, where Wilder stayed. She says she remembers jam sessions, and Wilder recalls a nearby candy store with a slot machine.

Asked what he thought of bebop, Wilder says "I didn't think much of it. Not that I didn't like it..." Playing with the Harlem Dictators, he played big clubs in Annapolis. Charlie Parker was the lead alto in that group, and he remembers seeing him framed in his window, practicing, playing every tune in every key, over and over. Sometimes there'd be a jam session and that's when Wilder first heard the bebop strains, Parker playing alternate voicings of chords. "A lot of good things developed from it."

All this and a second set of music, too, this afternoon. Jack has an evening gig to get to, so we have to keep things moving. A groovy swinging "It's You Or No

One" takes a lot of surprising turns. Wilder marvels, "You never know where it's going to end up!"

Next, a tune Armstrong made indelible: "What a Wonderful World," Wilder remarks, "That'll put a smile on your face."

They take us out with a rousing "When the Saints Go Marching In," which somehow manages to incorporate a quote from *Peter and the Wolf*. "Get 'em, Jack!" Wilder goads the guitarist, as they all riff off of each other like crazy.

J

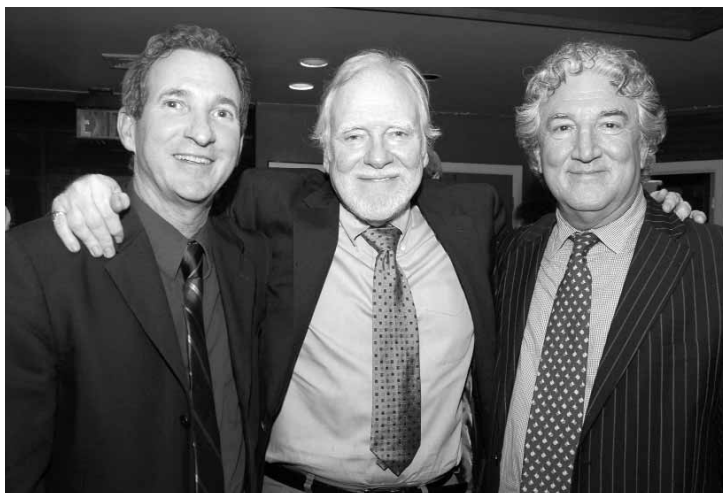


Bassman's Holiday

Photos by Tony Mottola

Michael Moore's December show at Shanghai Jazz, billed as "a rare New Jersey appearance," was in fact a double rarity with the accomplished bassist leading his trio this night from the piano bench. Filling Moore's normal place on the bass was the fine New Jersey player Rick Crane. Joe Corsello, a standout swing and free jazz drummer — turned Stamford police officer — turned drummer again, drove down from Connecticut to round out the group. "It's nice to be the one calling the tunes," Moore said after a set that included Duke Ellington's "Day Dream," Billy Strayhorn's "Lotus Blossom" and Dave Brubeck's "40 Days."

J



Joe Baione Shines at Cape May Jazz Festival

By Sandy Ingham

Just a few bars into his first tune, “All Blues,” I knew Joe Baione would make my day. Or night, as it were.

Vibraphonist Baione’s quartet wasn’t a headliner at the 34th semiannual Cape May Jazz Festival. Those honors belonged to Les McCann with Javon Jackson, to the Yellowjackets, to Terell Stafford and Tim Warfield, to Ralph Peterson. Their sets had been enjoyable. But this listener, at least, hadn’t been transported into the rapturous state that great jazz can often induce. Now, late on a Saturday night, that was about to change.

Baione had been booked for three sets at one of the festival’s more intimate venues, the subterranean Boiler Room beneath the historic Congress Inn Hotel, a grotto walled in by 200-year-old patched-up brick, where the sound is superb.

The Miles Davis classic blues had been rearranged. Gone was the nine-note bass line that served as the spine in countless versions over the past half-century. Sacrilege! But wait, the bass set out on a new, funky course, while vibes and piano stayed true to the delicate melody line. Baione then improvised, letting loose cascades of crystalline notes, in chords and runs, as he danced to and fro, mallets flying, drawing inspiration from sidemen’s solid support.

Then it was pianist Toru Dodo’s turn. He, too, paid proper respect to the timeless melody with single-note runs and then increasingly thick chords, then sudden jarring notes as though some fingers had gone on detached duty (a la the late, great Don Pullen) while his left hand remained firmly in the groove. Dodo kept ratcheting up the tension with these discordant notes, finally exploding in a two-fisted frenzy that induced yelps of pleasure from the 100 or so listeners crammed into the bar.



Vibraphonist Joe Baione

It was a pattern the pianist followed in soloing on several subsequent numbers, and it never failed to galvanize the crowd.

I stayed for two exhilarating sets, with Baione mixing his own imaginative originals — a bossa nova here, a Caribbean-inspired romp there — in with grooving jazz classics like “Bags’ Groove” and “Watermelon Man.” While pianist Dodo’s brilliant work stood out, bassist Marco Panascia and drummer Jerome Jennings had ample opportunity to stretch out on creative solos and contribute to the quartet’s overall sound.

Can’t wait to catch these guys live again.

Earlier that Saturday night, keyboard legend Les McCann was featured in a quintet led by hard bop tenor saxophonist Javon Jackson.

McCann, a popular soul jazz player and singer in the late 1960s and ’70s, hasn’t been heard from much since suffering a stroke in 1995, and he’s using a wheelchair, but retains a loyal following. He rewarded fans

with a heartfelt vocal on “With These Hands,” a chance to sing along on his big hit, the antiwar protest “Compared to What,” and the funky instrumental “Cold Duck Time.”

The Friday night headliners were the Yellowjackets, approaching their 30th year as a primo fusion band. Saxophonist Bob Mintzer and keyboard player Russell Ferrante are the featured soloists, but the intense bassist Jimmy Haslip often stole the show with his hypnotic playing. On one original, Haslip grabbed onto a blues lick, turning it over and over like a dog with a bone extracting every juicy morsel. Later, he was featured on the funky “Jacket Time,” his swift-fingered solo riding over rock-steady Will Kennedy’s drums and punch accents from Ferrante.

Trumpeter Terell Stafford teamed with up with tenor player Tim Warfield for a rewarding outing, highlighted by the seductive Shirley Scott composition “Oasis,” which loped along in a “Caravan”-like groove with compelling solos by all concerned, including organist Pat Bianchi and percussionist Daniel Sadownick.

Guitarist Monnette Sudler, a Philadelphian and a fixture at Cape May festivals, led an all-woman trio with Noriko Kamo on organ and Lee-sa Dawn Robinson on drums. Along with standards by Jobim and Monk and a Sudler vocal on the ballad “My Romance,” the trio turned travel guide, taking us on a trip to a sunny tropical isle on a lilting Sudler original called “Going Home.”

Another Philadelphian, tenorist Umar Raheem, led a band called New York Connection (NY is where some of his accomplices hail from) in three hard-driving sets at Carney’s, the bar that serves as an unofficial Festival Central. Sonny Rollins’ “G-Man” closed out the night.

The spring festival is set for April 8–10. 

Sandy Ingham is Jersey Jazz’s roving reporter.

Jimi Jazz

Club Review: Jazz Guitars Play Jimi Hendrix | 55 Bar, NYC

By Eamon Kenny

In the history of electric guitar, there are but two periods — before Jimi Hendrix, and after. The influence of the original guitar hero is still felt today in nearly all genres of popular music. Sheryl Bailey is a contemporary guitarist who waves her Hendrix flag high and proud. She is known mostly for her burning jazz playing, but is equally adept at turning on the distortion and shredding with the utmost authenticity. Her “Jazz Guitars Play Jimi Hendrix” project recently played at New York’s 55 Bar on the eve of Thanksgiving, treating those in attendance to fresh and funky interpretations of Hendrix standards.

In true Hendrix fashion, the set began with Bailey and her guitar cohort Vic Juris conjuring the spacey sounds of tape echo and looped feedback from the impressive array of pedals at their feet.

With the mood firmly established, Bailey counted off and the music began in earnest. The group then segued into a Lonnie Smith arrangement of “Gypsy Eyes.” The slow, straight eighth groove was kept simmering by the rhythm section work of drummer Anthony Pinciotti and keyboardist Brian Charette. After Bailey’s melody, Juris began his solo, a study in laid-back phrasing and melodicism combined with modern angularity and a climax of rapid scalar lines and double stops.

“3rd Stone From the Sun” was, according to Bailey, quite prime for a jazzy interpretation. After another cacophonous introduction, Bailey played the head over a tight swing feel, alternating to a Latin groove in the bridge. Bailey’s earthy but dissonant bends represented the lineage of Albert King to Hendrix to Stevie Ray Vaughan to the present day. Combined with her sweep picking and furious pentatonic runs, Bailey is able to keep one foot in the blues and the other in the atmosphere. “Crosstown Traffic” received



Sheryl Bailey’s “Band of Gypsies” (from left): Bailey, Brian Charette, Vic Juris and Anthony Pinciotti.

a hard funk treatment, anchored by Charette’s solid left hand bass and Pinciotti’s tasteful drumming. Pinciotti’s funk roots run deep, and his ability to comp on the drums with good dynamics and well placed accents proved integral to the overall band sound. Charette acted as a counterweight to the guitar pyrotechnics, punctuating the groove with chord stabs and cool solos peppered skips and leaps.

This group avoids the pitfalls of thematic material through the combination of their passion for the original icon with the wealth of experience they have as contemporary players. Hendrix would recognize his tunes, but he would definitely prick up his ears. Look out for an album from this group coming in the next few months.



For more about
guitarist
Sheryl Bailey visit:
www.sherylbailey.com

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.

Book Review

By Joe Lang Past NJJS President

FINISHING THE HAT: Collected Lyrics (1954-1981) with Attendant Comments, Principles, Heresies, Grudges, Whines and Anecdotes

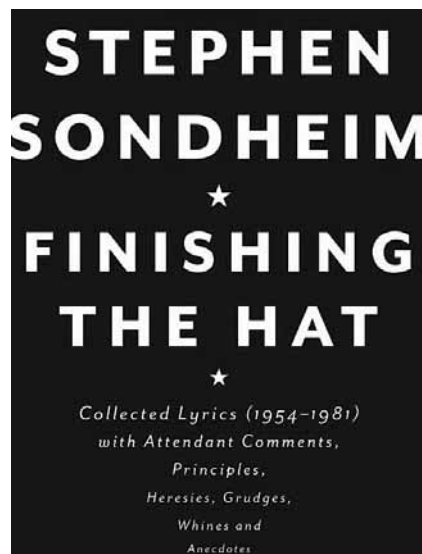
By Stephen Sondheim
Alfred A. Knopf, New York | 445 Pages, 2010, \$39.95

Stephen Sondheim is a man of high intelligence, wonderfully articulate, opinionated and witty. The subtitle of *Finishing the Hat* gives a strong hint of the nature of this highly readable and stimulating examination of the creative process that has enabled Sondheim to change the face of the American musical theatre. For many this has been an exhilarating development, and for others a desecration of a great tradition, but no matter where one falls on this spectrum, there is no denying that he has been the most influential musical theatre personage of the last 60 years. I am among his most staunch admirers, and welcome this inside look at his influences, methods and opinions. Some of the latter are sure to cause controversy, especially his assessments of the major theatre lyricists of the 20th Century.

The book is formatted to present and analyze the lyrics of the 13 shows that he had a hand in writing between 1954 and 1981. Each of these shows is given a separate chapter, with the complete lyrics for each of the shows included along with Sondheim's commentary. Many of the included lyrics are ones that were changed as the shows developed or were dropped from the shows along the way. Several of the latter found their way into our consciousness either through their inclusion in later productions that followed their initial New York runs, became part of reviews like *Side By Side* by Sondheim, served as the basis for original pieces like *Marry Me a Little*, or became part of the repertoires of many cabaret and musical theatre performers.

Sondheim was born and raised in New York City, but also spent time in Bucks County, Pennsylvania where he became acquainted with the legendary Oscar Hammerstein II. Sondheim's parents divorced when he was 10, and he was in his mother's care during the balance of his formative years. Hammerstein helped to fill the paternal void in Sondheim's life, serving as a mentor and, in effect, a surrogate father to the young Sondheim. Hammerstein's influence was such that Sondheim has stated words to the effect that since Hammerstein was a lyricist, he aspired to a similar calling, and that had Hammerstein been involved in another line of work; he would probably have followed whatever that path might have been.

Sondheim also has spoken highly of the positive influence of several teachers, including Milton Babbitt with whom he studied composition following his graduation from Williams College in 1950.



In the Preface to *Finishing the Hat*, Sondheim states:

There are only three principles necessary for a lyric...I have not always been skilled or diligent enough to follow them as faithfully as I would like, but they underlie everything I've ever written. In no particular order, and to be written in stone:

Content Dictates Form
Less Is More
God Is in the Details
all in the service of Clarity
without which nothing else matters.

Sondheim makes clear in his introduction that lyrics should not be considered poems. Theatre lyrics are "written not just to be sung but to be sung in particular musicals by individual characters in specific situations." As for poems, they "are written to be read, silently or aloud, not sung."

This being a book about lyrics, his principles are implicit in the commentary that Sondheim provides to complement his lyrics. Along the way, he offers up in some detail, his analysis of the lyric writing of Frank Loesser, Alan Jay Lerner, Oscar Hammerstein II, E. Y. Harburg, Lorenz Hart, Ira Gershwin, Irving Berlin, Cole Porter, Dorothy Fields, Noël Coward, and W. S. Gilbert. He is generally positive about the work of Loesser, Harburg, Berlin, Porter and Fields, while he is forthright in his less than favorable assessments of much of the output of the others. In all cases, he details why he feels the way that he does about each of these lyricists, and cites examples to illustrate his points.

Saturday Night was the first piece that Sondheim wrote for Broadway. He composed the music and wrote the lyrics for this piece with a book by Julius J. and Philip G. Epstein that was based on their play *Front Porch* in Flatbush. The project was initiated in 1952, and was headed for Broadway under the aegis of producer Lemuel Ayres in 1954 when Ayres died prematurely, and the production suffered a similar fate. It was never to see the stage until a 1997 production in London, followed by a 2000 off-Broadway run in New York City. Several of the songs from the *Saturday Night* score had attained some familiarity with Sondheim fans through various performances and recordings outside the context of the show. It was already evident in this early work that Sondheim possessed a special talent. In his analysis of this piece, Sondheim frankly states what he believes were the strengths and shortcomings of his lyrics,

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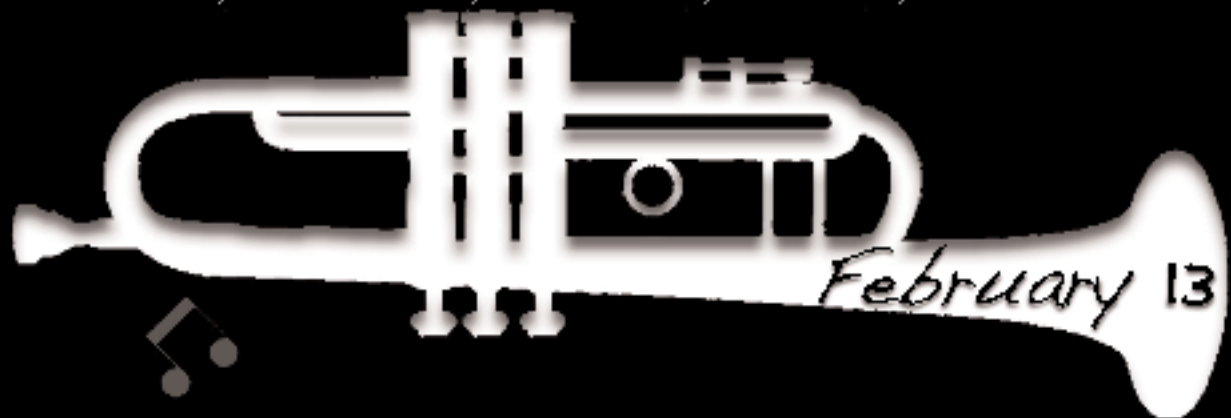


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BOOK REVIEW

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something that he does with his analysis of each of the shows covered in the book.

His first credits on Broadway were as the lyricist for two highly acclaimed musicals, *West Side Story* (1957), with music by Leonard Bernstein, and *Gypsy* (1959), with a musical score by Jule Styne. While Sondheim was reluctant to get involved with shows for which he was solely to serve as the lyricist, he took the advice of others, and came to recognize that these endeavors were instrumental to helping him mature as a lyricist, and as a man of the Broadway musical theatre. His working relationship with Bernstein was more difficult than that with Styne, but both experiences were important to his professional development. As is the case with all of the shows covered, it is interesting to receive Sondheim's insights about how the songs developed, and why they took the form that they did. His commentary about "I Feel Pretty" is that he was satisfied with the cleverness that was contained in the lyric, but recognized that the words did not fit the character. He expressed his uneasiness about this, but his collaborators in the production liked the song the way it was and so it stayed as originally written. Sondheim comments "I have blushed ever since."

Finally, in 1962, he got the first show for which he wrote both the words and the music, *A Funny Thing Happened on the Way to the Forum*, onto the boards on Broadway. Despite a difficult development process, *Forum* was a success. This comic tale, based on the plays of Plautus, was set in Rome at a time predating the coming of Christianity by two hundred years. Sondheim had to subsume some of the lessons that he had learned from Hammerstein about writing for multi-dimensional characters in order to fit the demands of the one-dimensional characters found in *Forum*. Particularly interesting in this chapter is Sondheim's detailing of the creative process for *Forum*, one that

included a preliminary reading with actors to enable the creators to get a feeling for how the material was developing. This innovation ultimately became more common until it evolved many years later into "workshops," a step that Sondheim finds less helpful than the more simple readings that he found to be useful. Many Sondheim fans are familiar with the tale of how "Comedy Tonight" came to serve as the opening number after two other interesting, but inappropriate selections were tried. For those unfamiliar with this story, it is instructive regarding the importance of the opening number of a musical setting the tone for what was to come.

Sondheim's next Broadway effort, *Anyone Can Whistle* (1964), was "an attempt at sociopolitical satire in a free-wheeling form." For a variety of reasons, the show turned out to be a disappointment on many levels, including at the box office. It closed after nine performances. Despite this, there were several songs from the score that have become staples of the cabaret scene like the title song, "Everybody Says Don't," "There Won't Be Trumpets," "A Parade in Town," and "With So Little to Be Sure Of." A recent revival in concert format for the City Center *Encores!* Series was a critical success, but it is unlikely that a full-blown revival will be forthcoming.

There followed Sondheim's most unhappy Broadway experience, his collaboration as lyricist for the music of Richard Rodgers on *Do I Hear a Waltz?* (1964). Rodgers, who had a remarkably fruitful partnership with Sondheim's great friend and mentor Oscar Hammerstein II, was a difficult person who was in the last stages of a wildly successful career. Sondheim, despite his reluctance to work solely as a lyricist, was moved by a last request by Hammerstein that Sondheim collaborate with Rodgers if requested to do so, and by the expectation that a show with the name of Rodgers attached was almost guaranteed to "make a ton of money." Well the experience was not one that Sondheim looks back on with fondness, and the show was not a financial or creative success. Yes, the score contains

several wonderful selections, among them "Someone Like You," "Here We Are Again," "Take the Moment," "Moon in My Window," "We're Gonna Be All Right" and the title song, but the book by Arthur Laurents leaves a lot to be desired.

With *Company* (1970) the Sondheim effect really took hold on Broadway. This show did not have a real story, rather it was a series of vignettes that explored many aspects of personal relationships, marriage, life in New York City, and the concept of commitment. The structure of the piece, and the staging were stunningly original. The reactions of the critics and the public to *Company* were diverse indeed. It was almost like the reaction to the music of Stan Kenton by jazz fans — you either loved it or you rejected it. Some of the content was shocking to many, things like open discussions of infidelity, a scene containing drug use, a frank depiction of a one-night stand, and an overall portrait of marriage that was far too cynical for many attendees. Having seen the original Broadway production and the recent revival where the cast played the instruments, and several other productions in between, revisiting the lyrics to *Company* is like visiting old friends. The score is full of enduring melodies, with daring, intricate and brilliant lyrics. With a song like "The Ladies Who Lunch," it is possible to even hear the voice of Elaine Stritch coming off of the page. As I proceeded through the book, I found the melodies of the songs running through my head as I read the lyrics, at least for those songs that were intimately familiar to me. With the score for *Company*, that meant every lyric.

The same holds for me with the lyrics for *Follies* (1971). This show is about a reunion of show girls from past productions of an imaginary *Ziegfeld Follies* type show, and centers around the complicated relationships between two married couples. Sondheim created a score that combined "character songs for the four principals and pastiches for the other performers, in styles ranging from 1918 to the 1940s." Like *Company*, *Follies* has a score replete with memorable tunes and lyrics. People who saw the original production still speak with awe about the staging of the show. When the show was revived in a 1987 London production, Sondheim wrote some



new material to replace existing songs. He describes the reasons for the changes, and his feelings about having done so. Over the years, there have been many revivals in several locations. Among the most successful were two concert versions, one at Lincoln Center in 1985, and one at a City Center *Encores!* production in 2007. The 1998 revival at the Paper Mill Playhouse in Millburn, New Jersey resulted in a cast album that filled a void rued by those who were disappointed that the Original Cast album of the original Broadway production was severely edited, leaving several numbers unrecorded. The Paper Mill recording not only included the songs from that production, but also included songs that were cut along the way to Broadway.

Sondheim's most conventional musical is *A Little Night Music* (1973) loosely based on the Ingmar Bergman film *Smiles of a Summer Night*. For the score, Sondheim conceived of writing songs that consisted of a theme, the triple meter of a waltz, and variations on that theme. It is indeed a lovely score with lyrics that are full of romanticism and wit, as well as doses of the oft-noted Sondheim cynicism, and the score is supported by a superb book written by Hugh Wheeler. This show produced what was to become Sondheim's most popular song, "Send in the Clowns." In this volume, Sondheim expresses his puzzlement about why this song, of all his ballads, has reached the iconic state that it has attained. I share

his curiosity, as there are several other songs in his catalog that have more accessible lyrics, and are equally melodic in a way that should have created mass appeal. The original Broadway production ran for about

a year and a half, and *Night Music* has been one of the most popular Sondheim shows for subsequent productions, including the highly acclaimed revival currently on Broadway.

In 1974, Sondheim became involved in writing the lyrics and music for a production at Yale University of *The Frogs*, a musical loosely adapted and

updated by Burt Shevelove from the Greek play by Aristophanes. This production is not fondly recalled by Sondheim, although he did believe that by the end of its two week run at Yale many of the problems that had originally plagued the hastily undertaken production had been somewhat modified to his satisfaction. In 2004, Lincoln Center presented an expanded version of *The Frogs*, with the updated book by Nathan Lane and new songs by Sondheim. Sondheim is of the belief that the lengthier version was too long to support the "many funny and effective moments in both dialogue and staging."

Pacific Overtures (1976) was an ambitious attempt to musicalize the story of Japan's emergence from a land of isolation to one with commercial and social interaction with the outside world. As he explains his approach to writing the lyrics for *Pacific Overtures*, you are given an in-depth view of

what Sondheim means by one of his three basic principles for lyric writing, namely the tenet that less is more. He refers to Japanese screen art and poetry in his exposition on what he was attempting to achieve in writing the lyrics for this show. As he presents and examines the songs, his thought processes are revealed, and are intriguing to read and comprehend. This is one of the most fascinating chapters in the book. It also demanded more concentration from this reader as my familiarity with the score is less than with many others of Sondheim's works.

If asked what my favorite piece of musical theatre is, I invariably reply that it is *Sweeney Todd, The Demon Barber of Fleet Street* (1979). When I first became aware of the subject matter of the work, a vengeful barber in Victorian London who slits the throats of his customers, I dismissed it as subject matter of little interest to me. When I saw the reviews of *Sweeney Todd*, I was suddenly intrigued, and bought the Original Cast recording when it became available. As soon as I listened to it, I knew that I had to see it. Well, see it I have, and many times over through numerous different productions, and I never tire of it. It is not my favorite Sondheim score — that would be either *Company* or *Follies* — but as a musical theatre experience it never fails to awe me. It is a piece filled with dark humor, and, yes, has some unsettling aspects, but it has a magic quality that appeals greatly to me. Reading through the lyrics, and Sondheim's commentary, you appreciate even more why many consider it to be his

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BOOK REVIEW *continued from page 33*

masterwork. It is rare that a book, in this case by Hugh Wheeler, and lyrics are so seamless in their compatibility. The variety of the songs is impressive, their quality is consistently high, and their effectiveness in the context of the show is unerring. In discussing the song "Pirelli's Miracle Elixir," Sondheim expounds upon the quandary he feels about the use of monolithic chorus numbers in musicals, a practice that he finds requires an audience to accept the concept that all of the people in the chorus think of exactly the same words at exactly the same time, and all share similar emotions. As musical theatre more thoroughly integrated the book with the lyrics, and the characters became more multi-dimensional, this suspension of reality in the chorus numbers became more problematical to Sondheim. He goes into detail about how he has dealt with this problematical, at least to him, situation in various contexts, particularly as it applied to the song under consideration. The complexity of *Sweeney Todd* provides Sondheim with ample opportunities to provide the reader with an in depth understanding of how this spectacular work evolved.

The final show discussed in *Finishing the Hat* is *Merrily We Roll Along* (1981, revised in 1985). It is a musical updating of a 1934 play of the same title by George S. Kaufman and Moss Hart. The show concerns a songwriter and film producer who is experiencing a reversal in his heretofore successful life. The audience is slowly fed the details of how he reached his current state of affairs by examining his life step by step in reverse chronological order. The original production met with almost universal critical disdain despite a very fine score. He explains how he decided upon the structure of the songs in the show, and in doing so gives the reader a mini history of the evolution of musical theatre song forms. Over the years, *Merrily* has undergone considerable revisions, and Sondheim believes that he and the book writer George Furth finally "succeeded in fixing the show to our satisfaction" for the 1992 production in Leicester, England. Perhaps there will eventually be a revival of *Merrily* in New York City that will give the sizeable base of Sondheim enthusiasts in the Big Apple the opportunity to finally see a version of the show that will satisfy both the critics and the audiences.

This is a book about lyrics and the art of creating them, and the other side of Sondheim's musical theatre activity, composing, is only referenced tangentially. As it applies to the subject at hand, Sondheim has been generous and open in sharing his insights. If you are familiar with Sondheim's voice and his style of speaking, you will find yourself hearing this voice as you read the book, for his writing style is an extension of his oral person.

It is rare that you will find a 400-plus page coffee table-sized book that can be read straight through, and is — at least it was for me — a real page turner. Despite Sondheim's admonition that lyrics are intended to be sung, not read, the words in this book often leap off of the page. There are lyrics that brim over with wit and humor, whether they be a piece of soufflé like "Everybody Ought to Have a Maid" from *Forum*, as dark as "A Little Priest" from *Sweeney Todd*, or as bawdy as "The Miller's Son" from *Night Music*. Others are full



of passion like the rueful resignation tinged with a touch of hope at the end that mark "Send in the Clowns," the ambivalence of "Sorry-Grateful" from *Company* or the ardent longing for fulfillment in "Being Alive," also from *Company*. Sondheim is a master at concocting character song, ones that are used to define the essence of a particular character, or some aspect of that character's

personality. This is well illustrated by songs like "Rose's Turn" from *Gypsy* or "God-Why-Don't-You-Love-Me Blues" from *Follies*. These are but a few aspects of the wide range of stylistic strengths that Sondheim possesses.

As you read the book, you marvel at the high level of commitment to the principles stated above that Sondheim brings to his art. He is constantly making his readers aware of the importance of striving to get the smallest details correct, matching the words to characters and situations, and avoiding the kind of cleverness or wordiness that brings the listener's attention to the lyricist rather than to the character singing them in the context of the show.

Many people have called Sondheim's work cold, both lyrically and musically. I passionately disagree with this evaluation. Reading this book should dispel attitudes of this type regarding the lyric side of the spectrum, and, by implication, the insights into Sondheim's philosophy about creating works for the theatre suggest that his music benefits from the same kind of care and commitment that he applies to his lyrics.

During the year 2010, there has been an explosion of interest in Stephen Sondheim as this is the year of his 80th birthday. There have been concerts, revivals of his shows and articles galore written about him. It is fitting that it is at this time that *Finishing the Hat*, the first of two projected volumes devoted to a self examination of Sondheim's lyrics, has been published. The title is taken from a song about the creative process in *Sunday in the Park* with George, a later Sondheim work that will be examined in Sondheim's next volume on lyrics. This first volume is a valuable addition to the literature of the American musical theatre. JJ

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Jazz Goes to School

The College Jazz Scene

By Frank Mulvaney

Rutgers University, Oct 18: Famous Jazz Composers Big Band Concert

The Rutgers Jazz Studies Program puts a lot of emphasis on large ensemble playing; thus their two large jazz ensembles give two concerts each semester.

The eclectic selections for this undergraduate Jazz Ensemble concert were drawn from a quintet of famous jazz composers. Leading off was "Emancipation Blues" by one of the most innovative composer/arrangers, Mr. Oliver Nelson. The tune opens somewhat like a funeral dirge and then shifts to swing mode with the sax and trumpet sections playing call and response. Trumpeter George Maher then stepped forward for a nice solo. The whole ensemble swings hard with the rhythm section solidly in the pocket. The piece really held your attention as Andrew Periera delivered some creative lines before the volume was ratcheted up for a big and very satisfying finish. The second tune was one of those instant "composer recognition" pieces, even though you can't remember the title. Its opening baritone vamp is so unmistakably Charles Mingus — the composition he called "Fables of Faubus." The composer was inspired by a famous civil rights episode in Arkansas back in the 1950s, when Orval Faubus was the governor. It's a bit of a quirky tune that goes through a couple of transformations including a dissonant middle passage. The trumpet section did excellent work carrying and punctuating the melody leading into an exceptional baritone solo by Mike Webb. The long arrangement by Steve Slagle provided wonderful opportunities for fine solos by Alex Perry (piano), Russell Gottlieb (guitar), Scott Smart (trombone) and Mike Brennan (trumpet). Near the end it gets to sounding chaotic before finally finishing in a pleasant swing. The Bobby Timmons tune "Dat Dere" was given an excellent treatment by arranger Mark Taylor. Again, this is a very recognizable tune which featured the trumpet section at the outset plunging away. Tenorist James Aslanian contributed a thoughtful solo as the brass dominated for a while before the nicely balanced full ensemble got things to really swinging. Before the final resolution, trumpeter Joe Christianson and altoist Dave Gallagher chipped in with outstanding solos. Multi-Grammy winner Maria Schneider provided a marvelous arrangement of Tadd Dameron's "Ladybird." This was a delightful and sophisticated light swing on which we heard some creative expression from James Chin (tenor) and another impressive contribution from George Maher. Following this was "Full Nelson," a simple swinging blues chart full of the ingenious writing we have come to expect from the great Oliver Nelson. The trumpet section is key, but the chart is loaded with full ensemble harmony and featured another round of fine



improvisations from Andrew Periera, Scott Smart and James Chin. Concluding the concert was a real change of pace with a very hot Latin jazz Eddie Palmieri composition called "Mambo Sentimental." As you would expect the rhythm section provided the essential ingredient and the trumpet section dominated the piece with timely shouts, full section solos as well as fine individual solos by each member of the section. I could say that this lively number was the highlight of the evening and its probably always good advice to "go Latin" in selecting the final tune for a big band concert.

Princeton University, Dec 4: You and the Night and the Music

Oh, what a night! This was a very different program for Princeton because vocal music was featured along with the Concert Jazz Ensemble on nine of the 12 selections.

For the first set, four singers did tunes from the Great American Songbook backed by a quintet with alternating horn players. From the very first notes from the voice of Charmaine Lee I knew this was going to be a special event. The up-tempo rendition of "If I Were a Bell" was exceptional for an 18-year-old freshman as her exuberant personality shone through with joyful scatting supported by a fine trumpet solo from Will Livengood. I can honestly say that Olivia Stoker next delivered the best version of "Black Coffee" that I have ever heard. She showed amazing poise and stage presence delivering sizzling improvisation using her clear-toned range down to a whisper. WOW! Trombonist Mark Nagy chipped in with a hot solo. Next we heard another poised young lady by the name of Amali Gunawardana, who delivered a wonderful version of "I Wish You Love" featuring fine piano work from Vivek Mathew. She moved right on to "It Might as Well Be Spring," one of my favorite Rodgers and Hammerstein songs, exhibiting an amazing scatting ability. Charmaine came back on stage for the beautiful Johnny Mandel tune "A Time for Love." She possesses a large controlled vocal range and her sensitive feel for the lyrics had me tearing up inside of eight bars. Vivek's long piano intro was exquisite, demonstrating his great sense of time and Mr. Livengood made another notable contribution, this time on flugelhorn. Rebecca Pottenger, yet another beautiful and talented young woman, strutted across stage to offer us a great up-tempo version of "Dream a Little Dream of Me." Like her sisters before her, she showed incredible poise and self-confidence. Altoist Alex Bourque made an excellent contribution as well.

The second set brought the 18-piece Concert Jazz Ensemble to the stage. The opening number began with a forte brass announcement followed by 16 bars by just the rhythm section. The trumpets lead

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COLLEGE JAZZ

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the way on this great Billy Byers arrangement of "All of Me" that many of us recognized as a Kansas city swing classic from the Basie band. Ray Nobles' "The Touch of your Lips" featured fine solos by pianist Spencer Caton and trombonist Mark Nagy along with sumptuous full ensemble harmonies. The most unusual selection of the evening was a composition by British trumpeter Kenny Wheeler. It's a beautiful ballad called "Gentle Piece" that I understand has a modal harmonic framework. It opened with an outstanding long bass solo by Eric Weiser followed by a fine flugel solo from Will who then joined in a wonderful harmonious duet with Rebecca Pottenger using her voice like an instrument as the ensemble played softly behind them. Alex Bourque played a soulful alto solo. Finally Rebecca gave us a marvelous wordless vocal solo in front of gorgeous full ensemble chords to conclusion. Olivia Stoker did some sensational emoting on "I Cried for You," a short number on which she sang like she was a member of the band. Charmaine's third stint in the spotlight had her fronting the ensemble for a swinging arrangement of "Angel Eyes" and this girl has a great instrument to really swing with. The band was hot and she projected sheer joy and obvious mature feel for the lyrics.

Concluding the concert, a satisfying arrangement of "Mean to Me" featured a terrific solo from trumpeter David Zheng before the band really opened up for a boisterous big finish. I have to say that this was one of the most pleasurable evenings I have spent in Richardson Auditorium and I look forward to hearing the four wonderful singers again very soon.



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Partial 2011 College Jazz Performance Schedule

MONTCLAIR STATE UNIVERSITY

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

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

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

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

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

NEW JERSEY CITY UNIVERSITY

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

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

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

Mooney-Struck

Joe Mooney Tribute at New York Sheet Music Society

Story by Linda Lobdell Co-Editor *Jersey Jazz*

Filing into Musicians Local 802 on 48th Street November 20, a throng of NYSMS members, friends and lovers of lyrics filled the room. Nearly as numerous were the musicians who entertained, and — as they shared the stage all afternoon — fleshed out the tribute to a beloved organist/accordionist/vocalist/arranger, Paterson, NJ native Joe Mooney, who passed away in 1975.

Prior to the program's start, sheet music of many decades was available for purchase at "ridiculous" (very cheap) prices. Eager collectors hopefully flipped through file folders.

Hosting duties were shared by NYSMS President Linda Amiel Burns and Board Member Elliott Ames. The afternoon's featured presenter was *Wall Street Journal* jazz writer Will Friedwald, who's currently launching his new epic volume, *Biographical Guide to the Great Jazz and Pop Singers*. It contains 4,500 words on Mooney. No moss grew on any of these folks as they swept the program along at a whirlwind pace. We clung to every word of the proceedings, peppered with wisecracks, inside-industry jokes and snappy dialogue.

Will Friedwald: "Joe Mooney was a leading light on 52nd Street in the 1940s. He proved that you don't have to have a great voice to be a great singer. He had great phrasing, hipness, and timing, and his voice didn't get in the way. It was the same kind of timing as great comedy. In fact, music and comedy were intertwined in his singing."

The song selections were mostly ones that Mooney recorded. His singing style is often described as "intimate" and "subtle," and his phrasing and quality have been appreciated by the likes of Tony Bennett.

Adding to the breathless quality of the event, it seemed the players were swiftly assembled right down to the event date depending upon who was available. Therefore not every name appeared in the program and we couldn't quite catch



Portrait of Joe Mooney and Andy Fitzgerald, Dixon's Steak House(?), New York, N.Y., ca. Oct. 1946. Photo by William Gottlieb.

everyone in our net. But among them: KT Sullivan sings "Bungalow in Quogue" accompanied by John Weber on piano. Elliott Ames interjects that Bucky Pizzarelli used to sneak in when Mooney played at Sandy's Hollywood Grill in Paterson. Ames also sneaked in and realized he ought to give up music and just sell shoes after he heard Mooney do this number.

Alex Leonard on piano, sings and plays "Tea for Two," opening with Mooney's intro, "Do You Long for Oolong?" accompanied by Iris Ornig on bass.

Chanteuse Karen Oberlin sings "Have Another One, Not Me," explaining there's no existing sheet music they could find, so her pianist Tedd Firth scribbled out an arrangement on his long train ride into town. "My One and Only Love" follows. Ames pipes in:

"I was a mere babe in arms when Joe Mooney, Stan Getz and Dionne Warwick appeared at Carnegie Hall" — and sang these songs. Will Friedwald says the song was originally called "Music From Beyond the Moon," and recorded by Vic Damone, but it never caught on until Bobby Mellin gave it new lyrics and retitled it.

Our old young friend violinist Aaron Weinstein appears, claiming to have written "Comes Love." Friedwald quips, "He's so young he looks like he came from playing his own Bar Mitzvah." His first screeching, then hotly swinging, "Love in Bloom" (Jack Benny's theme song) has Tedd Firth pounding out the rhythm with his left foot.

Red-haired singer Quinn Lemley steps up and Ames declares she's the only one here today who has her picture on

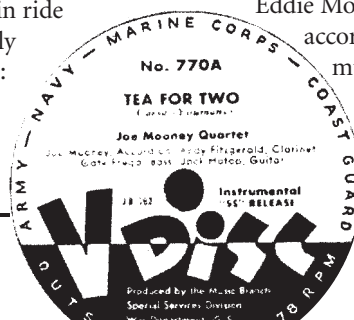


a Mooney album, jokingly referring to the nude lounging on the jacket of *Lush Life*. She sings "That's All," penned by Bob Haymes, brother of Dick Haymes, Rita Hayworth's fourth husband, AND it just so happens Lemley is touring with a one-woman show about Hayworth.

Friedwald swiftly introduces Eric Comstock saying, "I've known Eric for so long that when we met I had more hair than he did. He must be taking Ervin Drake pills!" (lush-haired songwriter Ervin Drake's sitting in the front row taking it all in). From *Golden Boy*, Comstock sings "This is the Life." His partner Barbara Fasano, with whom he appears at the Algonquin, sings "But Beautiful." Ames calls them "the royal couple of cabaret."

Eddie Montiero, as he unpacks his accordion, says, "There are musicians and then there's

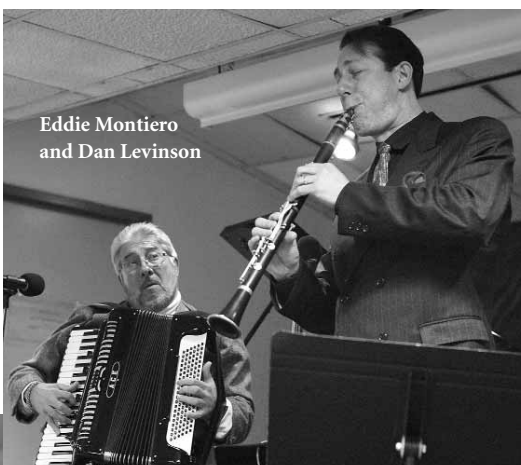
continued on page 38





Alex Leonard
with bassist
Iris Ornig

JOE MOONEY TRIBUTE *continued from page 37*



Eddie Montiero
and Dan Levinson

genius. I discovered Joe Mooney in the late '60s, and he knocked me out. He was so sensitive about sound that he played with a ballet slipper on one foot." Turns out the instrument he's carrying today is Joe Mooney's own, an Ace, that can be seen on an album cover or two. There were only two of them made. This one's been at a music store in the Bronx and was supplied for today's gig.



Karen Oberlin



Quinn Lemley sings;
Elliott Ames in background.

Montiero says he's not used to it, it's an acoustic, but he knocks US out as he plays and sings "Emily."

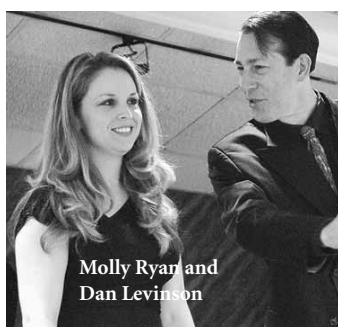
Friedwald and Ames have a brainstorm. They want to pair Montiero with Dan Levinson on clarinet, in the Jack Hotop role (from the Joe Mooney Quartet), for Mooney's best known song, "Nina Never Knew." It's a lovely ballad written by Milton Drake, brother of Ervin. Montiero tells us Hotop used to have his front teeth ground down so he would be able to hold the clarinet centered in his mouth.



Pamela Luss

Now Dan Levinson tells us that his wife Molly Ryan was invited to sing today IF she would be willing to sing "Little Orphan Annie." So she's brushed up on it on the subway ride, and she gamely dives in, with Aaron Weinstein and Dan. She encourages audience participation for the "Arf" — but the tune's a bit of a tongue-twister and doesn't go as well as she'd like; she tosses the music into the air. She gets another go with "Second Time Around," also recorded by Mooney.

Now Will Friedwald's wife Pamela Luss, who's just finished a run at the Metropolitan Room, takes the stage for one of Will's favorite tunes: "You'd Better Go Now." She talks a little about how many years Will dedicated to producing his book, and she and he are quite proud and happy it's been accomplished.

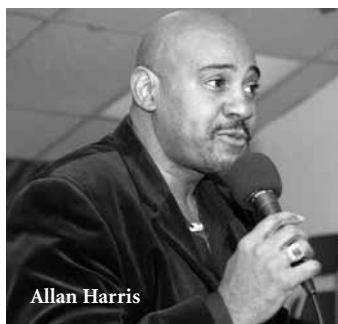


Molly Ryan and
Dan Levinson

Levinson wants Weinstein up on stage once more. When he can't get his attention, he hooks him with his clarinet and drags him up.

The rush to clear the Local 802 premises is rising to a fever pitch, but singer Allan Harris has finally arrived and there's just time to get him up there for a bluesy take on "one of [his] mother's favorite songs," "You Go to My Head."

There is so much ground to cover, we fear a giant hook is going to appear to remove the overflow crowd in order to be out of the room on time. Many folks adjourn to Mont Blanc across the street for more charm and grace. Your editors gave it a look, found it to be nearly SRO, so slipped into another joint up the street before heading home. JJ



Allan Harris

Featured presenter Will Friedwald, right, enjoys moments with Barbara Fasano and Eric Comstock.

Photos by Tony Mottola except as noted.



Robin Bell-Stevens, CEO /President
Jazzmobile; Linda Walton, VP programming/
Jazzmobile; Norman Simmons; Frank Wess;
Jimmy Owens; David F. Gibson;
Brianna Thomas; Sheila Anderson;
Paul West; Dr. Billy Taylor, seated.



Photos by Tony Graves

A Touch of Taylor

On Monday, November 29, 2010, "A Touch of Taylor," was presented by Jazzmobile at the Schomburg Center for Research in Black Culture, New York Public Library. This was one in a series of planned events as the 90th Birthday of Jazzmobile Founder, Dr. Billy Taylor, approaches.



Frank Wess, sax; Jimmy Owens, trumpet and
moderator; Brianna Thomas, vocals;
David F. Gibson, drums.



Frank Wess, Norman Simmons,
Brianna Thomas, Jimmy Owens,
Paul West, David F. Gibson

Annie Kozuch

Here with You
The Metropolitan Room, New York City | Nov. 4, 2010

Last month, I reviewed a new CD, *Here with You*, by vocalist Annie Kozuch. Having heard and enjoyed the disc, it was interesting to see her perform selections from the album at The Metropolitan Room on November 4.

Kozuch proved to be as appealing in person as she is on her recording. She has a warm and natural stage presence that adds a personal dimension to her performance of the songs.

It is always a plus for a singer to have a strong instrumental support, and Kozuch was impressively supported by Frank Ponzio on piano, Cecilia Tenconi on tenor sax and flute, Boots Maleson on bass and Vito Lesczak on drums.

She started her set with "I Love Being Here with You," and you immediately felt that this sentiment was sincerely expressed. It set a tone that persevered throughout her performance.

Her fluency in Spanish and Portuguese was on display throughout her performance. She provided a sheet with English translations for the lyrics sung in Spanish and Portuguese. This aided the listener's understanding of the emotions involved in the songs. You were able to appreciate the sadness in "Nostros," a song about parting lovers,



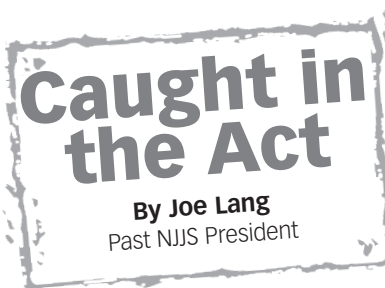
the passion in "Carinhoso," and the longing in "Chega de Saudade." It was interesting to contrast the literal translation of the words to "Somos Novios," with the English lyrics to the tune as made popular by Perry Como with the title "It's Impossible." The literal translation is a mutual statement of unbridled love, while the lyric sung by Como and others is a one-sided look at the depth of passion.

When Kozuch sang "Corcovado (Quiet Nights of Quiet Days)," she sang the song sensuously in both Portuguese and English. "Someone to Light Up My Life (Se Todos Fossem Iguais A Você)" was composed by Antonio Carlos Jobim with a lyric in Portuguese by Vinicius de Moraes. Kozuch sang the English lyric supplied by Gene Lees with a touch of frantic desire.

When Kozuch addressed the Great American Songbook, she did so with conviction and insight. "You've Changed" was appropriately torchy. The resigned love lost that is the subject of "I'm Through with Love" was evident in Kozuch's version.

She started singing the hip Annie Ross lyric to "Twisted" at a slower pace than expected, but built up the tempo in a way that conveyed the madness depicted in the words quite evident and effective. "You're Getting to Be a Habit with Me" was taken at a nice medium swing pace.

William Engvick's lyric to "Who Can I Turn To," music by Alec Wilder, contains one of my favorite lines in popular song, "People are strangers who walk through the town — ghosts in a lonely



parade." When Kozuch delivered this line, it resonated perfectly.

This was a well-crafted and programmed show that gave Kozuch the opportunity to display the range of her vocal talent. In this she was wonderfully abetted by the superb musicians. Tenconi played one terrific solo after another. Ponzio has a real understanding of the

art of accompaniment. Maleson and Lesczak provided as steady a rhythmic foundation as a singer could desire.

Kozuch is relatively new to vocalizing in a jazz setting, but you would not have realized that while watching her sing at this gig.



Laura Hull

Marquee Melodies: The Music of the Movies
Bickford Theatre, Morristown | Nov. 7, 2010

Vocalist Laura Hull, who currently serves as President of NJJS, performed a sprightly program of songs written for the movies at the Bickford Theatre in Morristown on November 7. She was accompanied by the stellar duo of pianist Patrick Firth and bassist Steve LaSpina.

Fittingly, the musicians arrived on stage first to give their take on the wonderful David Raksin melody, "Laura," from the film of the same name. Hull then came forward to give us a taste of some familiar favorites, a medium swing reading of the Jimmy McHugh/Dorothy Fields classic "I'm in the Mood for Love," and a bossa-flavored "I'm Old Fashioned," the latter with a lyric by Johnny Mercer for the Jerome Kern composition. Once a singer starts singing a Mercer lyric, it is hard to resist the temptation to follow with some more words by this master wordsmith. Hull took this path with ballad treatments of "How Little We Know," with music by Hoagy Carmichael, and "I Remember You," a tune penned by Victor Schertzinger, who also wrote both words and music for "I Don't Want to Cry Anymore," a selection that Hull included in her second set.

Harry Warren was among the top songwriters in Hollywood, and Hull turned her attention to his songs several times during the concert. The first set included "I Wish I Knew," lyrics by Mack Gordon, and "Daydreaming (All Night Long)," with words

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by Mercer. During the second set, she sang a lilting version of "September in the Rain," lyrics by Al Dubin, and another song with Gordon lyrics, "The More I See You," a lovely ballad sung in *Diamond Horseshoe* by Dick Haymes.

The other songs that Hull chose for the first set were "I Miss That Feeling" by Jimmy McHugh and Harold Adamson, and a charmer from *Song of the Thin Man*, the last of that series, "You're Not So Easy to Forget," written by Herb Magidson and Ben Oakland.

Filling out the second set were familiar gems by some of the most wonderful of melodists. "Golden Earrings," composed by Victor Young with words supplied by Jay Livingston and Ray Evans was performed hauntingly by Hull. Henry Mancini's "Charade" is another song with a Mercer lyric. The Jimmy Van Heusen/Sammy Cahn ballad "All My Tomorrows," made famous by Frank Sinatra, was given a wonderfully passionate reading by Hull. To close, Hull sang Irving Berlin's "How Deep Is the Ocean," a lyric composed completely of questions.

Laura Hull and her band mates provided the Sunday afternoon audience with a thoroughly satisfying listening experience. Her vocalizing was spot on, and her informative commentary added a dimension to the program that added meaning to each of the songs. I would not be surprised to see this show find its way into one of the jazz or cabaret clubs in the Big Apple.



Kurt Reichenbach

Iridium, New York City | Nov. 9, 2010

Los Angeles-based vocalist Kurt Reichenbach made a rare New York City appearance at the Iridium on November 9, and it was a welcome visit.

With the backing of pianist Andy Ezrin, bassist Boris Kozlov and drummer Mark McLean, Reichenbach

performed a 13-song program that had a nice mixture of pop standards, and songs that are undeservedly heard too infrequently.

Reichenbach has a nice feeling for swing tempos, whether it be the medium swing that he applied to "The More I See You" or the quicker pace that he chose for "My Romance" and "I Only Have Eyes for You."

His ballad singing is quite wonderful as he showed with a few gems that need more exposure, "Forever Didn't Last Till Spring," and "Bittersweet," with a moving lyric that Roger Schore set to a melody by Billy Strayhorn.

In late October, Reichenbach was invited to participate in a four-day tribute to music performed by Frank Sinatra sponsored by the Los Angeles Jazz Institute. He was asked to do a program of songs with lyrics by Sammy Cahn, the lyricist most performed by Sinatra. For this evening, he reprised "The Last Dance," "Let Me Try Again" and "Teach Me Tonight."

Last year, Reichenbach was one of the performers during an evening devoted to the lyrics of Ira Gershwin as part of the Lyrics and

Lyricists series at the 92nd Street Y. He sang two of the songs from that show, "I Can't Get Started," with music by Vernon Duke, and "This Is New," the superb song from *Lady in the Dark*, the music for which was composed by Kurt Weill. The latter selection proved to be the highlight of the set, at least for this listener.

Having Reichenbach perform in New York City reminded me of how many fine performers are keeping the flame of good music effectively burning bright in cities all over this country. JJ

Jane Scheckter

The Moon, The Stars, Albert Einstein and Love
The Metropolitan Room, New York City
Nov. 16, 2010



You can rely on Jane Scheckter to put on a show that is full of great songs, good humor, interesting patter, and some terrific singing. For five nights, she performed her latest show, *The Moon, The Stars, Albert Einstein and Love* at The Metropolitan Room, and she chose to sing lots of songs full of references to heavenly orbs, and, yes, love was in the air. As she explained, many love songs have incorporated references to the heavens and heavenly bodies, the moon and stars particularly being symbols of things romantic.

What way could be better for Scheckter to start this musical journey than by taking a "Stairway to the Stars" where she found that "It Was Written in the Stars" that her lover was meant to be just who he is. She found a round object shining that led her to sing "Oh, You Crazy Moon." This was all so exhausting that she decided to invite us to "Dream Along with Me."

She told us that "I've Told Every Little Star" about him, and decided that she could look at him and simply state that "You Are My Lucky Star." It was really overwhelming to see "So Many Stars," as she stood there wondering "Is There Life on Other Planets?"

She then leaned on a couple of ladies named Dorothy for advice. One named Parker said "I Wished on the Moon," while another named Fields suggested "I'll Buy You a Star." She decided to go "Ridin' on the Moon," and found that it was a "Blue Moon," but finally realized that she was "Blue Underneath a Yellow Moon."

Well, this was all "Out of This World," and she decided that "It Wasn't the Stars That Thrilled Me." She averred that at this time that "I'll Build a Stairway to Paradise" for I am "Incurably Romantic." There she met "The Man in the Moon," but he proved to be an "Old Devil Moon."

There was nothing left to do but go "Over the Rainbow" to "Never Never Land," and that is where her musical voyage ended. As is apparent from the titles, she covered a lot of celestial territory, and it was a delightful trip for her audience.

Jane Scheckter is one fine singer blessed with a true voice and the intelligence to make an evening of song seem very, very special. She transported her audience to a series of magical musical destinations, and the experience was uplifting indeed. JJ

Les Paul Tribute Monday

Iridium Jazz Club | November 29, 2010

By Schaen Fox

Les Paul died over a year ago. One repercussion of that loss is the change at the Iridium, his long time spot in Manhattan. Scott Barbarino, the club's manager, described the room as now in a state of flux. Recently the club had on display the wire coat hanger the young Les Paul twisted into his harmonica holder so many years ago. Other artifacts will follow. There is now a very large collage of photographs of Les to one side of the stage. Each Monday before the show, *Chasing Sound*, the documentary about the father of the electric guitar runs on three large screens. When the show starts, the screens provide an additional view of the stage for everyone in the 180-seat room. Numerous framed guitars now decorate the walls, and the new Gibson Lou Pallo signature model will hang there shortly.

The most striking feature of the club's metamorphosis continues to be the Les Paul Tribute Mondays. Other venues hold festivals honoring individual musicians, but those many be once a year, at best. This is 52 times a year. If this is not a completely unique endeavor, it is so rare that none of the world-traveling musicians I spoke to know of anything else like it. Lou Pallo, Les's right-hand man for decades said they have no trouble getting all types of famed guitarists to headline the tributes. Howard Alden noted that was reasonable since both Les's "audiences and his musical colleagues span a lot of different styles." Another club employee said that many of the mega stars who have performed there since Les died usually have a list of demands to get them to appear anywhere, but at the Iridium "most go simple" and it becomes all about the music and the man they are honoring. They feel his spirit.

The tribute on November 29 featured three jazz guitar greats. Before the show, Bucky

Pizzarelli, Howard Alden and Jimmy Bruno sat talking quietly in the back of the room accessible to all who approached them. They



too felt it was special to perform there. Bucky said, "Oh it's a great honor just to be here where Les used to play." And Howard added, "I'm just thrilled," in part because the event gave him a chance to perform with both Bucky and Jimmy, something unfortunately rare in the last few years for the three friends.

The show opened with a brief appearance by Les's long time audio engineer T. W. Doyle on guitar and Sandy Corey on flute performing two well-received standards associated with Les Paul. They were followed by the Les Paul Trio: Lou Pallo on guitar, John Colianni on piano and Nicki Parrott on bass, performing a string of Les Paul's hits. While he always sat quietly by his friend's side while Les lived, Lou Pallo has assumed the senior place for the Trio and his great talent that attracted Les Paul decades ago is now more visible. Scott Barbarino remarked earlier in the evening about the number of major guitarists who have performed with the trio in the last year. He noted that Lou had stayed with all of them, no matter what they played or how they played it. John Colianni was the last to join the trio, spending about six years with the master. So when he introduced "Blue Skies" as the arrangement Les recorded in

1940, you could be confident they were playing what Les wanted played. Nicki's performance was rock solid throughout the set and she sang "Let's Do It" with her usual charm and inventiveness. No one in the house could tell that she was just off the road and very tired.

A very short break allowed the trio to exit and the featured artists to set up and quickly start. This was the headline event of the evening and the three guitarists worked together so well you could believe it was their regular gig. Earlier in the evening, Bucky

also mentioned being exhausted from a strenuous previous week. Again, once he walked out on the stage, the living legend/elder statesman of jazz seemed to draw energy from the people before him. The musicians kept talk to a minimum and with the possible exception of Charlie Christian's "Seven Come Eleven" all selections were well known standards. In keeping with Les's format, midway through the set, Howard Alden invited Jeannie Gies, a young lady he is currently working with, to sing with the trio. They did two numbers, "Taking a Chance on Love" a head arrangement and "My Foolish Heart" arranged by Howard for a recent recording. Both were refreshing new takes on the standards and very well received. The set ran the standard time, but flew by quickly. For the last number Bucky called back the Les Paul Trio and they all romped through his signature arrangement of "Honeysuckle Rose."

For the entire evening the young audience had been very attentive. They had come to listen so it was rare to hear any distracting sound. They cheered loudly at the conclusion and as they headed into cold outside, I saw only warm smiles.





Photo by Richard Dunkley

Andrea Marcovicci | Blue Champagne: The History of the Torch Song

by Robert L. Daniels

I know how the lady in the harbor feels.”

Those are the words lyricist Sammy Cahn penned for the verse of the defining torch song, “Guess I’ll Hang My Tears Out To Dry.” In her 24th season at the Manhattan’s treasured Oak Room at the Algonquin Hotel, cabaret’s first lady, Andrea Marcovicci resumed her throne for a stand through December 30. Her program is entitled “Blue Champagne” celebrating the history of the torch song, and if she failed to include Sammy Cahn’s immortal description of love lost, she has culled the

pages of the Great American Songbook to reveal the depths of sorrow as written by Irving Berlin, Oscar Hammerstein, Alan Jay Lerner and Ira Gershwin among others.

Every torch song has a woeful story behind it, and none more so than Berlin’s “Say It Isn’t So.” When radio crooner, Rudy Vallee, who was going through a painful divorce settlement, he sang it on his weekly radio broadcast in a last ditch, yet futile effort to save his marriage. Marcovicci reveals the depth of desperation here, and the listener is forced to make a concerted effort to hold back the tears.

The original lyrics for “Bill” were written by P.G. Wodehouse and revised by Oscar Hammerstein for “Show Boat,” and introduced by the first great torch singer, Helen Morgan. Marcovicci is a consummate actress as well as a keen interpreter of song, and she tells a story with each deeply sensitive lyric. “Bill” is set to a gentle bounce firmly planted by pianist Shelly Markham and Jered Egan’s boldly plucked bass accompaniment.

Few torches were held higher than by the Gershwin’s, George and Ira, who wrote “Someone To Watch Over Me,” and “The Man I Love,” The latter had a peculiar journey on its road to success. The song had been bounced from several show since introduced by Adele Astaire in a 1923 pre-

Broadway out of town tryout. A decidedly orphaned song, it was later adopted by none other than Helen Morgan, who started the song on its long and distinguished journey through concert halls and once smoky cabarets.

France’s immortal Edith Piaf, left her mark on the torch song with “Hymn to L’amour.” She immortalized the teardrop with “La Vie en Rose” and Marcovicci’s stately nod to the “Little Sparrow,” is plaintively rendered in French.

Few singers harbor the elegance, grace, insight and interpretive skills of Madame Marcovicci.

Despite the broken ardor of “Love Me or Leave Me,” “Smoke Gets in Your Eyes,” “Body and Soul” and “Why Was I Born” Andrea Marcovicci leaves with a note of sprightly good cheer and sound advice with “Button Up Your Overcoat.” One goes out in to the winter’s chill with a mended heart and a warning to “take good care of yourself!”

JJ

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

M A R L E N E V E R P L A N C K


Surprise me somewhere!

Wednesday, January 26
Sangria, Hermosa Beach, CA with The Ed Vodicka Trio. Excellent food, good listening. 310-376-4412

Friday, January 14
Pallo, 151 W. 51, between 6th & 7th Aves. NYC. Marlene with great jazz guitarist Willie Dalton and bassist Boots Maleson, 8:30 PM

Sunday, January 30
Jazz at The A Frame. Enjoy a Sunday afternoon of music with Marlene and The Ed Vodicka Trio, beautiful buffet, beer, soft drinks and great ambience. 1821 Sunset Plaza Dr., Los Angeles, CA. 301-659-9169. By reservation only. \$45

Monday, January 31
The American Jazz Institute Presents Marlene VerPlanck. Jazz Suppers at Vicky’s of Santa Fe, 5:30 PM Cocktails, 6 PM Dinner, 7:15 Concert. Highway 111 at Club Dr., Indian Wells, CA. Advance Reservations only: 760-345-9770. \$65 includes prix fixe dinner, tax, tip and concert. Visit www.vickysofsantafe.com or www.desertcitiesjazzband.com for more information.

**for complete upcoming
schedule details, please visit
www.marleneverplanck.com**



Other Views

By Joe Lang
Past NJJS President

There are some tasty new releases that arrived in the mail this past month, and I would like to tell you about them, so here goes.

■ **JOHNNY MANDEL** is among the living legends of jazz composition and arranging. Along with Bill Holman and Gerald Wilson, Mandel represents big band writing at its best. In addition, Mandel has been an outstanding composer for films, and a significant contributor to the Great American Songbook. All aspects of his talent were on display for several nights last May when he conducted **SHERRIE MARACLE and THE DIVA JAZZ ORCHESTRA** at Dizzy's Club Coca-Cola for a program of songs featuring his charts. This occasion is documented on **The Man and His Music (Arbors - 19419)**. This match between Mandel and DIVA was one made in heaven, and was the fulfillment of a dream pairing envisioned by DIVA founder Stanley Kay who was able to overcome his delicate health for one of the evenings, and witness his dream come true. A few weeks after the gig, Kay succumbed to his illness, and it was revealed at Kay's funeral service by Jim Czack of Nola Studios, who recorded the gig, that he was able to get the disc mastered in time for Kay to hear it the day before he died. Well, now all who love good music can share the joy that enveloped Dizzy's Club during the gig. Mandel arranged all 13 selections, 10 of which he also composed. A special guest each night was vocalist Ann Hampton Callaway who performed "What a Little Moonlight Can Do," "Where Do You Start," and "Ain't Nobody's Business If I Do." From the opening selection, "Low Life," a piece written and arranged for Basie band to the closing selection, "TNT," a Tiny Kahn tune that Mandel originally arranged for Cy Touff's Octet in the 1950s, and expanded for the big band, the feeling in the room was electric. This recording captures the excitement that those lucky enough to be at the club experienced. (www.arborsrecords.com)

■ **Echo of Spring (Arbors - 19206)** is a real rarity, a recording led by **CHUCK WILSON**, a first-call saxophonist and clarinetist who is most noted for his work with big bands. For a couple of years in the late 1990s, he led a trio with guitarist Howard Alden and bassist Murray Wall that was eventually expanded to a quartet with the addition of trombonist Joel Helleny. It was an exciting group that gave Wilson opportunities to get beyond the limiting confines of big band work, and stretch out on tunes that he loved, mostly jazz pieces that sprang from small group environs. When they finally

got a chance to record in 1998, Wilson chose to add drummer Tom Melito to the mix, and the results are simply wonderful. Each of these master musicians is in top form here. The selections are three standards, "You and the Night and the Music," "The Breeze and I" and "Goodbye," two each by Billy Strayhorn, "Isfahan" and "Upper Manhattan Medical Group," Lee Morgan, "Caliso" and "The Joker," and Ornette Coleman "Turnaround" and "The Blessing," plus Tadd Dameron's "On a Misty Night," Willie "The Lion" Smith's "Echoes of Spring" and Antonio Carlos Jobim's "Caminhos Cruzados." It is a delight to hear Wilson unencumbered by arrangements and limited solo time. He is exciting, witty and wonderfully creative. Helleny, who left the New York scene a few years after this recording, was always an exceptional trombone stylist, and this is one of the last sessions that he recorded. There is not much to say about Alden's playing that has not already been said, usually loaded with superlatives. Wall and Melito add plenty of rhythmic spirit to the mix. The end product is a fine example of small group jazz at its best. (www.arborsrecords.com)

■ Trombonist **SHAWN BELL** is based in Rockford, Illinois, about an hour away from Northern Illinois University where he recently completed his graduate studies in jazz. He is currently teaching, freelancing and composing. The fruits of his playing and composing activities are nicely displayed on **Things Yet Unknown (Shawn Bell Music)**. He is joined by Ross Margitza on piano, Nate Brown on bass and Samuel Jewell on drums, with Quentin Coaxum guesting on trumpet for three tunes, and Jonathan McQuade adding his flugelhorn to four of the seven selections. The program includes two standards, "You Stepped Out of a Dream" and "In the Wee Small Hours," and five Bell originals. Bell is a strong and melodic player, and his fine sense of melody is evident in his compositions. This is Bell's debut album, and it augers well for a bright future for this talented player and composer. (www.cdbaby.com)

■ A new album from tenor saxophonist **HOUSTON PERSON** is always welcome. A player who has carried on the tradition of the great mainstream players of the past, Person is a master of ballad playing, and is right there when the tempo picks up. He knows how to surround himself with cats who can play, and on **Moment to Moment (HighNote - 7217)** his bandmates include trumpeter Terrell Stafford, pianist John Di Martino, guitarist Randy Johnston, bassist Ray Drummond and drummer Willie Jones III. As is usually the case, Person digs deeply into the Great American Songbook, and this time out he covers "I Cover the Waterfront," "Moment to Moment," "Don't Take Your Love from Me," "Just the Way You Are," "All My Life" and "Nina Never Knew." Person's "Bleeker Street" and Ray Brown's "Freight Dance" are the two straight ahead jazz tunes included on the disc. A visit to the realm of bossa nova, "E Nada Mais," is a delightful diversion that has some marvelous playing by

Johnston. "Love Won't Let Me Wait" was a big soul hit for Major Harris that was eventually covered by the likes of Luther Vandross, Johnny Mathis and Nancy Wilson. Person applies his soulful tenor to it with great effect. Stafford adds a second strong front line voice, and his Armstrong inspired playing on "Back in New Orleans" is a highlight of the album. Add another winner to the Person catalog. (www.jazzdepot.com)

■ Several weeks ago, Ronny Whyte introduced me to the superb jazz bassist and composer **IRIS ORNIG**. She gave me her recent album **New Ground**, and I was immediately hooked by her music. She is supported by Yoshiro Okazaki on trumpet, Daisuke Abe on guitar, Danny Grisset on piano and Tony Jefferson on drums, with guest vocal contributions by Rebecca Martin and Nunga Babu. The music on this album is truly engaging. Ornig has a gift for melody that nicely supports the lyrics added by Sachel Vasandani and sung by Nunga Babu on "Here I Go Again" and "Sweet and Loveable." There are two standards included on the album, "Caravan" and "What Is This Thing Called Love." The first has Grisset using the inner tensions in the melody to create an interesting take on the song at a pace somewhat slower than most players choose. The Porter tune is given a bossa rhythm that is very effective. An unusual change of pace is Martin's reading of the Philip Bliss hymn, "Let the Lower Lights Be Burning." This is a terrific album, full of contrasts, but always engagingly musical. (www.cdbaby.com)

■ Pianist **AYAKO SHIRASAKI** is new to me, but since hearing her new album **Falling Leaves (Jan Matthies Music - 201001)**, I will make sure that her music remains a part of my listening experiences. Shirasaki is originally from Japan, but eventually moved to New York City where she now resides. *Falling Leaves* was recorded in Hamburg, Germany before an audience, and the feeling of the excitement that her playing created is palpable throughout the disc. There are 15 tracks, four of them comprising an interlude that is titled "Four Seasons Medley." "Sakura Sakura" is a Japanese traditional piece that honors the cherry blossom, a sign of spring. "Summertime" is as sultry as the season. Shirasaki's "Falling Leaves" brings us to the autumn, and the melody suggests the descending foliage. Her riveting take on "Sleigh Ride" completes this seasonal cycle. There are many other highlights, my particular favorite being her second encore, a medley of "Take Five" and "St. Thomas." Shirasaki speaks in the liner notes of her affinity for bebop, and that is much in evidence on the album, but she is not solely tied to that genre, showing an eclecticism and originality that is exciting and appealing. (www.janmatthiesrecords.com)

Ayako Shirasaki has an in-store appearance at Conservatory Piano, 1591 Irving Street in Rahway on Jan 20 at 7 PM. No cover charge.

■ Pianist **HELIO ALVES** hails from Sao Paulo, Brazil, and the influence of the music from his native land is often a presence in his playing, but he is a player of great versatility and strength who is not tied down solely to this influence. On his latest album, **Música (Jazz Legacy Productions – 1001010)**, he explores the music of several Brazilian composers, Dom Salvador ("Gafieria"), Moacir Santos ("Kathy"), Hermeto Pascoal ("Musica Das Nuvens E Do Chão"), Dori Caymmi ("Flor Das Estradas"), Claudio Roditi ("Adeus Alf"), and his own originals "Sombra" and "Tribute to Charlie 2." Also part of the program are Wayne Shorter's "Black Nile" and "Chan's Song" by Herbie Hancock and Stevie Wonder. Alves is accompanied by Rueben Rogers on bass and Antonio Sanchez on drums. Trumpeter Claudio Roditi and guitarist Romero Lubambo each add their artistry to two tracks. This is the kind of album that locks you into listening from the first notes, and never lets you go. Alves approaches each selection in a way that produces consistent bursts of excitement and joy. His contemplative opening approach to "Musica Das Nuvens E Do Chão" suddenly explodes into a pulsating series of improvisations that lift you almost out of your seat. It is this kind of conceptualizing that places Alves in the upper echelon of current jazz pianists. (www.jazzlegacyproductions.com) Check out the CD Release Brunch for this album at the Blue Note (www.bluenote.net) in New York City on Sunday January 11 at 12:30 PM and 2:30 PM

■ Damn, I dig the singing of **REBECCA KILGORE**. Just listen to her latest album **Rebecca Kilgore's Lovefest at the PIZZARELLI PARTY (Arbors – 19413)**, and you will find yourself feeling the same way as I do. She always seems to find a lot of fine tunes that are not overexposed, and creates a program that keeps you smiling from start to finish. She is surrounded by the Pizzarelli clan, Bucky and John on guitars and Martin on bass, plus Harry Allen on tenor sax, Aaron Weinstein on violin, Larry Fuller on piano and Tony Tedesco on drums. This is a combination that would elate any vocalist, and Kilgore floats on this cloud of instrumental support to produce an album where each track is a gem. She opens with the question "How Are You Fixed for Love," and keeps things on a consistently high level right through the closing selection, John Pizzarelli's new tune, "Something Like Love." In between she explores various aspects of romance in "Middle of Love," "Loads of Love," "Let There Be Love," "Where Is Love," "It's Love," "That Tired Routine Called Love," "Love Is a Necessary Evil," "That Ole Devil Called Love," "Take Love Easy," and a medley of two Harold Arlen tunes with contrasting sentiments, "Down with Love" and "Hooray for Love." When you get through your first visit with this album, you will find that the aspect of love that is most immediate to you is the love that you feel for Kilgore and the musicians, and for the songwriters who provided the material that enabled

the performers to give you this sparkling collection of musical magic. (www.arborsrecords.com)

■ When I saw **KAREN OBERLIN** perform her Frank Loesser tribute at the Oak Room last June, I was hoping that a recording would emerge documenting this superb show. **Live at the Algonquin** answers my hopes, and smashingly well at that. Loesser got his start in the songwriting business as a lyricist before adding composing to his quiver. Some of his earlier efforts such as "Love Isn't Born (It's Made)" (Arthur Schwartz), "Heart and Soul" (Hoagy Carmichael), and "Snug As a Bug in a Rug" (Matty Malnick) are included in Oberlin's program. These tunes were all written for films when Loesser was based in Hollywood. Eventually he started to compose music as well. One of his first solo efforts was the heartbreaking "Spring Will Be a Little Late This Year" sung by Deanna Durbin in *Christmas Holiday* (1943), a film noir that found Gene Kelly in the unlikely role of a psychotic killer. Another classic from a film was "I Wish I Didn't Love You So" from *Perils of Pauline* (1947). He also wrote some standalone songs that gained popularity, including "What Are You Doing New Year's Eve." Loesser's focus began to change with his first success on Broadway, *Where's Charley* (1948), a show that produced "Lovelier Than Ever." He continued to write for films like *Red, Hot and Blue* and *Let's Dance* in 1949 that resulted in a comic classic titled "Hamlet" from the first, and "Why Fight the Feeling" from the latter. In 1950, one of the greatest of all musical theatre pieces, *Guys and Dolls* hit the boards with a score that had great songs like "If I Were a Bell," "My Time of Day," and "More I Cannot Wish You." Oberlin also found a gem that was cut from the show, "Traveling Light," and a song cut from *The Most Happy Fella* (1956), "Wanting to Be Wanted." She combined them into a nice medley. Loesser's most prolific movie score was for *Hans Christian Andersen* (1952), and among its most memorable songs was "The Inch Worm." Loesser's last Broadway show was *How to Succeed in Business Without Really Trying* (1961), and it included his last widely popular song, "I Believe in You." All of the songs mentioned above are included in Oberlin's well-conceived nod to Loesser's genius. Time precluded her from including many more familiar Loesser tunes, but Oberlin and her pianist/co-arranger John Weber did a fine job of selecting a mix of songs that demonstrate the breadth of Loesser's talent. With the addition of bassist Sean Smith, they devised a show that met with open approval from audiences, and one that is well captured on this recording. (www.karenoberlin.com)

■ **NANCY MARANO** has a new album, **Magic (Laughing Face Productions – 2445610)**, and that is a truly appropriate title. Marano is one of the best jazz singers around today. As she sang "Nobody Else Like Me" to open the disc, I felt a sense of agreement. She is a creative interpreter of songs who exudes confidence in her every note. In

addition to her vocal chops, Marano is a fine pianist, as she demonstrates with her self-accompaniment on two tracks, "That Magical Look in Your Eyes," an appealing Rufus Reid melody with wonderful lyrics by Roger Schore, and a well conceived medley of "I Didn't Know About You" and "He Was Too Good to Me." She also arranged eight of the 11 tracks. The other tracks have Mike Renzi, who arranged two of the selections, on piano, except for the closer where composer Michel Legrand supplies the piano sounds for Marano's version of his song "Magic." Among the other contributors are trumpeter Claudio Roditi, tenor saxophonist Joel Frahm, trombonist John Mosca, bassist Steve LaSpina, and drummer Grady Tate. Tate also provides the second voice on their duet version of "Baby, Don't You Quit Now," a hip ditty by Jimmy Rowles and Johnny Mercer. Marano has been sharing her knowledge about jazz vocalizing for many years with private students, and those studying jazz at the Manhattan School of Music and William Paterson University. Those students share with her listeners the good fortune to profit from her talent and communication skills. Listen to Magic, and you will quickly understand what I mean. (www.nancymarano.com)

■ Reading through the liner notes by **LISA MAXWELL** for her new album **Return to Jazz Standards (Jazz, Lovers)**, you have to be impressed by the perseverance of this resilient vocalist. She relates the story of her battle with a potentially career ending throat problem, and her amazing recovery. I was doubly impressed when I listened to the disc. She sounds just fine, and has made an album that she could not have made three years earlier. Her husband George Newall, the co-creator and producer of *Schoolhouse Rock*, is also a fine jazz pianist. He wrote the arrangements and produced the album, playing the piano, and digitally creating the other instruments. The result is a nicely paced 11-song program that features the pleasant vocalizing of Maxwell. She has a nice feeling for the lyrics of each song, and her phrasing is right on. The songs are familiar ones, "You'd Be So Nice to Come Home To," "Meditation," "Lazy Afternoon," "I Hadn't Anyone Till You," "Love Dance," "Call Me," "The Shadow of Your Smile," "Isn't It a Pity," "What Are You Doing New Year's Eve," "My Romance," and "Moonlight Savings Time." The last track has a guest appearance by trombonist John Allred. This is Maxwell's first album, and it is good news that she has been able to overcome her battle with health issues to produce a highly listenable and enjoyable collection of great songs well sung. (www.lisamaxwellsingsjazz.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.



13th South Orange Giants of Jazz is "ALL RIGHT!"

By Tony Mottola Editor *Jersey Jazz*
Photos by Tony Graves

It's no easy task to get more than two dozen musicians in seven conglomerations on and off stage, and the 13th Giants of Jazz festival got off to a somewhat late start on Dec. 4 at the South Orange Middle School. No matter, the lag gave the audience some extra schmooze time and the music, played by giants indeed, made the wait well worth it.

Organized by local resident and bassist John Lee and Lee May, the event is presented by South Orange Department of Recreation and Cultural Affairs annually to raise funds for the village's free summer music series. Each year the one-night festival honors a distinguished musician as a South Orange Jazz Master and this year's most deserving honoree was the esteemed bassist Bob Cranshaw.

Cranshaw's long career spans the glory days of Blue Note records to his work on *Sesame Street* and *The Electric Company* and a five-decade relationship with saxophonist Sonny Rollins that still continues. He is also one of the first on his instrument to play the electric bass in jazz (he was actually forced to make the switch after a back injury suffered in a car accident).

Accepting his Jazz Master award from Lee and a resolution in his honor from Village President Douglas Newman during mid-show ceremonies, Cranshaw was characteristically self-effacing and good humored. "I don't know why they're giving me this award," he said. "I'm a union man!" A stalwart unionist at that, he currently serves as AFM Local 802's representative and organizer for jazz musicians.

Cranshaw is also an Honorary Founders Board Member of the Jazz Foundation of America, an organization that provides financial

support, health care and housing assistance to jazz and blues musicians in need.

"I never look for credit; with music, I try to give back," he told *The New York Times* about his work with the Foundation in an article prior to the South Orange concert in his honor. "I'm just putting back into a pot I've taken a lot out of."

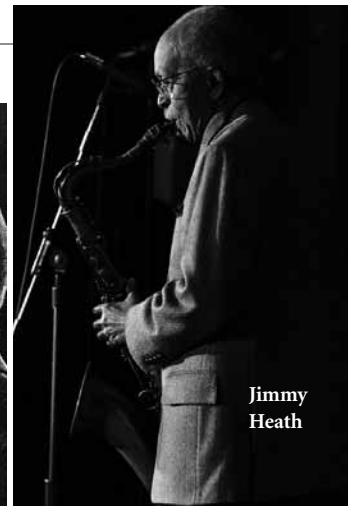
As for the music, the performances were as worthy as the honoree. Some highlights:

- An opening set that featured Jimmy Heath's lyrical tenor and Claudio Roditi's buttery flugelhorn circling and caressing the plaintive melody of "Lover Man."
- Noteworthy performances from teenage musical scions Daryl Johns (bass) and Wallace Roney, Jr. (trumpet).
- TS Monk's group taking the stage after the awards ceremony with bassist Buster Williams missing in action. With the delay growing awkward, Bob Cranshaw gamely bounded on stage, took up the bass, nodded to Monk and off they went, with a chagrined Williams turning up 16 bars in.
- Wallace Roney's sweet rubato opening chorus on "Stella by Starlight."
- A fine set by a Winard Harper sextet that went from ballad to bop fronted by Roy Hargrove's first sweet, then fiery trumpet.

But show producer John Lee had saved the best for last and Cranshaw came on stage pumping his right fist and shouting his trademark two-word mantra "All Right!" —



Bob Cranshaw



Jimmy Heath



Roy Hargrove

a phrase that had already echoed through the hall several times during the evening. The bassist was joined by guitarist Russell Malone — a last minute addition to the line-up and one of the evening's standouts — and drummer Mickey Roker. The trio opened with an intimate "Alone Together," this time the bassist taking the melody, and tonight playing the upright. Heath and Roditi then came on stage for a swing through "What is This Thing Called Love." The show closed with a blues that had Heath smiling and shaking his head at the funky chords and twangy runs that Malone was pulling from the strings of his guitar.

It was nearly midnight when the 700 some listeners spilled out of the South Orange Middle School auditorium. In the end a long night had come and gone too quickly. **JJ**



left: Jimmy Heath, Russell Malone, Claudio Roditi, Bob Cranshaw and Mickey Roker.

right: Yotom on guitar, Ron Carter on bass, Steve Johnson on drums.

NJJS Jazz Social

JazzConnections and Jazz House Kids

November 21 | Shanghai Jazz Madison

Story and photos by Tony Mottola



In a time when many bemoan cuts in music education in our schools two dynamic Montclair, NJ women, Janet Lemansky and Melissa Walker, are making a big difference. Not only do both love jazz; they've both founded organizations that are turning youngsters on to the joy of playing the music.

Lemansky's JazzConnections (she's founder and Artistic Director) began producing a Summer Jazz Workshop in conjunction with Montclair State University's Music Preparatory Division in 1997. The group also conducts jazz camps at Stokes State Forest and youth music events in the community, including an annual "United We Jam" concert, held in recent years at Cecil's in West Orange.

Jazz vocalist Melissa Walker founded Jazz House Kids in 2002 and that group is certainly on a roll. Now ensconced in a permanent home on Park Street in Montclair, the program has grown from three weekly classes just a year ago to its current ten sessions. JHK presented their first Summer Jazz Camp last August, culminating in a daylong festival at Nishuane Park and an appearance at Dizzy's Club Coca-Cola at JALC. And just last month the NEA awarded the group a \$10,000 Challenge America Grant to help underwrite the 2011

continued on page 48

above: Steve Myerson, piano; Radam Schwartz, director; Wallace Roney Jr., trumpet; Max Aharon, stringbass; Zoe Obadia, alto sax; Conor Szymanski, drums; Julian Lee, alto sax
below: Alex Laurenzi, alto sax; Alexander Warshawsky, doublebass; Jack Ferguson, alto sax; Conor Malloy, drums; Liam Werner, trumpet



NJJS JAZZ SOCIAL

continued from page 47

"Inside the Jazz Note Master Class" for New Jersey high school bands and music teachers at the South Orange Performing Arts Center, this year featuring 15-time Grammy winner Chick Corea.

Lemansky and Walker have looked for ways to work together in recent years and they did just that at the NJJS's November 21 Jazz Social at Shanghai Jazz. On hand for the occasion were jazz musicians Radam Schwartz and Mike Lee, who have served on the faculties of both programs, and a crew of some of JHK's top students, several of whom got their start with JazzConnections.

First up at Shanghai was the Jazz Cats Ensemble led by Radam Schwartz, with fellow JHK faculty member Steve Myerson on piano.



Jeevan Farias
trumpet



Janet Lemansky
and
Melissa Walker.
Mike Lee, below.

Featured students were Wallace Roney, Jr., trumpet; Zoe Obadia and Julian Lee, sax; Max Aharon, bass and Conor Szymanski, drums. The four-song set included a swinging "Odd Man Out," a bluesy "Yesterdays," (featuring fine solo work by Roney) "Giant Schwartz" (Trane's chords, Radam's melody, Schwartz at the keyboard for this one) and a crowd-pleasing "Calypso Blue" closer with a sparkling drum solo from Szymanski.

For the second set Myerson was back on piano for a group led by JHK Music Program Director Mike Lee. Student players were: Alex Laurenzi and Jack Ferguson, alto sax; Liam Werner, trumpet; Alexander Warshawsky, bass and Conor Malloy drums. The set's highlights included "Blue Bossa," Charlie Parker's "Blues for Alice" and a gently swinging take on "Take the A Train." Twelve-year-old Laurenzi, last seen by *Jersey Jazz* at the Nishuane Park show, continues to impress with Little Big Man sound.

Next up for JHK is a Newark "All-City" Jazz Band, already in development. As for the two organizations Janet Lemansky says we can expect more synergy in times to come.

"The two organizations are excited to move forward together as well as to create new opportunities for the surrounding communities individually."



NJJS Annual Meeting

Old Friends and New Come Together at End of Year Event

Story by Linda Lobdell

Photos by Tony Mottola

Co-Editors Jersey Jazz

NJJS President Laura Hull kicked things off at the December 5 Annual Meeting by announcing she'd retain her Presidential seat for another year.

Foremost on her list of 2010 highlights: the addition of 159 new NJJS memberships. (See Pres Sez for more details of her report to the membership.) She explained what it is we try to accomplish with our Jazz Socials, bringing in performers and presenters we wouldn't normally have an opportunity to see, so that we can get to know their music, and get to know more about them during one-on-one question-and-answer opportunities. She addressed the impact of lost corporate sponsorships on Jazzfest in 2010, and expressed our thanks to those members who kindly contributed additional monies above and beyond their dues to help defray some of those Jazzfest costs. We're thankful, too, for the support of Shanghai Jazz in hosting many of our events these days. And we want applaud other venues — Cecil's, Trumpets, and others — and promoters — like Bruce Gast — for doing all they do to keep live jazz afloat and growing in this state. Our advertisers also do a great deal to help us defray costs of printing and mailing, so that we can continue to spread the word about jazz to readers old and new. The editors and contributing writers and photographers to *Jersey Jazz* were acknowledged. And Pam Purvis was cited for her commitment to bringing jazz into the schools with our Generation of Jazz program.

Thanks again to our partners in jazz, there were tickets to be raffled off among those in attendance. Pairs of seats at Highlights in Jazz new Dynamic Duos series were the first to be offered. And admission to January's Benny Goodman Tribute in Bridgewater were next to be snapped up.



Musical
Highlights
provided by
Rossano
Sportiello,
Jon Burr, and
Nick Russo.



Some notable NJJS Board of Directors: President Laura Hull will stay on for another term; VP Frank Mulvaney continues in his role as well; welcome new Board member, longtime volunteer Cynthia Feketic; Al Parmet remains our Recording Secretary and Mike Katz proceeds with Treasurer duties.



Andrea Tyson, left, presents Nick Bishop Award to Mary Chavern. "We are all ambassadors," says Andi.



Joe Lang and Paul White: duelling plaques.

Our musical entertainment for the afternoon was President's Choice Rossano Sportiello, with Jon Burr on bass and Nick Russo on guitar. Burr and Sportiello swapped leader roles in first and second sets. They brought sparkle to the ambience with a lively swinging "Sunday," which featured washboard-style bass riffs. A delightfully quirky arrangement of "Autumn Leaves" began with a spare bass solo with lots of personality. Rossano showed off his stride licks with "C Jam Blues." Then Jon and Nick leave Rossano to a solo morphing an elaborate classical piece into a stride piece and back again. Laura Hull is invited up for a gently swinging "I'm Old Fashioned." The players become as one in a very tight

"Cherokee," managing to be both entirely relaxed and lightning-fast at once.

Awards time rolled around. Past President, now Education Committee Chair, Andrea Tyson, spoke of volunteer Mary Chavern's help through numerous years applying for grants. Andrea says many people offer help, but few really come through as Mary has, sometimes across many miles, on weekends. The Nick Bishop Award for 2010 is hers. Says Mary, "I can never give back to NJJS what it has given to me."

Past President Joe Lang rises to present the Jazz Leadership Award to past *Jersey Jazz*

Editor Paul White for his years of service. Paul had no idea he was to be feted and he is nearly tongue-tied, but he tells a story that

illustrates the deep friendship he's had with Lang for many years. And he continues, "You're a smart aleck giving me a plaque... I'm gonna give YOU a plaque..." — much to Joe's surprise! Joe's recently stepped down from the Board of Directors but he continues to contribute so much to the organization. He too, is a Jazz Leader.

Downstairs to the Board Meeting troop the Directors, while members enjoy the second set of music with Marlene VerPlanck sitting in.



From the Desk of Chickie the Jazz Dog

Chickie the Jazz Dog is pleased to announce that the winner of November's "Win This Book" contest is NJJS member Tom Judd of Madison, NJ who received a copy of *Skit-Skat Raggedy Cat: Ella Fitzgerald* by Roxane Orgil.



Changing Your Address? Even Temporarily?

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

Your Will Can Benefit NJJS

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



JAZZ TRIVIA ANSWERS

questions on page 4

1. Johnny Blowers
2. Joe Mooney
3. Buck Clayton
4. Freddie Green
5. Roy Eldridge
6. Lu Watters



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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

Mr. & Mrs. Douglas G. Baird, Wayne, NJ
Mr. & Mrs. John Bell, Gettysburg, PA
Mr. & Mrs. J. Kent Blair, Jr., Summit, NJ*
Mr. & Mrs. Robert L. Boardman, Mahwah, NJ
Mrs. Philip Brody, Whippany, NJ
Mr. & Mrs. C. Graham Burton, Ridgefield, CT
Mr. Robert Chamberlin, Glen Ridge, NJ
Ms. Beverly DeGraaf, Morristown, NJ
Mr. & Mrs. Edward J. Delanoy, Martinsville, NJ
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Mr. Robert Kurz, West Orange, NJ
Mr. Nelson Lawrence, Monroe, NJ
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Mr. & Mrs. Joseph Maag, Parsippany, NJ
Hilles Martin, Chatham, NJ
Mr. Karl N. Marx, Morristown, NJ
Mrs. Dorothy McNulty, Denville, NJ
Mr. & Mrs. John E. Miller, Hazlet, NJ
Mr. & Mrs. Richard H. Miller, New York, NY
Mr. Linc Milliman, Pomona, NY
Mr. & Mrs. Robert A. Moore, Point Pleasant Beach, NJ
Mr. & Mrs. Nathaniel H. Morison, III, Middleburg, VA
Mr. & Mrs. William F. Murray, West Hartford, CT
Mr. & Mrs. Jerry Orleman, Brick, NJ
Mr. & Mrs. Allen Parmet, Springfield, NJ
Mr. C. Douglas Phillips, Kenilworth, NJ
Mr. & Mrs. Edward Rosen, Morristown, NJ
Mr. David Martin and Larissa Rozenfeld, Madison, NJ *

Rutgers U. Distributed Technical Services, New Brunswick, NJ
Rutgers U. SPCOL, New Brunswick, NJ
Mr. & Mrs. C. James Schaefer, Short Hills, NJ
Dean Schneider, Hatboro, PA*
Dr. & Mrs. Robert Siegel, Lafayette, NJ
Mr. & Mrs. Bud Smith, Boynton Beach, FL
Mr. Don Jay Smith, Lebanon, NJ
Mr. & Mrs. Tom Stemmlé, Piscataway, NJ
Mr. & Mrs. B. & H. Strauss, Bay Harbor, FL
Joan Streit, West Orange, NJ
Steve and Sharon Taksler, Columbus, NJ
Marlene Ver Planck, Clifton, NJ
Grace Voltmann, Levittown, NY*
Mr. & Mrs. Alfred R. White, Jr., Pine Bluff, AR
Mr. & Mrs. Robert A. Wissow, South Plainfield, NJ
Mr. Marshall Wolf, New York, NY
Mr. & Mrs. Alan Young, New Providence, NJ

New Members

Betsy James Elmeahais, Somerset, NJ
Gerard Farias, Rockaway, NJ
Mr. Tony Feil, Whitehouse Station, NJ
Dr. & Mrs. David & Kelly Ferguson, Montclair, NJ
Margarethe & Mark Laurenzi, Mountain Lakes, NJ
Mr. Conor Malloy, Morristown, NJ
Mr. & Mrs. Arnold Plonski, Randolph, NJ
Geri Reichgut, Sea Cliff, NY
Mr. & Mrs. Yves Obadia & Liz Riday, Glen Ridge, NJ
Ken Saari, Farmingdale, NJ
Richard J. Skelly, Spotswood, NJ
Mrs. Val Szymanski, Milford, NJ
Mr. & Mrs. John & Barbara Werner, Montclair, NJ
Dr. and Mrs. L. Williams, Montclair, NJ

About NJJS

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

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

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

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

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

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

Member Benefits

What do you get for your dues?

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

Join NJJS

MEMBERSHIP LEVELS Member benefits are subject to update.

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

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

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

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

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

'Round Jersey

Morris Jazz

The Bickford Theater
at the Morris Museum

Morristown, NJ 07960

Tickets/Information: 973-971-3706

There are no official statistics on this, but it seems probable that **Bucky Pizzarelli** has filled more seats at the Bickford Theatre over the years than any other entertainer. They'll be celebrating his 85th birthday there on TUESDAY, January 11, but only the first 300 jazz fans to order tickets will be able to join him. With advance tickets being just \$15, there may be few if any seats available at the gate.

The legendary guitarist is assuring scarcity by bringing young violin virtuoso **Aaron Weinstein** with him again.

Aaron has delighted audiences here with his deft playing and quick responses to verbal jabs from fellow performers and the audience. **Jerry Bruno** joins in with self-deprecating humor about his own age and that damn seventh string, as well as anchoring the rhythm on the upright bass. What a great way to open the jazz year.

The **Great GroundHog Day Jam** has become an annual event here, filled with great music in the traditional mold, plus a degree of jocularity as the musicians enjoy a good workout with friends. **Herb Gardner** organizes the festivities, playing his trademark trombone or occasional piano, as needed. The event is booked for another TUESDAY, February 1, and you're all invited to come and prognosticate about how much winter weather remains.

This year Herb's helpers will be people you've enjoyed before.



Randy Reinhart will play cornet, with **Joe Licari** bringing both clarinet and soprano sax to fill out the front line. **Matt Munisteri** will play both guitar and banjo, with Joe Hanchrow alternating between string bass and tuba. **Abbie Gardner** will take time out from touring with Red Molly to once again contribute some vocal highlights. This is always a fun evening for all participants, onstage or off.

Pianist **Rio Clemente** has just accepted a solo date on Monday, February 28. Fans of The Bishop of Jazz take note. The bands get bigger in March, as the **Jazz Lobsters** return on Monday, March 7, fielding 18 pieces or so. They are expecting to record the concert, and thus are preparing a special program for the occasion. The **Big Bix Beiderbecke Birthday Bash** comes up just a few days later, on Monday, March 14.

They've booked the **South Shore Syncopators**, one of the few hot dance bands (in the manner of Jean Goldkette) throughout the country operating today (the Nighthawks being another). With guests and vocalists, they will probably be

bringing 16 performers to this first Bickford visit, and are preparing a suitable program for Bixian fans.

Later in the season they will welcome back several returning acts, including the popular **Midiri Brothers**, **Elite Syncopation** (ragtime and ensemble jazz, with chamber music instrumentation), the **Beacon Hill Jazz Band** and boogie-woogie pianist **Bob Seeley**.

Jazz For Shore

NOTE: New Venue!

Arts & Community Center at
Ocean County Library
Toms River, NJ 08753

Tickets/Information:
732-255-0500

The "ideal" concert will have the right band with the right featured musicians playing the right music or theme in the right hall. MidWeek Jazz has hit a home run with their concert on (an unusual, for this series) THURSDAY, January 20.

This concert will mark the return of the series to the Ocean County College campus after a couple of years in a library setting. The 400 seat auditorium in the Arts & Community Center building is totally refurbished, with easier entry, new seats, enlarged rest rooms, new lighting and sound equipment plus an elevator to the balcony. The already fine acoustics have been honed a bit more, still allowing the concerts there to be performed with only limited amplification, generally for vocals.

The **Midiri Brothers** have been selected to reopen the series at OCC, recognizing that they also played the very first MidWeek Jazz concert there six years ago. Given that this date falls very close to the anniversary of the 1938 Carnegie Hall concert that legitimized jazz and swing music, it is only logical that they present a Benny Goodman tribute for the occasion. Benny left us a huge legacy of compelling music, such that there is no problem in pulling together a program that is at once familiar and yet different from other Goodman tributes you may have attended in the past.

So, they've got the hall, the music and theme, and the band covered. Let's look at the individual



musicians. **Joe Midiri's** masterful clarinet playing has been compared to Benny's by scores of reviewers. "Joe Midiri...is probably the spiritual descendent of Benny Goodman," writes Ed Wismer of the *Sentinel-Ledger*. "Yes, he is that good." "Joe played for us last year...and tore the house down," exclaims the Pennsylvania Jazz Society's *Keynotes*. "It was as though Benny Goodman had come back to life!" **Brother Paul Midiri** is similarly praised for his multi-instrumental skills. "His amazing virtuosity brought to mind some of the great vibes players of our time," says Brian D. Clifford of the *Express-Times*.

They make a point of filling out the band with the best available musicians. Drummer **Brooks Tegler**, who runs frequent Goodman tributes on his home turf in Virginia, is driving up with an authentic vintage percussion kit for the occasion. Masterful guitarist **Pat Mercuri** and ubiquitous bassist Ed Wise (another band leader) are also already signed. Certainly looks like an ideal concert!

MidWeek Jazz returns to their usual Wednesdays on February 9 as multi-instrumentalist **Dorian Parreott** takes the stage with his talented trio. He'll be playing saxophone and drums for this concert, backed by **Stanton Davis** on trumpet and flugelhorn, plus keyboard artist **Mark Cohen**. Their **Big Bix Beiderbecke Birthday Blast** follows on March 2, organized by reedman **Dan Levinson** (who will bring a period-correct C-Melody sax), with **Randy Reinhart** playing the critical cornet parts. **Bucky Pizzarelli** returns on April 6, with violinist **Aaron Weinstein** and bassist **Jerry Bruno** in tow. More bands are being booked through the spring.

The Arts & Community Center (formerly Fine Arts Center) is located across from a HUGE parking lot at the end of Campus Drive, which bisects the Ocean County College campus off Hooper Avenue/County Route 549 in Toms River. The Box Office can provide driving directions in addition to ticket sales and information. Tickets are still just \$15 at the door, discounted to a sinfully low \$13 in advance, and you can now reserve your exact seats. Access has been improved for those with mobility challenges.

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



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

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

calendar:

JAZZ RESEARCH ROUNDTABLES

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

free
roundtables

- **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

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.

free
concerts

- **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

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

on
WBGO radio

- **December 26** – Picks of the Year, Part 1: Host Dan Morgenstern (with input from Archives co-hosts) offers personal best recordings of 2010.
- **January 2** – Picks of the Year, Part 2: Host Dan Morgenstern (with input from Archives co-hosts) offers personal best recordings of 2010.
- **January 9** – Vinny Loves Early Sassy!: Host Vincent Pelote will share some of his favorite Sarah Vaughan performances, from before she signed with Mercury in 1954.
- **January 16** – Happy 50th, Herbie!: Bill Kirchner celebrates the 50th anniversary of Herbie Hancock's first recordings, as a sideman with trumpeter Donald Byrd for Warwick and Blue Note.
- **January 23** – 1940: Host Loren Schoenberg presents a musical time capsule of an historic year in jazz
- **January 30** – Scat Singers Unlimited: Host April Grier and guest co-host Carrie Jackson highlight notable jazz scat singers past and present.
- **February 6** – Jazz By George!: Vincent Pelote spotlights recordings made by guitarist George Benson that display his considerable instrumental jazz chops.

Somewhere There's Music

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

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

Allendale

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

Asbury Park

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

TIM MCLOONE'S SUPPER CLUB

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

Bayonne

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

Bernardsville

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

Bloomfield

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

WESTMINSTER ARTS CENTER/ BLOOMFIELD COLLEGE

467 Franklin St.
973-748-9000 x343

Brooklawn

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

Buena Vista

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

Byram

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

Cape May

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

MAD BATTER

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

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 – 9:30 PM

Cherry Hill

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

Clifton

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

Closter

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

Cresskill

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

Deal

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

Dover

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

Edgewater

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

Englewood

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

Fairfield

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

Garwood

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

Glen Rock

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

Hackensack

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

STONY HILL INN

231 Polifly Rd.
201-342-4085
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
Friday/Saturday 7 PM
Minimum \$15

Lawrenceville

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

Little Falls

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

Lyndhurst

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

Madison

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

Mahwah

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

Maplewood

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

Manville

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

Mendham

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

Metuchen

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

Montclair

CHURCH STREET CAFÉ
12 Church St.

FIRST CONGREGATIONAL CHURCH

40 South Fullerton Ave.
973-744-6560

PALAZZO RESTAURANT

11 South Fullerton Ave.
732-746-6778
Friday/Saturday 7:00 PM
Joe Licari/Larry Weiss

RICHE CECERE'S

2 Erie Street
973-746-7811

SESAME RESTAURANT & JAZZ CLUB

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

TRUMPETS

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

Moorestown

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

Morristown

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

THE COMMUNITY THEATRE

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

HIBISCUS RESTAURANT

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

HYATT MORRISTOWN AT HEADQUARTERS PLAZA

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

THE SIDEBAR AT THE FAMISHED FROG

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

ST. PETER'S EPISCOPAL CHURCH

70 Maple Avenue
973-455-0708

SUSHI LOUNGE

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

Mountainside

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

Newark

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

BETHANY BAPTIST CHURCH

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

NEWARK MUSEUM

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

NJPAC

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

THE PRIORY

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

SKIPPER'S PLANE STREET PUB

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

New Brunswick

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

CHRISTOPHER'S AT THE HELDRICH HOTEL

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

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

Tell them you saw it in Jersey Jazz!

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

MAKEDA ETHIOPIAN RESTAURANT

338 George St.
732.545.5115
www.makedas.com
NO COVER
New Brunswick Jazz Project presents
live Jazz Thursdays, 7:30 – 10:30 PM

STATE THEATRE

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

New Providence

PONTE VECCHIO RISTORANTE

At Best Western Murray Hill Inn
535 Central Ave.
908-464-4424
Monthly Jazz Nights 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.terramomo.com/restaurant/
mediterrera

SALT CREEK GRILLE

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

WITHERSPOON GRILL

57 Witherspoon Street
609-924-6011
www.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
Thursdays 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.

AYAKO SHIRASAKI at Conservatory Piano,
Thursday 1/20, 1591 Irving St., Rahway Arts District,
7 PM. No cover charge.

DR. DUBIOUS performs hot jazz of the '20s and
'30s in New Orleans and Chicago styles 12/31
First Night Morristown. Visit <http://www.firstnightmorris.com/event.htm>

1/1 Bethany Baptist Church Newark presents
**STEVE TURRE QNT. + 1 FEATURING BILLY
HARPER AND ANDROMEDA.!!**

At Newark's Priory 12/31 New Year's Eve Party with
CARRIE JACKSON & THE JAZZIN ALLSTARS,
7 PM \$15 per person. Includes champagne toast,
DJ, dancing and hors d'oeuvres.

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

SWINGADELIC 1/3 Maxwell's Hoboken 9-11 PM,
no cover!

Guitarist **WARREN BATTISTE** and singer
Ellen LaFurn 1/29 at Puffin Cultural Forum in
Teaneck. 8 PM, suggested donation \$10.



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

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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.

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JANUARY 6

Joe Caniano & Mitzi Rogers

JANUARY 13

Vic Danzi & Lou Sabini

JANUARY 20

Jack Wilkins & Howard Alden

JANUARY 27

Muzzy & Rio Clemente

222 Rock Road, Glen Rock, NJ

201-445-2362

Entertainment Starts 7:00 PM

Call for Reservations
Host — Victor Quinn

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