

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 39 • Issue 2

February 2011



Fresh off their star turn in HBO's *Boardwalk Empire*, Vince Giordano & the Nighthawks return to headline the 42nd Annual Pee Wee Russell Memorial Stomp on March 6

Story on page 24

From the Boardwalk to the Birchwood

**42nd PEE WEE
Russell
Memorial
Stomp
March 6**

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Prez Sez

By Laura Hull President, NJJS

We hit the ground running with jazz in January and there is certainly no shortage of live jazz scheduled in February! We may be out of the holiday spirit here at NJJS but the spirit of jazz is always singing in our ears.

■ We heard from talented author Will Friedwald at the **January Jazz Social** and we look forward to our Intimate Portrait Series returning on February 20 with master pianist, accompanist, and educator Norman Simmons. Norman will regale us with highlights of his career, stories and beautiful music. I hope you can join us for this special Social.

■ Joe Lang is returning with his **Jazz Film Series** and on February 23 presents a double bill. *After Hours* features Coleman Hawkins, Roy Eldridge, Milt Hinton, Cozy Cole and Johnny Guarneri. *Jazz Dance* features Jimmy McPartland, Pee Wee Russell, Jimmy Archey, Willie "The Lion" Smith, Pops Foster and George Wettling.

■ We do have a few action items for you. The **42nd Annual Pee Wee Russell Memorial Stomp** is scheduled for Sunday afternoon, March 6. In addition to the Jazz Scholarship All-Stars, the featured bands will include Vince Giordano and the Nighthawks, Ed Wise and his New Orleans Jazz Band, Baby Soda Jazz Band and Tom Artin's TomCats Dixie Unit. It is once again at the Birchwood Manor in Whippany, conveniently located just off Interstate 287. Tickets are now on sale and you can save a few bucks by sending a self-addressed, stamped envelope (SASE) to NJJS, c/o Mike Katz, 382 Springfield Avenue, Ste. 217,

Summit, NJ 07901. Tickets: \$25 for NJJS members, \$30 for non-members, \$10 for students.

■ Also on sale are tickets for **An Afternoon of Jazz**, March 27 at the Morristown Community Theatre. The charming and entertaining vocalist Antoinette Montague will delight us with music from her new CD release, *Behind the Smile*. Antoinette, a native of Newark, is a dynamo with great taste in music and musicians. Working with some of the giants of jazz including Bill Easley, Norman Simmons, Winard Harper, Wycliffe Gordon, Frank Wess, and singing with such groups as the Duke Ellington Orchestra and Mike Longo's New York State of the Arts Orchestra, Antoinette will not disappoint! For tickets and information, visit www.mayoarts.org.

■ I had the pleasure of going to Manhattan's Kitano on a chilly night in December to see uber vocal talent Nancy Marano. Nancy, a personal favorite of mine, has been out and about of late promoting her new CD, *Magic*. "Magic" describes perfectly what Nancy's music is all about. On the bandstand with Nancy was John di Martino on piano, Steve LaSpina on bass and Joel Frahm on saxophone. With music from this new CD, she led us through a tapestry of songs that included Mercer's "Mirror, Mirror, Mirror," Jobim's "This Happy Madness," Wilder's "While We're Young," and the title track from LeGrand and the Bergman's "Magic," which simply brought me to tears. Try to catch Nancy live and get her new CD — you won't be disappointed!

NJJS Bulletin Board

The Berrie Center at Ramapo College gives NJ Jazz Society members a 5% discount off regular ticket prices. See their ad page 19.

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.

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

■ I also caught Pam Purvis and Bob Ackerman in action presenting NJJS's music education presentation, **Generations of Jazz**, to a full house of patrons at the Morris County Library. The band was swinging as Pam took the audience on a pathway from the early days of jazz, presenting a variety of rhythms, styles and songs. The audience had a great time. See photos page 33.

NJJS works hard to present the GoJ programs throughout the state in various schools, libraries and other venues as part of our educational outreach activities. If you have the chance, try to catch this when it's in your area, or better still, why not sponsor a presentation. A donation of just \$900 can bring this hour-long program into a school to teach the kids all about jazz.

Funding for the NJJS "Generations of Jazz" Educational Outreach Program has been made possible in part by funds from the Arts Council of the Morris Area through the New Jersey State Council on the Arts Department of State, a Partner Agency of the National Endowment for the Arts.

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.

I look forward to seeing you soon. JJ

WELCOME RECENT NEW ADVERTISERS!

NJJS is proud to welcome Jazzdagen, New Jersey City University, State Theatre, Ellen Rothseid/Prudential Realtors, Salem Roadhouse, Riverboat Swing, Nancy Marano, and Jazzfest at Sea 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!

And, whenever you go to hear music:

Tell them you saw it in Jersey Jazz!

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



Surprise me somewhere!

Friday, February 4
West Palm Beach Library, 441 Climatis St., West Palm Beach, FL. 561-868-7701

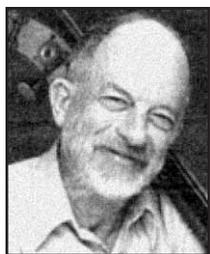
Thursday, February 10
Steinway Piano of Naples, FL with Ed Vodicka on piano. Details to follow. 323-466-2210 or visit EdVodicka.com for tickets and information.

Sunday, February 13
Marlene returns to The Space Coast Jazz Society for an afternoon concert in Cocoa Beach. 321-777-3494.

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

<p>Sunday February 20 JAZZ SOCIAL <i>Norman Simmons</i> Shanghai Jazz, Madison 3-5:30 PM</p>	<p>Sunday March 6 PEE WEE RUSSELL MEMORIAL STOMP <i>Vince Giordano & His Nighthawks, Ed Wise & His New Orleans Jazz Band, Baby Soda Jazz Band, and TomCats Dixie Unit</i> Birchwood Manor, Whippany noon-5 PM</p>	<p>Sunday March 20 JAZZ SOCIAL <i>Solomon Hicks</i> Shanghai Jazz, Madison 3-5:30 PM</p>	<p>Sunday March 27 AFTERNOON OF JAZZ <i>Antoinette Montague</i> Community Theatre Morristown 3pm</p>
<p>Wednesday February 23 FREE FILM <i>After Hours & Jazz Dance</i> Library of the Chathams 214 Main Street Chatham 7 PM</p>	<p>Wednesday March 23 FREE FILM TBA Library of the Chathams 214 Main Street Chatham 7 PM</p>	<p>Sunday April 10 JAZZ SOCIAL <i>Dave Frank</i> Shanghai Jazz, Madison 3-5:30 PM</p>	

NJJS Calendar



From the Crow's Nest

By Bill Crow

The Al Cohn Memorial Jazz Collection at East Stroudsburg University publishes a very good jazz magazine called *The Note*, three times a year. Phil Woods has been a regular columnist there for several years, but took some time off to write his memoir titled *A Life in E Flat*. With the book finished, Phil's column returned to *The Note* in the latest issue to everyone's delight. Here's one of the items in it.

A beautiful young girl was hitting on alto man Gene Quill in Charlie's Tavern and he was not paying much attention. She got pissed off and asked him if he was gay. His reply: "Gay? I'm not even happy."

For more information about the Al Cohn collection and *The Note*, go to www.esu.edu/alcohn collection.

■ Randy Sandke gave me this one about a bassist Lew Tabackin knew of. The bassist wanted to play with an avant-garde pianist, but the pianist, fearing he wouldn't fit in, told him, "I don't think you understand my music. Even I don't understand my music." J

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.

Jazz Trivia

By O. Howie Ponder II

THE STOMP BAND LEADERS

This year's Pee Wee Russell Memorial Stomp has four bands led by musicians with impressive credentials. Let's see if you can identify them from the clues below.

Questions

(answers on page 43)

1. He was born in Bloomington, Indiana and began playing jazz in high school. He was educated at Princeton with a BA in English 1960 and a PhD in Comparative Literature in 1968. He is also a famous fine art photographer, concentrating on B&W images of landscapes, florals and still lifes.
2. Another Princetonian, he was born into a musical family in New Jersey and made his musical debut at six playing the xylophone. While at Princeton he played with the Tigertown Five jazz band that entertained at the 1956 wedding of Grace Kelly and Prince Ranier in Monaco. He managed Eddie Condon's jazz club for its last 10 years.
3. Originally from Houston, Texas, he graduated from the famous North Texas State jazz program in 1983 and received advanced degrees there in composition and performance. After freelancing in Canada he had a 12-year residency in New Orleans which included directing the band on the famous Delta Queen. He left New Orleans in 2005 with the arrival of Hurricane Katrina and relocated to Philadelphia. He is music director of Penn Jazz, the University of Pennsylvania's 18-piece big band.
4. His grandmother's record collection captured his interest in the music of the Roaring '20s. He studied arranging with the famous Bill Challis, an arranger for the Paul Whiteman and Jean Goldkette orchestras. He has traveled the country in search of old music and has amassed a collection of over 30,000 arrangements from the Jazz Era.

SALEM ROADHOUSE
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www.RoadhouseCafe.org

JANICE FRIEDMAN
Jazz Vocals & Piano
February 12 @ 8:00 P.M. \$15.00

CARRIE JACKSON & JAZZIN' ALL STARS
Jazz standards/vocals
March 12 @ 8:00 P.M. \$15.00

Roadhouse Café admission includes hot and cold snacks & beverages, coffee, teas and desserts.
Proceeds benefit various charities.
Enjoy great music in a warm, club-like setting

Jazz Journeys, near, far and in-between

Mark Your Calendar: April Big Band Fundraiser

Please mark your calendar for Platinum Minds' Spring Fundraiser event, "Education for All," featuring the music of Reeds, Rhythm and All That Brass, an 18-piece Big Band playing the classic music of the Swing era. Enjoy an evening of fine food, dance and music at the Olde Mill Inn, Basking Ridge from 7:00 – 10:30 PM. Come together to help young men reach their academic potential. For more information contact Mary Iozzi at iozziloumar@comcast.net or the Platinum Minds home page www.platinumminds.org.

Great Connecticut Plans Ahead

The Board of Directors of The Great Connecticut Traditional Jazz Festival has decided not to present a Festival during 2011, instead focusing its efforts on attracting sponsors for successful Festivals in 2012 and beyond. It must be stressed that The GCTJF has not ceased operation! The Board voted to offer those who have purchased tickets in advance, or who have donated funds toward the 2011 Festival, a full refund or the equivalent ticket for 2012. An e-mail newsletter will soon be issued. If interested in receiving it, contact the Festival by phone, or e-mail Ken. For further information, please contact Ray Ross at ross92239@sbcglobal.net or Ken Chant at kczazz2001@yahoo.com.

Jazz Guitar Workshops at the Barron Arts Center

Jazz Guitarist, NJJS member Andy Rothstein will share his knowledge of improvisational jazz-fusion for the guitar with musicians of high school age and beyond who know the basics of how to play the guitar through a workshop: "Hands-on Jazz Guitar" in February 2011 at the Barron Arts Center, at 582 Rahway Avenue, Woodbridge, NJ. He will provide a foundation in theory, technique and hands-on application using jazz standards. Sessions will be held on Saturdays, Feb. 5-26, from 1:30-2:30 PM. Space is limited to 10 enrollments and will be accepted on a first-come basis. For info, call Andy Rothstein at 908-565-1022 or email him at arothstein@ureach.com. J

New Jersey **Jazz** Society
PRESENTS

THE 42ND ANNUAL
**PeeWee
Russell
Memorial
STOMP**

SUNDAY, MARCH 6, 2011

From noon to 5 PM at THE BIRCHWOOD MANOR
111 North Jefferson Road, Whippany, NJ 07981 (Off Route 10)
973-887-1414

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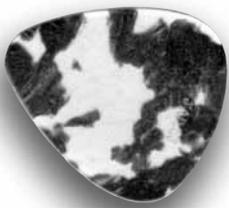
For tickets, please send check payable to "NJJS" together with a stamped, self-addressed envelope to NJJS,
c/o Mike Katz, 382 Springfield Avenue, Ste. 217, Summit, NJ 07901. Or use a credit card via Website, phone, mail
or fax. A \$3 per ticket handling fee will be charged except for orders by check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

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

To order, or for directions and more information,
please see our Website: www.njjs.org

call our Hotline: 1-800-303-NJJS or fax: 908-273-9279

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



The Editor's Pick

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

Denmark's Jazz Baron Returning to America

Timme Rosenkrantz and Duke Ellington dine together in Copenhagen in an undated photo.

Excerpts from the late Danish Baron Timme Rosenkrantz's Harlem memoir were published in English for the first time in *Jersey Jazz* in 2006-07, when we presented three chapters, respectively featuring Duke Ellington, Willie "The Lion" Smith and Benny Carter. Now, thanks to our International Editor, Fradley Garner, the whole work will be published, in America, this year by Scarecrow Press.

What set the "Jazz Baron" apart, wrote English jazz producer friend, Doug Dobell, "was that he LIVED the music as no other non-musician has — in fact as few musicians ever have. Take it from Ellington, Tatum, Hawkins, Holiday and Waller — who re-Christened him Honeysuckle Rosenkrantz — there was scarcely a musician he didn't know intimately."

The original Danish soft cover book had 25 chapters. The new hardcover edition, *Harlem Jazz Adventures: A European Baron's Memoir, 1934-1969*, adapted into English by Mr. Garner, has 32, with three of the Danish book's original chapters divided, and Rosenkrantz's Danish newspaper article about Coleman Hawkins's final weeks in Manhattan added. The Jazz Baron described the iconic saxophonist's lonely last days, just weeks before he himself died in a New York hospital in 1969.

The memoir will be the latest in Scarecrow's *Studies in Jazz* series. Dan Morgenstern, consultant for this series and director of Rutgers University's Institute of Jazz Studies, who knew Rosenkrantz, wrote the introduction to the new edition. He and Donald Clarke, also a jazz historian and author of leading biographies of Billie Holiday and Frank Sinatra, checked the manuscript for accuracy.

A Danish sound engineer, Jørgen Thomsen, prepared an exhaustive discography of Timme's New York recordings, many issued on the Baron's own labels. They include the first-ever recordings of Erroll Garner. Several LPs were released by Blue Note and later on many other jazz labels. Rosenkrantz also first recorded saxophonist Don Byas, trombonist Tyree Glenn, and the black singer Inez Cavanaugh, who became his life companion. Timme recorded many other galleon figures of the era, including Stuff Smith and Teddy Wilson. Mr. Garner has added quoted passages from living musicians who knew the artists portrayed, as well as footnotes, appendix and an index.

Woody Allen once famously said that showing up was the key to success in life. Add to that persistence. Fradley worked on the project for a decade and was rejected by 18 American and Canadian publishers before Scarecrow Press signed on. Here at *Jersey Jazz* we've been wanting more since we published those three tantalizing chapters four years ago, and we salute our favorite ex-pat editor's tenacity. The book is expected off press this summer, and you'll be first to read more about it here.



Comments?

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

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

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

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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Tony Mottola *Editor*
27 Upper Mountain Ave., Montclair, NJ 07042
E-mail: editor@njjs.org

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

Fradley Garner *International Editor*
E-mail: fradleygarner@gmail.com

Dan Morgenstern *Contributing Editor*
E-mail: dmorgens@andromeda.rutgers.edu

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

John Maimone *Entertainment Contributor*
908-753-6722
E-mail: jjm426@att.net

Fred McIntosh *Entertainment Contributor*
201-784-2182
E-mail: derfie_07675@yahoo.com

NEW JERSEY JAZZ SOCIETY OFFICERS 2010

Laura Hull *President*
PO Box 771 Morris Plains 07950
973-229-4275 | pres@njjs.org

Frank Mulvaney *Vice President*
908-233-4824

Mike Katz *Treasurer*
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DIRECTORS

Steve Alexander, Kate Casano, Carolyn Clemente, Joanne Day, Cynthia Feketie, Carrie Jackson, Sheilia Lenga, Stan Myers, Larissa Rozenfeld, Stewart Schiffer, Mitchell Seidel, Jack Sinkway, Marcia Steinberg, Elliott Tyson, Jackie Wetcher, Linda Lobdell (Ex-officio), Tony Mottola (Ex-officio)

ADVISORS

Jeff Atterton, Schaeen Fox, Amos Kaune, Bruce Lundvall, Bob Porter
Marketing/Public Relations Consultant: Don Jay Smith

Website: www.njjs.org
E-mail: info@njjs.org

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

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

Every Voice and Sing!

In celebration of Black History Month, WBGO will air *Every Voice and Sing!*, narrated by award-winning journalist and host of NPR's *All Things Considered*, Michele Norris. A collaborative production of EVT Educational Productions, Inc. and WBGO, this five part documentary explores the social and political context of the Civil War and Reconstruction eras which brought about the formation of historically black colleges and universities, and their singing groups.

Visit wbgo.org for dates and times.

TUNE IN

**Upcoming Live Broadcasts You
Can Enjoy On Air or Online at
www.wbgo.org**

Wednesday, February 2 at 9pm
Aaron Goldberg Quartet
Live at the Village Vanguard



Saturday, February 26 at 7:30pm
Randy Weston's African Rhythms
Live from NJPAC's
Alternate Routes series

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STOP BY

The WBGO Winter Fund Drive is running through February 11. To volunteer for drives, or any of the exciting opportunities at WBGO, contact WBGO's Volunteer Coordinator, Sylvia Brewer at 973.624.8880.

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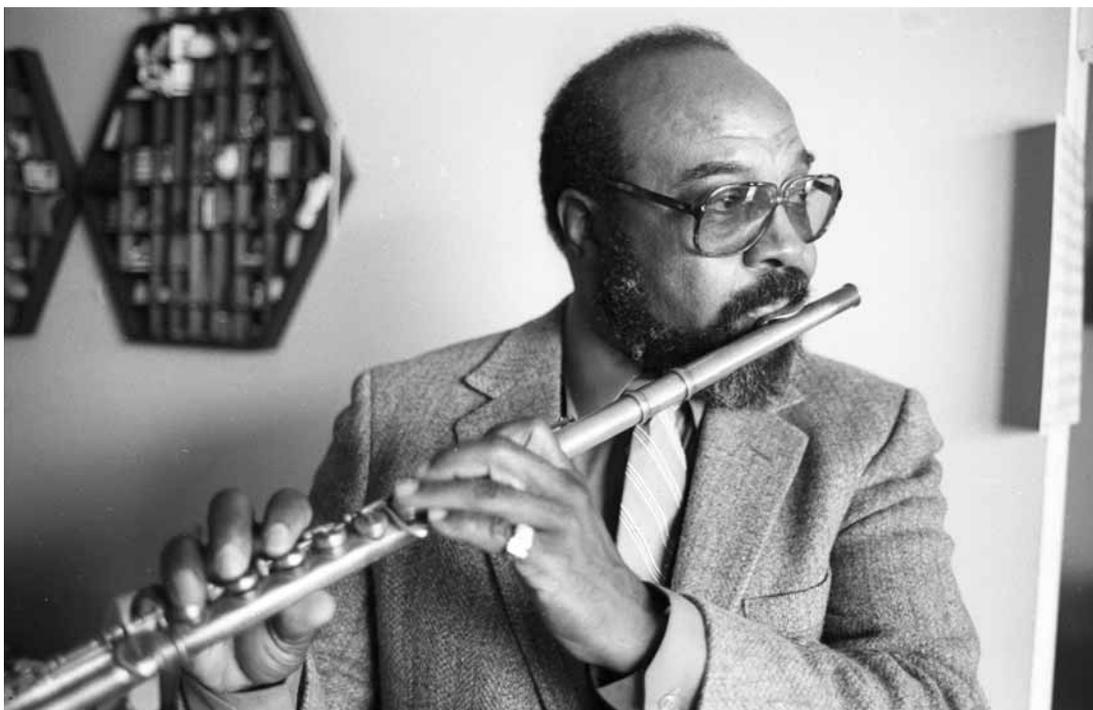


Michele Norris (200&0 NPR) by Stephen Voss

Big Band in the Sky

By Sanford Josephson

■ James Moody, 85, *alto, tenor, soprano saxophonist, flutist, vocalist, composer, bandleader, March 26, 1925, Savannah, GA – December 9, 2010, San Diego.* In the 1950s, Jon Hendricks was trying to make it as a jazz singer in New York while also working for a newsprint company. He was having lunch in Washington Square Park when he heard “Moody’s Mood for Love” on the radio. “Wow!” Hendricks said. “I had been a songwriter for some years, but this opened possibilities for stretching out, that you didn’t have to stop at 32 bars. I was really excited by this. So I sat down and wrote a lyric to Jimmy Giuffre’s ‘Four Brothers’. That got a record date on a little record label, and they asked me who I wanted with me. I said Dave Lambert.”*



James Moody at his New Jersey home. Nov. 20, 1984. Photo by Mitchell Seidel.

The rest is history as Hendricks, Lambert and Annie Ross eventually teamed up to form the groundbreaking vocal trio, Lambert, Hendricks and Ross. But that is only one example of how James Moody impacted other musical artists. A Hendricks protégé, vocalist Janis Siegel, told *Jersey Jazz* that, “one of the greatest thrills of my young musical career was singing ‘the girl part’ on the classic ‘Moody’s Mood for Love’ with the man himself. I thought I was in musical heaven that night at the Monterey Jazz Festival. A photograph was taken of Moody and me holding hands, gazing at each other and smiling. This photo is one of my most treasured possessions.”

Vocalist-pianist Champian Fulton was 14 years old and singing with her father Stephen’s quartet at the Kemah Boardwalk Festival near Houston. “Moody was the headliner,” she recalls. “I performed ‘Yardbird Suite’ and ‘Out of Nowhere’. I was really nervous because Moody was sitting directly in front of me throughout my entire

performance! He was so kind. He said he thought I needed to work on ‘hitting my pitches.’ He kept saying that over and over. I really appreciated him taking the time to give me an honest appraisal of my singing because back then most musicians would just say, ‘Oh, you sounded great’ and give me the brush off. But Moody was honest and took time to talk to me.”

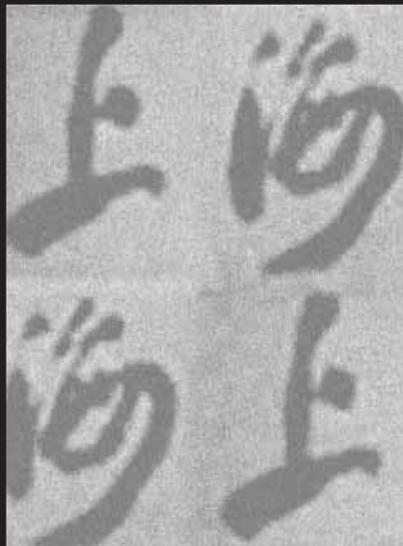
Dr. David Demsey sat with Moody and his wife, Linda, at Quincy Jones’s 75th birthday party at New York’s Nokia Theater in 2008. Demsey, a saxophonist who is director of jazz studies at William Paterson University in Wayne, NJ, remembers that, “Moody introduced me around like I was a celebrity, seemed as concerned about people meeting me as he was talking to them himself. He was so unselfish and warm.” Moody, Demsey says, “was the ultimate student, a ‘practice-aholic’ who was always studying, always learning new ways of playing the same tunes he’d known for 60 years. I saw him perform the challenging ‘Giant Steps’ at

an all-star jam session — he systematically dismantled the other players by playing those difficult changes, in each of the other guys’ styles. Then, he did his own thing and had them all completely surrounded.”

Moody grew up in Newark and began playing saxophone as a teenager. He joined Dizzy Gillespie’s big band in 1946 after serving in the U.S. Army Air Corps during World War II. He moved to Paris in 1948 to live with an uncle in order to recover from an addiction to alcohol, returning to the U.S. in 1951 to form a seven-piece band to capitalize on the success of “Moody’s Mood for Love,” which he had recorded in Stockholm in 1949. The instrumental was based on the harmonic structure of “I’m in the Mood for Love.” It became an even bigger hit in 1954 when King Pleasure recorded it with lyrics. There is some dispute over whether Pleasure or vocalist Eddie Jefferson actually wrote those lyrics.

In 1958, a fire in a Philadelphia nightclub destroyed everything belonging to Moody’s

continued on page 10



SHANGHAI JAZZ

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and bar

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— Star Ledger

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

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

Highlights, late January, February 2011:

- sun 1/16: STEVE HESS TRIO**
- tue & wed 1/18 & 19: JOHN PIZZARELLI and JESSICA MOLASKEY**
(by reservation only)
- thu 1/20: WARREN VACHÉ with MAUD HIXSON**
- fri & sat 1/21 & 22: STEVE TURRE**
- sun 1/23: LAURA HULL**
- tue 1/25: JOHN ZWEIG**
- wed 1/26: NICKI PARROTT and ROSSANO SPORTIELLO**
- sat 1/29: CHINESE NEW YEAR with CATHERINE RUSSELL**
- fri 2/4: WINARD HARPER**
- sat 2/5: CHINESE NEW YEAR with RUSSELL MALONE**
- wed 2/9: BUCKY PIZZARELLI**
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BIG BAND IN THE SKY *continued from page 8*

band — equipment, uniforms and sheet music — driving him to once again turn to alcohol. He recovered after checking himself into the Overbrook psychiatric hospital in Cedar Grove, NJ. He rejoined Gillespie in 1963, tried his hand at leading his own band again in 1969 and then moved to Las Vegas in 1973, essentially leaving the jazz world to play in the pit band at the Las Vegas Hilton. According to Peter Keepnews, writing in *The New York Times*, Moody told *Saxophone Journal* he



James and Linda Moody at Lincoln Park Musicfest, Newark, NJ in 2008. Photo by Tony Graves.

moved to Las Vegas because, “I was married and had a daughter, and I wanted to grow up with my kid... That’s why I worked Vegas because I could stay in one spot.” Siegel actually first met Moody during his Las Vegas stay. “The Manhattan Transfer did our first Las Vegas appearance, opening for Bill Cosby at the Hilton,” she recalls. “We were doing a sound check with the big band, and we called the tune, ‘You Can Depend On Me’, a Basie vocalese which called for a tenor solo in the middle of the arrangement. The four of us were singing, singing, singing and then stopped for the solo... Suddenly, we all stopped dead in our tracks because the solo that was coming from the big band was so magical, that we all turned around at the same time, astonished to see the great James Moody. We were completely blown away by the fact that he was a member of the Hilton house band.”

Siegel says Cosby gave Moody a special feature every night, usually “Moody’s Mood for Love.” Since then, The Manhattan Transfer has performed many times with Moody in different settings. “I had the great pleasure,” Siegel recalls, “of doing a Valentine’s Day concert with him and his group at Birdland a while back.” Cosby sang a duet of “Moody’s Mood for Love” with Nancy Wilson on an ’80s episode of *The Cosby Show* TV series, and he also featured it in the 2004 movie, *Fat Albert*. The song, he told the *San Diego Tribune*, “is a national anthem,” adding that Moody taught him, “integrity, how to express love for your fellow human beings and how to combine and contain manhood and maturity.”

After divorcing his second wife, Margena, Moody left Las Vegas in 1980 to return to the jazz world full-time. According to Keepnews in *The Times*, “His final three decades were productive, with frequent touring and recording and even a brief foray into acting with a bit part in the 1997 Clint Eastwood film, *Midnight in the Garden of Good and Evil*.” He has been the recipient of several awards. Among

them: induction into the American Jazz Hall of Fame in 1996; named a Jazz Master by the National Endowment for the Arts in

1998; winner of a Kennedy Center Living Jazz Legend Award in 2007; and recipient of a Lifetime Achievement in Jazz Award by the Jazz Journalists Association in 2010.

In the December 2010 issue of *Jazz Times*, vocalist Roberta Gambarini described Moody as “like a father to me... He is a natural teacher who opened up my ears and changed my way of singing.” In the same issue of the magazine, Moody’s 2010 CD, *Moody 4B* (IPO) was reviewed. Wrote

Ron Wynn: “It’s still a tremendous pleasure to hear the great James Moody, a wonderful saxophonist with impeccable control, confidence and instrumental mastery.”

The last time Demsey heard Moody play was at the Iridium jazz club in New York. That night, Demsey recalls, “was a perfect example of what he was all about. He was a master entertainer, with every tune announcement turned into a mini-comedy routine, delivered in his own inimitable style and impeccable timing. But when the downbeat happened, every tune was challenging, melodic and all business with his trademark powerful sound and intensity. That night, I was with my wife, Karen, a professional flutist. When he was reminded of that, he said, in his own self-deprecating way, ‘oh, I’d better put the flute away tonight!’ It was quite the opposite. He played a virtual flute recital, tearing it up on tune after tune!”

Describing Moody as “a pioneer and innovator of instrumental music and a phenomenal scat singer,” Siegel adds that, “the main thing I want to say about Moody is not about music. He was one of the most loving and generous human beings I’ve ever met. There was a childlike quality he always seemed to retain, or maybe it was just unbridled enthusiasm for life. His warmth and humor as a person are what I will remember always in my heart.”

On November 2, 2010, Moody and his wife, Linda, publicly revealed that he had pancreatic cancer and had decided not to undergo any chemotherapy or radiation treatment. According to George Varga, writing in the *San Diego Tribune*, “He maintained his characteristically upbeat demeanor almost to the end. He would pick up his saxophone or flute, even if only for a few minutes, whenever he could.”

In addition to Linda, his wife of 21 years, Moody is survived by three sons, Patrick, Regan and Danny McGowan; a daughter,

Michelle Moody Bagdanove; a brother, Louis Watters; four grandchildren and one great-grandson.

*Excerpted from *Jazz Notes: Interviews Across the Generations* by Sanford Josephson (Praeger/ABC-Clio, 2009).

■ **Dr. Billy Taylor, 89, pianist, composer, educator, July 24, 1921, Greenville, NC – December 28, 2010, New York City.** Billy Taylor arrived in New York City in 1944, hoping to make a living as a jazz pianist. During his first night sitting in at Minton's Playhouse in Harlem, he caught the attention of the legendary tenor saxophonist Ben Webster and was eventually hired to play with Webster's quartet at the Three Deuces on 52nd Street. The alternating act at the club was the pianist Art Tatum, and, as a result, Taylor became Tatum's protégé.

When I interviewed Taylor in July 2008 for my book, *Jazz Notes: Interviews Across the Generations*, he told me that getting to listen to Tatum during his break was "a fantastic experience." Taylor would often go places with Tatum, and he related to me one incident that had a lasting impression on him. "We were at an after-hours joint," he said, "and this guy came up and said, 'Art, I'd like to play your version of 'Tiger Rag' for you,' and Art said, 'Okay.' The guy sounded good. He had transcribed everything and really did a good job of it. I was impressed, but Tatum couldn't have been more blasé about it. I said to him, 'This guy is one of the few guys I've heard who's close to what you're doing.' He said, 'Yeah, he knows what I do, but he doesn't know why I do it.' That stuck with me. The musicians who influenced me — Tatum, Jo Jones, Willie 'The Lion' Smith and Duke Ellington — were delighted that you took something that was theirs and used it, but you were supposed to make something of your own of it...Over the years, my style has become basically bebop but with many



Pianist Billy Taylor with Count Basie at the Prez Awards ceremony on 52nd Street in Manhattan, June 1979. Photo by Mitchell Seidel.

things added. My style is really very personal ...the music I play is a compilation of all of the things that make up my style."

Born in North Carolina, Taylor grew up in Washington, DC. He studied music at Virginia State University and later received his doctorate from the University of Massachusetts. While his accomplishments as a performer and composer were extraordinary, they were almost superseded by his role as a continuing and powerful advocate for jazz and jazz education. In the 1960s, while performing at night with his trio, he hosted a daytime radio program on New York station, WLIB. During that time, he helped found the Jazzmobile, which brought concerts to the inner city and still exists today. Pianist Norman Simmons remembers standing before a Jazzmobile advanced piano class that Taylor had handed over to him. "I knew that to be a new and major dimension in my life," he says. "I fulfilled the requirements that he asked of all the instructors, explaining what he needed from us in order to negotiate with the organizations that funded Jazzmobile's educational program. Dr. Billy Taylor brought a newfound respect to jazz

musicians. Today, I am still capitalizing on the foundation that he laid for all of us."

Taylor was musical director of the David Frost television show from 1969–1972. He hosted *Jazz Alive*, a weekly radio program on National Public Radio in the late '70s and early '80s and then moved back to TV in 1980 to profile jazz musicians for several years on *CBS Sunday Morning*. In 1994, he was named artistic advisor for jazz at the Kennedy Center for the Performing Arts. While at CBS, he did a feature on The Harper Brothers Quintet, which featured drummer Winard Harper and his brother Philip, a trumpeter, and that developed into a long-term relationship with Winard. "He interviewed us," Harper recalls, "and then he sat in with the band. We became good friends — we're both history buffs. I asked him a lot of questions; he was like a walking encyclopedia. He was a wonderful person, a wholesome spirit." Harper joined Taylor's trio about 10 years ago.

The other regular member of the trio was bassist Chip Jackson, who describes Taylor as "a champion for the music and its positive effect on all. He was so supportive of everyone involved in the music. He was

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BIG BAND IN THE SKY

continued from page 11



Billy Taylor performing at his 88th birthday celebration at William Paterson University.

the greatest cheerleader the music ever had. He was my mentor and a great friend, and he always wanted to pass on what he learned from his legendary contemporaries. He was as great as they come. I'm proud to have been almost 20 years his bandmate and to have been around one of the true giants of mankind."

For the past seven years, Taylor had been closely associated with William Paterson University in Wayne, NJ, spending an annual residence at its Summer Jazz Workshop and presenting a Friday night concert with his trio. "He was always so on point, so well spoken and committed to bringing to life the many past jazz legends he has known," says Dr. David Demsey, coordinator of the jazz studies program at WPU. "In his words, these past musicians weren't just the subject of funny stories; he talked about them as people. He would talk about Monk or Duke or Charlie Parker, Ben Webster or Coleman Hawkins as if they had just stepped around the corner, like we had just missed them." Demsey's favorite part of the week was, "when I drove him home. The conversation was often so intense — he was filled with so many inspiring ideas — that I

usually sat for awhile outside his building in the Riverdale section of the Bronx, after I dropped him off, and took notes to gather my thoughts." His death, says Demsey, "is certainly the end of an era. It's a shock because he didn't act in any way like he was 89. All of us at William Paterson feel so very fortunate that Dr. Taylor chose to become so closely involved with us, that we benefited from his amazing presence and music."

The WPU concerts always fell on a Friday late in July, creating a coinciding celebration of Taylor's birthday. He was usually presented with a big birthday cake, to the delight of the adoring audience, and it is sad that we won't be able to celebrate his 90th birthday next July. I didn't know him well, but the few times I was able to chat with or interview him will remain special moments in my memory.

Pianist Stanley Cowell, who is director of the jazz studies program at Rutgers University's Mason Gross School of the Arts, remembers first hearing and meeting Taylor in 1957 at the Toledo Museum where he was performing with bassist Earl May and drummer Ed Thigpen. After Cowell moved to New York, Taylor brought him onboard with Sy Oliver and Gil Evans as one of the four program directors of George Wein's Carnegie Hall Jazz Repertory Company in 1973–74. In 2000, Cowell recalls, "for the grand opening of the University of Maryland's Clarice Smith Performing Arts Center, he graciously accepted an invitation from my multi-keyboard ensemble, The Piano Choir, to play in concert with nine younger, virtuoso jazz pianists. Needless to say, his playing was superb, and he was collegial, while mentoring the whole time. His life was a continuum of the passionate pursuit of and service to the music he loved. His passion and service, his gentle spirit, should continue to inspire us all, whatever our musical leanings."

Another educator/musician who was mentored by Taylor, vocalist Lenora Zenzalai Helm, recalls that, "Dr. Taylor helped me understand first and foremost the responsibility we have as performing musicians to teach the jazz history as we teach students performance skills." Helm, who teaches jazz vocal performance at North Carolina Central University,

performed Taylor's signature composition, "I Wish I Knew How It Feels To Be Free" with him and the East Carolina University Jazz Ensemble this past February at Jazz at Lincoln Center. "We were in awe of how much energy he had at age 89!" she says. "He was gracious and encouraging to everyone, as always. I called him Dr. Taylor, and he would often tell me, 'call me Billy, please.'"

In 1988, Taylor received a Jazz Masters Award from the National Endowment for the Arts. Among his many other awards were the National Medal of Arts in 1992 and two awards from the New Jersey Jazz Society: Pee Wee Russell Memorial Stomp Musician's Award in 1998 and American Jazz Hall of Fame in 1999. He is survived by his wife, Theodora, and daughter, Kim Taylor-Thompson. A son, Duane, died in 1988.

Taylor told me he would like to be remembered for helping people recognize that, "jazz is America's classical music and that we have done the world a service by creating this music." But what he enjoyed most was, "when someone comes up to me and says, 'Man, I saw you at the Hickory House, and I've been listening to you ever since.' If I could touch somebody like that, wow!"

■ **Jack H. Towers, 96, audio engineer, 1914 – December 23, 2010, Montgomery County, MD.** Towers is best remembered for the recording he made of a 1940 Duke Ellington concert in Fargo, ND. That recording was released in 2000 in a special 60th anniversary edition.

Colin Fleming, writing in Drexel University's *The Smart Set* in 2008, recounted the circumstances of that recording. "Ellington," Fleming wrote, "was taken aback in Fargo's Crystal Ballroom when he was approached by Richard Burris and Jack Towers, two friends who had met at North Dakota Agricultural College. They asked if they might set up their portable recording device and cut some acetates for posterity. Ellington didn't have a problem with honoring the request, so long as the music wasn't made commercially available. The trumpet section, he opined, was a mess. Long-time Ellington hand, Cootie Williams,

had just departed for the Benny Goodman band. A new man was making his debut in one of the trumpet chairs — Ray Nance, a skilled player who could also handle the occasional vocal and even contribute a violin solo or two...The Fargo recording became commercially available after a dubbed copy leaked out, leading to an Italian bootleg release.”

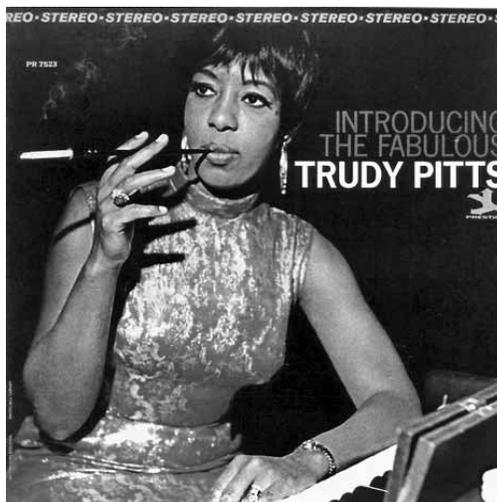
Towers began handling radio broadcasting at the U.S. Department of Agriculture in 1941, retiring from federal service in 1974. Through the years, he restored historical recordings for several record producers such as the Book of the Month Club, Columbia Records and the Smithsonian Institution. In 2004, he received the ARSC (Association for Recorded Sound Collections) Distinguished Service Award.

He is survived by his wife of more than 70 years, Rhoda; his daughters, Martha Caudill and Jeanie Kemp; and his granddaughter, Ann Marie McIntyre.



Jack Towers in his Hyattsville, MD home recording lab in September 1981. Photo by Mitchell Seidel.

■ **Trudy Pitts Carney, 78, organist, pianist, vocalist, 1932, Philadelphia – December 19, 2010, Philadelphia.** William Theodore Carney II, a percussionist, had a band in the 1950s called the Hi-Tones. Trudy Pitts replaced Shirley Scott as the band’s organist, and she and Carney were married a few years later, a marriage that lasted more than 50 years.



Bob Perkins, a veteran personality at Philadelphia radio station, WRTI-FM, told *The Philadelphia Inquirer* that Pitts was one of his favorite musicians. “I often told her,” he said, “that she mixes genres of music like no one I ever heard. She was classically trained; she played in the church and assimilated jazz. She could put them all together, complementing all and offending none.”

Pitts, who played with jazz legends such as John Coltrane and Rahsaan Roland Kirk, helped broaden the appeal of the Hammond B3 organ in the ’50s and ’60s. Jazz guitarist Pat Martino described Pitts to *The Inquirer* as “a major, major artist in the evolution of that instrument,” adding that, “she was completely fluent in the language of music, in every way. She had the ability to take the shape of whatever she was poured into.”

Victor L. Shermer, writing in *All About Jazz*, called Pitts, “one of the greatest jazz organists of all time. She was also a loving and lovable person who brought infectious warmth and affection wherever and whenever she performed.”

The jazz fan and writer, Schaen Fox, recalled a conversation he had with Pitts several years ago at the Philadelphia Art Museum. “She was bemoaning the ugliness and violence so prevalent in society,” he recalled. “I said, ‘Yeah, but at least in the future your grandchildren will be able to say their grandmother was Trudy Pitts, and she brought beauty into the world.’ She looked at me for a moment and said, ‘Well, they say that now.’”

In addition to her husband, Pitts Carney is survived by her daughter, Anysha, and her son, William Theodore Carney III, a jazz vocalist.

JJ

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

Talking Jazz

A Jersey Jazz Interview with Amos Kaune

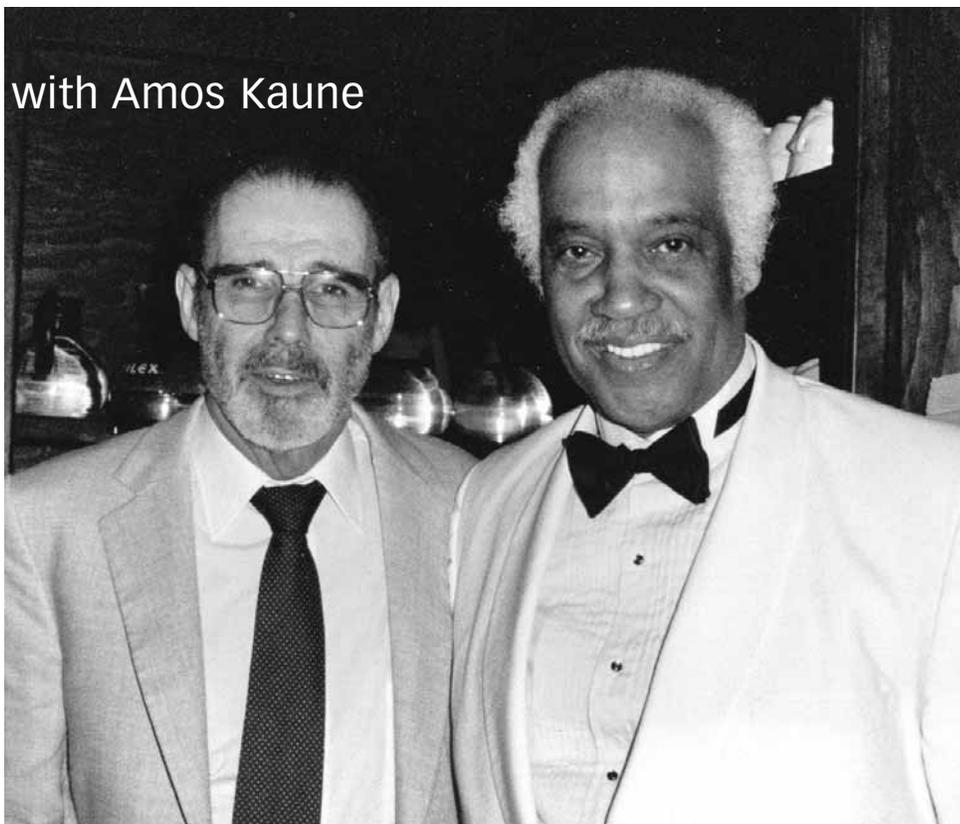
By Schaen Fox

If the concert hall is the setting the mind's eye sees for classical music, then the club is surely that for jazz. It seems that stories musicians tell about jazz clubs too often include unflattering remarks about unsympathetic owners. For many years, when one listed the clubs in New Jersey, Gulliver's was at the top. Amos Kaune, the club owner, never fit that stereotypical mold as these musicians happily testified:

Lou Pallo: "Amos was always a gentleman and a great guy. He ran a great jazz club; one of the best in the metropolitan area. Everybody knew and loved him, and they knew Gulliver's, and we miss it, too."

Warren Vaché: "Amos and Pat Kaune single-handedly kept jazz alive in northern New Jersey for years. Their club was always like a home, comfortable and warm. The musicians that played there were, in my opinion, of the top caliber in the world, and I always felt I had to step up my game to be worthy of working there. Amos is a quiet, soft-spoken sort of guy, who simply loves the music and knows it as well as any musician. He willingly did the hard work. He gave us a great place to play, and a place where the music was the most important thing."

While Amos closed Gulliver's long ago, he is still happy to talk about his career, as we did by phone last July.



Amos Kaune, left, with bandleader Mercer Ellington at Gulliver's.

JJ: I'm a bit hesitant about interviewing you. I like to research each subject beforehand and I couldn't find much about you.

AK: [Chuckles.] That's because they don't write books about saloon keepers. That is what I have done all my life, working in restaurants, bars, clubs and everything until I finally went out on my own in 1960.

JJ: That was the Tap Room?

AK: Yeah. Even that was my second. My first business was a concession at a country club up in New York State but that was only a summer operation. The Tap Room was my first year-round operation and that is where I started with jazz. My intention was to have a neighborhood restaurant. There was a big chemical plant across the street and some of the executives had been customers of mine in another place. I kind of counted on them, but I had been out of action for a while. I had a big accident and was laid up for four and a half months in a hospital and didn't know the plant was closing the day I opened. That left me high and dry.

There was very, very little parking so the business was dependent on the number of parking spaces that were open on the street.

After a couple of years trying to get the restaurant off the ground I decided to put in jazz. I liked jazz anyway. It didn't improve my bottom line but it allowed me to indulge in a little deficit spending. What I had to do each week was book a bigger name than the week before. Costs may go up a little bit but you are paying off last week's debt. Eventually I got everybody in there because at that time jazz was in such terrible shape that I could get anybody that came to New York. We got people like Sonny Rollins, but of course most of the musicians we used lived around the New York area. We had a very good local rhythm section. As a matter of fact the pianist wound up going on the road with Sonny after he played with him at our place. He lives in Italy now.

I never got Coltrane, although I tried. He liked the idea of just doing a guest shot. I mentioned it to him one night at Birdland and he said, "Oh I've done those things before and they are good but the band is just together right now and I really

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AMOS KAUNE

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don't think I should work one night with a strange rhythm section. I'll pass your name around." I said thank you and never expected to hear any more of it but a couple of days later in walks Roy Haynes. He said, "Coltrane told me I should talk to you." That started a relationship with Roy who is still one of my favorite drummers.

JJ: You had the Tap Room from 1960 to 1965, right?

AK: Yeah. I sold it in '65. Then I went back into bartending until I raised enough money to open Gulliver's in West Paterson. That was great. It worked from the day I opened it. We didn't always make a profit but we always did business and that is really important. Even if you are making a profit, if you lose momentum you start to lose business. Gulliver's picked up business from the day it started. We outgrew it after 13 years there. It sat only 75 people, but of course sometimes we put 100 in at a time. I opened up in Lincoln Park and that place could seat 185. That was perhaps a little bigger quantum leap than I should have made at that time. It did business but never the business commensurate with its size. We had weekends when we packed the place, but that was not the norm. I didn't lose any money because the area was growing and the place became more valuable. I sold it for a lot more than I paid for it.

JJ: What were the years of Gulliver's?

AK: From 1970 to 1983. Then I bought the place in Lincoln Park, but we ran into a lot of problems getting open. The previous owner had a judgment against him that we didn't know about and that stalled us. We couldn't even apply for the license right away because we were afraid we would walk into a law suit. And there was a lot of physical work to do in that place because it had been closed for a while. By the summer of '84 we were clear of the licensing problem and I started on the real work of the place, which was enormous and I'm not a builder or even a good carpenter.

In the beginning I had a partner. He bailed out before we opened. The stress was getting to him. I kept saying this is nothing compared to every day that you are open. You get hit with the story of the dishwasher who can't show because he is sick, or the ice machine broke down or something like that. My wife Pat is better at handling emergencies than I am. She used to go right up after work, get there before me and get hit with all these problems. I would get really angry, blow up and cause a confrontation but my wife takes things in stride. It's a good thing I had her there all those years.

We probably opened in 1986 and were only open until 1989. We spent three years getting that place together and three years operating it. Bob Porter, who does the blues show on WBGO, said that was the best jazz club in the country because it was big enough to do things. We had a big stage and could put in big bands. We had Mercer Ellington with the Duke Ellington Orchestra. We had Louie Bellson's big band and that was something like 20 pieces — a big band indeed. We had the Artie Shaw band, of course, minus Artie Shaw. He was on television the week before saying he shows up according to whim. He said, "Don't expect me to be playing all the old stuff. This is the band I would have if I had been in the business all these years." Believe it or not, I got letters about that. Some of your older jazz fans are very, very vehement in their likes and dislikes...primarily their dislikes. One guy wrote that when you say a big band you are implying swing. [Chuckles] That was news to me. Most of the big bands were from the Swing Era, but

Some of your older jazz fans are very, very vehement in their likes and dislikes... primarily their dislikes. One guy wrote that when you say a big band you are implying swing. That was news to me.

the Thad Jones–Mel Lewis band was around at that time and you would hardly call that swing.

Anyway, a couple of years later I started doing the bookings at Trumpets. That was fun. Every night I would walk in and get hit with all the problems and they weren't my problems. I could commiserate with everybody and when it was over I went home and that was it.

JJ: Before we talk about Trumpets, I want to go back to your carpentry skills. I did hear that before you opened Gulliver's you made the tables from old shuffleboards.

AK: Oh yeah, in West Paterson. There was a shuffleboard there that I cut into tables. Then I heard of a place in Paterson that was closing and I went there and cut that board up. That was in better shape and made better tables. Then I had to buy some butcher block to make the rest of the tables. They were great tables. [Chuckles]

JJ: Well, that sounds like you are a decent carpenter.

AK: No not decent. Persistent. [Chuckles] It was hard because those are not glued together as people think. They are nailed and each time you add a board you drive in new nails. The nails are in no special pattern so every time you cut across you are going through a nail. I was using an electric saw, so circuits would be popping and the wood burning. It was a terrible thing to see. It worked, but it was aggravating. [Chuckles]

JJ: Where did the name "Gulliver's" come from?

AK: I don't know. I went through song titles and movie titles and I guess I came across Gulliver's Travels and it sounded nice so I used it. It worked pretty well. Other saloon keepers congratulated me on my choice. As a matter of fact they asked me to help choosing names for their spots [chuckles] but none of my ideas went over that well.

JJ: Your Monday "Guitar Night" was an important feature. How did that start?

AK: Oh yeah, that was a novel idea. There was a place in New York called The Guitar. They piggybacked on an existing place. During the day it would be the one name and then at night The Guitar. They would bring in name guys, mostly just duos, and it worked pretty well. I thought I would try it for just one night and that worked very, very well.

JJ: I guess you had no problem getting guys to work. [Chuckles]

AK: Oh no problem. I was always backed up. The one thing that came out of that was I brought in Harry Leahey who was probably the best guitarist

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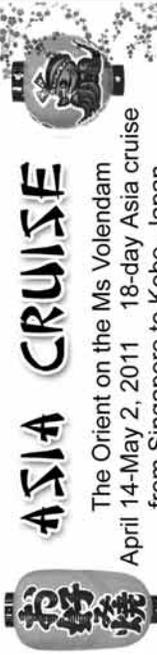
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AMOS KAUNE

continued from page 16

Jersey ever produced. Harry was known among some guitar players but that was it. When I started bringing him in regularly he caught on with a lot of people that might otherwise have never heard of him. I knew of him through other guitarists and we became quite friendly. He was a very nice low-keyed guy. He died just after I closed the place.

JJ: I read that he didn't like performing, only teaching.

AK: I don't think that was true. He liked to play. That is what he wanted to do. He studied with Dennis Sandole, a somewhat legendary guitar teacher in the Philadelphia area. Pat Martino also studied with Sandole; and Pat did a couple of our Monday nights. He was the hottest guitar player in the country for a while.

We had big nights with Harry and Bucky Pizzarelli. I remember Bucky was in one night with Les Paul listening to Harry. They were so charged up by Harry they kept talking about him and at three o'clock in the morning we had to empty the place — that was the law.

JJ: How did you get them to go?

AK: Oh maybe the police came in. I don't know. At that point the cops were on such good terms with me. They knew I wasn't trying to get away with anything. [Chuckles] And, I wanted to go home too. I would give one a signal and he would say, "Amos, you have to get these people out of here; that is the law." Then people would say to me, "What, are they giving you a hard time?" And I would say, "Yeah well, that is their job." In fact he was only acting on my request. As they were leaving he would be standing with his hat in his hand, but his hat was covering his drink. [Chuckles] West Paterson was a wonderful town. It is now called Woodland Park.

Bucky could be governor of New Jersey if he decided he wanted to be. He is so popular and popular for a very good reason. He would try to get off the bandstand and before he made it out of his chair, somebody would come up to him with a little kid and tell him that the kid was studying guitar; and he would give the kid a guitar lesson right there. He is just that way, a very, very nice guy and people like him and they should.

JJ: How about the flip side? There must have been artists that were not so easy to work with.

AK: They were all pretty good. I will say that Kenny Rankin did a single over at Trumpets. He sang and was pretty good but he was a real pain. He would hold up the guitar to the overhead speakers. Now an amplified guitar is a microphone and you are going to get feedback holding any microphone up to a speaker. Then he would look and shake his head like what kind of a joint am I playing in. He was the cause of the problem and he knew that. He had been around long enough to know that.

By the way, I'm saying this now because I'm not in the business. If I were I probably wouldn't tell stories about anybody.

JJ: Understood. I half expected you to say something about Joe Pass.

AK: Joe Pass was originally from New Brunswick and had family all around this part of New Jersey. He was a great, great guitarist, but he did show up drunk one night when I had Gulliver's in West Paterson. Joe called up during the day and told me he was at the Holiday Inn on Route 46. He asked if I would pick him up and bring him over because he had no transportation. I said, "Sure, no problem." Meanwhile Vic Juris, another very good guitarist who was quite young at the time, called up and said,

"When I get there I know it is going to be very crowded. Do you suppose you could let me in through the kitchen?" I said, "I can do better than that. You have to go past the Holiday Inn. Why don't you stop in and pick up Joe?" He did and Joe was already pretty well smashed and gave him a hard time.

What happened is he had nothing to do in the afternoon so some German guy recognized him and said, "Come on in and have a drink." That was the worst thing you could say to Joe. Joe was a prominent member of Synanon but a lot of junkies become alcoholics. They trade one habit for another and that had been Joe's story. He went into the bar and was whacked out in short order. So Vic Juris shows up and Joe said, "Who are you? Where's Amos?" I'm supposed to go with Amos." He didn't want to go with Vic but the German guy talked him into going. Joe agreed but only if the German guy came along. He did and turned out to be a very nice guy.

So Joe gets out of the car and sees a sea of people around the place. He

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This Gulliver's ad appeared in the March 1974 issue of *Jersey Jazz*. Courtesy of Rutgers University Institute of Jazz Studies.



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AMOS KAUNE

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had to wade through the crowd to even get in. The place only seated 75 people, but we think that we had 150. We had people seated on the piano, on chairs behind Joe and right next to him. He looked at the crowd and said, "Amos where are you? I thought we were going to hang out." Actually I thought we would hang out a little and probably go out for dinner, but I was in the middle of the next month's booking and had all these phone calls out so I was afraid to leave home. I did most of my work at home.

At any rate, Joe started to play but he was very, very drunk. He finally begged off, went into the kitchen and broke down. His brothers were there trying to calm him down. He was talking about how he never wanted to play, was never interested in guitar or jazz. His father made him play and he didn't care about anything. Finally he said, "Amos, if you don't mind I'd like to go home." I said, "Joe, right about now I've got a room full of people who feel the same way." We never had any charge for Guitar Night. The reason being most of the audience was other guitar players. The two instrumentalists that draw their own are guitar players and drummers. They are both visual instrumentalists. You've got to see a drummer play to appreciate what he is doing and guitar players will watch the other guy's hand positions and everything to try to steal stuff from them. We had a \$2.00 charge that night and I had everybody pay because I wanted a count to know exactly how many people were in the place. I had to argue with people to take their money back. These young guitar players said, "Well, give it to Joe." I said, "Joe doesn't need your money. Take it." Guitar players are a very, very loyal and a nice bunch of guys. They all know each other and there are very few secrets in the guitar fraternity. Within probably an hour after the incident every guitar player in the New York area knew about it. I never lived that one down. [Chuckles]

JJ: What did Joe say afterwards?

AK: He wrote an apology that said he owed me one. He did a couple of gigs over the years and one at Trumpets which I booked.



Amos Kaune receiving the NJJS Non-Musician of the Year Award from Joe Lang at the 2007 Pee Wee Russell Memorial Stomp.
Photo by Tony Mottola.

JJ: We saw Joe a few times and along with his playing I loved his sense of humor.

AK: Oh yeah. He could be funny and he was very, very sharp.

JJ: How about we change the tone a bit? Which player had the best sense of humor?

AK: Gene Bertoncini has a very good sense of humor. He tells some really corny jokes. Gene is a graduate of Notre Dame. He went there to be an architect and technically he is but he doesn't like to work at it. He would rather play and tell some really corny jokes. One night we had the bishop of the Paterson diocese in with a couple of other priests. So Gene told this joke about a painter that was hired to paint this little church that was way out in the country. He was all alone and he started to run low on paint and he realized the only way he was going to get through it was to water the paint. He waters it a bit and it looks pretty good so he waters it more. Finally he finishes steps back to admire his work and there is a cloudburst. The paint washes off and a voice comes out of the cloud saying, "Repaint and thin no more." That is what four years of Notre Dame did for Gene. He is a wonderful guy.

There are a lot of guys that are very, very funny. Jon Faddis, the trumpet player has all these corny one liners but he'll tell them one after another and the end result is it is very funny. Sweets Edison was very funny and a very nice guy to do business with. All jazz musicians are very easy to do business with. They all have their idiosyncrasies, but they are very, very good as far as the business end. They don't ask for much, a certain amount of attention and the room to be quiet. We always gave them that. That was one of the things that all my clubs were noted for.

I had a sign on the door that said, "This is a jazz club. You are expected to be quiet. If you are talking or making noise and it disturbs the musicians or other customers you will have to leave. There will be no refund on your music charge." That went over so well with the musicians. Somebody said they saw the exact same sign up in Boston. I said it couldn't be because that scrawl was my writing and nobody would ever want to duplicate it. I found out that Jackie Byard took a sign up to Boston, had copies made and passed them around to all the clubs.

Poor Jackie was murdered a few years ago and they never got to the bottom of it as far as I know. I can't imagine who would want to kill him. He was one of the nicest musicians you could ever meet. He would go out of his way to make the job pay for itself. For instance, I had another club in Clifton while I had Gulliver's in West Paterson. It was called Kid McCoy's. Jackie would be doing a single there and his wife would bake things and bring them in for the customers. It was wonderful.

JJ: What a pity. How did things go with Tal Farlow?

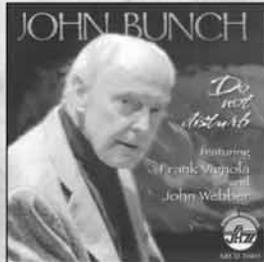
AK: Oh he was a wonderful musician and a wonderful guy. Originally he played with us in the Clifton Tap Room and Vinnie Burk was the bassist. Vinnie was a legend, but a legend for a lot of wrong things. Vinnie was funny, but he didn't know it. He had no sense of humor. Every club should have a Vinnie Burke working for them when they first open up. You wouldn't have to worry about any noise makers because people who like to talk would not come in the club after a couple of weeks with Vinnie. He insisted on a quiet place and he would tell a table of the best

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AMOS KAUNE

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customers to shut up and listen. He was probably one of my favorite musicians and he brought in Tal.

Tal taught himself how to play. He had these huge hands and everybody remarked on that, like the Art Tatum of the guitar. He could almost cover the whole fingerboard with one hand. Normally a guitar player keeps his thumb behind the fingerboard, but you would see Tal's sneak over the top of the board and he would use it to pick notes. He was a sign painter and did not intend to be a guitar player. When he played in the Clifton Tap Room he made his own sign. Some years later the *Village Voice* did a story on him and he said he never considered himself a professional guitarist. This is the guy that won the *DownBeat* critics poll three years in a row. There was a wonderful documentary about him on Channel 13. I was so impressed I called Tal and he said, "I got a lot of work out of that." I said, "What, in Europe?" because he wasn't too crazy about working in New York. "No I mean sign painting." Even at that late date he still considered himself a professional sign painter, not a guitarist. He made something for NASA. I don't know exactly what it was, but his widow told me they were invited down to one launching.

JJ: Wow! I didn't know that.

AK: Nobody seems to. Tal would never tell you anything about himself that could be considered bragging. He thought about music and playing, but he never thought about himself as important in the business. He was so modest about himself and a really good guy to know.

JJ: Musicians must have helped you out of some emergencies. How did you repay that?

AK: I had a Wednesday "New Group Night." It wasn't all new groups but a lot of guys I owed favors to, guys who would fill in on a date or something along that line. They weren't necessarily going to pack the place so I did it on a Wednesday night; which is why I never liked it when young players said they wanted to audition and it wouldn't cost me any money. A lot of guys would jump at that chance but I didn't because it implies if I like you I will hire you and that was not the truth. I might like you a lot but I am not a musician myself and I am not qualified to say who belongs on the stand.

JJ: Well how did you produce a performance schedule?

AK: I would send a card out every two months and it would have all the weekends, all the Monday night guitar players and everything. I would never try to put all my heavyweights on the same card because one starts to bleed off the other. I had a kind of Chinese menu that I worked from. I would pick the biggest drawing card, I would then pick guys from the B players list Before I got to the C players I would bring in guys that I thought we ought to have even though I knew we would not do a lot of business. I brought in Sam Rivers a couple of times. Sam actually lived over in Teaneck and was known

only to serious jazz fans. In the '60s and '70s you had guys that were really far out, like Pharaoh Sanders, Sam Rivers, Albert Ayler and any number of guys that were really out but I thought should be heard. I would fill out the card that way. You can't draw everybody every weekend, you know. So you bring in the biggest stars every month or two; that way you cover a lot of bases.

JJ: I have very fond memories of seeing the MJQ at Gulliver's.

AK: Oh yeah, in Lincoln Park a couple of times. Those were

the biggest weekends we ever had. In both cases they were going to record and wanted to play before a live audience before they went in the studio. Any number of musicians would do that. I had Wayne Shorter who I could ill afford but he was willing to work just because they were going to Europe and he wanted to play in front of an audience before they went. So you bring in people like that and you are doing them and yourself a favor because you bring in quite a few bucks and these are guys you would never be able to afford otherwise.

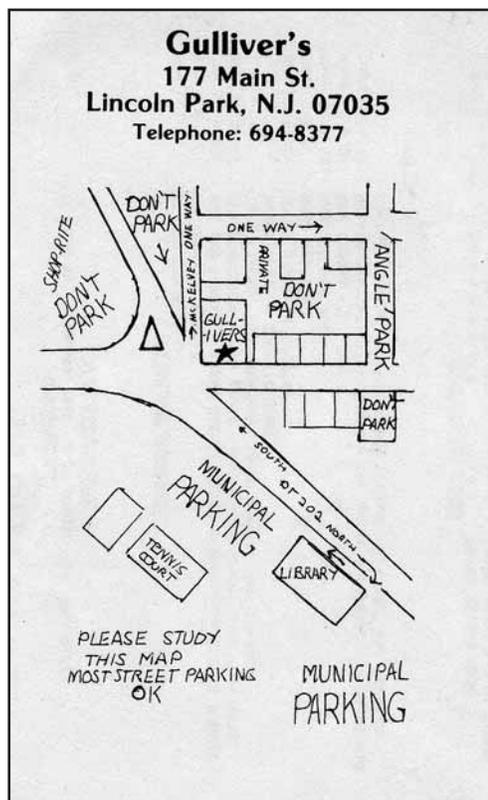
JJ: Do you have many souvenirs or mementos from your career?

AK: No. I have loads of records that people have given me and boxes of press releases. I used to always preach to musicians, "If you can't get a real agent ask one of your friends to make some phone calls on your behalf." I would tell them what to say and not to use the word "great" more than once on a page. Everybody is the greatest this and the greatest that and you have to be very parsimonious in handling that word.

Anyway, I got a lot of press releases. They all include tapes and I held on to them. I have a room upstairs which used to be my office and now you can't even walk in it. I have all these boxes of press releases, tapes and everything. It's a danger to be around up there, but I would never throw them away because if a guy goes to the trouble of making up a tape he deserves them to be listened to.

At Trumpets the guitar thing wore out. You just didn't get the young guitarists who wanted to go out and hear other guitarists. So, we stopped the guitar nights and I said, "I've got so many press releases from singers why don't we just have a singer and pianist? That will take care of us during the week." I found that between the times I sold Gulliver's in Lincoln Park and started doing the bookings at Trumpets everybody knew about press releases and making tapes. I was inundated with stuff from every woman singer imaginable and they all read the same and some were really comical, hysterical.

These press releases would be the same they would use trying to get a secretarial job. They would start with their height, the state of their health, where they went to high school, college and what they studied. Some even gave the name of their choreographer. What in the world a jazz singer needs with a choreographer is beyond me! These were the kids whose mothers had said to them, "You are going to be a star



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Time To Stomp

By Tony Mottola Jersey Jazz Editor

It ain't broke so we ain't fixin' it. Vince Giordano and the Nighthawks are back once again to headline the 42nd Annual Pee Wee Russell Memorial Stomp!

The stature of the Nighthawks as today's premier performers of vintage jazz only continues to grow. Indeed, Giordano has become Hollywood's go-to-guy to recreate the hot jazz and early swing sounds of the 1920s and '30s, most recently as the leader of the house band in the swanky Babette's Atlantic City nightclub featured in HBO's 2010 hit series *Boardwalk Empire*. (Other film credits for the Nighthawks and/or Vince include half a dozen Woody Allen soundtracks, Gus Van Sant's *Finding Forrester*, Martin Scorsese's *The Aviator*, Robert DeNiro's *The Good Shepherd*, Tamara Jenkins's *The Savages* and Sam Mendes's films *Revolutionary Road* and *Away We Go*.)

"At the time (*Boardwalk Empire*) opens," Giordano told *The Star-Ledger*, "the hottest act in the nation was the Original Dixieland Jazz Band. 'Tiger Rag,' 'Clarinet Marmalade,' these were the songs that people would've wanted to hear. As the bandleader at Babette's, I knew we had to cover that stuff. This is our version, but we still give you the flavor of the hot jazz of those times."

Expect that flavor and more on stage at the Birchwood. Vince has a library of 30,000 period arrangements to draw from for the Nighthawk's performances and everything old is new again when the Nighthawks wind up and blow. As for Prohibition era glamour, look no further than the dance floor where the dancers who flock to Nighthawks performances, many dressed in vintage garb, will provide a floorshow of their own.

It all gets started at noon sharp when 2011 scholarships are awarded to four New Jersey college jazz studies students, who will then play a warm-up set. (Be forewarned, there will be some modern jazz here!) Following at 1:00 PM we turn back the clock about 80 years or so and present four hours

of nearly non-stop traditional jazz by some of the best players on the scene.

Joining Giordano on the bill this year are Tom Artin and the TomCats Dixie Unit, Ed Wise & His New Orleans Jazz Band and The Baby Soda Jazz Band (with special guest Ed Polcer).

Tom Artin began playing jazz in junior high school in a band organized by the now-celebrated American composer John Harbison. He's played all over the United States and Europe with a number of world-renowned jazz groups including the Smithsonian Jazz Repertory Ensemble, the Louis Armstrong Alumni All-Stars, the World of Jelly Roll Morton, the World's Greatest Jazz Band and Wild Bill Davison. Tom played lead trombone in Mel Tormé's big band, recorded live at Michael's Pub in New York, and has played with Bob Wilber's Benny Goodman revival big band.

For about five years Tom was the house trombonist at Eddie Condon's club in New York, having inherited the seat of the great Vic Dickenson. In recent years, Tom has toured for Columbia Artists with Ed Polcer and the Eddie Condon All-Stars. He leads his own 16-piece TomCats Jazz Aces swing band, as well as the traditional jazz band Satchmo & Co, and Standard Brass, an adventurous seven-piece jazz ensemble for which he has written novel arrangements of jazz standards and classics from the Great American Songbook.

Ed Wise moved to Philadelphia from New Orleans following Hurricane Katrina. His band is an eight-piece outfit featuring two trumpets, a clarinetist/saxophonist and a trombone in the horn section and piano, string bass (Wise), guitar and drums in the rhythm section, and the leader's vocals. The New Orleans Jazz Band plays New Orleans-style traditional jazz and swing era big band dance music.



Wise spent 12 years in New Orleans, absorbing the city's music and culture and becoming knowledgeable about the origins of American jazz and the music from the 1890s through the end of WWII. The bassist also lectures on the origins and early history of jazz in America. He is the director of the University of Pennsylvania Jazz Ensemble and a member of the Tri-State Jazz Society's board of directors.

And if you think trad jazz is only played by older folks, guess again. The Baby Soda Jazz Band is a group of young Brooklyn-based hipsters who are making their mark in music one city park and one subway stop at a time. On the cutting edge of a new movement of street jazz with eclectic influences including New Orleans brass

Pee Wee Russell Memorial Stomp set for March 6 at Birchwood Manor



bands, jug music, southern gospel and hot jazz, the ensemble does not recreate the past but brings the joy of the music to the present. Baby Soda is an ever-changing group featuring trumpet, accordion, clarinet, washboard and banjo, an amazingly versatile one-string box bass, and can be seen regularly at New York venues like venues like Cafe Moto, Barbes, the Knitting Factory and the Plaza Hotel. They also love performing on the street, in the parks, where they sometimes get rousted by cops, and in the NYC subways, where they have been selected as an official Music Under New York act by the city's MTA.

Both Pediatrics and Geriatrics agree, says the band, Baby Soda is the sure cure for the aches and pains of the modern world!

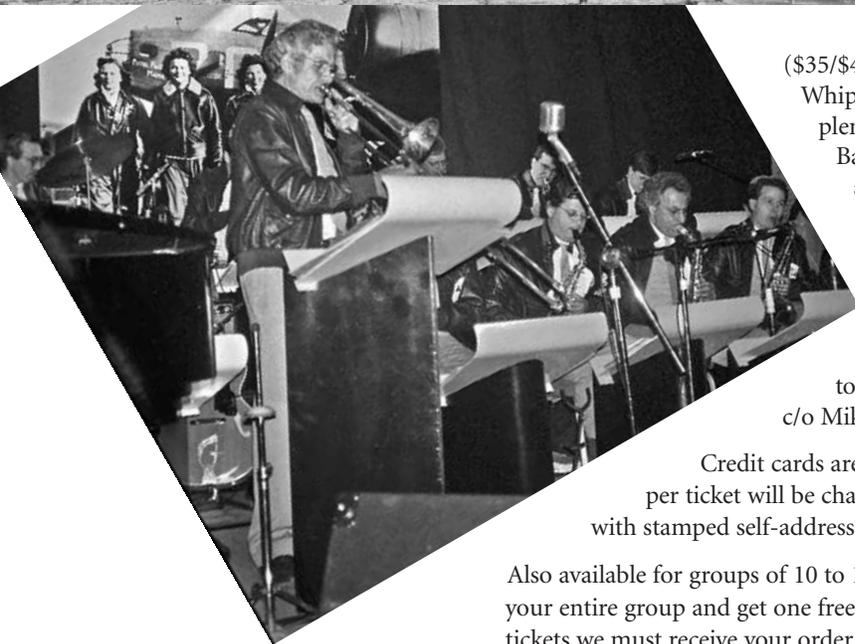
You bet. The Stomp is the guaranteed cure for your late-winter blues — five hours of great jazz at old-fashioned prices: advance sale tickets are \$25 for NJJS members, \$30 for non-members, and \$10 for students

(\$35/\$40/\$10 at the door, respectively). The Birchwood Manor in Whippany is conveniently located off Rte. 287 in Morris County with plentiful parking and complete handicapped access. The elegant Banquet Hall is festooned with large crystal chandeliers and offers a huge wood dance floor and full stage. The Stomp also includes a cash bar and lavish buffet of delicious hot and cold dishes available for purchase.

Tickets available now. Order on-line at www.njjs.org; by phone at 800-303-6557; by fax (credit card only) at 908-273-9279; or by mail (send checks payable to "NJJS" together with a stamped, self-addressed return envelope to: NJJS, c/o Mike Katz, 382 Springfield Avenue, Ste. 217, Summit, NJ 07901).

Credit cards are accepted online or via phone, mail or fax. A \$3 handling fee per ticket will be charged, except for orders by check with stamped self-addressed return envelope.

Also available for groups of 10 to 14, purchase tickets for your entire group and get one free admission. To mail tickets we must receive your order by February 28. Otherwise your tickets will be held at the door. Seating will be limited, so please get your orders in early to secure your seat for the festivities. Doors open at 11 AM. Merchandise will be available, including bargain priced NJJS Record Bin CDs and Stomp artist CDs. 



page 24, Ed Wise.

this page, top: Baby Soda Jazz Band

bottom: Tom Artin's TomCats Dixie Unit



AMOS KAUNE

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some day." So they go to a good school and get an education, but more than likely it's in the dramatic department rather than the voice department. They had vocal coaches, this, that and the other thing but you never saw them write about music, which is what I wanted to see. They would always have a picture and not once did any look as good as their picture.

These singers would make a tape, usually with just piano accompaniment. You would be surprised; even though the job only paid for a singer and a pianist, there were singers who would bring in a five piece group behind them and pay for it out of their own pocket. That is true in New York cabaret places. The people who work that circuit have to have a full time job during the day to support their singing habit at night. They work in these clubs and pay the band out of their own pocket. Then a friend, another singer, will come in and they have to invite them up to sing with them. There is a sort of protocol. They have to show up when that singer finally gets a gig, which is usually at the same club because they hit the owner up with the press release right there on the spot. The poor woman who has undergone this whole thing will now have to show up at her friend's job. It costs a lot of money to be in that circuit now.



Amos and wife Pat at an NJJS film night in 2008. Photo by Linda Lobdell.

I have a room...which used to be my office and now you can't even walk in it. I have all these boxes of press releases, tapes and everything...I would never throw them away because if a guy goes to the trouble of making up a tape he deserves them to be listened to.

You know your studio singers are the best educated singers in the world. Studio time is very expensive. They have to be able to walk in, read flypaper and get it right the first time. They

your stories.

AK: I enjoyed telling them. Thanks for the opportunity.

JJ

can't afford to do take after take. For instance, Marlene VerPlanck is a great singer and technically she is unsurpassable. Her diction, everything is perfect. I always go to hear her because you are hearing one of the very best in the business.

JJ: Yes, we have followed her for many years; but I wanted to ask about Trumpets. I've heard different things about why the first owner sold it. Would you tell us what happened?

AK: Emily Wingert, the woman who owned Trumpets was hard of hearing and had tinnitus. When she sold the place everybody thought she sold it because she just wasn't doing the business. She sold it because she had to. If she went in and the band was playing she would have to run downstairs because tinnitus is very painful. Loud noise will cause absolute pain. It has been known to drive people to suicide. She would come up when the band stopped playing but she wouldn't have her hearing aid in. Then people would talk to her and she would be nodding yes when it should have been no. She has since gotten cochlear implants and is doing very well.

JJ: That is good news. Thanks so much for doing this. I enjoyed

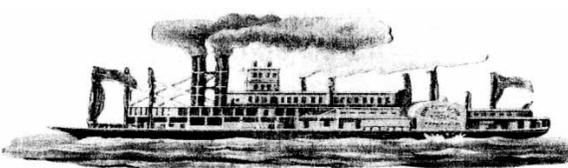
Schaen Fox is a longtime jazz fan. Now retired, he devotes much of his time to the music, and shares his encounters with musicians in this column.



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Noteworthy

Fradley Garner International Editor *Jersey Jazz*

SVEND ASMUSSEN ROUNDS 95, FIDDLES ON ... WOODY ALLEN'S BAND VISITS EUROPE ... TONY MOTTOLA (SR.) ON FACEBOOK ... ART TATUM "LIVE" IN NEW STAGE PERFORMANCE ... WATCH BURTON AND OZONE DO "AFRO BLUE"

WHO'S THE OLDEST, ACTIVE

world-class jazz instrumentalist?

That honor must belong to the soon (February 28) 95-year-old **Svend Harold Christian Asmussen**.

"Svend plays as well as ever," **Dan Morgenstern** tells me, "which merely means he is the greatest living practitioner of jazz violin." The elegant, swinging Danish fiddler still performs on special occasions. A new documentary film, *Svend Asmussen — The Extraordinary Life and Music of a Jazz Legend* (www.Shanachie.com), was rated "excellent" in *The Wall Street Journal*. Asmussen is the only living musician who has toured with the **Mills Brothers** (1937), performed with **Fats Waller** and **Josephine Baker** (1938) and, with **Stephane Grappelli** and other violin stars, recorded with **Duke Ellington** and "my mentor" **Stuff Smith** (1963), **Lionel Hampton**, and a gallery of other galleon figures. When drummer **Sam Woodyard** told him, "Man, you played your ass off!" Asmussen retorted, "Well, then, I'll have to change my name to Mussen."

WOODY ALLEN AND HIS NEW ORLEANS JAZZ BAND

don't travel often. New York region fans can catch the clarinetist's band live Monday evenings at Manhattan's Hotel Carlyle. With a book of classic New Orleans tunes from the early 1900s, they play an occasional U.S. festival. Their last European concert was in 1996. Imagine the reaction, then, when I plucked from under the Christmas tree a \$210.70, sixth-row ticket to the WANOJB concert March 22 at the Imperial theater, in Copenhagen. Allen is a passionate fan of jazz, which you often hear on his film soundtracks. Born 1935 in Brooklyn, **Allan Stewart Konigsberg** took his stage name from his bandleader idol, **Woody Herman**. The actor, director, screenwriter, comedian, musician, author and playwright performs with the Preservation Hall Jazz Band and the New Orleans Funeral Ragtime Orchestra, on the soundtrack of his 1973 comedy, *Sleeper*, in which he stars with **Diane Keaton** and **Don Keefe**.

THE 19TH INTERNATIONAL GUITAR FESTIVAL is tuning up to strum July 2-10 in Mottola, Italy. That includes a masters class and competition for young guitarists in three age groups, born from



Svend Asmussen fiddles while the music burns.

Photo courtesy of Hugo Hein.

1991 to 1999. JJ co-editor Tony Mottola's father, **Tony Mottola**, knew about the festival, but said the family's roots were not in the Italian town. In late December, a fan of the late noted guitarist asked on Facebook whether anyone knew "if there is actual video footage of Tony playing?" I asked Tony, Jr. "When he was with **Frank Sinatra** in the '80s," the editor emailed, "Frank would take a break mid-show and my father would play a solo with the band. Tour de force crowd pleaser stuff... Then Sinatra came back out and they would do a duet..." A Sinatra/Mottola duet of "Send in the Clowns" is prominently featured on the *Sinatra New York: Live at Carnegie Hall* 1980 DVD released in 2010. The Mottola festival draws dedicated guitarists from all over. www.mottolafestival.com/english.

ART TATUM'S LIFE STORY

is told in a striking new stage production calling on innovative technology to recreate "live" piano performances by Tatum himself. Original recordings by the master were fed into software that captures not only the notes, but the tone and dynamic range from the player's finger pressure on keys and foot pedals. It's a moon leap beyond the constant volume levels of a paper roll-driven, upright player piano. This music is played on a concert grand rigged to reproduce nuances with subtlety and brilliance. "The effect is stunning," writes online reviewer **Roy Dicks**. Zenph Sound Innovations, of Durham, NC, calls its stage presentation, *Art Tatum: Piano Starts Here*. The show has a Harlem nightclub owner reminiscing about Tatum, punctuated with piano pieces. The narrator pictures "an intense 'cutting' contest, wherein Tatum bests other noted pianists with the mind-boggling speed of 'Tiger Rag.'" Google: "NewsObserver – jazz, drama mesh." JJ

WEB HIT-OF-THE-MONTH

GARY BURTON PIONEERED the piano style of four-mallet technique as a chordal alternative to the usual two mallets on the vibraphone. He also popularized the jazz duet format, seen here with Burton and pianist Makoto Ozone on "Afro Blue." www.jazzonthetube.com/page/433.html

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

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**Martin Luther King Jr.
Quote on Jazz
Documented by
William Paterson
University Professor**

Only known direct quote on jazz by the Civil Rights leader now confirmed

The origin of a famous quote on the significance and beauty of jazz attributed to Martin Luther King Jr., his only known commentary on the subject, has been uncovered by David Demsey, William Paterson University professor of music and coordinator of jazz studies, and Bruce Jackson, William Paterson masters degree alumnus and a jazz drummer. The research appears in the January 2011 issue of *DownBeat* magazine.

The quote is universally misattributed as being from a speech given by King at the 1964 Berlin Jazz Festival. Demsey's and Jackson's research reveals that King was never actually at the festival, but provided his thoughts on jazz as a foreword for the event's printed program, at the invitation of the Berlin Festival organizers:

God has wrought many things out of oppression. He has endowed his creatures with the capacity to create—and from this capacity has flowed the sweet songs of sorrow and joy that have allowed man to cope with his environment and many different situations.

Jazz speaks for life. The Blues tell the story of life's difficulties, and if you think for a moment, you will realize that they take the hardest realities of life and put them into music, only to come out with some new hope or sense of triumph.

This is triumphant music.

Modern jazz has continued in this tradition, singing the songs of a more complicated urban existence. When life itself offers no order and meaning, the musician creates an order and meaning from the sounds of the earth which flow through his instrument.

It is no wonder that so much of the search for identity among American Negroes was championed by Jazz musicians. Long before the modern essayists and scholars wrote of racial identity as a problem for a multi-racial world, musicians were returning to their roots to affirm that which was stirring within their souls.

Much of the power of our Freedom Movement in the United States has come from this music. It has strengthened us with its sweet rhythms when courage began to fail. It has calmed us with its rich harmonies when spirits were down.

And now, Jazz is exported to the world. For in the particular struggle of the Negro in America there is something akin to the universal struggle of modern man. Everybody has the Blues. Everybody longs for meaning. Everybody needs to love and be loved. Everybody needs to clap hands and be happy. Everybody longs for faith.

In music, especially this broad category called Jazz, there is a stepping stone towards all of these.

Everybody has the Blues. Everybody longs for meaning. Everybody needs to love and be loved. Everybody needs to clap hands and be happy. Everybody longs for faith. In music, especially this broad category called Jazz, there is a stepping stone towards all of these. — Rev. Dr. Martin Luther King, Jr.

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John Dokes: A Different Kind of Song-and-Dance Man

By Marian Calabro

Many of us in the audience at Jazzfest 2010 felt a thrill of discovery at hearing John Dokes, the smoother-than-silk vocalist with the George Gee Big Band. As *Jersey Jazz's* caption writer exclaimed in the July/August issue: "Talk about star quality! In his seersucker suit and yellow necktie, Dokes was cool as a cucumber and showed off his incredible dance moves, too." In fact, Dokes has been wowing crowds on the other side of the Hudson for a few years. He and Gee's 10-piece Swing Orchestra play on Tuesday and Friday nights at Swing 46, a jazz and supper club in Manhattan that draws swing-loving tourists from as far away as China. These gigs stretch out the work week for Dokes, who is a corporate marketing executive by day — but he's not complaining.

Formerly a championship Lindy Hopper, Dokes is on the Web at www.johndokes.com and Facebook. His collection *John Dokes Sings, George Gee Swings*, favorably reviewed in the December 2010 issue of *Jersey Jazz*, is available on CD and at iTunes.

JJ: Tell us about your background.

JD: I was born in Little Rock, Arkansas, but my family left when I was two years old. My parents said, "We have to get out of here." We moved to Oakland, California, and I was there for a lot of years. I won't tell you the number of years, but a lot of years.

JJ: Did you play music or sing in school?

JD: I did sing in the choir in elementary school, then they cut that program. Prop 13 comes to mind. [Proposition 13, a state amendment to cap property taxes, was enacted in 1978.] One day music was flourishing and the next day, it wasn't. In high school I had a dance group that was a quiet local phenomenon in the Bay Area. We did a lot of talent shows and such.

JJ: When did you take up singing again?

JD: Probably 1999. I started dancing first. I always had done some kind of dancing, then I got into swing dancing. As part of that, I followed the band that I sing with now and a lot of others. One of my dance partners, Dawn Hampton, heard me singing while we were dancing, and she said that I should



get up there and try to do my thing. She didn't say it as nicely as I just said it. She said, "Get your 'blank' up there and sing it." At that point, I decided to do a little surprise for her so I took lessons with the late Phil Campanella at The Singers Forum to get in shape to sing. I went around and sang my favorite songs at a lot of open mics, and then I surprised her by singing with George Gee on her birthday.

JJ: Is that Dawn Hampton, sister of Slide?

JD: Yes, she's 82 now and a famous dancer and musician in her own right. She was an alto sax player with the Hampton Family Band, which was a vaudeville act that later played in Harlem at the Apollo Theater and the Savoy Ballroom. Then she had an act with three of her sisters, and she became a cabaret singer. She still dances. We love to dance together. She comes to a lot of our shows, and the crowd really digs it when we dance. We usually dance to "Shiny Stockings" or "Ode to Swing" or "Splanky," the song we're best known for. It's a great Basie tune. I love it. When the band starts it, the crowd makes room for her on the dance floor.

JJ: Did you meet Dawn when you came to New York?

JD: Yeah. She dragged me headfirst back into both dancing and singing. I would go to some of the places where all the dancers were hanging out and I would kind of watch and observe and say, "Okay, I'm gonna do this." Finally, one day she saw me standing on the sidelines and she just grabbed me and she said, "You're doing this." She gave me a lot of tips on leading in the beginning. She also made sure that I didn't stick completely to the lessons — I was taking lessons — but that I added my own musicality to what we were doing.

JJ: With whom did you study dancing?

JD: The legendary Frankie Manning was one of my teachers. He came to see our show a couple weeks before he passed away, and we performed at what was planned to be his 95th birthday party, which turned into his memorial. He was definitely the best choreographer of swing in the history of swing and certainly among the top dancers. [Hampton and Manning are featured in a dance scene in Spike Lee's film *Malcolm X*.]

JJ: And your study of voice was pretty much confined to that one stretch of lessons?

JD: Yes, with Phil Campanella.

JJ: Sounds like you hit on the right place.

continued on page 32

JOHN DOKES *continued from page 31*

The Singers Forum trains people in all kinds of styles, but with the underlying bel canto method. You have a flexible, expressive baritone. You were in New York at this point. What brought you to New York?

JD: To work for Marvel Entertainment, which does the Marvel Comics. That was half of the reason. The other half was that I was seeing someone who had come East for law school.

JJ: What do you do at Marvel?

JD: I'm the senior vice president of integrated sales and marketing.

JJ: So you must be busy six days a week, 18 hours a day.

JD: Pretty much. We usually perform two nights per week, sometimes three, which is great, so it certainly keeps me busy.

JJ: You linked up with George Gee through Dawn?

JD: My first informal performance with George was in May 2001 for Dawn's birthday. My first official performance was on the unfortunate date of September 12, 2001 at The Cotton Club. We were booked, and "the show must go on" is how we operate, so we did it. Our friends came out, but it was a trying time. I performed with George's group sporadically for the next five years. Then the schedule became more regular. Everything really came together when Dave Gibson joined the band and started writing some new arrangements for me. Some of the tunes on my CD that he arranged, like "Walk on By" and "This Guy's Love With You," were things I never expected to sing. But Dave heard something in my voice and in those original songs, and he thought the combination would work well in a swing setting. To my surprise, they do.

JJ: Do you perform with any other band as regularly?

JD: No. It's pretty much all with George, and that's been a great experience. Obviously, because I work full time, it really helps to be able to show up at the gig with everything prepared and ready to go. I do intend on doing some smaller group things in 2011, but that takes a little bit more effort.

JJ: Tell me more about the Battle of the Bands that happened in 2010.

JD: It took place at the Midsummer Night Swing series at Lincoln Center, a kind of throwback to the Savoy Ballroom battles in the days of Count Basie and Benny Goodman. It was a friendly competition, George's big band against Bill Elliott's Swing Orchestra, which is famous on the West Coast. In a friendly way, we whacked the program.

JJ: So you won?

JD: [Laughing] Well, I'm sure they walked away saying they won and we walked away saying we won.

JJ: The audience voted?

JD: No. I think the dancers just had a good time. At the end of, I guess, a

third set, we did a lot of songs together. It was really all in good fun.

JJ: And you've gained quite a following at Swing 46.

JD: At last night's performance, some tourists from China showed us one of their guidebooks. It had pictures of us all in the band, with a write-up in Chinese. We get a good crowd.

JJ: What's your dream for your career? Are you happy being an executive VP by day and dancer and singer by night, or would you like to do this full time?

JD: Right now it's senior VP and I definitely would love to be an EVP. I do enjoy where I'm at in terms of my career. I'd love to have our CD get a wider release. It's doing well and we're selling a lot at our shows. I'd love to be able to tour Europe in support of it as well. And I just love being on stage. I'm glad I have the opportunity to do that twice a week.

JJ: Do you get enough time off from your job to do a European tour? Would you?

JD: It's a matter of time off from my job and having my wife say, "Okay, this is a go." There is certainly space to do that. I always keep a few days in reserve just in case something good comes up. It's definitely an option.

JJ: You list your influences as Nat King Cole, Joe Williams, Jimmy Rushing and Frank Sinatra. Do you work a lot on rehearsing a song? Do you set your delivery, or tend to improvise?

JD: I like to get comfortable with a song before we perform. One of the members of the band, Steve Einerson, is a great piano player. Before we introduce new songs to the group, we practice for a few weeks or months before springing it on the world. I really love the older style of singing. I love the phrasing from that era. Although a lot of the stuff I add is obviously from today because I've grown up in this era, I want to make sure I'm true to the style and the feel of those great vocalists — especially Joe Williams and Nat King Cole.

JJ: How did you like playing at Jazzfest, where people couldn't dance?

JD: Loved it. It's a whole different feeling when you're performing in front of a jazz audience. You hope they want to get up to dance even though they're sitting down. I like that kind of tension between them wanting to get up and move and wanting to just sit and relax and enjoy the music. Am I going to be able to get you out at Swing 46 sometime soon?

JJ: I'm sure there are plenty of *Jersey Jazz* readers who can respectably cut the rug. If I can just sit and listen, I'll come. My husband's a good dancer but I'm the classic person with two left feet.

JD: Dancing is certainly optional. There's plenty of room for sitting and dining near the dance floor, so you can look at all the dancers and you can watch the band at the same time. It's a great option **JJ**

Marian Calabro is a writer of nonfiction history books and an amateur jazz pianist.



Dawn Hampton sizzles on the dance floor with Dokes.

New Jersey Jazz Society * generations of jazz

Kids and Families Get Up Close and Personal with GoJ at the Morris County Library

On December 18 the New Jersey Jazz Society brought its touring program, *Generations of Jazz*, to Morris County Library. The program's purpose is to bring jazz to audiences younger and older and to teach them about its history and all its forms. This is done by means of a narrative advanced and enhanced by a team of top-notch musicians playing to illustrate each point. Audience participation is encouraged.



On this occasion, the band included Vinnie Corrao, guitar; Bob Ackerman, reeds; Calvin Jones, bass; and Corey Rawls, drums along with musical director, vocalist Pam Purvis. No wonder the audience seemed to like it!

NJJS also seeks grants and donors to help us bring the program to more places.

To find out how to bring this program to your school or organization, contact Andrea Tyson at education@njjs.org. 



Story by Linda Lobdell
Photos by Tony Mottola
Co-editors *Jersey Jazz*



Pam Purvis and Lots of Friends | December 17 at The Priory

By Linda Lobdell Co-Editor *Jersey Jazz*
 Photos by Tony Mottola



Mr. James Robinson and his lovely dance partner found inspiration.

With a Nativity scene and cotton-tufted Christmas tree as the backdrop, Pam Purvis entertained at Newark's Priory December 17, surrounded by friends in the audience and friends sharing the spotlight: Bob Ackerman on reeds; Brandon McCune, piano; Steve Johns, drums, who couldn't keep his proud eyes off his son, fine bassist Daryl

Johns (last seen on these pages at age 12 at 2009 Jazzfest — he's now all of 14 and at least a foot taller). Daryl has been selected to join the 2011 Grammy Jazz Band in Los Angeles (sidebar).

Sitting in on trombone over the course of the evening was Cornell McGhee, and scatting a few was Hollis Donaldson who has written lyrics to Dizzy Gillespie's "Birk's Works."

We heard tunes like "Come Fly With Me," "Mood Indigo," "Sugar Blues," and an Ackerman composition, "Double Time Blues."

A special treat was in store when Mickey Freeman stepped up to share vocals with Pam. The pair has developed a duo project and we were treated to their sweet harmonies in Patti Page's "Old Cape Cod," "My Little Red Top," "Centerpiece." The two engaged in a scatted conversation that was quite a musical hoot.

Near the end, "When October Goes" — Pam had been trying to track down sheet music for this tune and Editor Tony Mottola supplied it, so it's now part of her repertoire. 

HIGH SCHOOL STUDENTS FORM 2011 GRAMMY JAZZ ENSEMBLES

Thirty talented high school students from across the United States have been selected for positions in the 2011 Grammy Jazz Ensembles. Their selection launches them into the spotlight surrounding the 53rd Annual Grammy Awards, and provides them with unparalleled opportunities to perform in front of some of music's biggest names. The students, representing 30 cities and 12 states, will travel to Los Angeles for a weeklong musical adventure under the direction of Justin DiCioccio of the Manhattan School of Music, Dr. Ron McCurdy of the University of Southern California Thornton School of Music and Dr. Leila Heil of Colorado State University. Many past members of the Grammy Jazz Ensembles go on to enjoy thriving careers as jazz musicians, including several past selectees who are leading bands, including Peter Cincotti (2001), current GRAMMY Nominee for Best Instrumental Composition Gerald Clayton (2002), Grace Kelly (2008), and Aaron Parks (2000).

The Ensembles perform at Grammy Week events including at Grammy In The Schools Live! This evening showcases the Ensembles with special guest artists on 2/9/11 at USC in the LA Grand Ballroom. The Ensembles will record at Capitol Studios & Mastering in Hollywood, CA. Grammy Jazz Ensembles CDs from 2007-2010 are available for purchase at online music outlets.

As a grand finale, the Ensembles attend the 53rd Annual Grammy Awards on 2/13 as guests of The Recording Academy and will perform at the after-party.

The Grammy Jazz Ensembles selectees are eligible for more than \$2 million in college scholarships made possible through partners Berklee College of Music, Manhattan School of Music, the New School for Jazz and Contemporary Music, and USC Thornton School of Music.

Several other metropolitan area selectees will join Englewood, NJ resident Daryl Johns:

- Adam O'Farrill, Brooklyn, N.Y., Fiorello LaGuardia High School for the Arts, Trumpet Jazz
- Cory Boris, Kingston, N.Y., Kingston Senior High School, Trombone
- Evan Sherman, Short Hills, N.J., Millburn High School, Drums

Book Review

By Joe Lang Past NJJS President

A Biographical Guide to the Great Jazz and Pop Singers

By Will Friedwald | Pantheon Books, New York 2010 | 811 pages, \$45.00

Virtually anyone who has any interest in the worlds of jazz and pop vocalizing will find ample enjoyment between the covers of Will Friedwald's tome, *A Biographical Guide to the Great Jazz and Pop Singers*.

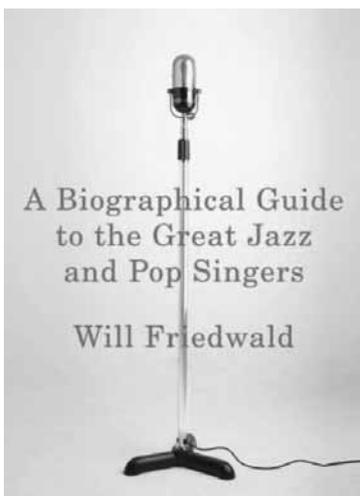
Since Friedwald is openly opinionated with a propensity for injecting healthy doses of his often quirky sense of humor into his word portraits of over 200 singers, most of them famous, but many more select in their appeal, there are bound to be a lot of varied reactions to this book. These reactions will probably focus primarily on the opinion parts of his writing. Some will agree with his assessments of particular performers, while finding other opinions puzzling. Similarly, there will be a lot of questions about why some of those included for discussion were included, and probably even more about why others were left out of the book. There also might be questions about the injection of as many humorous asides as Friedwald has opted to incorporate into his text.

Friedwald lays out in his Introduction the basic ground rules that he followed in deciding who to include. The primary focus was to be on singers, jazz or pop, who relied mostly on singing selections from the American songbook, known also as standards, concentrating on "those artists who made a vital contribution to the way the songbook is sung."

He admits to having a bias for jazz-oriented singers, and that "there's a lot of gray area" in assessing many performers. Singers who crossed genres, but devoted much of their efforts to singing the American songbook, like Ray Charles or Bobby Darin, are examined here in relation to the part of their output that jives with the theme of the book.

In making his final decisions, he admits to being occasionally arbitrary, and omitting some singers who just do not appeal to him. There are others who are not his cup of tea who did make the cut, but he is quite open about his lack of connection with their artistry. Near the end of the Introduction, Friedwald makes mention of several singers who some readers will probably feel deserved to be among the chosen few, "and possibly even others." I am sure that there will be many "even others" that occur to most readers.

The first decision a reader must make is how to read the book. It is arranged alphabetically by performer, with a supplemental section that includes several singers within each of 26 sub-categories such as "Torch Singers and Flappers," "There'll Always Be an England,"



"Singing Songwriters," and "Hipsters and Bopsters," and another brief section that mentions a representative performer in five popular song genres that do not fit into the general parameters of the book, Folk Rock (Bob Dylan), Gospel (Mahalia Jackson), Rock 'n' Roll (Elvis Presley), Blues (Bessie Smith) and Country and Western (Hank Williams).

Since it will be the rare reader who will sit down and read the book completely from front to back, I would guess that the first thing a reader will do is to peruse the Contents section to find out who is included in the book. After coping with the fact that there might be some favorites missing, I would expect that the next impulse will be to see what Friedwald has to say about

their favorites who made the cut. If you are like me, that list will be extensive.

What they will find is Friedwald's honest and educated opinion of each artist's work. Along with that will be some essential biographical information, and a generally chronological assessment of the artist's recorded output. There will also be, in many instances, references to general historical and sociological information that places the artist into the historic framework, at least from Friedwald's perspective.

Reading his pieces on Bing Crosby, Frank Sinatra, Ella Fitzgerald, Anita O'Day, Billie Holiday, Mel Tormé, Joe Williams, Nat Cole and the other upper echelon performers not only reinforces what you already know about them, but will also give you some new insights about each of them. Where the book is particularly valuable is in giving readers in-depth information about lesser known or now overlooked performers like Jackie Paris, Joe Mooney, Jeri Southern, Al Bowlly, Sophie Tucker, Arthur Prysock, and Cliff "Ukulele Ike" Edwards. This paragraph could devolve into a list making exercise, but I believe that you get the idea that there is a treasure trove of information and analysis about a wide variety of singers.

However one views this impressive work, there is without doubt a wealth of information about the performers covered by Friedwald that should satisfy even the most critical of readers. A volume like this almost begs for gotcha moments, and there are bound to be some, but I have not found any, at least from a factual perspective. I look forward to returning to the pages of this volume time and again for information, occasional provocation, and many moments of sheer enjoyment.





Helluva Town: A New York Soundtrack

Eric Comstock and Barbara Fasano

by Robert L. Daniels

“The Bronx is up and the battery’s down” and smack in the middle is the Oak Room at the Algonquin Hotel where Eric Comstock and Barbara Fasano are taking the chill out of mid-winter temperatures and offering a tonic for those post-holiday blues. Under the banner of “Helluva Town” their program is an affectionate celebration of the Big Apple

Turning the pages of the Great American Songbook, Comstock and his wife Barbara, have plucked two dozen tunes revealing the hustle, bustle, charm and the heartbeat of Gotham. Few lyricists have illustrated the city’s pulse as fervently as Betty Comden and Adolph Green who with composers Jule Styne and Leonard Bernstein crafted the tuners *Subways Are for Sleeping* and *On the Town*.

The first produced a jaunty declaration “Comes Once in a Lifetime” followed by a plaintive confessional “Lucky To Be Me.”

Perhaps no song is more timely and as graphic as Frank Loesser’s “My Time of Day” with its “rain-washed pavements.” Mr. Comstock reveals its poetic core, as does Barbara Fasano who takes an old Harry Warren-Al Dubin sober reflection, “The River and Me,” a plaintive rarity from a 1931 stage show, *The Laugh Parade*, that starred memorable funnyman Ed Wynn. She invests the rare song with a dark, smokey grandeur.

Comstock, who accompanies himself and his mate with flavorful piano, is an appealing light baritone. The couple’s incisive repertoire finds a wealth of musical settings that define a city with songs from the world of jazz with Horace Silver and Billy Strayhorn, to folk and pop with Joni Mitchell and Paul Simon, from Hollywood with Harold Arlen’s “My Shining Hour” and the legacy of Broadway with Jerry Herman, Alan Jay Lerner and Charles Strouse.

There are few musical statements that provide the rush of “I Walk a Little Faster” by Cy Coleman and Carolyn Leigh. Comstock and Fasano are the duke and duchess of cabaret and a helluva couple and their tandem turn winds up with a medley of “Lullaby of Broadway” and Hoagy Carmichael’s cushy pillow talk, “Two Sleepy People.” Their turn prefaces an exciting new Oak Room season that will be followed by Steve Ross, Maude Maggart, and Jessica Molaskey. There can be no finer prelude to Spring. **JJ**

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

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Jazz Goes to School

The College Jazz Scene

By Frank Mulvaney

Rutgers University, Nov 30: The Music of Jazz Legends

Tonight the fabulous RU Jazz Ensemble presented an interesting mix of music by living and past legends. When you see the brass section augmented by a couple of French horns and tuba and the reed men with bass clarinets, you can bet that you are about to hear a gorgeous Gil Evans arrangement. And so we did, on George Gershwin's "There a Boat Dat's Leavin Soon for New York" from his *Porgy and Bess* masterwork. The hook in this wonderful song is one you never forget and the depth of the sound from the ensemble was glorious, featuring stratospheric accents from lead trumpeter Tanya Darby. The extra brass were sidelined for a while and newly appointed Jazz Studies Department Chairman Conrad Herwig came on stage to solo on his own composition, "Rapture." It has a very nice controlled guitar and rhythmically pleasing opening before it gets jacked up and Conrad takes charge. It's possible you may never have heard a greater trombone virtuoso and we've got him right there in New Brunswick. His tone was magnificent and the band sounded fantastic. "Tip Toe" from the catalogue of the great Thad Jones followed. I'd never heard this one before and, as one expects from Thad, it was full of interesting ideas starting with a sax section solo for about 12 bars followed by a cup mute trumpet solo from Tanya as the rhythm kicks in and the bones do it alone. Lead alto Bret MacDonald delivered a terrific solo after everyone joined the party punctuated by some hot drumming — different. Conrad came back to play on his arrangement "It Ain't Necessarily So." The chart was originally written for the Joe Henderson orchestra. It's big and brassy the

way I like and you have to love Conrad's animation, reflecting his passion and joy in playing. The extra brass came back for another Gil Evans chart, this one for Kurt Weill's beautiful ballad "My Ship." Combined with muted trumpets, flutes, bass clarinets and trombones, the full ensemble harmony was simply gorgeous playing behind an outstanding trumpet solo by Joe Christianson. I have found the music of Charles Mingus most interesting and his "Prayer for Passive Resistance" is a good example of his inventiveness. The piece starts out with the trumpets and the bari sax vamping with the sax section carrying the melody. Tenorist John Petrucelli supplied a sizzling solo that flirted with the upper limit of human hearing as things got to really rockin'. Not to be outdone, lead tenor Taylor Savage took charge and then we had an exciting duel of tenors backed by the full ensemble. The two tenors provided a delightful cadenza as the pace slowed down at conclusion. Professor Herwig had a soaring solo on his arrangement of Coltrane's "A Love Supreme." The famous hypnotic beat is picked up by the saxes and trombones before the trumpets join in with scorching licks.

I'd have expected a break at right about this point but there was none, and the



music continued for two full hours. Joe Henderson's catchy moderate swing "Serenity" allowed Mark Chernoff (bari) to show his stuff and also provided spotlight opportunities for pianist Michael Bond and trumpeter George Maher. I would add that the trumpet section might be the finest that I have heard in college ranks. Emerging tenor star John Petrucelli had a fabulous long improv solo as the rest of the ensemble played the melody on an old up tempo arrangement of "Body and Soul" that Conrad dusted off for the occasion. Conrad stayed to play once again on his own arrangement of Duke Pearson's beautiful ballad "You Know I Care" as the full ensemble provided deep, lush harmony before he added a big cadenza. The final three selections for this long concert were complex compositions by Ensemble Director Charles Tolliver. The first of the three was "Emperor March" that was chock full of interesting ideas and on which all the sections had something different to say. Brett MacDonald contributed an outstanding alto solo on this long meandering piece that ends quietly as the trumpets take it home. As Professor Tolliver is a Grammy-nominated trumpeter, it's not surprising that the trumpet section is featured prominently in his works. The drummer was featured along with the trumpets in the opening of "Hit the Spot," a driving bebop chart that had Mr. Petrucelli once again in the spotlight and exceptional solos by trumpeter Ben Hankle and pianist Tara Buzash and some marvelous high altitude work by the fabulous trumpet section. The caboose of the concert was a piece called "Toughin." An alternative title for this big loud arrangement might have been "Everybody Plays" — and I do mean everybody. For this tune there were two sets of

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COLLEGE JAZZ

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drums, two bassists, three guitarists and alternating pianists making for a total of 23 solos. WHAT A BARGAIN for only \$10. Conrad wants to fill the magnificent Nicholas Music Center for every concert. He certainly has the right product and I really hope that some of my readers who are lovers of great big band music will help make that happen.

NJ City University, Dec 13: John Patitucci and University Jazz Ensembles

The NJCU Jazz Studies Program seems to be on a remarkable record streak of concerts that exceed the previous. The program this night was simply awesome. The 18-piece ensemble came roaring out of the chute with a piece by the great Duke Pearson called “New Girl.” Great balance and blend was immediately apparent. The tune is a very pleasing melodic swing on which we had outstanding solos from Justin Hernandez (trumpet), Kris Cardella (tenor), Jason Teborek (piano) and the bus driver Jon DiFiore (drums). The second selection was a very interesting composition by Kenny Wheeler. The arrangement has a long bass solo introduction beautifully done by Pete

McCullough to which is added guitar and piano. The marvelous harmonic duet of wordless vocal (Kristen Dziuba) and Justin on flugel made this piece very special. It is filled with wonderful texture and gorgeous sound with length and a structure much like that from Maria Schneider. A good five or six minutes in, the duo gets into some amazing overlaying improvisation which is followed by a recapitulation of the opening bars and then soft brass chords to conclusion. You probably have never heard anything quite like Kenny Berger’s “(No Longer) in the Mood” which he wrote for the Westchester Jazz Orchestra. It is inspired by and reflects weariness of years of playing the Glenn Miller classic. The arrangement is very clever and challenging but the ensemble handled it adroitly. Some of the familiar Miller lines are twisted into dissonance and there is obvious Thelonious Monk influence although there are some hard swinging passages with a ‘pow, pow, pow’ announcement. Tenorist Kris Cardella had a terrific solo and then was joined briefly by the other tenorist Dustyn Richardson who also dazzled us. Following that a sextet came out of the band to perform John Coltrane’s “Blue Train,” from the 1957 album of the same name — considered among the most important recordings in modern jazz history. It’s one of those tunes that you can’t stop playing over and over

and the three horn players, Kris, Justin and Danny Hall (trombone), really did it justice. At this point the seven-voice University Vocal Jazz Ensemble under the direction of Professor Allen Farnham took the stage, opening with “A Nightingale Sang in Berkeley Square.” This tune is closely associated with the Manhattan Transfer and I would say that the well-rehearsed ensemble was every bit as tight, clean and lushly harmonic as on the great “Transfer” version. Their second selection was even more ambitious and they really did a job with Coltrane’s “Giant Steps,” which I didn’t know had lyrics. Can’t imagine the rehearsal time to get this complex piece down and I must say the harmonic scattering was just amazing.

After the intermission the big band was back on stage with guest artist John Patitucci. The bassist is a double Grammy-winning musician/educator with a dozen albums as leader, who has topped the jazz popularity polls for a number of years. After you see him play you have no doubt about the reason why. The opening selection of the set was Mike Holber’s great arrangement of “Poli Wonk,” a complex modern funk tune. I’m sure the typical reaction on first seeing John play is “Oh, my.” He really gets you to take notice and he would go on to solo brilliantly on this and the following five

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

pieces. There was some wonderful ensemble playing with marvelous colors and layers of sound and a first-rate solo from Kris Cardella after which John closed things out with the familiar “Love Supreme” vamp. The sax troops did a lot of instrument switching on Wayne Shorter’s “Pinocchio,” which was written for the Miles Davis Quintet in 1967. I understand that it is structured in the unusual 18-bar form and featured a fine guitar solo from German Gonzalez as well as more amazing Patitucci virtuosity. “Bass Force,” a Kenny Burrell composition arranged by NJCU Grammy nominated Professor Pete McGuinness was a real treat. Bassist Pete McCullough joined the crew for an unusual two-bass configuration. The brass was really strong on this one as the two bassists took turns leading duets and exchanging improvisational ideas. The audience was entranced during a brilliant long cadenza of dueling bassists who finished together. Next we had one of the finest quartet collaborations that I have ever heard. Mr. Patitucci’s playing so dominated on “Gregory Is Here” as I had never witnessed before in a quartet — remarkable. The total effort included fabulous tenor work by NJCU Professor Bob Malach and outstanding contributions by pianist Jason Teborek and drummer Jon DiFiore. “Thrushes” was a wonderful Mike Holober composition that was really a complex orchestral piece. It’s chock full of sweet sounds and had a beautiful piano intro accompanied by flutes and sopranos. Marcel Bellinger provided a marvelous long flugel solo and trombonist Danny Hall added some eloquence as the harmony built to double forte. Concluding this long evening of fantastic jazz we had one of the shortest selections, Herbie Hancock’s “Eye of the Hurricane.” Marcell was simply out-of-sight with his trumpet solo and Dustyn delivered another masterful tenor solo as, one more time, Mr. Patitucci demonstrated why he is considered world-class. An awful lot of hard work went into this concert and it showed. Everyone deserves hearty congratulations. ■

Caught in the Act

By Joe Lang
Past NJJS President

Marlene VerPlanck

Monmouth County Library, Manalapan, NJ
December 12, 2010

On the date when Frank Sinatra would have been celebrating his 95th birthday, one of the finest singers who is carrying on the torch of good music paid tribute to the Chairman of the Board when Marlene VerPlanck gave an exhilarating concert of songs associated with Sinatra. A large crowd responded to each selection with enthusiastic applause as VerPlanck, and her trio of Tedd Firth on piano, Jon Burr on bass and Ron Vincent on drums presented a 28-song program that consisted of one highlight after another.

Anyone who is familiar with VerPlanck’s recordings and personal appearances are aware of her commitment to the Great American Songbook, the same treasury of songs that were so much a part of Sinatra’s oeuvre. For her tribute to Sinatra, VerPlanck avoided any hints at imitation of the Sinatra versions of the songs that she sang. In concert with her late husband, Billy VerPlanck, who provided her with the arrangements, VerPlanck has always given any song that she sings her own unique stamp. That is one of the many pleasures associated with catching one of her performances.

She opened her first set with a smoothly swinging take on “Nice ’n Easy,” a song whose title pretty much defined the afternoon’s performance. Pacing is an important element in any successful performance, and VerPlanck is among the best at programming her shows. She followed an up tempo “Old Devil Moon,” with a hauntingly slow “With Every Breath I Take.” “The Way You Look Tonight” was done as a medium swinger, “Oh You Crazy Moon” a lilting ballad, “That Old Black Magic” was gently up, and “Speak Low” had a boppish feeling.

VerPlanck has a fine knack for fitting songs together into medleys that work nicely. A



straight ballad reading of “It Could Happen to You” evolved into a more spirited “Love Walked In.” Burr’s bass was the sole accompaniment for the first statement of the melody to “Dearly Beloved,” and lent an effective intensity to VerPlanck’s vocalizing. She and the band found a comfortable medium groove on “I’ve Got You Under My Skin.” I have always loved the VerPlanck arrangement of “The End of a Love Affair,” one that reflects the frenetic desperation of the lyric. VerPlanck is a fine interpreter of torch songs, an attribute that was evident on “Don’t Worry ’Bout Me.” To close the set, she chose to add an upbeat bossa feeling to “In the Still of the Night.”

The second set kicked off with a Latinish “All or Nothing at All.” The verse to “Call Me Irresponsible” is rarely heard, and led us into a swinging rendition of this classic bit of Sinatraiana. After an easily swinging version of “Something’s Gotta Give,” VerPlanck treated those present to a ballad that she always makes sound particularly special, “A Nightingale Sang in Berkeley Square.” It was time for another VerPlanck medley, and in this instance it was a fine pairing of a medium tempo “Can’t We Be Friends” and a ballad reading of “Just Friends.”

VerPlanck began her quickly paced “Easy to Love” a cappella, and the band joined her for a romping good version of this Cole Porter gem. Things slowed down considerably for a wonderfully laid back “You Turned the Tables on Me.” On “Just One of Those Things,” VerPlanck opted to effectively place the verse

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CAUGHT IN THE ACT *continued from page 39*

in the middle of her take. Another ballad that has become a VerPlanck staple is “Guess I’ll Hang My Tears out to Dry,” and it was as welcome as ever this time. VerPlanck usually includes a few Gershwin tunes in any program, and “But Not for Me” was the Gershwin complement in this set to “Love Walked In” from the first set. The up tempo arrangement used by VerPlanck on “Let’s Face the Music and Dance” is one that creates a musical tension that feels just right. Many of the most memorable Sinatra tunes were associated with films, and “All My Tomorrows” from *A Hole in the Head* is among the best of these. The program came to a conclusion with a sprightly “It Might As Well Be Spring.”

Throughout the concert, VerPlanck related several stories about her personal connection to Sinatra as a performer on several of his recording sessions. This added a special dimension to the occasion.

VerPlanck’s performance elicited a standing ovation from those gathered to enjoy classic songs sung by a singer who is the essence of taste and class. Ol’ Blue Eyes was surely smiling down with the audience as Marlene VerPlanck did complete justice to the evergreens that had been so well served by his earlier attention.

The Four Freshmen

A Four Freshmen Christmas | Theatre at RVCC, Raritan Valley Community College, North Branch, NJ | December 11, 2010

They have been touring and recording for 62 years. They are the Four Freshmen. Many have joked that they must have gotten out of their freshman year by now, but I came to realize long ago that the name has a clever alternate meaning, and that refers to the freshness of their music. It never sounds dated, and never grows stale, so these are indeed gentlemen who truly are Freshmen. Obviously, there have been many personnel changes over the years, but the current lineup, Bob Ferreira (drums), Brian Eichenberger (guitar), Vince Johnson (bass), and Curtis Calderon (trumpet and flugelhorn), has been together for over nine years, the second longest incarnation of the group. Those who made the scene at the Theatre at RVCC on December 11 will attest to the fact that these gentlemen are carrying on the Freshmen tradition with exceptional talent and commitment to the high bar of excellence set by the four men, brothers Ross and Don Barbour, their cousin, Bob Flanigan, and their fellow student at Butler University, Hal Kratzsch, who formed the original group.

In keeping with the theme of the evening, *A Four Freshmen Christmas*, they opened their first set with “I Saw Mommy Kissing Santa Claus.” This was one the half dozen seasonal songs that were sprinkled throughout a program that was primarily comprised of Freshmen favorites. The current Freshmen lean heavily on the catalog of songs that have been in the book for many years, but they have continued to add to the book, and to update the arrangements to take advantage of the individual strengths of the current group.

When they launched into “You Stepped out of a Dream,” a selection that was on the group’s best-selling album *Four Freshmen and Five Trombones*, there was a palpable feeling among the long time

Freshmen fans in the room that this is what they came to hear, old favorites. They next showed off one of the selections that they have added to the book, a take on “Young and Foolish” that sounded right at home in the mix. “You’ve Got Me Crying Again” provided another trip to memory lane before they returned to the evening’s theme with “Winter Wonderland.” Three more favorites followed, “Graduation Day” was the group’s biggest hit single, “Somebody Loves Me” was on the *Five Trombones* album, and “Polka Dots and Moonbeams” appeared on *First Affair*.

To give the audience a feeling for what their voices sounded like in an acoustic manner, Ferreira left his drum set, and joined his bandmates around a single microphone to sing “Easy Street,” “White Christmas,” and “Give Me the Simple Life.” The sound of this approach was richer and subtler than when each was singing into an individual microphone, and the crowd seemed to really dig it. They closed the set by returning to their original setup and offering up a robust version of “After You’ve Gone.”

The opener for the second set was a rhythmic visit to “Route 66.” “In This Whole Wide World” is one of those songs that helped to define the Freshmen ballad style, and it received one of the longest ovations of the evening. Before returning to the single mic setup that proved so effective during the first set, it was time for another taste of seasonal material, “It’s Beginning to Look a Lot Like Christmas.”

They proceeded by alternating ballads, “Poinciana” and “Guilty” with up tempo tunes, “You Made Me Love You” and “There Will Never Be Another You.” A lovely reading of “Christmas Time Is Here” was followed by two of the songs that the Freshmen loyalists always expect, “Day by Day” and what is perhaps the definitive Freshman song, “It’s a Blue World.”

One more holiday favorite, “Have Yourself a Merry little Christmas” was sung before Ferreira returned to his drums, and the others stationed themselves back at their original stations for the rousing closer “Day In, Day Out,” another of the most beloved of Freshmen arrangements. The audience roared for an encore, and it took the form of “Let it Snow! Let It Snow! Let It Snow!”

The enthusiastic ovations throughout the evening, and the grins on the faces of the exiting audience revealed the continuing appeal of one of the premier vocal groups ever to grace a stage. It was another Four Freshmen success!



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Other Views

By Joe Lang
Past NJJS President

Another month of new CDs has resulted in my culling them for the best of what I received. These are not ones that will be included in the NJJS inventory.

■ The amazing mixture of moods created by composer/arranger **CHIE IMAIZUMI** on a *Time of New Beginnings* (Capri – 74104) keeps a listener's attention from the first track to the last. Imaizumi is a wonderful melodist, and creates arrangements that are consistently engaging. This Berklee College of Music graduate hails originally from Japan, but now resides in Denver. She has assembled an all-star band to give life to her musical concepts, and they do a smashing good job. The trumpet/flugelhorn section has Randy Brecker, Greg Gisbert and Terell Stafford; the reeds are manned by Steve Wilson, Scott Robinson, and Gary Smulyan; Steve Davis holds down the trombone chair; and the rhythm section has Mike Abbott on guitar, Tamir Handelman on piano, John Clayton on bass, with Jeff Hamilton and Paul Romaine splitting the drum duties. The liner notes

by Thomas Burns delineate the thoughts behind each piece that form an overall concept by Imaizumi of the various components that comprise aspects of life on the current scene. There are plenty of memorable moments like the dueling trumpet solos by Gisbert and Stafford on "Run for Your Life," the contributions of Davis and Smulyan on "Many Happy Days Ahead," and the joyous spirit of "Fun & Stupid Song," highlighted by Robinson's soprano/tenor sax solo. The pleasures of this album are ever expanding. The more you listen, the more you discover. Imaizumi's is a new voice that promises to give us many more exciting musical journeys in the years to come. (www.caprirecords.com)

■ There he is, adorning the cover of his new album, **007 Songs** (Swing Brothers – 28029), stoic in his tuxedo, grasping his tenor sax in one hand and a cell phone in the other. He is **HARRY ALLEN**, and he has taken on the challenge of turning tunes associated with the James Bond film series into jazz excursions, and has succeeded nicely, thank you. In this he is assisted by Rossano Sportiello on piano, Joel Forbes on bass and Chuck Riggs on drums, with a few contributions from trombonist John Allred and guitarist James Chirillo. Since most of these songs were done originally in a pop vein, it has been the assignment of our intrepid jazz secret agents to apply their jazz minds and chops to them. The result is a pleasant collection of familiar pop style tunes that are elevated by the musicianship

and imagination of a team of first class jazz artists into an album that will appeal to a broad audience, including those who consider themselves jazz aficionados. (www.harryallenjazz.com)

■ When the first release by **BUCK PIZZARELLI AND THE WEST TEXAS TUMBLEWEEDS**, *Digging Up Bones*, was released, it seemed logical that this fun bunch would find their way back into the studio for another go round. Well, shucks, that is exactly what has happened, and the results can be heard on **Back in the Saddle Again** (Arbors – 19414). Just to set the record straight, the cast of this year's version of the Tumbleweeds consists of returnees Bucky Pizzarelli on guitar, John Pizzarelli on guitar and harmony vocals, Andy Levas on guitar and vocals, Rebecca Kilgore on guitar and vocals, Aaron Weinstein on violin, Tommy White on pedal steel guitar and Martin Pizzarelli on bass, with a couple of newcomers added, Monty Alexander on piano, melodian and vocal, and Tony Tedesco on drums. The musical genre of this band is Western Swing, and the music is sheer fun to hear. Levas contributes the vocals on "Hey, Porter," "Back in the Saddle Again," "Folsom Prison Blues," "Tumbling Tumbleweeds," "Understand Your Man," "Cold, Cold Heart" and "Heartaches By the Numbers;" Kilgore lends her voice to "Lone Star Swing," "Along the Navajo Trail" and "Hard Life Blues;" while Alexander sings "Happy Trails." The band is terrific, with Weinstein sounding like he has been playing this style of music for his entire career. His

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"Nancy Marano... is a creative interpreter of songs who exudes confidence in her every note." Joe Lang, *Jersey Jazz*.

Complete review January 2011 issue.



"With her flawless technique and finely honed musicianship, Nancy sings with warmth, intelligent interpretation, and a sense of discovery that sets her apart... In *Magic* she has put together a collection that flows from one song to the next almost as a suite."

—DOUG RAMSEY

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OTHER VIEWS *continued from page 41*

contributions are among the many highlights of this set. I am ready for the next volume by these cats, and many more after that. (www.arborsrecords.com)

■ When he was with us, we looked forward to new recordings from **RUBY BRAFF**. Now that he is in that big jam session upstairs, we are still being blessed with the occasional release of previously unavailable material. Such is the case with **Our Love Is Here to Stay (Arbors – 19426)**, taken from material recorded at sessions on April 22 and 23, 1988, one that serves as a companion release to *Born to Play* (Arbors – 19368), a disc that resulted from sessions laid down on the previous two days. The current release features Braff with Chuck Wilson on alto sax, Howard Alden and Jon Wheatley on guitars, Marshall Woods on bass and Jim Gwin on drums for the first day's session, with tenor saxophonist Scott Robinson and trumpeter Jon-Erik Kellso added for the second day. Tom Hustad, who wrote the informative liner notes, is in the process of finishing a biography of Braff titled *Born to Play*. He had access to a video of the recording sessions for this album provided by producer Mat Domber, and this enabled him to describe the evolution of each selection on the disc from the initial conceptions by Braff through the various rehearsals and takes to the released take. It provides us with an intimate view of the creative process that produced the final product. As to the music, it is magnificent, as is most of the music that Braff created. The tunes are "Linger Awhile," "All My Life," "Day In, Day Out," and "I'm Coming Virginia" from the initial session, and "I Know That You Know," "Deed I Do," "Clear Water," a medley of "What is There to Say" with "Love Is Here to Stay," and "The Darktown Strutters' Ball." As a side note, "Clear Water" is a Braff original based on the chord structure of "Love Me or Leave Me." I could go on and on about the playing of each participant, but that would result in a tome rather than a review. Suffice to say that you should get a copy of this album as soon as possible. If you are an astute appreciator of the best in mainstream jazz, you will surely be pleased that you did. (www.arborsrecords.com)

■ When I saw the lineup of players and tunes on **CHUCK REDD's** new CD **The Common Thread (Arbors – 19398)**, I thought to myself that this was likely to be a tasty outing. Well, that turned out to be a vast understatement. With Redd on vibes and drums, Houston Person on tenor sax for four tracks, Rossano Sportiello on piano, Mickey Roker playing drums on six selections, and Bob Cranshaw on bass for all but three of the twelve tracks, the band assays "I Hear Music," "Moonlight in Vermont," "The Common Thread," a Redd original, "My One and Only," "Purple Gazelle," "Some Other Spring," "Old Man Roker," another Redd original, this one by Chuck's son Charlie, "Witchcraft," "Beat's Up," "The Shadow of Your Smile," "All God's Children Got Rhythm" and "I Wish I Were Twins." These cats know how to swing, no matter what the tempo.

Redd's arrangements are brilliantly conceived, and wonderfully executed. Among the tracks that particularly stuck with me are Person's sensitive ballad playing on "Moonlight in Vermont," the piano/drum duo that Redd and Sportiello just plain nail on "All God's Children," Redd's solo take on "The Shadow of Your Smile," and the hypnotic appeal of Ellington's "Purple Gazelle." Redd and his crew have a real winner on their hands, and it is right there for all to enjoy. (www.arborsrecords.com)

■ The genesis of the Arbors Records label was founder Mat Domber's desire to expose the artistry of reedman **RICK FAY** to a wider audience. One of his earliest releases was a cassette only album that is now available on CD as **Rick Fay Live in 1991! The Dixieland We Love (Arbors – 19432)**. The material was recorded at a jazz festival in Oregon on a DAT recorder by the drummer on the gig, Eddie Graham. While the sound is not quite up to normal standards, the playing by Fay, cornetist Ernie Carson, trombonist Charlie Bornemann, banjoist Eddie Erickson, pianist Paul Reid, bassist Mike Duffy and Graham is spirited, and worth digging, even at the reduced fidelity which is certainly listenable. Several of the players also take vocal turns, with Erickson chipping in on "C'Est Si Bon" and "My Canary Has Circles Under His Eyes," Reid singing "What a Little Moonlight Can Do," Fay vocalizing on "Sugar," Carson crooning that sentimental ditty "They're Moving Willie's Grave to Build a Sewer," a new one to me, and Duffy contributing "Dallas Blues." This is out and out fun music, and the kind that does not come around on new releases often enough these days. Thanks are due to the Dombers and Arbors Records for sticking with their original vision. (www.arborsrecords.com)

■ Combining the understated vocal style of **ERIC COMSTOCK** and the subtle guitar artistry of **RANDY NAPOLEON** on their new release **Bittersweet (Harbinger – 2602)** was an inspired concept. Comstock is a fervid student of the Great American Songbook, and treasures the words that the literate lyricists have attached to myriad of wonderful melodies that have sprung from the musical imagination of the composers. He gives a special life to each lyric, always careful to find the

nuances that most vocalists somehow overlook. A typical Comstock program is replete with a mixture of songs that are among the most familiar, others that are not as recognized by the general listener, but should be, and others that are somewhere in between. About half of the selections on *Bittersweet* fit into the former category, songs like "I Have Dreamed," "If I Had You," "Goodbye," "Gone with the Wind," "This Can't Be Love," "A Nightingale Sang in Berkeley Square," and "Wrap Your Troubles in Dreams;" the in betweeners are "Too Late Now" and "Two for the Road," a track that has the added pleasure of vocalizing by Barbara Fasano; and others in the deserving wider recognition category, "Somewhere in the Night," "Living on Dreams," "Goodbye Is a Lonesome Sound" and "Bittersweet." The last of these is the vocal version of Billy Strayhorn's "Ballad for Very Tired & Very Sad Lotus Eaters," with a lovely lyric by Roger Schore that has been receiving increasing attention over the past few years. Napoleon's accompaniment is not merely a backup element for Comstock's vocals, but an integral part of a musical partnership that is organic, each part supporting the other. This is an album that must have been extremely satisfying to create, and that satisfaction carries over to anyone who wisely opts to lend it their attention. (www.harbingerrecords.com)

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



LauRio Jazz

Featuring
The swinging songs of Broadway

Laura Hull



Rio Clemente



Ed Wise



Brooks Tegler



For free artists information package with DVDs contact:

John & Virginia Bell **ARTIST ADVOCATES**
50 Palace Drive, Gettysburg, PA 17325
Phone: 717-334-6336 E-mail: vjbell50@comcast.net

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. John D. Albanese,
Hawthorne, NJ

Mr. Rocco Barone, Hawthorne, NJ

Carol Berson, Hillsdale, NJ

Mr. & Mrs. John O. Bramick,
Bernardsville, NJ

James A. & Joann G. Brown,
Roselle Park, NJ

Dr. & Mrs. Seymour Bushelow,
Monroe Township, NJ

Mr. & Mrs. Harry Clark, Norwalk, CT

Mr. Bruce M. Gast, Watchung, NJ

Mr. Jackson Guthrie, Wyckoff, NJ

Ms. Joan Hecht, Fair Lawn, NJ

Mr. Brian Hochstadt, Morristown, NJ

Mr. Sandy Ingham & Nadine
Lawson, Morganville, NJ

Mr. & Mrs. Paige L'Hommidieu,
Convent Station, NJ *

Mr. John Lams, Kewanee, IL

Mr. David Levy, Teaneck, NJ

Ms. Nita Loebis, Freehold, NJ

Larry Maltz, Livingston, NJ

Mr. & Mrs. Frank McCann,
Somerset, NJ

Mr. & Mrs. Donald R. Mildrum,
Cave Creek, AZ

Mr. & Mrs. John Mintz, Rockaway, NJ

Mr. & Mrs. Robert A. Moore,
Point Pleasant Beach, NJ

Mr. Charles J. Mowry, Piscataway, NJ

Flip Peters, South Orange, NJ

Mr. & Mrs. Louis L. Rizzi,
Sarasota, FL

Mr. William S. Robertson III,
Green Pond, NJ *

Ms. Karen Rodriguez, Bristol, PA

Mrs. Charles Root, Madison, NJ

Mr. Abraham I. Rosen,
Bridgewater, NJ

Ellen Rothseid, Springfield, NJ *

Mr. Frederick Salmon, Sparta, NJ

Jan Scheerer, Morganville, NJ

Mr. George W. Siver, Marlboro, NJ

Mr. Roland E. Smith,
Basking Ridge, NJ

Mr. & Mrs. Dixon Stearns,
Hackettstown, NJ

Howard Tavin, Fort Lee, NJ

Mr. & Mrs. Richard J. Vanderbilt,
Oceanport, NJ

Mr. & Mrs. Michael Weiner,
New Milford, NJ

Mr. & Mrs. Franklin Wortman,
Easton, PA

New Members

Mr. George Bassett, Ewing, NJ

Mr. & Mrs. Laurence D. Bobbin,
Morristown, NJ

Robert Cadden, Pompton Lakes, NJ

Rick Crane, Verona, NJ

Craig Hoek, Keyport, NJ

William H. Hoek, Hillside, NJ

William Hrushesky, West Orange, NJ

Mr. & Mrs. Louis Iozzi, Chester, NJ

Jerome Kirby, South Amboy, NJ

Mr. Larry Peterson, Wyckoff, NJ

Phil & Doreen Trager, Sparta, NJ

David Zyto, Randolph, NJ

JAZZ TRIVIA ANSWERS

questions on page 4

1. Tom Artin
2. Ed Polcer
3. Ed Wise
4. Vince Giordano



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

Two very different concerts have been booked for February: one a talented all-star ensemble, the other a solo pianist, unique in his approach to the instrument. Interestingly, the two events are on the first and last days of this short month.

The **Great GroundHog Day Jam** started back at the Watchung Arts Center, to some degree merely an excuse to play some hot jazz during the cold part of the year. **Herb Gardner** had written a clever song about how these oversized rodents celebrate their holiday, so he was picked to lead the festivities. The fact that he played both piano and trombone may have also had something to do with it, the sponsors being somewhat frugal when trying out new concepts. Indeed, the annual event outgrew the WAC's capacity and was moved to the Bickford Jazz Showcase a few years back. This year's edition is on TUESDAY, February 1.

Herb is a seasoned and resourceful player, but also a good organizer. He's booked **Randy Reinhart** to play cornet, and possibly some trombone too, with **Joe Licari** filling out the front line on both clarinet and soprano sax. The rhythm section has familiar faces. **Matt Munisteri** will play either banjo or guitar, depending upon the tune, with **Joe Hanchrow** similarly alternating between tuba and string bass. Seems like everyone doubles! **Abbie Gardner** will doubtless contribute a few vocals, but for the record she plays both guitar and dobro with her Red Molly group. They will certainly live up to the stated purpose of giving fans an evening of hot, freewheeling jazz.

Closing out the month on Monday, February 28, will be **Rio Clemente**, alone behind the big Kawai grand, unencumbered by any supporting guests. This is the way he first

came to the attention of many local fans, playing at Waterloo Village during Jazzfest. It is not clear that he was even officially on the program, but the word spread that some guy was in one of the restored houses there, playing wild stuff on a white grand piano. He's played for NJJS fairly often since then though, filling a lot of seats in the process.



Herb Gardner. Photo by Kathy Gardner.

For those who have yet to discover him, Rio's style is difficult to categorize. He has had classical training, so some concerts have the feel of peppy chamber music. Other evenings might make you feel you're in church — with the Bishop of Jazz presiding — and yet other programs have a distinctly patriotic flair. He can play some fast stride or use complex fingering that defies labeling. It's just pure Rio, and likely to be memorable, no matter what muse strikes him that day.

Tickets for this series are generally \$18 at the door, discounted to \$15 for those who order in advance and thus shorten queues in the lobby. As you can imagine, the Bickford does not make a fortune at these prices, and indeed their Morris Museum parent is struggling a bit as corporate sponsors and state grants disappear during these challenging economic times. **The Jazz Lobsters** became aware of the Bickford's plight and agreed to bring their 18-piece Big Band for a benefit on Monday, March 7. The band will be working without pay, hoping to derive some gain from the evening by recording it. In order to maximize the contribution to the Bickford, jazz fans are being asked to part with a still-modest \$20 per seat, either in advance or at the gate. Bringing cash helps further, since it means the Bickford doesn't



Rio Clemente



Randy Reinhart with Joe Licari

have to absorb the hefty credit card fees.

The Lobsters deliver a full sound, with impressive vocals on selected numbers. Their "book" has jazz and swing standards as well as pieces that are a bit off the well-worn path. You'll be proud to contribute your applause to this recording, while helping the Bickford sustain this series and other worthwhile ventures.

To spread things out a bit, the **Big Bix Beiderbecke Birthday Bash** at the Bickford has been moved to Monday, March 14. This year fully 16 performers will be involved, since the **South Shore Syncopators** have similar instrumentation to Jean Goldkette's large group. It's a format most often seen by local fans with the Nighthawks today, but the Syncopators add several talented singers for those selections that have catchy lyrics, not often heard these days. This will be their first visit to NJ, so you'll want to be able to say you were there.

The rest of the spring line-up looks similarly promising, with the **Midiri Brothers**, **Elite Syncopation** (rags and early jazz, with chamber music instrumentation), the **Beacon Hill Jazz Band**, "Boogie Bob" Seeley and **Dan Levinson's Apex Project** already assigned dates.

Jazz For Shore

NOTE: New Venue!

Arts & Community Center at Ocean County College
Toms River, NJ 08753
Tickets/Information:
732-255-0500

It is always amazing to see a multi-instrumentalist put down one instrument and pick up another, yet play both well. We rather expect that with reed players, who often switch between several sizes of

saxophone, but also play the clarinet, which has significant differences. It is even more amazing to see a transition between instruments that are not even in the same family and require entirely different reflexes to play.

Dorian Perreott is widely known as a tuba player, excelling on that instrument in both classical and jazz contexts. He also performs on trumpet and trombone. But when he debuts for MidWeek Jazz on Wednesday, February 9, he'll leave the brass family home, playing saxophone instead with his trio. But he's also the drummer in this group, and at times he's called upon to solo on sax while keeping time on the skins. This is much more than a circus act. Dorian has been featured with groups as varied as the Scott Joplin Orchestra, Eastern Wind Ensemble, Monmouth Symphony, the Garden State Philharmonic and the Top Brass Quintet. He's played all over the world, even for royalty.

In this trio, he's backed by **Stanton Davis** on trumpet and flugelhorn, a versatile musician with an international following. **Mark Cohen** joins them on the keyboard, a great performer with a smooth style that runs from jazz to blues to swing and beyond, defining the broad range of the entire trio.

March 2 is the **Big Bix Beiderbecke Birthday Blast**, a popular annual feature. This edition is organized by **Dan Levinson**, who will play a period-correct C-melody saxophone in addition to his trademark clarinet. He's drafted **Randy Reinhart** for the critical cornet parts, an exceptional choice. Filling out the all-star group are **Brian Nalepka** on bass, **Kevin Dorn** behind the drum set and **Gordon Webster** (who caused quite a stir in December with Mona's Hot Four) at the piano. It's the Wolverines reborn.

Succeeding monthly dates will feature **Bucky Pizzarelli** (with violinist **Aaron Weinstein**), the entertaining **Atlantic City Jazz Band**, "industrial strength" pianist **Bob Seeley** and torrid trumpeter **Al Harrison's Dixieland Band**. Since this series allows you to reserve specific seats, and gives discounts for advance purchases, you have every incentive to order tickets early. JJ

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



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

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

- **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

free concerts

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

- **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

- **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.
- **February 13** – Benny Goodman and Teddy Wilson: The Early Years, 1934–1936: Host Loren Schoenberg surveys the recordings made by the clarinetist and the pianist in the first years of their decades-long association.
- **February 20** – Viva Brasil!: Bill Kirchner samples the music of Brazil's Itiberê Orquestra Familia, an orchestra of 20 musicians led by composer-pianist-bassist Itiberê Zwarg.
- **February 27** – The Great Dane is 95! Dan Morgenstern's birthday tribute to fabulous fiddler Svend Asmussen, born 2/28/1916 and still swinging. (Only trumpeter Lionel Ferbos, 99, is older on the still-active jazz list).

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
timmcloonessupperclub.com

Bayonne

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

Bernardsville

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

Bloomfield

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

Westminster Arts Center/ Bloomfield College

467 Franklin St.
973-748-9000 x343

Brooklawn

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

Buena Vista

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

Byram

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

Cape May

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

MAD BATTER

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

Boiler Room, Congress Hall

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

Merion Inn

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

Cherry Hill

ST. ANDREWS UNITED METHODIST CHURCH
327 Marlton Pike
Tri-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.arthurtopilow.com

Dover

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

Edgewater

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

Englewood

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

Fairfield

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

Garwood

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

Glen Rock

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

Hackensack

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

Stony Hill Inn

231 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 Somersett 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

Manalapan

MONMOUTH COUNTY LIBRARY
125 Symmes Drive
732-431-7220
TTY Hearing Impaired: 732-845-0064
www.monmouthcountylibrary.org
Check events calendar
for occasional concerts

Maplewood

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

Manville

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

Mendham

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

Metuchen

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

Montclair

CHURCH STREET CAFÉ
12 Church St.

First Congregational Church

40 South Fullerton Ave.
973-744-6560

Palazzo Restaurant

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

Richie 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.morristownmuseum.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
973-623-6161
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

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.

CHRISTOPHER'S AT THE HELDRICH HOTEL

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

MAKEDA ETHIOPIAN RESTAURANT

338 George St.
732-545-5115
www.makedas.com
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.bularerestaurant.com
Fridays 8:00 PM

North Arlington

UVA
602 Ridge Road
Friday 7:00 PM
Adam Brenner

North Branch

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

Nutley

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

Oakland

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

RUGA'S

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

Pine Brook

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

Plainfield

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

Princeton

MCCARTER THEATRE
91 University Place
609-258-2787

MEDITERRA

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

SALT CREEK GRILLE

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

WITHERSPOON GRILL

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

Rahway

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

UNION COUNTY PERFORMING ARTS CENTER

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

Raritan

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

Red Bank

COUNT BASIE THEATRE
99 Monmouth St.
732-842-9000
"JAZZ IN THE PARK"
Riverside Park
732-530-2782

Ridgewood

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

Rumson

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

Sayreville

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

Seabright

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

Sewell

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

Short Hills

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

Somerset

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

Somerville

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

South Brunswick

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

South Orange

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

Summit

SUMMIT UNITARIAN CHURCH
4 Waldron Ave.
Sunday

Teaneck

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

LOUNGE ZEN

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

PUFFIN CULTURAL FORUM

20 East Oakdene Ave.
201-836-8923

ULTRABAR KITCHEN & COCKTAILS

400 Cedar Lane
201-357-8618

Tom's River

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

Totowa

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

Trenton

CANDLELIGHT LOUNGE
24 Passaic St
www.jazztrenton.com
609-955-9612
Saturdays 3 – 7 PM

JOE'S MILL HILL SALOON

Market & Broad Streets
609-394-7222
Occasionally

Union

VAN GOGH'S EAR CAFE
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.

LAUREN HOOKER TRIO 2/17, North County Branch Library, Clinton NJ, 7 PM FREE

CARRIE JACKSON every Thursday in Feb., 16 Prospect, Westfield.

2/5 Bethany Baptist Church Newark presents **JOE LOCKE QUARTET**, and **JIMMY HEATH** signs copies of his book *I Walked With Giants*.

At Newark's Priory 2/4 **GORDON JAMES**; 2/11 **DON WILLIAMS & LADY CICI** – Pre Valentine's Day; 2/18 **BOB DEVOS**; 2/25 **YASKO KOKO**

Monmouth County Library presents **GIACOMO GATES & TRIO** 2/20 at its Headquarters 125 Symmes Drive, Manalapan. 732-431-7220.

At Cecil's, West Orange, join **BRUCE WILLIAMS'S** jam session every Tuesday. **RONI BEN-HUR** appears 2/5 and **OLIVER LAKE** on 2/12.

Don't miss **NORMAN SIMMONS** 2/20 and blazing young guitarist **SOLOMON HICKS** 3/20 at NJJS Jazz Social, Shanghai Jazz, Madison.

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 Michael A. Katz
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Fran Kaufman photo

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

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

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- Wednesdays** **TBA**
 Visit our website or call for information
- Thursdays** **Featured Live Jazz Artist** (8PM–Midnight)
 Check calendar/call 973.733.9300
- Fridays** **Karaoke Night** (8PM–Midnight)
 hosted by the talented Denise Hamilton
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