

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 39 • Issue 3
March 2011



Drummer Dan Coots is a picture of Zen as he keeps time with a minimalistic drum set of snare and brushes during one of the jam sessions in the Sheraton Sand Key bar during the 3rd Arbors Invitational Jazz Party in Clearwater Beach, Fla. Jan. 2011. Photo by Mitchell Seidel.

3rd Annual Arbors Records Invitational Jazz Party

Story on page 28

LAST CALL!

42nd PEE WEE Russell Memorial Stomp March 6

in this issue:

NEW JERSEY JAZZ SOCIETY

Prez Sez 2
 Bulletin Board 2
 NJJS Calendar 3
 Crow's Nest 4
 The Mail Bag 4
 Jazz Trivia 4
 Editor's Pick/Deadlines/NJJS Info 6
 January Jazz Social:
 W.Friedwald/C. Granata 41
 New/Renewed Members 51
 Change of Address/Support
 NJJS/Volunteer/**JOIN NJJS** 51

STORIES

Big Band in the Sky 8
 Dan's Den 12
 Jazz Journeys 16
 Talking Jazz: Marty Napoleon 18
 Arbors Party 28
 Jazz Masters 34
 Noteworthy 36
 Catching up w/ Antoinette Montague 38

REVIEWS

In the Clubs: L. Goldings/
 P. Bernstein/B. Stewart 40
 College Jazz 43
 Caught in the Act:
 M. Hixson/Dynamic Duos 45
 CD: Mark Murphy 47
 Benny in Bridgewater 48
 Joe Locke at Bethany 50

EVENTS

'Round Jersey: Morris, Ocean 52
 Institute of Jazz Studies/
 Jazz from Archives 53
 Somewhere There's Music 54
 The Name Dropper 55

ADVERTISERS

Marlene VerPlanck 3
 Pee Wee Russell Memorial Stomp 5
 WBGO 7
 Shanghai Jazz 9
 Princeton Record Exchange 11
 Riverboat Swing 14
 Arbors Records 15
 Salem Roadhouse 16
 Jazzfest at Sea 17
 Community Theatre/NJJS 19
 Jazzdagen 21
 Berrie Center/Ramapo College 23
 Spirit Cruises 25
 New Jersey City University 27
 Hibiscus 31
 Jim Eigo Jazz Promo 32
 Jersey Cape Realty 33
 Union County Perf Arts Ctr (UCPAC) 37
 Swingadelic 38
 James L. Dean Orchestras 39
 Personal Business Solutions 40
 CTS Images 42
 SOPAC 43
 Ellen Rothseid 46
 LauRio Jazz 46
 Nancy Marano 47
 WBGO PhotoBlog 56
 Skipper's 56



Prez Sez

By **Laura Hull** President, NJJS

Just as I predicted in January, February has no shortage of live jazz...or snow, for that matter!

■ Our Intimate Portrait Series on February 20 with master pianist, accompanist, and educator Norman Simmons was indeed outstanding and we are looking forward to our **March 20 Jazz Social**, as our inaugural Emerging Artists Series introduces young and talented guitarist Solomon Hicks. Be sure to mark your calendar for this one, as we expect Solomon to be sensational. And how wonderful it is to appreciate some new talent around New Jersey! I hope you can join us for this Social. Jazz Socials are held at Shanghai Jazz in Madison. Admission is free to members and just \$10 for non-members and easy to apply toward membership. Don't forget, Shanghai Jazz's per person food and beverage minimum is now \$10.

■ Our **Jazz Film Series** returns on **February 23** with a double feature. *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. As always, our film series is hosted by Joe Lang and is held at Library of the Chatham in Chatham. Admission is free.

■ Are you ready to Stomp? Let's do it at the Birchwood when the **42nd Annual Pee Wee Russell Memorial Stomp** convenes with an all-star lineup on Sunday afternoon, March 6

starting at 12 PM. In addition to the Jazz Scholarship All-Stars, the featured bands will include Ed Wise and his New Orleans Jazz Band, Tom Artin's TomCats Dixie Unit, Baby Soda Jazz Band, and Vince Giordano's Nighthawks. Birchwood Manor is 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 are \$25 for NJJS members; \$30 for non-members; and \$10 for students. Reserve a table and save! Visit www.njjs.org for tickets and more information.

■ Don't forget, tickets for **An Afternoon of Jazz at the Morristown Community Theatre March 27** are also on sale now. The charming and entertaining vocalist Antoinette Montague will delight us with music from her new 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.

■ Late last year I lost a dear friend, who was a jazz vocalist, to cancer. The family requested that memorial donations be sent to NJJS in lieu of

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 23.

Hibiscus Dining Discount Hibiscus offers NJJS members a discount of 10% off their check. See their ad page 31.

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

FREE Jazz Socials...Join us for music and mingling. Free for members, \$10 for non-members (applicable to membership) with just a \$10 venue minimum. Watch calendar page 3 in coming issues for upcoming dates and details. Beyond the schmooze, there are some serious musical prizes raffled off at our socials!!

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

flowers. The outpouring of contributions is such that we have elected to create a vocal jazz studies scholarship in her name. I wanted to make you aware that you can request that memorial contributions be donated to NJJS to further its mission to preserve, promote and present jazz in New Jersey. We preserve jazz in our lovely state by educating tomorrow's musicians so they can continue the legacy. Providing scholarships to students enable them to continue their jazz studies in these tough economic times. If you or a family member wishes to learn more about our scholarship and endowment programs, drop me a line at pres@njjs.org.

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.

And, whenever you go to hear music:

**Tell them you saw it
in Jersey Jazz!**



WELCOME RECENT NEW ADVERTISERS!

NJJS is proud to welcome Spirit Cruises, James L. Dean, Princeton Record Exchange, SOPAC, UCPAC, New Jersey City University, Ellen Rothseid/Prudential Realtors, Salem Roadhouse, Nancy Marano, Jazzfest at Sea, and Jersey Cape Realty 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!

The Jazz Arts Academy is a comprehensive jazz studies program offering training in performance, improvisation, general musicianship, coaching, special workshops and jam sessions in addition to jazz repertory and the history of jazz. The program is open to all instrumentalists between 13 and 18 years old. **Placement auditions will be held on March 27 and 28** at the Count Basie Theatre in Red Bank, NJ. Prospective students should email eduadmin@countbasietheatre.org or call 732-224-8778 to register.

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

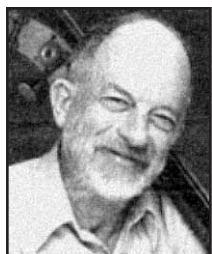
Surprise
me
somewhere!

Off to the UK!

<p>Wed, 3/2 Jazz @The Woodman, Seven Oaks. Music begins at 8:30 PM. Tel: 01732 750 296</p>	<p>Sun, 3/3 Big Band concert w/ John Ruddick's MYJO Jazz Orch. Westley Rd, Acocks Green, B'ham. Enq: 01675 442 050</p>	<p>Sun, 3/20 Colchester Arts Centre. Tel: 01206 500 900 Res a good idea. Music starts 8:30 PM.</p>
<p>Thurs, 3/3 The NEW Boathouse @ Broxbourne, Tel: 01992 442 263 8:30 PM.</p>	<p>Tues, 3/5 Chichester Jazz Club, 7 South Pallant, Chichester PO19 1SY, Music starts 7:30. Tel: 01243 781466</p>	<p>Wed, 3/23 www.dunrhythm.co.uk or Denis at 01617 796 0275 for new location in Rawtenstall.</p>
<p>Sun, 3/6 Ronnie Scott's, 47 Frith Street, London. Brunch at 12:00. Tel: 020 7439 0747</p>	<p>Wed, 3/16 The Concord Club, Eastleigh, Southampton. Tel: 02380 613 689</p>	<p>Thurs, 3/24 The Stamford Club, Clee Rd, Grimsby, No. Lincolnshire. Tel: 01472 873 730</p>
<p>Wed, 3/9 Dereham Jazz Society, . Music begins 8:30 PM. Fred 01328 863 511</p>	<p>Thurs, 3/17 Bonington Theatre, Arnold Leisure Centre, High St., Nottingham. Sold out last year so book now. Box Office: 0155 956 0733</p>	<p>Fri, 3/25 The Cinnamon Club, The Firs, Bowdon, Altrincham, Cheshire, WA14 2TQ. Tel: 0161 926 8992</p>
<p>Fri, 3/11 Wakefield Jazz Club, Wakefield, — voted UK's best jazz club. Tel: 01977 680 542</p>	<p>Sun, 3/20 Afternoon at The Stables, Wavendon, Milton Keynes. Res a must! Tel: 01908 280 800. Music starts 11:30 AM.</p>	<p>Sun, 3/27 Pizza Express, 10 Dean St, London. Big party on the last night of our tour! Music begins at 8. Res a good idea. Tel: 0845 6027 017 or online at www.pizzaexpresslive.co.uk/jazzlist.aspx</p>
<p>Sat, 3/12 Geoff Eales 60th B'day @ Lifford Hall, Broadway, Worcs. Call Dave @ Tel: 01386 858 586</p>	<p>for complete upcoming schedule details, please visit www.marleneverplanck.com</p>	

<p>Sunday March 6 PEE WEE RUSSELL MEMORIAL STOMP <i>Vince Giordano & His Nighthawks,</i> <i>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>Wednesday March 23 FREE FILM TBA Library of the Chathams 214 Main Street Chatham 7 PM</p>	<p>Sunday March 27 AFTERNOON OF JAZZ <i>Antoinette Montague</i> Community Theatre Morristown 3 PM</p> <p>Sunday April 10 JAZZ SOCIAL <i>Dave Frank</i> Shanghai Jazz, Madison 3-5:30 PM</p>	<p>Wednesday April 27 FREE FILM TBA Library of the Chathams 214 Main Street Chatham 7 PM</p> <p>Wednesday May 18 FREE FILM TBA Library of the Chathams 214 Main Street Chatham 7 PM</p>
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NJJS Calendar



From the Crow's Nest

By Bill Crow

Larry Benz spends his summers in Santa Fe. Since he likes to work on cars, he has become a member of a sports car club that meets every Tuesday afternoon at the Santa Fe Bar and Grill. He says it was no harder joining the car club than becoming a member of (musicians' union local) 802. In 1963 the doorbell to his West 76th Street apartment rang. He went down to meet a cigar-smoking union rep, who asked him to play a B-flat scale. Larry went back to his room and assembled his trombone, came back to the foyer and played a B-flat scale. The man said, "Good, kid," and left.

■ Jim Ford told me that the GIs at the Defense Language Institute in Monterey, California, were once standing outside for their early morning formation. The executive officer, who was in search of athletes for the institute's team, announced: "It has come to my attention that one of you has played at the Rose Bowl. Will the person who played in the Rose Bowl step forward?" A not very athletic-looking soldier did what was asked. The officer then said: "What position did you play?" The soldier answered smartly: "Left clarinet, sir." The laughter lasted quite a long while.

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



BIG BAND THEMES

During the Big Band Era, most bands had a "theme song" that they played at the beginning of performances and broadcasts. Some were more famous than others. O. Howie wonders if you can match the theme songs in Column A with the bands in Column B and — just to make things interesting — there's one more Theme Song listed than there are Bands. See if you can find the orphan, for Extra Credit! (*The Big Band Almanac* by Leo Walker is our authority here. O. Howie is much too young to have been there!)

Column A

1. "Redskin Rhumba"
2. "One O'Clock Jump"
3. "Harlem Nocturne"
4. "Moonlight in Vermont"
5. "Summertime"
6. "Contrasts"
7. "Let's Dance"
8. "Moonlight Serenade"
9. "Racing With the Moon"
10. "Star Dreams"
11. "Up a Lazy River"

Column B

1. Charlie Spivak
 2. Bob Crosby
 3. Vaughn Monroe
 4. Jimmy Dorsey
 5. Si Zentner
 6. Randy Brook
 7. Glenn Miller
 8. Billy Butterfield
 9. Benny Goodman
 10. Charlie Barnet
- (answers on page 51)

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

The Mail Bag

THIS QUOTE BY DR. MARTIN LUTHER KING printed in the February issue of *Jersey Jazz* is one of the greatest, most eloquent statements about the history and spirit of jazz that I have ever seen. In true form, he is able to describe the origins of jazz, its later worldwide appeal, and its universality — all in just a few paragraphs. But it always bothered me that nobody seemed to know where it came from.

Finding the quote's true source was a project I had been working on for several years. Pastor John Gensel (New York's famous "jazz priest") had given me this quote in pre-internet days, and I had always wanted to hear a recording of Dr. King's supposed "speech." Then, pursuing this on the Internet, I saw the hundreds of references to this quote as "Dr. King's speech at the opening ceremonies of the 1964 Berlin Jazz Festival." But still no recording. Knowing that there had to be tons of recording equipment at every venue, considering that Miles Davis's band played at this inaugural Berlin Fest, along with a dozen other jazz luminaries — why did nobody bother to record Dr. King? It was when I checked into King's itinerary and found out that he was never there that I really got fascinated. It was William Paterson alumnus, drummer Bruce Jackson, who unlocked it, finding a letter up for auction addressed to King and asking him to write the preface for the Festival program.

After a few tries, the Berlin Festival folks were nice enough to give us a color scan of that original brochure, showing Dr. King's written piece on page 4.

Bruce and I hope that knowing the true source of this piece makes Dr. King's quote known to a much wider audience that might not have seen it.

*Dr. David Demsey
Coordinator of Jazz Studies
William Paterson University*

LOVE IT...Hi, I have been a member of the NJJS from the beginning and once again I must compliment you for the wonderful *Jersey Jazz*. As you must know, it is surely the best of Jazz Society publications. I especially love the writings of Joe Lang. His reviews are perfectly composed and very informative.

*Bruce McNichols
Mamaroneck, NY*

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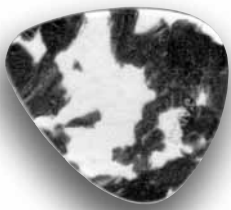
For tickets, please send check payable to "NJJS" together with a stamped, self-addressed envelope to NJJS,
c/o Mike Katz, 382 Springfield Avenue, Ste. 217, Summit, NJ 07901. Or use a credit card via Website, phone, mail
or fax. A \$3 per ticket handling fee will be charged except for orders by check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

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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 disciplines.



The Editor's Pick

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

Crowd Pleaser

New Orleans filmmakers turn to Internet to fund jazz film



The Treme Brass Band

Tradition is a Temple is an upcoming documentary film that highlights the resilience of New Orleans musicians, acclimated to hard times and dedicated to their city, their way of life, and their music. The featured artists discuss how, as children, they were inspired to pursue music, the trials of jazz today and how the traditional sounds of the streets will survive. Of course the film also features some fine New Orleans jazz.

After four years of research and filming, the project needed an additional \$30,650 in funds to complete its post-production. Director/producer Darren Hoffman (who was inspired in part by the critically acclaimed film *Buena Vista Social Club*) and

co-producers Patrick Stafford and Kristen Sullivan McEntyre turned to the Internet to "crowd-fund" their musician-owned film.

Crowd-funding is a relatively new approach to raising the capital required for new projects or enterprises by appealing to large numbers of ordinary people for small donations via any of a number of the many Web sites that have sprung up to foster the practice.

The jazz world already posted one of the phenomenon's most notable musical successes when Maria Schneider became the first artist to win a Grammy with an album distributed exclusively over the Internet (through ArtistShare.com). She received four nominations for her album *Concert in the Garden* and won Best Large Jazz Ensemble Album in 2004.

Hoffman's team turned to a site called Kickstarter.com to seek the needed funds. Kickstarter is an all-or-nothing proposition, and a project only receives the money pledged by donors if they meet their fundraising goal by a set deadline. *Tradition is a Temple* met its goal with just minutes to spare before the 3 PM February 3 deadline in an exciting race to the finish line.

Afterward an ebullient Patrick Stafford told *Jersey Jazz* what's in store for the project now the money is in hand. "Once we've completed the film, we'll go on what I expect to be a six- to eight-month film festival circuit, depending on how the film is received. If we've got real potential to reach a general audience, which I think we do, we will be shooting for theatrical distribution and television sales. Whatever the reception, we'll focus on our core audience, New Orleans jazz fans. We hope to combine screenings with live musical performances and take it on the road to communities and jazz festivals. We're calling the idea, Cinema in Concert."

We'll bring you more news about this innovative project next month. In the meantime you can find out more on the Web at traditionisatemple.com.



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:

April: February 26 • May: March 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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Caryl Anne McBride *Membership Chairperson*
973-366-8818 | membership@njjs.org

Al Parmet *Recording Secretary*
908-522-1163

Jack Stine *President Emeritus*
908-658-3515

Andrea Tyson *Immediate Past President*
732-356-3626

Joe Lang *Past President*
973-635-2761

DIRECTORS

Steve Alexander, Kate Casano, Carolyn Clemente, Joanne Day, Cynthia Fekette, 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, Schae 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)

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WBGO Celebrates Women's History Month

3/3 @ 6:30pm on *Piano Jazz*
Ladies of Song with guest host Murray Horowitz

3/5 @ 6am on *Riverwalk Jazz*
A Woman's Touch: Celebrating Women Composers in Jazz

3/6 @ 6pm on *JazzSet*
The Mary Lou Williams Women in Jazz All-Stars at the Kennedy Center - Dee Dee Bridgewater, Grace Kelly, Geri Allen, Esperanza Spalding & Terri Lyne Carrington

3/10 @ 6:30pm on *Piano Jazz*
Nicki Parrot

3/12 @ 6am on *Riverwalk Jazz*
International Sweethearts of Rhythm: America's #1 All-Girl Band

3/13 @ 11pm on *Jazz from the Archives*
Big Band-less Toshiko Akiyoshi

3/14 @ 6:30pm on *Jazz at Lincoln Center*
Dianne Reeves

3/21 @ 6:30pm on *Jazz at Lincoln Center*
Luciana Souza Trio

3/31 @ 6:30pm on *Piano Jazz*
Roberta Gambarini

TUNE IN

LOG ON

March 15, 9pm
Terrell Stafford - *This Side of Strayhorn*
Live at the Village Vanguard
Log on to wbgo.org for live video
and interactive web chat.

photo of Terrell Stafford by Jimmy Ryan

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photo of Pattie Harris courtesy Ralph Hunter



Big Band in the Sky

By Sanford Josephson

■ **Margaret Whiting, 86, vocalist, July 22, 1924, Detroit – January 10, 2011, Englewood, NJ.** In June 1995, the JVC Jazz Festival in New York presented a concert called “Midnight in the Garden of Good and Evil,” based on the book of the same name by John Berendt and filled with the music of Johnny Mercer, who was born in Savannah, GA, the setting for the book. Margaret Whiting was one of the performers that night. The musical director of the concert and subsequent road tour was pianist Bill Charlap, who describes Whiting as, “just a great, great singer. She had perfect timing; she could really tell a story. Great singing is all about communicating a song. I loved working with her.”

It was fitting that Whiting should have been an integral part of a concert featuring Mercer’s songs. After her father, songwriter Richard Whiting, died in 1938, Mercer became a sort of substitute father, helping with her career and signing her to a contract at Capitol Records, which he had founded. As a teenager, she recorded “That Old Black Magic” with Freddie Slack’s band and “Moonlight in Vermont” with Billy Butterfield’s band. Her signature song, recorded at the age of 21 with the Paul Weston band in 1945, was “It Might As Well Be Spring” from the Rodgers and Hammerstein musical, *State Fair*. She was a regular performer during the early days of television, appearing on shows hosted by Red Skelton, Jonathan Winters and Nat King Cole.

Despite all the changes that transpired in the music business from the 1960s on, Whiting maintained a presence on the New York cabaret scene as well as touring in several regional productions of classic American musicals. In his book, *A Biographical Guide to the Great Jazz and Pop Singers* (Pantheon: 2010), Will Friedwald described her as “a goddess of the New York cabaret scene, a diva who’s always surrounded by other divas, except that there’s nothing haughty or unapproachable about Maggie, in either her offstage presence or her singing...she became the inspiration for hundreds of singers at all ages and career levels.”

The singer and actress, Andrea Marcovicci, recalls that Whiting, “was a great supporter of all the cabaret singers on the way up. She would come to my opening night and sit in the front row. She was a great cheerleader. She had a way of singing so directly and honestly. She would know where the money notes were. She knew it was all about the lyric. It’s very sad to lose her. I will always have great respect for her.”

Jazz vocalist, Laura Theodore, first met Whiting in the early 1980s. “Not only was Margaret a ‘singer’s’ singer who influenced us all,” says Theodore, “but what many folks do not know is that she was supportive of her fellow vocalists. She attended more than several of my concerts and always offered compliments, kind words and helpful comments after the show. What a great talent and classy lady! She will be so missed.”



Margaret Whiting. Publicity photo mid-1940s. Courtesy CTSIMAGES

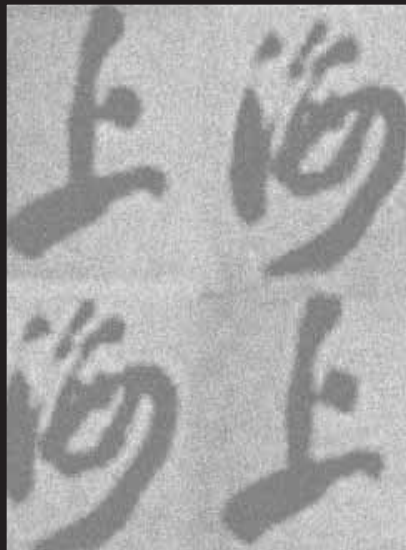
Laura Hull, a jazz vocalist who is president of the New Jersey Jazz Society, remembers Whiting’s “impeccable phrasing and great taste in songs. In particular, her versions of ‘Time After Time’ and ‘Moonlight in Vermont’ are standouts. There aren’t many interpreters of American popular music for us to learn from. She’ll be missed.”

Whiting’s only appearance in a Broadway musical occurred in 1997 in *Dream*, a tribute to Mercer created in part by her fourth husband, the late Jack Wrangler. In 2009, a new and wider audience was introduced to her when her original recording of “Time After Time” was heard in the feature film, “Julie & Julia” starring Meryl Streep and Amy Adams.

One final public appearance, not widely known, occurred last year at Shanghai Jazz in Madison, NJ. It’s recalled by writer Schaen Fox, a frequent contributor to *Jersey Jazz*. “We were at Shanghai Jazz talking to Bucky Pizzarelli before his gig,” Fox recalls. “Two women helped a third, who was in a wheelchair, to the next table. It was Margaret Whiting. Bucky talked to her, and we could hear that she had trouble speaking. He included many of her songs in his set. At first, she listened and then she closed her eyes and sang them so softly that her voice barely reached our table. Her speaking voice was stroke-damaged, but she still sang beautifully. At the end of the set, Bucky told the crowd that she was there, and, even though she could no longer perform, thanks to him, she received one last ovation.”

Her only survivor is her daughter, Deborah Whiting.

continued on page 10



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BIG BAND IN THE SKY

continued from page 8

■ **Charles Fambrough, 60, bassist, August 25, 1950, Philadelphia – January 1, 2011, Allentown, PA.** When Charles Fambrough joined Art Blakey’s Jazz Messengers in 1980, the trumpeter in the band was 18-year-old Wynton Marsalis. “Charles Fambrough was my big brother when we were on the road with Art Blakey,” Marsalis told *Jersey Jazz*. “We were roommates, and he looked out for me exactly as if I were his little brother. He loved to swing, he loved jazz and he had a great sense of humor. He could seem rough, but he was a very sensitive man with a great deal of originality and pride. We are all still in shock.”

Hearing the bassist Paul Chambers convinced Fambrough to switch from classical music to jazz when he was a teenager. In 1968, he began playing in the pit orchestras for musicals while appearing in the band on the *Mike Douglas* TV show during the day. In 1969, he met the saxophonist Grover Washington, Jr., while both were part of Andy Aaron’s Mean Machine. A year later, he joined Washington’s road band, staying with him during the popular CTI recording years. In 1975, he was in drummer/percussionist Airto Moreira’s band, staying for two years before joining pianist McCoy Tyner in 1977.

According to AllAboutJazz.com, Fambrough once said that Tyner, “showed me how to play with endurance.” Art Blakey, he added, “gave me refinement. With McCoy, the gig is about speed and strength. He plays so much stuff that you’re lucky if you’ve heard, so you struggle to keep up with him. But with Art, it was a lot different. He heard every note you played, and if there was anything raggedy, he immediately let you know about it. He really taught you how to play behind a horn player, how to develop a rhythm section.”

Fambrough enjoyed an active recording career with CTI throughout the ’90s. A long battle with kidney failure curtailed some of his activities after that, but he was one of the bassists featured on drummer/composer Lenny White’s 2010 album, *Anomaly* (Abstract Logix). In December 2010, he was honored by the Philadelphia area jazz community at the Clef Club, an event he attended with his wife, Dolores. Among those who performed were the guitarist Pat Martino and bassists Stanley Clarke and Gerald Veasley.

For several years, he was an adjunct professor at Muhlenberg College in Allentown, performing on campus several times a year. Dr. Douglas Owens was chair of the music department for most of the time Fambrough taught there. “His influence,” says Dr. Owens, “has been immense. Virtually anytime I have met with prospective students who expressed any interest in jazz, all I had to do was to tell them that Charles Fambrough taught for us. If they didn’t perk up, I would simply start telling them with whom Charles had performed or toured. This usually sealed the deal.

“Much more importantly,” Dr. Owens continued, “after they arrived and began to study with Charles, they discovered that, not only was this a person who had played with everyone, but also that he was an amazing human. He was simply an inspirational teacher. His depth of knowledge about jazz harmony, as well as his knowledge of various players, was encyclopedic. Charles was deeply curious about any and all innovations in music. He and I had long conversations about the music that mattered to him or to me.”

Survivors, in addition to his wife, Dolores, include four daughters, Maria, Carla,

Andrea and Alycia; one son, Mark; and a granddaughter.

■ **Brian Rust, 88, discographer, March 19, 1922, London – January 5, 2011, Swanage, England.** Rust was often referred to as the father of contemporary discography. A conscientious objector during World War II, he began working for the BBC Gramophone Library after the war. He started his private research around 1950, collecting rare European jazz records and leaving for the United States in 1951. He sold the recordings and used the money to travel throughout the country interviewing older jazz musicians. That was the basis for *Jazz Records*, first published in 1952, a reference work highly respected and currently available in a two-volume, 1,971-page version edited by Malcom Shaw and called *Jazz and Ragtime Records, 1897–1942* (Mainspring Press: 2002). The original version was issued as a mimeographed loose-leaf volume.

Rust’s own collection consisted of between 8,000 and 10,000 records. His other works included: *The American Dance Band Discography 1917-1942* (1975), *British Music Hall on Record* (1979) and *Discography of Historical Records on Cylinders and 78s* (1979). He also wrote countless liner notes. He also played the drums in a British skiffle band, the Original Barnstormers Spasm Band, in the late ’50s and early ’60s.

Survivors include his son, Victor; his wife, Mary; two daughters, Angela Kidd and Pamela Jackson-Cooke; three grandchildren; and five great-grandchildren. His son was named after RCA Victor, and he reportedly rejected a suggestion that he name Pamela, Victor’s twin, Decca. JJ

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

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Dan's Den

A Farewell Celebration, Music for Jazz Masters and Arbors Friends

By Dan Morgenstern

Photos by Tony Graves

Adios, Dr. Billy

Billed as “A Celebration of an Extraordinary Life,” the memorial service for William Edward Taylor, Jr., fondly known to friends and fans as Doctor Billy, was an event worthy of that great musician and wonderful man, who left us on December 28, aged 89.

Held within the imposing neo-Gothic confines of Riverside Church in upper Manhattan, on January 10, the memorial filled the capacious nave on a bitter-cold night and started exactly on time, which would have pleased the celebrant.

Officiating was the Rev. Dr. Calvin O. Butts, III, Pastor of the Abyssinian Baptist Church, and a great friend of jazz and its makers. He contributed a warm personal remembrance, as did Robin Bell-Stevens, director of Jazzmobile, founded by Billy Taylor in 1964 and still rolling strong. Tributes were also offered by Loren Schoenberg, of the National Jazz Museum in Harlem, who was Dr. Billy’s friend and neighbor for some 20 years (they occupied adjacent apartments in a Riverdale Condominium); Kevin Struthers of the Kennedy Center in Washington, D.C., where Dr. Billy grew up and, over the decades, did so many great things for jazz, and fellow pianist and jazz activist Ramsey Lewis, who also was persuaded to play.

Other musical performances were effectively interspersed with the spoken words, among which perhaps the most moving were those delivered by Dr. Billy’s daughter, Kim Taylor-Thompson, who among other insights revealed that her father was a big fan of the Marx Brothers and other film comedians, and that he loved to tell jokes, but almost always managed to flub the punch line.

The musical offerings were all interpretations of Dr. Billy’s compositions. The



Christian Sands on piano, Frank Wess on sax, Chip Jackson on bass, Winard Harper on drums



Geri Allen



Ramsey Lewis



Kim Taylor-Thompson



JazzMobile CEO Robin Bell-Stevens



Cassandra Wilson

beautiful “Theodora,” for his wife, was rendered by Jimmy Owens — who so often joined Dr. Billy in efforts on behalf of the jazz community — on that special rotary-valve flugelhorn; Frank Wess, who grew up with Billy in D.C.; Geri Allen, who often was involved in the Kennedy Center’s Mary Lou Williams Festival overseen by Billy; Chip Jackson, Billy’s frequent bass companion, and the effervescent drummer, Winard Harper. This all-star quintet also backed Cassandra Wilson in an unusually straight-ahead and characteristically soulful rendition of Billy’s perhaps most famous piece, the civil-rights anthem “I Wish I Knew How it Would Feel to Be Free,” which, as Rev. Butts noted, was beloved by Martin Luther King. He, however,

never could recall its title and would ask Billy to “play that Baptist thing.” The quintet provided the recessional, Billy’s radio opening theme, “It’s a Grand Night for Swinging.” But perhaps the most touching music was the solo rendition by Christian Sands, a Taylor protégé, of Billy’s closing theme, “A Bientot.”

In all, a true celebration of a man who did so many fine things in his long and richly productive life for the music — and the people — he loved. Allow me a personal note: I first laid eyes on Billy Taylor — not yet a doctor — in the fall of 1946, when he went to Copenhagen as a member of Don Redman’s big band, the first post-war (that’s World War II, folks!) American band to tour Europe. He was the baby of the band, all of 25, but already a

musician with his own profile. I caught two of the band’s four concerts, an unforgettable experience. In later years I would kid Billy that I — and John Levy — were among the few survivors who had known him that long ago — and that he hadn’t changed a bit, except for more hair.

As Loren said in his tribute, encountering Dr. Billy Taylor was like being touched by a ray of sunshine. There won’t be another.

Jazz Masters Throng Dizzy’s

The annual National Endowment for the Arts Jazz Masters festivities again took place at Jazz at Lincoln Center and surroundings, opening on January 10 with a panel discussion among the new inductees, or most of them, which I missed. But I was part of the happy throng that gathered at Dizzy’s Club Coca-Cola after Dr. Billy Taylor’s memorial.

There, past and present Jazz Masters and their loved ones enjoyed the music of reedsman Walter Blanding & Family, so billed because the leader’s mother, known professionally as Audrey Shakir, was the featured vocalist. I can’t recall a precedent, but this certainly wasn’t some kind of indulgence — Ms. Shakir is a terrific performer. Her son Walter, part of the JALC family, plays tenor (his prime voice), baritone and soprano saxophones and composes. His band mates were the notable trumpeter Marcus Printup, also of JALC big-band fame; pianist Jack Glottman, a new face to me and yet another jazz voice from Israel; Gerald Cannon, on bass, and the redoubtable Willie Jones III on drums.

This was a fine, swinging band offering fresh and vigorous music.

I took notes only as an afterthought, so the opening fast bebop-blues line, on which Ms. Shakir joined the horns effectively, remains untitled here. Blanding’s robust tenor outing offered happy hints of my long-gone favorite, Booker Ervin. An attractive original, “Olive Tree,” inspired by a visit to Israel, followed. Then “Doodlin’,” a showcase for Mom, which she handled with aplomb.

continued on page 14



Dr. Billy Taylor at Giants of Jazz 2007

DAN'S DEN *continued from page 13*

Scatting is something I prefer in small doses — can even do without — but when really well done, as here, it is good musical fun, to which a baritone sax solo added spice. The leader featured himself on soprano, or the smaller and curved soprano saxophone, on “My Favorite Things.” Apprehension that this would turn into a lengthy Coltrane trip was needless — Blanding did stretch out, but without overstaying his welcome. Then a surprise — an original called “Late” that turned out to be a wonderful, high-speed outing based on, of all unexpected things, good old “Please Don’t Talk About Me When I’m Gone,” with spirited solos from all hands. The set closer, “Evidence,” offered further proof of everyone’s ability to swing and make coherent, happy music. Come again, please!

On the following full day, there was a BMI-hosted lunch, with presentations to the new crop of Masters, the obligatory photo shoot, more efficiently handled than in the past, and the evening concert featuring the 29th Master’s class, which has been streamed and covered by the press, jazz and general. I’ll confine myself to noting that the Lincoln Center Jazz Orchestra was in splendid form, mastering a challenging program that included two episodes from Gil Evans’ “Porgy and Bess” score, backing soloist Dave Liebman, in tune throughout on soprano sax, with positively brilliant reed doubling (great to see what goes on in that famous score) and a loving rendition of Johnny Mandel’s fine chart for his own “Shadow Of Your Smile,” featuring fellow-inductee Wynton Marsalis, who, as is his wont, performed from the fourth trumpet chair, with a stunning tone and a warmly inventive but always faithful realization of a great melody. To these ears, this was a highlight of the night’s musical offerings.

Clearwater Jazz Party

Our friend and colleague, the noted photographer Mitchell Seidel, has his say and display in these pages on the Third Annual

Arbors Records Invitational Jazz Party, held in Clearwater, Florida from January 14 to 16, but your reporter would like to offer his two cents. (The nomenclature is new, but the “Invitational” is a direct successor to the March of Jazz series also sponsored by Arbors. So it’s the brainchild of Mat and Rachel Domber, patron saints of Arbors, with emphasis on the international and pianistic.)

As always with the Dombers, there is a surfeit of music, presented this year by a cast of 42. Five pianists were theoretically assigned to the tavern at the host hotel, but most of them, besides the seven billed as “piano giants,” were also given a chance at the main stage. Plus a surprise, a classically trained (University of Chicago) pianist, 23-year-old Stephanie Trick, a ragtime and stride specialist. Stephanie’s rendition of James P. Johnson’s “You’ve Got to Be Modernistic,” arguably the most challenging of that grandmaster’s pieces, was astonishing. (Don’t know if Mitch is showing her pictures, but she is a cutie.)

Piano delights abounded. The dean and unofficial musical adviser, Dick Hyman, performed alone and in tandem, notably with his frequent partner, Derek Smith. Dick is always in fine fettle. But this observer was lucky to catch the veteran on the evening before the formal start, when early arrivals gather in the tavern where there’s a pretty good upright. Dick warmed up with “St. Louis Blues” and then played something I’d never heard him do, “Tango Jealousy,” a tune by the Danish composer Jacob Gade that was a big 1920s hit, jazzed by Harry James in the ’40s. Thanks perhaps to my teenage years in Denmark, I happen to like “Jealousy.” But I’d never heard it like this,

and never will again, for this was not one of Dick’s studied things but a free-form fantasy that I only wish someone had taped. (Maybe someone did?)

The sole organized band, which had four spots — each lasting 20 minutes, with very few longer or shorter exceptions — was Marty Grosz’s Hot Winds, with Scott Robinson, cornet, clarinet (E-flat, metal), C-Melody and tenor saxophones, Dan Block, clarinet, alto and tenor saxes; Vince Giordano, bass sax, tuba and string bass (aluminum, of course); Arnie Kinsella, drums, and the maestro on acoustic guitar, vocals and commentary. They were consistently inventive and interesting, all that doubling creating a variety of textures and solo and duo outings, with non-hackneyed material. “From Monday On” was a gasser, with Scott not copying, but hinting at Bix, and, also in a Crosby vein, “Thanks,” with perhaps Marty’s best vocal, and a kick for your correspondent, who had the Bing 78 way back when, on a purple label European Columbia. On “Rose of Washington Square,” one of those good old non-AABA tunes, Vince split a chorus with his three instruments, twice on each, certainly a first in jazz history!

Scott drew plenty from that little clarinet and often joined with Dan in interesting, interweaving reed conversations. And his cornet, often heard in ensemble lead role, while not huge in range, is remarkably musical and often Louis-tinged. I can’t understand why Scott wasn’t given the opportunity to appear at least once or twice in a less-structured role; he is surely one of the most creative of today’s musicians. There were only two other cornetists/trumpeters, Duke Heitger and Warren

Vaché. Duke presided over the last set of the first day, with Dan Barrett and Block, pianist Paolo Alderighi, bassist Nicki Parrott, and Kinsella, a rare half-hour slot ending at near two in the morning, and one of the best multi-horn sets of the weekend. It started with “Tickle Toe,” on which Block’s tenor shone, then on to “Ida,” with fine turns by the brass cats, a rousing “Sleep” (maybe a hint) a-la Benny

continued on page 16

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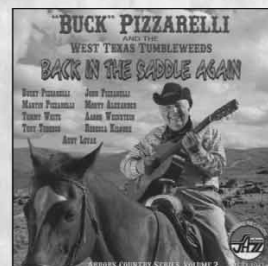


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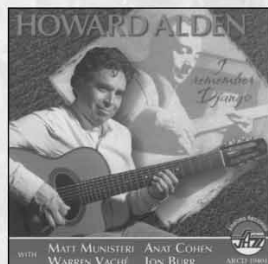
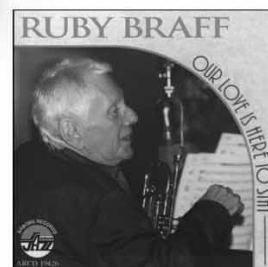
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DAN'S DEN *continued from page 14*

Carter's chart, and "Roses of Picardy" (nice Barrett) to finish it off in nostalgia.

Warren always seemed to be teamed with other brasses — trombones in addition to Dan's were the Allreds, father and son — or Aaron Weinstein's fiddle, and this great player did not, in my opinion, really get a fair chance to shine. Oh yes, he had his moments, but what I, and I suspect he, most enjoyed was his vocal duet with Nicki Parrott on the Armstrong-Holiday vehicle, "Sweet Hunk Of Trash."

Nicki also scored with her vocal on "Whatever Lola Wants," and her bass playing throughout, as always, was in the pocket. Ken Peplowski did an elegant tenor sax job on Ray Noble's "Love Locked Out" and shone on a set led by Daryl Sherman, who dedicated "Moonlight In Vermont" to the memory of Margaret Whiting and recalled her recording with Ken (clarinet this time) of "Doin' the New Lowdown." On her other set, Daryl had both vibist-drummers, Chuck Redd and John Cocuzzi, the former soloing superbly on her lovely "Midnight Sun." Joining Daryl and Nicki in the vocal category was Rebecca Kilgore, whose "East of the Sun" went down ever so nice and easy, with some unison with Barrett a highlight. Bob Wilber, the other old master, was heard in various formats, all marked with his arranging touches, such as three sopranos — the others were Antti Sarpilla and Pieter Meijers — on "Sentimental Journey," done as a sort of blues, or three clarinets (same guys) on "Runnin' Wild." I also enjoyed his "Bechet's Fantasy."

I could go on, but let me sign off with a few words about two guitarists: the indestructible Bucky Pizzarelli, just past his 85th, and Denmark's Jacob Fischer. They gave us several joint sets that were standouts, though I would have liked to hear the remarkable and wholly original Fischer on his own. "And one more," as Lionel Hampton used to say, the pianist Bernd Lhotsky, who can do some great, unfeigned Willie "The Lion" stuff, but also offered a sotto-voce "It Might As Well Be Spring" so special, everybody listened — you could, as Milt Hinton liked to say, have heard a mouse piss on cotton. With apologies to all I didn't mention, see you next year! JJ

Jazz Journeys, near, far and in-between

Jazz Folk — Our Kind of Folk

The Folk Project's Minstrel Acoustic Concert Series will once again present Bucky Pizzarelli, with wonderful jazz violinist/vocalist Diane Perry as the opening act. The date is March 4, at 8:00 PM at the Morristown Unitarian Fellowship, 21 Normandy Heights Road, Morristown, NJ 07960. Admission is certainly civilized: \$7 on your way in, plus the rest of what you thought the show was really worth on your way out. No advance sales or reservations: all tickets at the door. Seating limited to 200. Get more details at www.FolkProject.org, Minstrel@FolkProject.org, or 973-335-9489 at polite evening hours.

A future date to look forward to: Friday, May 27: Special Concert reunion of Grover & Margaret and ZaZuZaz. This concert has advance sales of tickets, available now. Information at http://www.folkproject.org/fp_special.shtml.

WPU Jazz Room Begins Spring Season

The University's spring Jazz Room Series on the campus in Wayne, NJ, has begun. Upcoming Jazz Room performances include: the William Paterson Latin Jazz Ensemble directed by Chico Mendoza with Joe Mosello on February 27; the William Paterson Jazz Orchestra directed by David Demsey with saxophonist Scott Robinson on March 6; and a special Jazz Room on Saturday, March 26 at 8 PM featuring Roy Haynes Fountain of Youth Band.

Most concerts begin at 4 PM in the Shea Center for Performing Arts. Tickets available in advance or on the day of the performance at \$15 standard and \$12 for senior citizens, William Paterson faculty, staff and alumni, and \$8 for non-William Paterson students. (WPU students attend free of charge.) Prior to most concerts, guest artists participate in "Sittin In," an informal discussion about jazz, at 3 PM in room 101 of Shea Center. Admission is free to all Jazz Room ticket holders. For more information, call Shea Center for Performing Arts Box Office at 973-720-2371. www.wpunj.edu

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Great Connecticut Plans Ahead

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 rross92239@sbcglobal.net or Ken Chant at kczjazz2001@yahoo.com. JJ

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A Jersey Jazz Interview with Marty Napoleon

By Schaen Fox

Thus opens the Wikipedia entry about this month's subject: "Marty Napoleon (born June 2, 1921) is an American jazz pianist born in Brooklyn, New York, perhaps best-known for having replaced Earl Hines in Louis Armstrong's All Stars in 1952. In 1946 he worked with Gene Krupa and went on to work with his uncle Phil Napoleon, a trumpeter, in Phil's Original Memphis Five. In the 1950s he also worked with his brother Teddy Napoleon, a pianist..."

A working musician for his entire career, Marty has accompanied and known many of the major figures in jazz. He is now finishing an autobiography about his years with Louis Armstrong entitled *We Called Him Pops* and thanks to a sharp memory as well as an almost daily record he kept throughout his career, he has a seemingly unlimited number of great stories to tell. He said he could do a three volume work just on his time with Charlie Barnet. We did some extended telephone interviews soon after his great solo performance at last year's June Jazzfest. Since most interviewers have focused on his years with Pops, I decided to stress the earlier years. But, as almost every musician will tell you, if it is jazz, at least a little of Louis is in there.



Marty Napoleon performs at St. Peter's Church, New York City, September 23, 1991.
Photo by Mitchell Seidel

JJ: Hi Marty, is this a good time to do the interview?

MN: Beautiful, man. You know I did a concert not too long ago at the middle school here with the jazz band and the principal just came to thank me. I was so appreciative about playing with that band and they were so great. I never heard a band that good in my whole life. They

were 13 and 14 years old and I told the principal, "I'm expecting a call. Somebody's going to interview me because I did a concert Saturday." He said, "Man you are really busy." I said, "No, I'm just waiting around for somebody to call me." [Laughs] So I sent a nice letter and he gave it to the conductor of the orchestra and they made copies to all the parents of children in the school. I mean, I'm getting notoriety at this age.

continued on page 20

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MARTY NAPOLEON *continued from page 18*

JJ: Well, that sounds good. Is your family originally from Corsica?

MN: No. My mother and father are both from Sicily.

JJ: OK, with the name Napoleon, I thought I should ask.

MN: No it wasn't Napoleon. It was Napoli. My father was very talented in drawing and he wanted to be a sign painter and an artist. When he was about 13 years old he used to answer advertisements for an apprentice and bring some of his stuff to show them. They would say, "Kid, you are very good. What is your name?" He said, "Matthew Napoli." "We will call you." They never did. So he decided, "I've got to change my name." He passed an Italian pastry shop and saw the name Napoleon. When he went this last time, they said, "What is your name?" He said, "Matthew Napoleon" and got the job. He stayed with them over 50 years.

JJ: Wow. Nice ending. OK, about a year before you joined Louis, you were part of The Big Four. What was that like?

MN: The Big Four was the most important group I played with. Do you know who was in that?

JJ: Chubby Jackson, Charlie Ventura, you and Buddy Rich.

MN: Exactly. We were with that group only about two weeks in Chicago and they had the *DownBeat* popularity poll and we tied Louis Armstrong's group for small combo. Everybody that came into town...Count Basie had a seven-piece band around the corner from where we were. No business. He would come to see us. Dizzy Gillespie used to sit in with us every night because there was no business at his place. Buddy DeFranco was down the street and had no business. They came to stand on line to see us, and we had a line around the block. It was just incredible.

Then we worked at George Wein's club in Boston, and Nat Hentoff was working for a newspaper there. He emceed for Louis Armstrong's 52nd birthday and I thought Nat was a magnificent speaker, so I called Jack Tracy the editor of *DownBeat* and said, "Jack you've got to meet this guy and get him working for *DownBeat* because he's a magnificent writer, a great speaker and a beautiful guy, and he knows everything about jazz. And a few months later he became the editor of *DownBeat*. I found out later that I was responsible for getting him the job. He called me when my wife and I got into an assisted living place for senior citizens. We were talking a while and he said, "Marty, do they know who you are there?" I said, "Nat, they don't know who *they* are." [Laughs]

JJ: Was the Big Four always that successful?

MN: Oh yeah; but do you know what was wrong with it?

JJ: Buddy Rich wasn't happy.

MN: There you go. You see Chubby Jackson had a thing he used to do called "The Evolution of Jazz." We used to imitate different people. Charlie did Coleman Hawkins and Herbie Fields and we used to close with Gene Krupa. And Buddy used to do it with his left hand alone [Laughs] and then we would wind up with "Old Man River." It was unbelievable. After a while Buddy got to be impossible. Because when Charlie said, "Let's do 'The Evolution'" Buddy would say, "Nah, not now. There is nobody here yet." He was waiting for some famous people to come in to see the thing. So the boss of the club took us to the union. He said, "There's a lot of dissension

(Nat Hentoff) called me when my wife and I got into an assisted living place for senior citizens. We were talking a while and he said, "Marty, do they know who you are there?" I said, "Nat, they don't know who *they* are."

going on here. They do a dynamite piece of business and Buddy doesn't want to do it. I want to know why?" The guy from the union says, "OK guys, what's wrong?" And before anybody has a chance to say anything, Buddy points to me and says, "This guy is more concerned whether the girls go, 'Oh, Marty' when he sings and tries to play the damn piano." I said, "He's been holding a grudge against me all this time?" I didn't do anything to him.

He was a frustrated singer. He wanted to be Frank Sinatra. Every time I would sing a ballad the girls would scream, "Oh, Marty" and he would imitate them, "Oh Marty!" So I'm singing a ballad and the girls start screaming and he's fooling around with the time, slowing it down then making it faster. And I'm looking at him as I'm singing to the public on the right, but he's to the left, and my eyes are getting crossed. I'm looking at him as if to say, "I'm going to get you later, man." And he's looking at me with a smile on his face. It got so after a while he was doing so many things like that, not only to me, but to Charlie and Chubby. One day Charlie got so mad, he banged his horn on the saxophone stand and ran upstairs to cool off because he wanted to punch Buddy out. You know how bad it got? They were building another room and it was all full of cement on the corners of the floors and we said we could chop him up into pieces and put him in that dirt and nobody would know the difference. We said, "What are we doing? We are talking about killing a guy." [Laughs]

We had a rehearsal one afternoon and Chubby said, "Hey Buddy why don't you sing a song?" We spent three hours on "Them There Eyes," I'll never forget it. And Chubby kept saying things like, "Why, on the third chorus, don't you do a little tap routine?" "Oh that's a good idea." Everything Chubby said, Buddy said, "Yeah, good idea, good idea." We rehearsed the thing for three hours, and that night Charlie calls it out and Buddy said, "No man, not now. There is nobody here." We never did the tune.

Here's another thing that was a trait of his. When he played if you did something that he thought nobody else could do, he got teed off and he'd say, "Come on man. What the hell are you doing? Let's go." And if you didn't do it, "Man, what the hell are you doing?" In other words if you weren't up to his standards, he gloated and if you did do it, he was pissed off. He would trade fours with Charlie and when he did four bars he would throw everything but the sink in there. You couldn't even count it; he did so many crazy things. But, every time he hit the cymbal Chubby and I came in and he would look at us as if to say, "How can you guys know when to come in?" As smart as he was, he didn't realize that when he started the next bar, he hit the cymbal on one and we came in with him.

continued on page 22



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MARTY NAPOLEON

continued from page 20

We were like playing games every day that we worked with him. [Once] Buddy said, "Hey, let's play 'Crazy Rhythm.'" So we used to sing the first chorus, then Chubby and I are making believe we are playing. Chubby actually spun the bass around once or twice. Buddy was playing so loud nobody knew we weren't playing, and we were like hysterical. Then he decided to really give it to us. He said, "Charlie I've got to go to New York." Charlie said, "What do you mean? We are playing a gig here." He said, "Yeah, but I've got something important that's got to happen." He went to New York and talked to somebody about getting his big band together again.

After Buddy left, Louie Bellson filled in. He was with Duke Ellington and had some time off. And Louie took Chubby and me aside one night and said, "What's the matter guys?" I said, "What do you mean?" He said, "I'm getting a draft from you guys." We said, "Louie, what are you talking about?" I mean, Louie was the best guy in the whole world. He said, "Well I feel like every once in a while you play something that I'm not familiar with and you kind of look at me as if to say, 'Well he doesn't know what we are doing.'" I said, "Louie how can you say that? It is just that we've had the group together and you know how you get to play things they run into your system after a while and you are doing them unconsciously." Buddy did certain things that were fantastic and we got used to that, so when we came to something in an arrangement, we played that instead of what Louie expected us to play. It had nothing to do with Louie. It's just that when you are with the best drummer in the world you get used to things that he played.

JJ: Did Buddy ever soften up towards you?

MN: Never. We did a thing at the Felt Forum years later, a big show with everybody from Dizzy Gillespie on down and Buddy was there. Sonny Igoe and I were talking and Buddy came over to talk to Sonny and didn't even say hello to me. He made believe that I wasn't there. What do you do with that? The guy was the best drummer I ever heard. When he'd do a drum solo, Chubby and I used to look at him and say, "Damn, we can't believe what he's doing." But he was not a nice guy and everybody knows that.

JJ: Well what was it like to work with Charlie Shavers?

MN: Charlie Shavers? He was a great player, man. We worked at the Metropole and it was a

long narrow bar and the walls had mirrors on either side! It was unbelievable how noisy it was up there. And everybody's playing at the top of their lungs. I worked there for two and a half years with Charlie Shavers, Coleman Hawkins, Mickey Sheen and Arvil Shaw. Charlie used to go down in the audience, what they called "doing the tables." He would play "When I Fall in Love" with a mute in his trumpet and he would do it so softly you could literally hear a pin drop. It was magnificent and I'm accompanying him on piano, no rhythm, nothing, he was just adlibbing.

He was a good piano player too and he wrote all those arrangements for that John Kirby band. He was a very talented guy and he played some things that Louie could never play. I know that. [Chuckles] Till today when I sit down at the keyboard I try to play some figures that I heard him practicing. He would make all kinds of turnarounds on a horn and I could never do them. I'm practicing. I've finally worked out a thing that I heard him do and it is so difficult I can't get my left hand to follow it, and Charlie Shavers used to play that thing and I used to marvel at him, man.

Once we had three groups there. Charlie Shavers and our group, and Sol Yaged had a group and then they put in some Rock 'n' Roll guys. So one night Sol Yaged said to me, "Hey Marty, why does Charlie Shavers always reach for those high notes and always fluffs them?" I said, "Why? You don't like that?" He said, "Well he is making mistakes." I said, "Sol, let me tell you something," now I knew Sol for years, "I would rather hear Charlie Shavers go for a high note and flub it every time than hear you play one of those Benny Goodman figures that you have been playing for 50 years and you still flub. Get away from me." [Laughs] I love that man.

You know what I said to Benny Goodman once? Somebody called me to rehearse with Benny. They were going to Japan and Hank Jones didn't want to go. So I said, "Well I don't want to go. I don't want to work with Benny Goodman." My wife said, "Are you crazy? You don't want to work with Benny Goodman?" "OK, if he pays me." I went to his apartment and Mousey Alexander and Arvell Shaw were supposed to be there to rehearse; so I said, "Where are the guys?" "Oh they'll be here." I rehearsed for two or three hours, then he said, "Can you come back tomorrow?" I said, "Are the guys going to be here?" He said, "Yeah they will be here." I came back and they weren't there. So he wanted me to come back a third time. I said, "Wait a minute." Came a third time and they didn't show.

So I was really teed off and I didn't know how to get this guy because he was just using me to rehearse for free. So you know Sol Yaged likes to emulate Benny Goodman. Sol's lived his whole life in 1938. He can't go beyond that. If somebody wants a Beatles tune he'll say, "No we don't play that." He doesn't know those songs. So I said, "Excuse me Mr. Goodman but you know when I'm playing with you I get a feeling I'm playing with Sol Yaged." And he looked at me and bit his lip and said, "Really, Pops?" [Laughs]

Once his office called me to do a date with him in Corning, New York and when they offered me a price I said, "I can't go to Corning for that kind of money." She said, "Well everybody else does it." I said, "Not me." So I hung up. The girl called later and said, "Mr. Goodman said he will give you"... and she quoted another price — 10 dollars more. I laughed so hard I said, "You know what, I'm going to take it." [Laughs] So I did it. [Laughs] Ten dollars more, man. That's the way he was.

I've got a nice story about Jimmy Maxwell, the trumpet player. (Jimmy said that) many years ago when he was working with Benny Goodman he found out that when you were on the road with Benny and you got a letter at the theater, he would steam it open see what it said, and then steam it closed. Jimmy knew that, so he told his wife to send him a telegram saying, "You got a call for Woody Herman's band for..." and she quotes a figure that's about 20 dollars more than what he is getting with Benny. Benny read the letter and that night on the gig he said to Jimmy, "Jimmy you are such a great trumpet player I'm going to give you a 10 dollar raise." So in the '60s Benny went to Europe and he called Jimmy Maxwell. When Jimmy got to Brussels or wherever, he called his wife and said, "Honey I made a big mistake. You know how I hated working with Benny because he used to read our mail? He's still doing that. Send me a letter. I don't care what you say. Say that everybody's dead. Just get me off this band." So she sent a letter, "Dear Jimmy, Please come home. Everybody's dead." [Laughs]

JJ: What a story. Would you tell us about working with Chico Marx?

MN: Prior to going with Chico Marx I was with Bob Astor's band. Shelly Manne got me the job and I was just learning how to play the piano. I didn't even know how to read music. Neal Hefti was in the band and writing arrangements but he didn't know how to write a score. He used to write the whole arrangement with the first trumpet, the introduction all the way down,

continued on page 24



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MARTY NAPOLEON

continued from page 22

change of key and everything. And then he would harmonize it by whistling the melody and he would throw the parts on the floor first trumpet, second trumpet, third trumpet, on down the line. And he would leave the things on the floor. And he said, "I'm rooming with Shelly Manne and at night he goes to the bathroom. I said, 'Hey Shelly, watch it you're stepping on my bass part.'" [Chuckles] But he wasn't writing bass parts because he had to write an arrangement for the Monday rehearsal and he wouldn't write until Sunday night. So he always left the rhythm section out. So I said, "Hey Neal, you never make a part for me. How am I going to learn how to read?" He said, "You've got good ears. It starts in F and goes to A flat." [Laughs]

We had been with Bob about a year and a half and everybody was annoyed with him and saying maybe it is time to leave. So we had a couple of weeks off in New York City and every Wednesday I used to go to the union to look for gigs and after that, to Nola Studio to see who was rehearsing and see if there were any jobs around. So I walk in and there was this chick behind the desk. A door opens and I hear music coming from the room and I said, "Who's in there?" She said, "Chico Marx." I said, "Chico Marx of the Marx Brothers?" She said, "Yeah, but not the Marx Brothers, just Chico."

So I went to the door and somebody walked out and I snuck in. As I closed the door somebody in the band yelled, "Hey Benny. There he is now." Benny Pollack was handling the band and he comes over and said, "Hey kid, are you Marty Napoleon?" I said, "Yeah. Why?" He said, "We've been trying to get you. We called your house and your wife said you are at the union. Would you like to audition for this band? The piano player is leaving. He lives in New York and his wife just had a baby and he wants to stay. Would you like to sit in and try?"



Photo courtesy of Marty Napoleon.

So I sat at the piano and looked at the music and it was real music. The drummer was George Wettling and the bass player told me later, "When you auditioned, George gave the OK sign to Ben Pollack," but they really didn't want me. They wanted Billy Maxted the piano player in Will Bradley's band. Billy must have said, "I'm not leaving this band because I wrote all the arrangements and he owes me a lot of money. I can't leave until he pays me." So it didn't matter what I played, but I was faking it anyway. So he said to me, "OK kid you got the job. You get 75 bucks a week. We're going to Philadelphia and we are leaving Monday" (this was Wednesday). So I called my wife and said, "Honey, quit your job. We are going to Philadelphia with Chico Marx's band."

Now I'm on the road with Chico Marx. I'm 20 years old, just married three months and I've got a job with a dynamite band. So every time Chico

would come out to finish the show. They would roll out [an extra] piano and he would do his schtick. So while he was playing he kept getting requests for Glenn Miller's "Moonlight Cocktail," this was 1942. So he said to me, "You know that song? Let me hear how it goes." So I played eight bars and at the ending I did like he did with his fingers and the house came down. They loved it. So he was the kind of guy, anything that you did on stage if it got an audience reaction, he would say, "Leave it in." So I was featured with Chico Marx at the ending of the show. [Chuckles]

And another thing, he'd do the "Beer Barrel Polka" and roll the orange on the keyboard; after he finished he would throw the orange and I would catch it. Then I would throw it to somebody in the band. The next thing you know everybody in the band had an orange and was throwing it to somebody. [Laughs] These are the kinds of things that happened with that band. It was incredible. We were playing in L.A. and Chico was doing his schtick at the piano and these guys start heckling in the audience. He started putting them down. I don't remember exactly what he said, but he was

ticked off. So they came running up on to the stage and it was Groucho Marx and Jimmy Durante. And so while Groucho was carrying on at the microphone, Jimmy went over to the bandstand and threw the musician's music away. He said, "What are you reading? You call this music?" and threw it up in the air. They destroyed the set, but it was funny. Thank God it was at the end of the show. All we had to do was play the last song, "One O'clock Jump" and everybody knew that.

JJ: What did Chico do?

MN: Chico? What are you kidding me? He joined in. This was his brother and Jimmy Durante. What was he supposed to do? It was pandemonium.

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continued on page 26



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MARTY NAPOLEON

continued from page 24

JJ: The ventriloquist?

MN: Yeah. Nineteen years old [chuckles] and Chico used to introduce him. He'd come out and tell a few jokes then bring out his dummy and he would tear up the joint. So one day Chico introduces him and stays there because he wanted to trade with him. Paul tore him up, man, and Chico never did it again because Paul made him look stupid. [Chuckles]

We used to close the show with the "One O'clock Jump" and they would put the house lights on and he would go into the audience and shake hands with all of the people. And he loved young girls, so he would bring one up on stage and jitterbug with her. So one day I got up from the piano, walked over to them and said, "May I?" and I cut in. And he said, "Leave that in. It's beautiful." So the next thing you know one by one the guys in the band were cutting in on him so he kept going out in the audience and pulling up chicks on the stage, next thing you know there is only the drummer, a trumpet player and the bass player playing and everybody is jitterbugging on stage. Then all the wives married to the musicians were getting jealous so one by one they cut out and it wound up with just me again. My wife was the only one who wasn't jealous. [Chuckles]

I'm making 75 bucks a week, and one day I went to work and the manager said, "Do you know what happened? Billy Maxted called Ben Pollack and said, "I got my money. We can make the swap now." So Ben Pollack said to Chico, "Billy Maxted is available. We've got to let Marty go and..." Chico said, "Let Marty go? You're crazy. This kid is very important to me. Give him a 25 dollar raise." [Laughs] So Billy didn't get the job; and he wrote the theme and the number that opened the show. It was a jazz version of "Pagliacci." And before I left the band I got another 25 dollar raise. By the time I left I was making a 125 bucks a week. [Laughs]

Chico loved me. In fact they called me into the Army and Chico sent a letter saying you cannot take this kid away from me. He is very important to my organization and we are traveling and I don't have time to get somebody. So then we went into Chicago for four months at the Blackhawk Restaurant and they grabbed me. I got a call to get my examination and my wife was so nervous. She said, "My God, what are we

going to do if you go in the Army?" I knew I had a heart murmur and I said, "I think I'm going to be 4F. If I get 4F we'll try to have a baby." Sure enough I was and I ran outside to get a phone to tell my wife I'm coming home. I saw a phone across the street and I ran across and a cab almost hit me. I banged on the hood of his car and said, "Not now, man," [Laughs] because I was going home to my wife — and we had the baby.

JJ: How long were you with Chico?

MN: I just watched and learned from him. Then when we were traveling, nobody wanted to room with him because he was egotistical. I said, "I'll room with him. I think the kid is a genius." [Chuckles] I wanted to be a part of his life.

As a matter of fact, The Big Four did one record date. Mel was in New York at the time and when he heard we were recording, he ran over and was at the studio waiting for us. We used to do "Love is Just Around the Corner." The four of us used to sing it. So Buddy said to Mel, "Do you want to play this tune?" He said, "Yeah" and jumped behind the drums. That's a trivia that nobody knows. He was playing drums on that one song. Buddy took the advantage to hog the microphone. When they released the record it said, "Vocal by Buddy Rich." He got his wish to be a Frank Sinatra.

And I'll tell you who I got on the band. We were traveling and we got to California and had a four week layoff with half pay. The guitar player was married to the singer and they were going back to North Carolina. His name was Del Staton and eventually he became famous with the Del Staton Singers. So the band was having a rehearsal and Benny Pollack said, "We are going to take a little break to audition these guitar players." So here we are, just the rhythm section and the guitar players and Benny and the band are at the bar listening.

One of the guys was Dave Barbour who later married Peggy Lee. I wasn't particularly impressed with him. Then, here comes a tall, lanky kid. He had a funny chin, funny teeth hanging out and the way he walked almost looked like he had osteoporosis. Everything was wrong about him. He sat down with the guitar and I thought, "Man, what is this?" He started to play and my feet started flying. My body was jumping. So Benny Pollack is looking at me and laughing. He's telling the guys, "Look at Marty's legs. Look at Marty's legs." So he said to me, "You like this kid huh?" "Benny, this kid is great, man." "You think I should hire him?" "Benny, you

are a world famous band leader. You should know. This kid is great." He said, "OK. I'm going to hire him."

So the kid came to me and said, "Do you suppose I could get a little advance on my money?" I said, "Sure. Do you want me to ask for you?" He said, "No. I'll ask." So I said, "I'm going downstairs to get an ice cream cone. Would you like to come with me?" So we went and I bought him an ice cream. Three months later he said to me, "Hey Marty, do you remember when you bought me an ice cream cone? That was the first thing I had to eat in two days." He didn't have any money and was starving. It was Barney Kessel. [Laughs] He became world famous and had a complete facial job to reestablish his whole face.

Barney was a funny guy and Chico loved that he had this drawl from Oklahoma. So Chico used to bring him up on stage because he had a lot of hillbilly songs and he used to tell funny stories. So he said to Chico, "Here's a song that my grandmother taught me." Chico said, "How old is your grandmother?" "Oh she died." "What did she die of?" And Barney paused a little and said, "Of a Tuesday." That's like a hillbilly expression. Chico thought he was going to make Barney a star as a hillbilly performer, but Barney said, "I don't want to do that. I don't want people laughing at me. I want them to listen to my guitar playing." He used to get off the bandstand between shows and sit in the stairwell with a George Barnes guitar book and practice. He'd practice all day long.

And then Johnny Frigo came in on the bass and violin. We had George Wettling on drums, Marty Marsala on trumpet, Bobby Clark, a magnificent trumpet player. He sounded just like Harry Edison and when he played the lead trumpet the band sounded like Basie's band. Gabe Gelinas who was a good lead alto man, Allen Fields was an alto man and Miity Fields a tenor man, Chuck Maxon, a good trombone player. That band was full of great players.

We played once with Larry Adler. He used to do "Rhapsody in Blue" and I couldn't read and I was nervous as an s.o.b. I would put my hands where I had to play about five bars before the band would cut out and I had to be all alone on that thing. And I was always rushing it. He would say, "Marty, please take your time with that. You are rushing it. Take it easy! Take it easy! That is you all alone." "I know. That is why I am nervous." So about 60 years later I'm doing a guest appearance on the William B. Williams show and

continued on page 32



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Arbors Party

from page 1

Story and photos
by Mitchell Seidel



Bassist Bob Cranshaw performs at the Arbors Records jazz party in Clearwater Beach, Florida.

You're facing your third blizzard in as many weeks, the days seem to get dark by mid-afternoon and summer is just a rumor. How do you get warm? If you're like 300 or so classic jazz fans, you chase your winter blues with a trip to Florida and the Third Annual Arbors Invitational Jazz Party.

Mat and Rachel Domber's Arbors record label is one of the better-known purveyors of swing and mainstream jazz, with a roster that ranges from youngbloods to greybeards. The annual jazz party is an opportunity for the fans to see their favorite musicians up close and personal. For Arbors, it's an opportunity to showcase the artists they so lovingly record.

If you've ever been to a jazz party, the format of this one will be nothing new: like-minded players perform in short sets, engaging in a musical give-and-take not always available to them on regular gigs.

What makes the Invitational different is that odds are pretty good that the musicians on stage have made records together for Arbors or, in some cases, will soon be doing so (saxophonist Bob Wilber, for example, used both this and last year's events as live rehearsals for recording sessions in a nearby Bradenton studio immediately following the parties).

Despite yet another Northeast snowstorm that cancelled many Florida-bound flights with just a few days before kickoff, the Arbors event went off with very few visible glitches.

The entire MLK weekend event was meant to be a tribute to the late John Bunch, who had been scheduled to perform at the party before his death last year. Appropriately, Arbors highlighted the participation of "seven piano giants:" Dick Hyman, Bernd Lhotzky, Louis Mazetier, Rossano

continued on page 30

Warren Vaché, left, and Arbors Records head man Matt Domber chat while John Allred performs on the big screen.





Rebecca Kilgore takes in a sax solo by Harry Allen.



Guitarist Marty Grosz, left and His Hot Winds (Vince Giordano on bass, Scott Robinson and Dan Block, right) keeps things lively in the wee hours during a late-night set.



“In some secluded rendezvous...” Bob Wilber, left, Antti Sarpila, center, and Pieter Meijers make good use of the back of Rusty’s Bistro at the Sheraton Sand Key for some between-meals rehearsing at the Third Annual Arbors Invitational Jazz Party.



Daryl Sherman warms up during a sound check.

ARBORS PARTY *continued from page 29*

Sportiello, Derek Smith, Johnny Varro and Paolo Alderighi. That said, it was far more than a jazz piano round-robin, thanks mainly to an ample supply of drummers, bassists, vocalists and horn players who filled out the lineup.

Like the owner of a small restaurant with a reputation to uphold, Mat Domber prepared what could be called a selection of jazz tapas, small aural tasting sessions of 20-minute sets that encouraged wit and brevity in tunes and solos. The mood was casual, with an emphasis on fun. Serious fun.

Eighty-year-old Marty Grosz's Hot Winds is an example of that spirit. The avuncular guitarist led a swinging small group that featured saxophonists Dan Block and Scott Robinson, drummer Arnie Kinsella and bassist Vince Giordano. The repertoire was that of the 1930s, with Grosz's encyclopedic knowledge of the works of Fats Waller setting the stylistic mood. Grosz didn't let the set time limits dissuade him from inserting historic factoids, audience banter and just plain one-liners between tunes ("This next song was written by Harry Barris, not to be confused with Barry Harris...").

But music wasn't reserved solely for the hotel ballroom. Strolling about the Sheraton Sand Key lobby, you could hear sounds coming from other rooms. One afternoon, for example, the sounds of clarinets could be heard coming from a hotel dining room, where saxophonist Wilber could be heard rehearsing among empty tables before the establishment opened for dinner.

If all that weren't enough, the lobby bar, AKA the Mainstay Tavern, served as the venue for some spirited jamming between sets. Since there were no real time constraints in the more casual jam setting, musicians were considerably less constrained and able to stretch out more without worrying about keeping to a schedule. Plus, since they weren't required to cater to an audience expecting music solely from the era of Tin Pan Alley, it wasn't unusual to catch interplay that owed more to Lee Konitz and Lennie Tristano than Benny Goodman and Teddy Wilson. With plenty of time between formal sets — some musicians had several hours to kill — it was easy to catch the likes of Harry Allen or Warren Vaché relaxing with some free-spirited playing away from the ballroom.

For those who missed this year's event, the Dombers already have plans firmly in place for next year, over the same weekend at the same hotel. Among those scheduled to play are Buddy DeFranco, Warren Vaché, Howard Alden, Butch Miles and Monty Alexander. For more information, call Arbors at 800-299-1930 or visit their website at www.arborsrecords.com.



Known more for his Benny Goodman-style clarinet playing, Dave Bennett tries his hand at some boogie-woogie piano at the 2011 Arbors Records Invitational.



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MARTY NAPOLEON *continued from page 26*

Larry Adler is on the bill. So I went over to him and said, "Mr. Adler I'm sure you don't remember, but I was the piano player with Chico Marx's band. He said, "I remember!" I thought I better get away. He's going to kill me. [Chuckles]

JJ: So did Chico dress in the costume he used in the movies for your shows?

MN: Always. He always wore the Ravelli suit. Not only that, when he was on the stage he would make believe he was conducting the band. He was pointing the baton to everybody in the band, one at a time and was saying one of two things: "Did you eat dinner with me yesterday?" If the guy said no he would say, "Meet me in the lobby after the show because you are going to eat dinner with me." The other thing he asked was, "Did you get laid last night?" And the people thought he was conducting the orchestra. [Laughs] I tell you it was a great show.

Chico didn't like to eat alone, even though he had his girlfriend with him on the road. He carried a Duncan Hines book of all the best tea rooms in the country. And every time we would get to a town he would always take musicians to dinner. Do you know how much money I saved from that? At least once or twice a week you were eating with Chico and you didn't have to pay. [Chuckles] Not only that, he loved to gamble and have a party. We got to Wichita, Kansas and he's gambling in the back room. So somebody said, "Go call Chico. The steaks are here." So Chico came and his arms are loaded with five dollar chips. I mean loaded, loaded. He stood next to my wife and me dealing out chips to everybody at that table, maybe forty people; everybody in the band plus everybody that was in the acts in the show. He's throwing five dollar chips and every once in a while, he throws another one to my wife. He liked her. He called her his Madonna, she was so beautiful. So finally he got rid of all the money he had so he says to Bebe, my wife, "Hey Bebe, why don't you let me buy you a bathing suit, or something?" I said, "Chico, you keep those chips coming and I'll buy her a bathing suit — or something!" [Laughs]

JJ: When was the last time you saw Chico?

MN: About four years later. He had quit the band because he kept getting heart attacks. Then he was at the Roxy Theater, just himself, no band. So we went to see him and went backstage after the show. I said, "Chico, I see



Marty Napoleon shares a laugh with Joe Cohn in the musicians' lounge at NJJS Jazzfest at Drew University in Madison, June 5 2010. Photo by Mitchell Seidel.

you are still doing "Moonlight Cocktail." He said, "Yeah, I give the piano player in the pit 50 dollars a week just to do that number with me." I said, "I think you owe me some money." He said, "Why?" I said, "I never got paid to do that with you." He didn't answer me [laughs] but he was a nice guy. I loved working with him.

I was surprised that I was playing with such a fantastic band when I could hardly read music. Do you know how I learned? We were playing all these theaters and we would have a dance team, a comedian or somebody and they would have their own music and on the piano part there was a conductor part and on the top of the sheet had in red ink all the notes that the band was playing. So the first show I would fake it and from the second show on for the rest of the week I would just follow along where I would see a dotted eighth and a sixteenth and I would play that and I was right.

End of part 1

Next month: Joe Venuti, Charlie Barnett, Gene Krupa and, of course, "Pops."

JJ

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



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At The Masters

Monday January 11 may have been cold and snowy outside. But at Jazz at Lincoln Center's Rose Hall, where the 2011 crop of NEA Jazz Masters was being inducted and celebrated, it was really hot. *Jersey Jazz* Contributing Photographer Fran Kaufman shares these views of the festive scene.

NEA Jazz Master Kenny Barron and newly-inducted Jazz Master Hubert Laws perform "Stella by Starlight" at the concert honoring this year's inductees.



The Marsalis Family — Ellis, Wynton, Delfeayo, Branford and Jason — became NEA Jazz Masters in 2011, the first family ever to be so honored. Here, during the Jazz Masters Concert at the Rose Theater, Jazz at Lincoln Center, are Ellis on piano, Wynton on trumpet, Branford on saxophone, Delfeayo on trombone. Also honored, drummer Jason, who can't be seen in this photo.

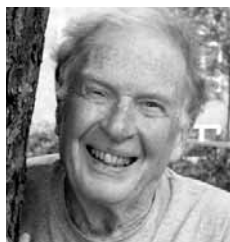




Getting dozens of Jazz Masters into their places for a photo is no easy task, especially when some of them haven't seen each other in ages. Here's part of the hang: Cedar Walton (standing) stops to have a few words with Ahmad Jamal, while Jon Hendricks (far left) and Phil Woods have a word, and Lou Soloff and Muhal Richard Abraham catch up.



Roberta Gambarini and NEA Jazz Master Jimmy Heath paid tribute to Hank Jones and Abbey Lincoln, Jazz Masters who passed this year. They performed "Angel Face" — music by Hank Jones, lyrics by Abbey Lincoln.



Noteworthy

Fradley Garner International Editor *Jersey Jazz*

EUROPE'S NO. 1 ORGANIST PIPES UP IN SF ... WANNABE VIDEOMAKERS APPLY FOR EYEJAZZ ... DIZZY'S TUNE BLAMED FOR TUNISIA'S WOES ... SUNDAY MUSIC HOUR FOR AND BY NYC KIDS ... URL FOR MORE ON MUNICH ORGANIST

IN 1979, A 15-YEAR-OLD GERMAN

girl entered a jazz organ competition in Munich. On the panel of judges was the American master organist **Jimmy Smith**. Three finalists returned to the bench, including **Barbara Dennerlein**, who gave a passionate rendering of "On the Sunny Side of the Street." Barbara was startled when Jimmy sat down beside her and began noodling on the ivories, but she kept her cool and finished. And won, to loud applause. The two organists struck up a friendship that lasted through Barbara's teenage years — until, according to a close musician observer, the master began to see her as a serious competitor and stopped communicating. Dennerlein today is Europe's top jazz organist, recording and touring the world. She won the *DownBeat* critics poll four times between 1990 and 1996. Latest of her 25 CDs is *Bebabalo*. On April 15 she's booked in a double-bill concert with another Hammond B3 organ master, **Dr. Lonnie Smith**, at the San Francisco Jazz Festival.



WANTED: JAZZ VIDEOMAKERS. Students, journalists, musicians, teachers — in fact "anyone over 18" — can apply for the world's first "eyeJAZZ" video training program, coordinator Bret Primack tells me. "Where you live doesn't matter, because instruction will be online," adds the prolific jazz videomaker. Selected applicants get a free Kodak pocket video camera and home instruction in basic production, editing and storytelling. The Jazz Journalists Association-sponsored program aims to train "a cadre of videomakers able to use inexpensive but high quality equipment to produce short eyeJAZZ videos" reporting on jazz activities in their communities. February 15 was the deadline, but there could be a little leeway. Anyway, do view the JJA's video at eyejazz.tv.

JAZZ BLAMED FOR TUNISIA'S WOES?

Struggling to restore order to a civil war-torn state, a Tunisian minister still loyal to the deposed President Zine el Abidine Ben Ali blamed American jazz for his nation's misery. "Minister of the Interior Muhammad Ali Ben-Aphlek claims that all their troubles are due to external western influences, starting as far back as the 1950s," an Internet newsmagazine reported. Specifically, Ben-Aflek laid the blame on "that infernal popular music called jazz." After "A Night in Tunisia," became a hit, "Americans started coming here with their casual attitudes and capitalist lifestyles. Our population was infected and now they want things like food, water, shelter and to actually speak out in public." The story ran on the front page of the January 19 *The Spoo!* (www.thespoo.com).

THEY CALL IT "JAZZ FOR KIDS,"

but the new Sunday afternoon brunch series at Manhattan's Jazz Standard is also by kids. The Jazz Standard Youth Orchestra is drawn from public school bands throughout New York. While the audience munches on barbecue delicacies and a special children's menu, the band plays new arrangements of big-band standards. World-class artists occasionally sit in. The club, at 116 East 27th Street, opens its doors at 1:00 PM; shows run from 2:00 to 3:00 PM through May 15. A \$5 donation goes to the Jazz Standard Discovery Program, which helps bring live jazz performances to citywide schools, elder care centers, after-school and cultural enrichment programs. **JJ**

Orchestra is drawn from public school bands throughout New York. While the audience munches on barbecue delicacies and a special children's menu, the band plays new arrangements of big-band standards. World-class artists occasionally sit in. The club, at 116 East 27th Street, opens its doors at 1:00 PM; shows run from 2:00 to 3:00 PM through May 15. A \$5 donation goes to the Jazz Standard Discovery Program, which helps bring live jazz performances to citywide schools, elder care centers, after-school and cultural enrichment programs. **JJ**

WEB HIT-OF-THE-MONTH

ORGANIST BARBARA DENNERLEIN'S CAREER

through 2007, with links to live video performances, is related on a jazz blog site. There you'll find other articles on jazz, blues and links to radio programs by the prodigal writer and broadcaster, Allan Bryson. Find the December 2007 blog at www.jazzamatazz.wordpress.com.

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

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Catching up with Antoinette Montague

By Schaen Fox

The New Jersey Jazz Society is presenting Antoinette Montague at the Community Theatre at the Mayo Center for the Performing Arts on March 27 at 3 PM.

In preparation for that, I had the pleasure of a get-acquainted phone chat with her this past November.



Antoinette Montague (with Bill Easley) at the Newark Museum's "Jazz in the Garden" in 2009. Photo by Tony Mottola.

JJ: Who will be backing you at the Mayo Center?

AM: I have Mr. Bill Easley who is one of the greatest reedmen ever on sax, clarinet and flute. We have worked together for the last six, seven years. We have keyboardist Tommy James. He has been the musical director for the Duke Ellington Orchestra for the last 20 years. Hassan Shakur on bass has worked with Monty Alexander; and Payton Crossley, who is just amazing, on the drums.

JJ: When you perform, do you stick to a set playlist or does your audience influence your selections?

AM: That's the beauty of jazz. I'll have a set list, but then there is what people are responding to. So I've enough experience to create what I need to extemporaneously and people respond to it. You have to sing some songs that people know and sometimes you give them something that they might not have known but it meets the template in terms of what's nice for their musical

palate. I've been very fortunate to connect and sing for the people, and to be received and encouraged by the people is the sweetest thing that I have ever experienced.

JJ: Would you tell us about how you got to sing with Mary Lou Williams when you were attending Seton Hall University?

AM: I was in a group called Voices United that was under the auspices of the Black Studies program. Julia Miller was in charge of that, and a friend of Mary Lou Williams. Mary Lou Williams sent the music for her Jazz Mass to the choir well in advance so the choir would get familiar with the songs. And, of course, the choir director had his own original songs — that was more important for him to have us learn. Several months pass and here is the day of the big Mary Lou Williams concert and she comes to town early and she realized the choir was not ready at all. So she said, "All right since you don't know my music maybe I'll figure out how to lead the choir into what I do. Let me hear some of the songs that you do." We started singing some of our very repetitive choir hooks and by the time we finished she said, "That ain't (expletive)!" And everybody went, "Oh, my God. What an insult to our choir director. La, la, la." So they decided not to sing with Mary Lou Williams. Then Julia Miller said, "Well, Mary Lou is willing to work with any choir members to get them prepared for the concert tonight. Can they participate without anything punitive?" The choir director said, "Sure." The woman asked who would be willing to work with Mary Lou Williams. So I raised my hand as well as two other people and got a chance to work with her and perform with her that night. What an experience. That was pretty much the last concert Mary Lou Williams did before she died. It was amazing. I still remember that music: beautiful melodies and the hippest arrangements.

JJ: Your early years in music were working for and with Carrie Smith and Etta Jones. Was there any special advice they gave you?

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AM: Well, I volunteered for Carrie Smith, a big powerhouse contralto who would just light up a stage and kept the tradition of blues singing from Bessie Smith and all the legendary founders of blues singing, I never wanted anything except to learn from her and get just a little of the essence of the blues. One thing that she and Etta Jones underscored is if you don't have marketing you are going to be lost in the sauce. You can sing every night and if nobody knows you are there, [chuckles] you won't be completely wasting your time, but you'll be pushing a big boulder uphill.

JJ: You have the same musicians backing you on your CDs *Pretty Blues* and *Behind the Smile*. You've mentioned Bill Easley, but please say something about the others.

AM: I always love Mulgrew Miller's playing. Mulgrew is just a genius and he brings such different flavor to a situation. Kenny Washington has done lots of producing on jazz recordings but had never been given the credit. There are some things that he selected that are obscure, and there are some that I like that are obscure, and there are some popular tunes that I like just to show that we can take whatever songs we want and put them in our context. I've always seen Peter Washington around with Kenny Washington and the two of them are like brothers.

JJ: I'm impressed that you wrote the words and music for "Behind the Smile" together and in just minutes.

AM: Sometimes you hear a little bit of a tune in your head, but on this one they both were just together. The first person I sang it to was Bill. I said I think I have a way to tie in all of these songs I've selected for my upcoming recording. I want to call it "Behind the Smile" and deal with a variety of personal stories and things that sometimes this is the tears behind the smile, sometime wondering at complexity. For most jazz singers, there has to be something about a song that connects with your life. The people who understand what we are singing and talking about are people who have life experience, and they can spot a phony. As an artist, you are an open book to the audience. So you have to be able to almost strip down and embrace the song and put it in your soul.

JJ: I was also impressed to see Ellington's "23rd Psalm." I only know it with Duke and Mahalia's recording. Yours is so different but also very good.

JJ: My version pales in comparison. Several radio announcers have played my version plus the Duke and Mahalia version during radio interviews and hearing it on the air and having people call in and say they enjoyed hearing it was satisfying. If I can remind people that this art form belongs to us as Americans and all human beings throughout the world and embrace it and not shrug any particular genre off then I feel like I've done my job as an artist and helped to give the gift to people that the creator gave to me.

JJ: Thank you so much for doing this.

AM: All right my friend. Bye-bye.



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Club Review:

Larry Goldings, Peter Bernstein and Bill Stewart

Live Recording | Smalls Jazz Club, NYC, Jan. 6, 2011

By Eamon Kenny

No group format successfully straddles the boundaries of soul, jazz and funk as ably and naturally as the organ trio. The sound of a pulsing organ and warm guitar supported by a swinging drummer conjures images of a smoky jazz den. Peter Bernstein, Larry Goldings and Bill Stewart have been carrying on the rich tradition of the organ trio for over 20 years. During a recent engagement at Smalls in New York City, the three men set out to record originals, standards and some Stevie Wonder before a packed room.

The Sonny Rollins tune “Why Don’t I” began with an up-tempo groove supplied by Mr. Stewart. One of the best drummers on the planet, Stewart’s playing is simply perfect. At once laid back and propulsive, there is always a strong element of the New Orleans second-line feel in his vamps, even on a swing tune such as this one. Mr. Bernstein’s warm single lines and full octaves gave way to Mr. Goldings’s playful solo, a fine example of his melodic prowess. A dark, solo guitar introduction preceded the next selection. Sparse note choice offset by colorful chords gave Bernstein the chance to showcase his abilities. His guitar tone is almost acoustic in nature, woody and round. His improvisations are notable for their contour, rising and falling and always well thought out.



Bill Stewart, Peter Bernstein and Larry Goldings posing at the Village Vanguard.

Larry Goldings has been successful as a leader and a sideman, as well as a composer, and his ability to coax beautiful sounds from his Hammond B-3 has much to do with it. He has a limitless supply of tones at his fingertips, one for any occasion. As he played a haunting and bluesy rendition of the Cole Porter standard “Every Time We Say Goodbye,” the Hammond’s swirling Leslie speaker filled the underground room.

The group brought things up to speed with a Goldings tune in 3/4 time, “Goin’ to Meet the Man.”

Stewart’s intensity built as the song progressed, and following a burning organ solo and a motivically developed guitar solo, he commenced with his own display of technical prowess. Powerful rolls all over the kit elicited gasps from the crowd, while his footwork on the hi-hat was equally impressive. Stevie Wonder’s “Big Brother” ended the set, a true funk number clearly enjoyed by the group. Blues licks and funky riffs never felt more at home, and Stewart brought it all to a close soloing over the song’s vamp. If not for the soft glow of cell phones texting away, it could have been 1974. **JJ**

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

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January Jazz Social | Will Friedwald on the Great Jazz and Pop Singers

Story By Linda Lobdell | Photos By Tony Mottola | Co-editors Jersey Jazz

On Sunday, January 23, NJJS members and friends got together for one of our Jazz Socials at Shanghai Jazz in Madison. This time we were treated to the insights of two acclaimed authors whose grasp of their musical subjects was entertaining and provided fodder for our own research and learning. Former NJJS President and regular JJ contributor Joe Lang was the afternoon's emcee. He took the stool next to *Wall Street Journal* columnist Will Friedwald, author of seven books in addition to his latest, encyclopedic, *Biographical Guide to the Great Jazz and Pop Singers*. Will had brought along with him a surprise guest, Livingston NJ resident Chuck Granata. He's the author of three books including *Sessions with Sinatra*, and also produces and engineers Nancy Sinatra's weekly Sirius-XM radio show.

Joe Lang's initial question, "How did you get started on this book?" elicited a recounting of the process that led to the premise underpinning its 800-plus pages: that through their interpretations of lyrics and melodies, singers have made as big a contribution to the immortal songs as the songwriters who wrote them. Will's first impulse had been to do a book about jazz singers but in considering the Great American Songbook — what it is, what its parameters are — he quickly realized that pop singers were as big a part of it. He realized that "a Gershwin song written for Fred Astaire sounds more like a Cole Porter song written for Astaire than a Gershwin tune written for someone else." In other words, the performer Astaire influenced the style and substance of songs; songs were created for him that perhaps wouldn't have been written otherwise, and his performance of them in turn "made" them the standards they are considered to be. So, for example, Tony Bennett has recently recorded artists' songbooks — not songs by one composer, but songs chosen by, say, Billie Holiday, that she made her own and that have become a body of work shaped by her.

What also evolved was the format of the book. It was originally going to be just facts about each artist, because back in 2001 when Friedwald first started work on it, there was no such detail readily available, and there would have been a need for a straightforward encyclopedia. Now, however, with the Internet putting that sort of material at everyone's fingertips, he realized the book was going to have to go beyond facts to include an interpretation of each artist — "What makes June Christie great?" Then there was the challenge of whom to include and whom to leave out. Editor Bob Gottlieb kept suggesting more and more subjects...and eventually they recognized they were just out of room. Lang suggests it's a book that you pick up and flip through, start looking for certain people, then randomly



A trio of talkers shared the bandstand for NJJS's Jazz Social at Shanghai Jazz on Jan. 23. From left, emcee Joe Lang and authors Will Friedwald and Chuck Granata. Photo by Tony Mottola.

drift into profiles of less familiar singers. Will says, "It took 10 years to write; I don't want you to breeze through it in a weekend."

Chuck Granata pipes in to say he's known Will for more than 20 years, "since before he embraced Elvis and the Beatles. Now to hear him talk enthusiastically about those musicians is a thrill." The two men work together on books, attend music events, hang out with Sinatra musicians. "Will knows all the bands, all the sidemen, record dates, you name it. This is the book he's been writing all his life," Granata said. Together they interviewed the first bandleader Frank Sinatra recorded with, Frank Main, in Jersey City. He was a music teacher and he had the first acetate of that private recording. Their encounters run from the obscure to household names like Quincy Jones.

Lang asks Will how he familiarized himself with singers he hadn't known too well to begin with. Will has a large music collection, but he raves that the continually expanding content on the Internet allowed him to flesh out his knowledge immeasurably. For example, he was able to listen to everything that Nellie Lutcher recorded and to take advantage of a recent Bear Family (a German label specializing in archival projects) box set that included both reissues and some previously unreleased songs. He says that, only recently, a Dick Haymes fan club member put together his Decca recordings, which had never been reissued on CDs. Friedwald says if there's one collector with one item, you can find him and hear it, something that just wasn't possible before. That's how he came upon five or six Johnny Desmond albums he'd never heard.

continued on page 42

JAZZ SOCIAL *continued from page 41*

Asked whether anything he heard during his research altered his pre-held opinion of any singer, Friedwald said for instance that he'd never really appreciated Julie London. He came to realize that she made a lot of what she had vocally. That her songs were very well chosen and produced, and he has a new respect for how she got everything she could out of each tune.

"Sinatra is a unifying theme for these two guys," Joe Lang says of our guests. "Sinatra was the first to realize there WAS an American songbook," says Will, "that was a classic body of work like Bach or Beethoven, and that it needed to be continued and extended." Sinatra, he says, made a "conscious effort" to find and record those songs. "Having an ego meant he didn't want to sing junk." No one else was looking back to find and preserve the gems. Songstress Lee Wiley had made four albums of older songs but they had received limited marketing and were only available at one music store. Sinatra did it in a much bigger way and it was a breakthrough moment. Then other singers did the same. Sinatra made the LP the medium for standards where before only classical music had been presented that way. Singles were for new songs, pop songs.

Chuck Granata interjected that Sinatra sang new songs with the Dorsey band in 1940-42, songs by Matt Dennis and Tom Adair, but that when it came to his solo sessions he still went back to older songs like "Night and Day" which he performed and recorded many times. "He recognized the quality of these songs. But, if he hadn't recorded them, they wouldn't have become standards. He set the stage for Ella and others."

Of course the Dennis/Adair songs have also become classics, Friedwald noted, and Granata opines that that's because Sinatra made them hits. He also thinks Dennis and Adair were influenced by the high caliber of

the older songs, and because Frank had a direct relationship with the songwriters, they rose to create music for him at a higher level. "The Night We Called It A Day" is one of those songs.

NJJS Vice President Frank Mulvaney in the audience says he's often heard that "Sinatra's luckiest day was when he met Nelson Riddle." "And vice versa," responds Friedwald. "Joe Williams talked about 'water finding its own level.' Sinatra knew how to find the best people. He taught Riddle. It was a symbiotic relationship that had its rough spots, but they brought out the best in each other." Riddle's work used to be "much too busy," said Friedwald, but Frank "realized he had potential and brought it out in him." He was a visionary who saw the big picture. Together they created the "swinging ballad." And bringing strings into a jazz band was Sinatra's idea.

Singer Pam Purvis comments that Sinatra didn't have a music school background. Friedwald says, "No, in 1939, there's no music degree available. You get a job —

Sinatra went with the Dorsey band — and you learn on the job." He did study vocal technique with John Quinlan in the early '40s.

JJ Columnist Sandy Josephson says he came to appreciate Jimmy Durante by reading Friedwald. And Will responds "Yes, Durante and Louis Prima, and Joe Mooney, all had that timing, the rhythm of great comedy. Tony Bennett says his biggest influences were Durante and Prima." The malapropisms — Louis Armstrong did the same thing. Durante, in the way he "undermined language," injected "anarchy." Granata says Durante was one of Sinatra's closest friends, according to Nancy Sinatra. And he had a tenderness about him. He had a second career as a singer of ballads.


The conversation turns to Bing Crosby, whom Friedwald calls "a pioneer." Jule Styne said Crosby was the first guy to have a sense of style. He was the first to realize how things worked together: spontaneity felt intimate, and the use of new microphone technology allowed that. Doing things to a jazz beat, he was the first person to sound like a human being, direct and conversational, not artificial like Al Jolson and others. He saw that you could put it all together — music, movies, radio shows. He was the biggest thing on the radio. He of course was a big influence on Sinatra. Artie Shaw said Bing "was the first hip white man" and Sinatra "made people forget about Bing."

So much to explore, and we've run out of time! We've got our lifetimes to continue this happy exploration, and thankfully we've got some books to help us on our way. **JJ**

For more information on the authors and their books, please visit www.amazon.com (search for Will Friedwald) and www.chuckgranata.com.

Our March 20 Jazz Social introduces a spectacular young guitarist Solomon Hicks.

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Jazz Goes to School

The College Jazz Scene

By Frank Mulvaney

Rutgers University, November 29: Serious Big Band Stuff

This late fall concert by the undergrad jazz ensemble did not have a formal theme identity. I gave it a name based on the diverse genius composers and arrangers whose music we heard. Of the six selections the average serious jazz fan would probably be familiar with only one of them. Leading off we had, curiously, "The Art of the Big Band" by monster saxophonist Bob Mintzer, who has over 200 big band arrangements to his credit although he is only 57 years old. It's a very interesting, long chart with a plethora of marvelous ideas. Only the sax section plays the first 12 bars. After the rest of the crew joined in we got some wonderful intermittent tenor solos from James Ohn. Full ensemble harmonic vamping punctuated by fusion-flavored trumpet shouts precedes a dynamic shift to a strong forte driving rhythm. Guitarist George Malpass added some creative licks before the conclusion of the well-rehearsed piece. I loved it! This was followed by Don Sebesky's "Sunday Sermon." The arrangement gave us big sound with an obvious gospel feel right out of the chute. Before the ensemble got to do some big-time swinging, driven by hot drumming by Michael Winnicki, we had a bunch of excellent solos from Joe Christianson (trumpet), Sam Johnson (guitar), Alex Perry (piano) and Andrew Pereira (alto). The fine trumpet section goes stratospheric at the exciting finish. Phil Wilson's gorgeous arrangement of Billy Strayhorn's haunting ballad "Chelsea Bridge" made for a nice change of pace. Beautiful rich ensemble harmony is transported through a couple of subtle tempo changes augmented by a sensitive bluesy alto solo by Mr. Pereira. POW and we are into Horace Silver's "The Jody Grind." The tune really rocks with John Clayton's arrangement incorporating a funky driving rhythm and strong swinging brass passages. Tenorist Ohn, guitarist Russell Gottlieb and Scott Smart (trombone) provided great solos to complete the vital ingredients. Moving on we had "Miss Missouri," a gem that Benny Carter wrote for the Basie organization. It's a medium shuffle with a melody that sticks with you and provided choice opportunities for solos that were taken advantage of by David Gallagher (alto), Mike Santoro (trombone), Hank Mason (piano), Sam Johnson (guitar) and George Maher (trumpet). Bringing it home we had another tasty chart from Bob Mintzer called "Elvin's Mambo." It's a power-packed arrangement that really roars from start to finish and featured eloquent solos by the usual suspects and superb support from the rhythm players as they provided throughout the entire concert. Ensemble conductor Ben Hankle must have run some rigorous rehearsals to produce such a tight six-pack of big band performances.

Princeton University, December 9: Projects in Jazz Performance Recital

If you had a chance to hear 13 college student musicians playing their own arrangements of jazz standards in various small group configurations in a beautiful recital hall and no admission charge, would you go? Not very many of you did go because it was not well-promoted. In essence the performances were final exams for a small ensemble arranging course taught by world-class bassist and visiting professor Kenny Davis. I guess you know this observer can't get enough of young people playing the music he loves. I would tell you it was a most enjoyable evening and as I mention the names of the tunes you'll know why. The first tune was "Eternal Triangle" (Sonny Stitt) arranged for sextet by guitarist Keshav Singh and he played some nifty riffs with fine complementary trumpet work by Will Livengood. I was impressed with Will's playing the first time I

continued on page 44

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COLLEGE JAZZ

continued from page 43

saw him four years prior. “Solar” was arranged for quartet by tenorist Al Escobar and I really enjoyed his solo on this Miles Davis classic. Will’s project was an arrangement of the familiar “There Will Never be Another You” on which he used his flugel to good measure and altoist Audrey Welber demonstrated her superior improv skills. Vocalist Olivia Stoker delighted us with her amazingly sophisticated interpretation of Jobim’s “Dindi.” I would love to hear this young lady in a club gig. Eric Weiser, who is the bassist with the University Concert Jazz Ensemble, arranged “It Could Happen to You” for quintet, writing an opening bass solo for himself that was most impressive. Mr. Livengood was in on this one too with a very interesting trumpet solo. “Fee-Fi-Fo-Fum” (Wayne Shorter) was the only tune that I was not familiar with and pianist Jeffrey Snyder did a marvelous job with it. Pianist Mitchell Nahmias gave us a very clever arrangement of “Caravan” that featured wordless vocals together with altoist Welber who then ripped off a solo that elicited the biggest audience reaction of

the night. My favorite arrangement of this session came from drummer Javier Masis of Miles Davis’s “All Blues” for sextet, exhibiting his strong harmonic sense. Pianist Zach Huffman put together a very sweet arrangement of “In Your Own Sweet Way” that featured a wonderful trombone solo by Chris Kennedy and some gorgeous alto horn play from Ms. Welber once again. “Someone to Watch Over Me” was arranged by vocalist Rebecca Potenger. Her beautiful voice has wonderful texture because she has such a wonderful strong lower register. Pianist Brandon Blau took a crack at Chick Corea’s “Steps” and came out a big winner creating cool harmonic effects. Mr. Kennedy tackled Joe Henderson’s “Beatrice,” which he arranged for a rock beat and on which he demonstrated that he is definitely an advanced student musician. Finally, we had everybody’s favorite — “Sing, Sing, Sing” — arranged for septet with a rather unique Latin tinge by Ms. Welber. Mr. Livengood’s trumpet solo was the highlight on this one. What a lovely way to spend a cold December evening.



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

Caught in the Act

By Joe Lang
Past NJJS President

Maud Hixson with Warren Vaché Trio

Shanghai Jazz, Madison, NJ
January 20, 2011

Vocalist Maud Hixson is based in Minneapolis, and rarely ventures east to share her superb way with songs with those in the New York City area. Fortunately, she did make the East Coast scene in late January, and found the time to join cornetist Warren Vaché, pianist Tardo Hammer and bassist Lee Hudson for an evening of musical magic.

Those of you who have read my comments on Vaché in the past are well aware of how much I admire his artistry. Having him plus his exceptional band mates backing her must have made Hixson feel like she was floating on a surreal cloud of support. From their perspective, the musicians appeared to be as taken with Hixson's hip vocalizing as she was with their playing.

The trio set the mood with a sprightly "My Shining Hour." Hixson then arrived at the mic to delve immediately into a trio of Cole Porter gems, gently swinging "I Concentrate on You" and "I Love You," and then dreamily addressing "Dream Dancing." She then applied a wonderfully bluesy feeling to Benny Carter's "My Kind of Trouble Is You." Her "I'll Get By," a song that Dick Haymes recorded with Harry James, sounded like it would have been right at home if she had been singing in front of a classic Swing Era big band.

With lyricist Roger Shore in attendance, Hixson gave a beautiful reading of the lovely lyric that he created for the Billy Strayhorn tune "Lotus Blossom." To bring the first set to a robust conclusion, she and the band swung strongly on "Just in Time."

The trio returned to take "End of a Love Affair" on a frantic ride that befitted the story of a relationship that had spun out of

Maud Hixson and Warren Vaché at Shanghai Jazz.
Photo by Tony Mottola.



control. Even without the lyrics being sung, the emotion of the words came through in their playing. Their next number was all about lyrics as Vaché sang what has become a staple of his repertoire, and a real crowd favorite, "Too Fat Blues," a song that allows Vaché ample moments to let his devilish sense of humor come to the surface.

Hixson opened her part of the second set with another song associated with Haymes, "The More I See You," giving it an easy lilt. "My Ship" was sung sweetly by Hixson who then turned up the pace significantly for "I'm Putting All My Eggs in One Basket." Her "Isn't It Romantic" was romantic indeed.

She introduced "While We're Young" by speaking of her infatuation with the recording of the tune by Mabel Mercer. At a time when her college classmates were listening to more contemporary music, she was walking around campus with the sounds of Mercer coming through the earphones of her Walkman. When she got around to singing this selection, she showed that the influence of Mercer was still with her.

The set concluded with three contrasting songs, a swinging "Don't Be That Way," a lush ballad reading of "I Fall in Love Too Easily," and a popping closer, "I Got Rhythm."

Another mention needs to be made of the musicians. When Vaché puts his cornet to

his mouth, the ceaseless flow of ideas that pour forth never ceases to amaze. There are few horn players who can compare to him when it comes to playing tasty fills behind a singer. Hammer is also a master of the art of accompaniment, not something that comes naturally to all jazz players with chops like he possesses. Hudson is Mr. Steady on the bass, and a delightful soloist to boot.

Most of those present were previously unfamiliar with Maud Hixson. After their exposure to her talent on this evening, they are sure to look forward to future opportunities to dig her impressive vocalizing. Our sincere thanks go to Warren Vaché who brought Hixson to the attention of David Niu, and to Niu for following up on Vaché's recommendation.

HIGHLIGHTS IN JAZZ *Dynamic Duos*

BMCC TRIBECA Performing Arts Center
January 6, 2011

For the resurrected Highlights in Jazz series opening concert, producer Jack Kleinsinger presented a trio of all-star duos, or as he titled the program "Dynamic Duos." The pairings were pianist Rossano Sportiello with clarinetist/saxophonist Anat Cohen, a pairing of guitarists Bucky Pizzarelli and Howard Alden, plus trombonist Wycliffe Gordon with bassist Jay Leonhart. The latter pairing was augmented

continued on page 46

CAUGHT IN THE ACT

continued from page 45

with surprise guest drummer Alvin Atkinson.

Sportiello and Cohen, on clarinet, got the evening started with a bluesy take on the Willie Nelson classic “Crazy.” It was immediately apparent that the chemistry between the pianist who originally hailed from Italy, and the Israeli-born Cohen was to be a fine example of the universality of the language of jazz. These are two musicians who have swing in their blood, and they gave “You’re Driving Me Crazy” a hip and crazy ride, with Sportiello giving a glimpse at his proficiency with the stride piano style. Their closing statement took the form of a “Moon” medley. Cohen and Sportiello gave “Moonglow” an easy lilt before Cohen picked up her tenor sax, to give a very Ben Websterish ballad treatment to “Moonlight in Vermont.” “How High the Moon” has been a favorite of jazz players since the days of bebop, and these two players took it to swinging heights. Cohen returned to the clarinet for a look at “Blue Moon” that led into a spirited “What a Little Moonlight Can Do” to conclude the medley and their joyous contribution to the concert.

Pizzarelli and Alden have performed together countless times, and their musical empathy is almost mystical. Their intricate interplay made their set one of constant amazement at how two separate minds can function essentially as one. “All the Things You Are” is considered by many to be as


perfect a pop song as has ever been conceived, and their moving rendition did much to enhance the song’s reputation. “Snowfall” was a gentle reminder of the kind of weather that has been much in evidence in these parts this winter. “Three Little Words” moved the rhythmic pace up several notches before “Stardust” brought things back to a more leisurely level. One of the legendary guitar duos in jazz history was that of Carl Kress and Dick McDonough. “Stage Fright” is an original tune of theirs that provided Pizzarelli and Alden a chance to display the humorous side of their musical personalities. Their final selection was a very intense exploration of “Cherokee.” The players appeared to be having as much fun in their musical communication as the audience was in digging what they were doing.

Following the intermission, Gordon, Leonhart and Atkinson took center stage. Gordon and Leonhart are blessed with wonderful senses of humor, and Atkinson gracefully accented this throughout their set. Both leaders are vocalists who rely on their innate musicality and sense of phrasing rather than impressive vocal instruments. This was on display immediately as Leonhart rather straightforwardly sang “The Surrey with the Fringe on Top” before he and

Gordon scatted on the tune with aplomb and humor. Keeping in the lighter vein, Gordon lent his robust trombone style and his vocal rascality to his “Toast My Bread,” a double entendre delight. The songs of Stephen Sondheim are not frequently addressed by jazz musicians, but Leonhart chose to explore “The Ballad of Sweeney Todd,” and did so effectively. To close this segment, Gordon sang and played another original, “This Rhythm on My Mind.”


Kleinsinger then called all hands on deck for a pair of Duke Ellington tunes, “I Let a Song Go Out of My Heart” and “Cottontail.” This portion of the concert had the feel of one of the legendary Jazz at the Philharmonic jams, and was a true crowd pleaser.

New York area jazz fans are pleased that Kleinsinger has found the resources to extend his amazing series. If this evening’s concert is a good gauge of the quality that can be expected from the balance of this season’s series, there are a lot of fine sounds in store for us. J






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CD Review

By Fred McIntosh

Mark Murphy is a jazz singer! He proves this once again in this new CD release. Mark has been at it since the mid-1950s. What we hear from him on this new recording is the essence of improvisation. Like no other singer, he takes the real meaning of the lyric of a song, reconstructs it with his unique emotional approach and presents us with something original every time. Murphy is supported by a trio led by pianist Misha Piatigorsky. (Yes, he is from that famous Russian musical family.) Danton Boller is on bass and Chris Wabich on drums.

“Evolution” by Ivan Lins; “Useless Landscape” and “Photograph” from Jobim continue Mark’s interest in Brazilian composers. We also hear “Never Let Me Go,” “Detour Ahead,” “I’ve Got You Under My Skin,” Bill Evans and Gene Lees’ “Turn Out the Stars,” a beautiful tune called “Don’t Ask Why” by Alan Broadbent, “The Great City” from Curtis Lewis and two Murphy originals. But then, Mark Murphy makes every song sound like an original. **JJ**

“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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Benny in Bridgewater 2011

Dan Levinson and James Langton All-Star New York Big Band

Story By Linda Lobdell | Photos By Tony Mottola | Co-editors Jersey Jazz

A nearly full house of music lovers rushed indoors from a frigid winter night and warmed itself by the fire of the Benny Goodman torch, held high by clarinetist Dan Levinson and the James Langton All-Star New York Big Band, in Bridgewater on January 22. Filling the stage of the Somerset County Vocational and Technical School, the band and its collegial leaders brought the swing era to life with beloved tunes written and arranged by some of jazz's brightest lights.

Dan Levinson channeled Goodman himself and provided generous helpings of wry wit. All the tunes were lushly layered, mellow, never overdone, conjuring the sublime hipness of the period.



Dan Levinson, center, and the Anderson twins.

Dan tells us that leader, saxophonist James Langton, spent years at Yale University copying Goodman charts. "The Goodman orchestra would never have been what it was had it not been for Fletcher Henderson's arrangements," Dan declares, and proves it over the course of the evening with tunes like "Down South Camp

THE BAND

Leader and Sax
James Langton

Clarinet and Sax
Will Anderson
Pete Anderson
Mark Phaneuf

Trombones
Jim Fryer
Harvey Tibbs

Trumpets
Bria Skonberg trumpet
Charlie Caranicas
Randy Reinhart

Vocals and Guitar
Molly Ryan

Piano
Mark Shane

Drums
Brooks Tegler

Bass
Mike Weatherly





Dan Levinson looks on as Molly Ryan sings.

Meeting,” “Stealin’ Apples” and “King Porter Stomp.” Other writers and arrangers also get their due, with covers of Jimmy Mundy, George Bachman, Arthur Schutt and more.

Molly Ryan has developed quite a fan base for her singing, and she sings plenty — “You Turned the Tables On Me,” Hoagy Carmichael’s “Sing Me a Swing Song and Let Me Dance” — but in between crooning, she also occupies the guitar chair, providing the requisite chugchug rhythm.

Levinson describes James Langton as a sensational vocalist, too; he takes a turn singing on “He Ain’t Got Rhythm,” originally sung by “Mister 5x5” Jimmy Rushing who became the sound of the Basie Orchestra. And again later, Langton sings “Bashful Baby” which Goodman recorded in 1926 when he was 17 years old. On that tune, trumpeter Bria Skonberg handles with

brilliance a solo originally played by Jimmy McParland.

One of many highlights is Mary Lou Williams’s composition “Roll ’Em” featuring Mark Shane’s masterful boogie woogie, a saxophone battle and lots of great solos across the board coming to a great crescendo.

A hot-tempoed “Madhouse,” written and arranged by Jimmy Mundy, featured rolling horns, and a driving rhythm section. “We’ve never played that before,” Levinson quipped. Other hot moments: the battle of the ’bones in Basie’s “One O’Clock Jump” and the really kicking swing of Harry James’s “Life Goes to a Party.”

Levinson shuffles papers on the music stand — “Give me 10 minutes to find my music...not that I NEED it!” “Breakfast Feud,” originally recorded with a team of clarinet, tenor sax and trumpet, is done this night with three clarinets: Levinson and the twin 23-year-old Juilliard grad students Will and Pete Anderson; teamed with a kicking



Mark Phaneuf

rhythm section and featuring a terrifically charming bass solo. After which Dan excuses the young men back to their seats with a jovial “You can go now.” These three players will perform a three-clarinet tribute to Goodman on March 20 at the Tri-State Jazz Society in PA.

“And the Angels Sing,” sung by Molly Ryan is loads of fun with its stellar solo by Randy Reinhart and its big Yiddishe finishe.

“What a pleasure to play for such a knowledgeable audience...We brought nine or ten thousand CDs — Benny never had those,” boasts Levinson.

The show closes with “Sing Sing Sing,” the national anthem of the swing era, and finally with Goodman’s theme song, the gentle dirge “Goodbye.”

Many thanks to promoter Jim Bourke whose enthusiasm is infectious, and to the Vo-Tech’s Education Foundation and the PTA for their dedication to producing this superb annual show.



Randy Reinhart, Charlie Caranicas, Bria Skonberg, back row. Molly Ryan and James Langton, seated.



James Langton



Joe Locke Quartet at Bethany Baptist Church

Photos by Tony Graves

In another of its free Jazz Vespers concerts February 5, Bethany Baptist Church was filled with the music of vibist Joe Locke. This date was also to have included a book-signing by Jimmy Heath, but the books couldn't make it out of Chicago — victims of the weather. That event is rescheduled to March 5, and Cedar Walton is the Jazz Vespers musical guest on that occasion.

photos, clockwise from top left:
Joe Locke.

Robert Rodriguez, piano; Joe Locke, vibes;
Ricardo Rodriguez, bass;
Billy Drummond, drums.

Dorthaan Kirk, who programs these events.

Joe Locke, Ricardo Rodriguez, Billy Drummond
and the beautiful Bethany church.



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

Ms. Bernice Antifonario, Dracut, MA
 Dr. Sylvia Appel, Nutley, NJ
 Mr. Gerry Cappuccio, Passaic, NJ
 Ms. Alison Collins & Warren D. Larson, Wharton, NJ
 Mrs. Shirley Cook, Teaneck, NJ
 Keith and Dalya Danish, Leonia, NJ
 Mr. Chris DeVito, Warren, NJ
 Mr. & Mrs. John K. Dickenson, Califon, NJ
 Mr. Bill Feldman, Colonia, NJ
 Mr. & Mrs. Robert Fitterer, Morris Plains, NJ
 Mr. & Mrs. Wayne Frey, Somerset, NJ
 Mr. & Mrs. Jack Gentempo, Stockton, NJ
 Joe Hanchrow, New City, NY
 Jim & Judy Hancock, Watchung, NJ
 Mr. & Mrs. Jack Hawkins, Bound Brook, NJ*
 Ms. Edythe Hittcon, Iselin, NJ
 Ms. Carrie Jackson & Gil Benson, Irvington, NJ
 Mr. Edward Joffe, Riverdale, NY
 Mr. Eric Kahler, Blairstown, NJ
 Dr. & Mrs. Richard L. Klein, Tenafly, NJ
 Mr. Luke Klisart, Washington, NJ
 Mr. & Mrs. Kent Lindquist, Portage, IN
 Mr. & Mrs. Jim Long, Reading, PA*
 Mr. & Mrs. Frank Marrapodi, Watchung, NJ
 Mr. & Mrs. John J. Moore, Murray Hill, NJ
 Mr. & Mrs. Robert A. Moore, Point Pleasant Beach, NJ*
 Mr. Stanley J. Myers, Newark, NJ
 Mr. & Mrs. Art Nicholais, New Providence, NJ
 Mr. & Mrs. John O'Leary, Hackettstown, NJ
 Mr. & Mrs. Jack Obenauer, Doylestown, PA
 Mr. David A. Orthmann, Newfoundland, NJ

Mr. & Mrs. Vic Pecore, Westfield, NJ
 Mr. & Mrs. Robert D. Pierson, Mendham, NJ
 Mr. & Mrs. Joseph M. Pizzano, Boonton Township, NJ
 Mr. Dave Post, Hoboken, NJ
 Mr. Paul A. Prusinski, Monroe Township, NJ
 Mr. & Mrs. H. P. Schad, Chatham, NJ
 Ms. Mary Sue Schmaltz, Metuchen, NJ
 Mr. Robert F. Smith, Flemington, NJ
 Mr. & Mrs. Anthony Speranza, Garwood, NJ
 Cat Doty and Fred Stoll, Boonton, NJ
 Wayne & Barbara Thoen, Teaneck, NJ
 Mr. Louis Toscano, Hackettstown, NJ*
 Dr. & Mrs. John Willson, Old Saybrook, CT
 Mr. Herb H. Wolke, Lewisberg, PA
 Mr. John Yanas, Albany, NY

New Members

Bruce W. Ashforth, Westfield, NJ
 Jen & Rocco Begasse & Duardo, New Providence, NJ
 Boyce and Karen Budd, Erwinna, PA
 Patty Cronheim, Pennington, NJ
 Mr. Jay Dougherty, Maplewood, NJ
 Mr. Charles Lyons Franchino III, Newton, NJ
 Chuck Granata, Livingston, NJ
 Mr. Bill Hoffman, Lancaster, PA
 Bill & Mary Grace Irvine, Nutley, NJ
 Dr. W. Scott James, Atlanta, GA
 Keith Lesnik, Princeton, NJ
 Mrs. Vera Minak-Bernero, Bridgewater, NJ
 Mrs. Marla Novy, Bridgewater, NJ
 Mr. Charles N. Olsen, Mahwah, NJ
 Mr. & Mrs. Arthur W. Quade, Branchburg, NJ
 Mr. Erich Toncre, Flanders, NJ

JAZZ TRIVIA ANSWERS

questions on page 4

A1-B10, A2-None, A3-B6, A4-B8, A5-B2, A6-B4, A7-B9, A8-B7, A9-B3, A10-B1, A11-B5
 "One O'Clock Jump" was the orphan.
 Can't make things too easy



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

The current economic downturn has affected non-profits more than most entities. Personal and corporate contributions have shriveled up, and they cannot count on grant money coming from Trenton. The Bickford Theatre (and its parent, the highly-regarded Morris Museum) are not immune to these pressures, so when the **Jazz Lobsters** offered to perform without pay to benefit the Bickford, their offer was accepted with thanks.

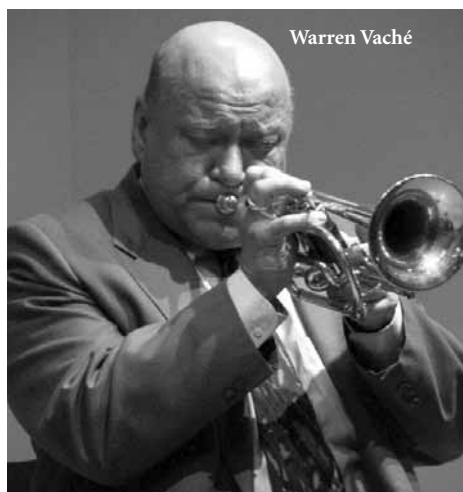
Most benefits go for a premium price, but the band wanted to assure a room full of jazz fans, since they plan to record the concert. The compelling compromise was to set the admission at \$20 per seat, just a tad above the normal \$18 gate price, to simplify processing and encourage cash purchases, saving the hefty credit card fees. It's a good way to thank the Bickford for sponsoring the decade-old series and holding ticket prices at a bargain level.

Those attending the benefit on Monday, March 7, will be treated to an evening of Big Band music, differing somewhat from the fare offered at The Stomp the day before. This 18-piece band is a powerhouse outfit, capable of shifting from Basie to Goodman to Ellington on successive numbers. Their book is varied, so you are likely to hear them take some paths less worn, such as Cab Calloway material, or even something from Benny Moten or...who knows? Vocals too. Could be the best \$20 you ever spent, and for a good cause, no less.

Some of Bix Beiderbecke's most interesting work was done while he played with Jean Goldkette's band, a hot dance outfit with instrumentation similar to that of the Nighthawks today. There are only about half a dozen such pre-swing "Big Bands" currently playing across the US, so they

are a rare commodity at best. The **South Shore Syncopators** are unique among them in that they feature a few vocalists in addition to the full band, totaling 16 participants in all. A true, full period sound indeed.

Past editions of the **Big Bix Beiderbecke**



Johnson piece!) at this, the band's first New Jersey appearance. You'll want to be there.

A third attraction has been added on Wednesday, March 30. Bassist **Nicki Parrott** was asked to assemble a small group, so she called cornetist **Warren Vaché** and guitarist **Vinnie Corrao**, thus reuniting a trio with which she has worked often. Top talent certainly, and no rehearsals needed. Nicki will doubtless allow herself to be lured to the microphone for a few vocals during the evening, so there will be sufficient variety for fans of all stripes. The intimacy of the Bickford is ideal for this threesome.

April is Jazz Appreciation Month (JAM!), and the **Midiri Brothers** have elected to use their April 11 date as the celebration of the issuance of their new CD. They're bringing the same team they fielded at January's BENNY'S BEST in Toms River: **Brooks Tegler** (drums), **Pat Mercuri** (guitar), **Ed Wise** (bass) and **Dean Schneider**

Birthday Bash have featured smaller groups, on the order of the Wolverines, but this year's presentation on Monday, March 14 will go all-out to replicate the Goldkette band doing a radio broadcast. Leader **Ray Osnato** knew Bill Challis and Spiggle Willcox, and plans to introduce some new material (including an unpublished James P.

(piano). **Joe Midiri** plays clarinet and sax, while **Paul Midiri** will hold forth on vibes and trombone.

They're followed on April 25 (yes, Easter Monday) by **Elite Syncopation**, playing ragtime, early jazz...and some surprises, while using chamber music instrumentation. It is a rather interesting way to hear familiar material, and they have tunes in their book that may have eluded you thus far.

The full **Beacon Hill Jazz Band** returns in May, with boogie woogie ace **Bob Seeley** back again in June, followed closely by **Dan Levinson** and his Chicago jazz group, the Apex Project. You can order tickets for these on the same phone call as the earlier dates.

Jazz For Shore

NOTE: New Venue!

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

Tickets/Information: 732-255-0500

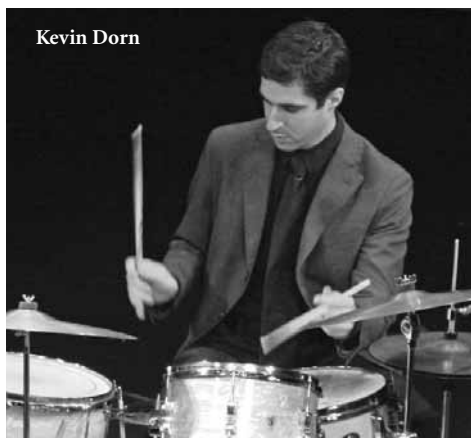
MidWeek Jazz shares the passion for Bix Beiderbecke, the "young man with a horn" who, in spite of a rather short career, changed the way jazz solos were played. This year's **Big Bix Beiderbecke Birthday Blast** will be on Wednesday, March 2. Organized by **Dan Levinson** (contributing both clarinet and period-correct C-melody sax to the mix), the ensemble will feature **Randy Reinhart** playing the all-important cornet parts. The rest of the band is made up of veterans of this series. **Brian Nalepka** plays string bass, **Kevin Dorn** holds

forth on drums and **Gordon Webster** (memorable for his appearance here with Mona's Hot Four) will be at the grand piano.

It's a small group, but ideal for the sort of hot jazz that allowed Bix to stand out and catch the attention of musicians of the era, who noticed something special in his playing. Several weekend festivals across the country are devoted to Bix's music. This group will illustrate why the material is so compelling.

April 6 will be devoted to the return of guitar legend **Bucky Pizzarelli**. This is the year of his 85th birthday, so this will be a chance for downstate fans to wish him the best. He's elected to bring two talented friends with him. **Aaron Weinstein** is making a name for himself, playing spirited jazz violin. Hard to catch him in town, but MidWeek Jazz succeeded once again. **Jerry Bruno** plays a steady bass line, and acts as an ideal foil for Bucky's humor. Seats could get scarce for this one, since the renovated auditorium at OCC lost about 100 of them as it was reshaped to resolve some acoustic issues.

Looking ahead a bit, you can order advance tickets for the return of the popular **Atlantic City Jazz Band** (May 18), "**Boogie Bob**" **Seeley** (solo piano, June 22) and torrid trumpeter **Al Harrison's Dixieland Band** (July 27). Tickets are still \$15, discounted to \$13 to encourage advance purchase, for specific reserved seats.



Kevin Dorn

'Round Jersey

'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.

- **March 23, 2011:** *Josh Duffee*: Chauncey Morehouse
- **April 13, 2011:** *Charlie Lester*: Jazz Migration

free
roundtables

CONCERTS/PERFORMANCE

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

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

- **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

free
concerts

JAZZ FROM THE ARCHIVES

Broadcast hosted by IJS Director, 2007 NEA Jazz Master Dan Morgenstern, every Sunday at 11:00 PM on WBG0 Radio (88.3 FM). www.wbgo.org.

- **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).
- **March 6** – Dan Block's Ellington: The multi-reedman and host Dan Morgenstern discuss and listen to Block's fine original interpretations of Ellington (and Strayhorn) themes from his notable new CD.
- **March 13** – Big Band-less Toshiko Akiyoshi. Host Annie Kuebler explores the music of the talented pianist-composer away from her big band settings, including solo, trio and other small group performances.
- **March 20** – Sono: Bill Kirchner examines the contributions of long-time Ellington baritone saxophonist (and bass clarinetist) Harry Carney (1910-1974).
- **March 27** – Spike Hughes: The British Recordings: Best known for his NY all-star sessions from 1933, the Anglo-Irish bassist/composer recorded some of the very first non-US jazz classics in the early 30's. Host Loren Schoenberg has selected highlights.
- **April 3** – Tal Farlow: The Verve/Norgran Years. Host Vincent Pelote salutes guitarist Tal Farlow, playing some of the great recordings he made for producer Norman Granz's Norgran and Verve labels in the 1950s.

on
WBG0 radio

Somewhere There's Music

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

We continually update entries. Please contact tmottola@aol.com 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.xxroads.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.artsmplewood.org

Manville

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

Mendham

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

Metuchen

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

Montclair

CHURCH STREET CAFÉ
12 Church St.

First Congregational Church

40 South Fullerton Ave.
973-744-6560

Palazzo Restaurant

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

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.bularestaurant.com
Fridays 8:00 PM

North Arlington

UVA
602 Ridge Road
Friday 7:00 PM
Adam Brenner

North Branch

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

Nutley

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

Oakland

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

RUGA'S

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

Pine Brook

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

Plainfield

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

Princeton

MCCARTER THEATRE
91 University Place
609-258-2787

MEDITERRA

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

SALT CREEK GRILLE

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

WITHERSPOON GRILL

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

Rahway

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

UNION COUNTY PERFORMING ARTS CENTER

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

Raritan

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

Red Bank

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

"JAZZ IN THE PARK"

Riverside Park
732-530-2782

Ridgewood

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

Rumson

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

Sayreville

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

Seabright

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

Sewell

TERRA NOVA
590 Delsea Drive
856-589-8883
http://terranovarestaurantbar.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@sbnj.net
first Friday every month
\$5 admission includes light refreshments

South Orange

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

Summit

SUMMIT UNITARIAN CHURCH
4 Waldron Ave.
Sunday

Teaneck

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

LOUNGE ZEN

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

PUFFIN CULTURAL FORUM

20 East Oakdene Ave.
201-836-8923

ULTRABAR KITCHEN & COCKTAILS

400 Cedar Lane
201-357-8618

Tom's River

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

Totowa

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

Trenton

CANDLELIGHT LOUNGE
24 Passaic St
www.jazztrenton.com
609-695-9612
Saturdays 3 – 7 PM

JOE'S MILL HILL SALOON

Market & Broad Streets
609-394-7222
Occasionally

Union

SALEM ROADHOUSE CAFE
829 Salem Road
www.RoadhouseCafe.org
once per month
proceeds benefit charities

VAN GOGH'S EAR CAFÉ

1017 Stuyvesant Ave.
908-810-1844
www.vangoghsearchcafe.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.

DOCTOR DUBIOUS AND THE AGNOSTICS 3/13, Haverstraw (NY) Public Library 3-4:30 PM, FREE

JANE STUART CD Release Party, 3/31, The Kitano, NYC, sets at 8 & 10 PM, \$15 min

3/5 Bethany Baptist Church Newark presents
CEDAR WALTON TRIO

SANDY SASSO TRIO 3/9, The Kitano Hotel, NYC, Sets at 8 & 10 PM NO COVER

SWINGADELIC 3/7: Maxwell's, Hoboken NJ; 3/19 at Swing 46, NYC

Young guitarist **SOLOMON HICKS** 3/20 at NJJS Jazz Social, Shanghai Jazz, Madison.

CARRIE JACKSON 3/12 Salem Roadhouse; with **JAMES L. DEAN** 3/20 tribute to Ella Fitzgerald at Whiskey Cafe, Lyndhurst. Dance lesson 6 PM.

At Cecil's West Orange 3/5 organist **JARED GOLD** and 3/19 trumpeter **FREDDIE HENDRIX**.

c/o New Jersey Jazz Society
 Michael A. Katz
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 Summit NJ 07901

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Fran Kaufman photo

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

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

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Newark's Best Kept Live Music Secret!
 Serving great food. NO cover. \$10 minimum.

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- Wednesdays** **TBA**
 Visit our website or call for information
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 Check calendar/call 973.733.9300
- Fridays** **Karaoke Night** (8PM–Midnight)
 hosted by the talented Denise Hamilton
- Saturdays** Available for Special Events
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