

# JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

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Guitarist Jim Hall warms up for his performance in the Eastman School of Music's stately Kilbourn Hall at the 10th Xerox Rochester International Jazz Festival in June.

Photo by Mitchell Seidel.

## Jazz Up and Down

By Mitchell Seidel

If you were going to use two upstate New York jazz festivals in June as an example of the summer music scene, you'd be hard-pressed to come away with a consensus. On one hand, it was robust and getting better. On the other hand, it was losing strength. It all depends on your venue and point of view.

The Xerox Rochester International Jazz Festival celebrated its tenth edition with throngs of street minglers, sold-out concert halls and a sense of optimism that's rare in these tough economic times. Just a few blocks from the festival site, the city was eagerly tearing down the remains of Midtown Plaza, a once-vibrant Kennedy-era indoor shopping mall that had outlived its usefulness, to be replaced by an office/arts complex that also seems to have an uncertain future each day. Yet just up the street, some 182,000 visitors attended a nine-day conglomeration of everything from Dixie to Rock.

A week after Rochester shuttered for the year, Saratoga Springs played host to its 34th annual jazz festival, sponsored in recent years by Freihofer's. Started as a part of the Newport Jazz Festival in exile by George Wein in 1978 before his return to Rhode Island, in its early years it could draw about 17,000 people a day for a weekend at the Saratoga Performing Arts Center (SPAC). You can only guess at what they draw now, because SPAC officials, who used to announce such figures the day of the event, were still withholding their statistics in August. Judging from previous figures and the lighter crowd this year, 5,500 people a day would be a generous guess. With an amphitheatre that seats 5,200 and lawn space for 20,000, that leaves a lot of empty space.

Both festivals boasted good lineups with ample talent, with Rochester creating a mixture of free street music, go-as-you-please club and

*continued on page 30*

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## Prez Sez

By Laura Hull President, NJJS

Jazzfest 2011 was such a terrific event that it deserves a recap!

Upon arrival, patrons were treated to the sounds of trombonist Emily Asher's Garden Party featuring Bria Skonberg on trumpet, Dan Levinson on clarinet and the mysterious John Philip on sousaphone, who turned out to be none other than Wycliffe Gordon! The group was simply sensational. But that was only the beginning...

Inside the lovely Annunciation Center, we had ticket holders who shopped the craft vendors until the first concerts began at Noon. Dolan Hall was echoing the rich and swinging sounds of the Jazz Lobsters with special guests Larry McKenna on tenor who simply wowed the crowd with some great charts. Later in the set, swinging vocalist Carrie Jackson joined the band for three tunes, including a great arrangement of the Gershwin classic, "Love is Here to Stay." The second set was equally chock full of great arrangements featuring these two featured guests.

We had access to two venues for the groups and each had its own great acoustics. In the Octagon Amphitheatre were bassist-composer Jay Leonhart with Joe Cohn on guitar and Harry Allen on tenor. Anyone who knows Jay knows he is a swell guy with great humor and musical talent. He didn't disappoint, nor did Joe or Harry. In the first set of the day, vocalist and NJJS member

Marlene VerPlanck got up and joined the band for the Jimmy Van Heusen and Johnny Mercer classic, "I Thought About You." In the band's second set, Wycliffe Gordon joined the band with his trombone and traded eights with Harry. It was simply outstanding.

Between sets, we were charmed by Asher's group inside the lobby of Annunciation Center, but the fun didn't stop there. Next up, we were treated to the sounds of clarinet-saxophonist Ken Peplowski's Quartet which included Ehud Asherie on piano, Joel Forbes on bass and Tom Melito on drums, and what a swinging group they were. Meanwhile over at the Octagon, Winard and Philip Harper were cooking up a storm when Wycliffe joined in the fun! The music was sensational all afternoon long.

But wait, there was more! The evening opened with vocalist Allan Harris and his group. He is a natural entertainer and was mesmerizing in his delivery. Allan offered up a variety of tunes and paid homage to Nat King Cole with a terrific trio that included Pascal le Boeuf on piano, Martin Bevin on bass, and Bruce Cox on drums.

The evening concluded with the always swinging Ellington Legacy Band led by tenor saxophonist Virginia Mayhew, along with Norman Simmons on piano, Tom DiCarlo on bass, Jami Dauber on trumpet, Noah Bless on trombone, Paul Wells on

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## NJJS Bulletin Board

**Member Discount** Claim your member privilege! Get free admission to NJJS socials, discounts to music events, discounts from partners!

**Hibiscus Dining Discount** Hibiscus offers NJJS members a discount of 10% off their check. See their ad page 17.

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

**FREE Jazz Socials**...Join us for music and mingling. Free for members, \$10 for non-members (applicable to membership) with just a \$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!!

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

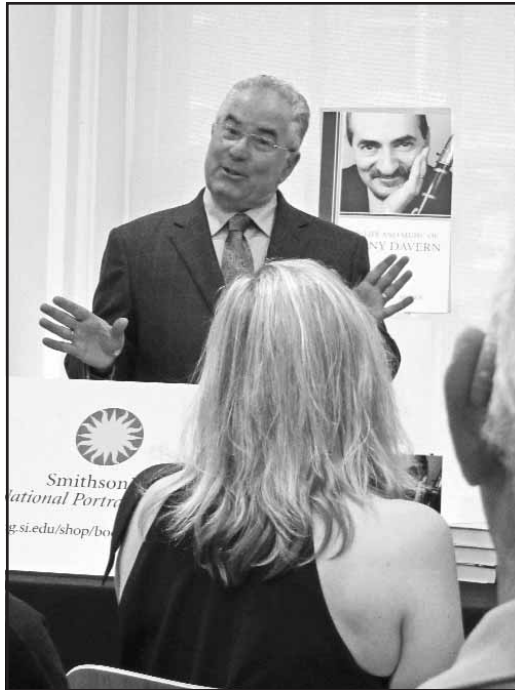
drums, Sheila Early on percussion, Nancy Reed on vocals, and storyteller Edward Ellington III on guitar.

This, dear members, was an extraordinary day. It may have been hot and rainy outside but the cool and dry jazz spirit was all around us inside these two concert halls, making Jazzfest 2011 a day to remember. Mark your calendars for the next Jazzfest on June 16, 2012 at College of Saint Elizabeth.

■ Be with us on **Sunday, September 25** when we resume our **Jazz Socials**. Joining us will be jazz vocalist Patty Cronheim and her group.

Be sure to stay tuned to our monthly eBlasts for more information about NJJS events, raffle opportunities, and more. If you are not on our email list, simply drop a line to [publicity@njjs.org](mailto:publicity@njjs.org) and we'll get you on the list.

I look forward to seeing you soon. JJ



## Reading Davern

NJJS member Edward N. Meyer, author of last year's critically acclaimed biography *The Life and Music of Kenny Davern: Just Four Bars* (Scarecrow Press), recently gave a book reading and talk about Davern's career at the National Portrait Gallery at the Smithsonian Museum in Washington, D.C. Meyer teaches courses in the history of jazz at St. Edwards University. He is the also author of *Giant Strides: the Legacy of Dick Wellstood* (Scarecrow, 1999).

### WELCOME RECENT/NEW ADVERTISERS!

NJJS is proud to welcome the John Nobile Summerswing Orchestra, Sandy Sasso, Full Count Big Band, Berrie Center, James L. Dean Orchestras, North Carolina Jazz Festival, Laura Hull, Steve Albin, State Theatre, Uproot Restaurant, and The Mill at Spring Lake Heights 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!

*Jersey Jazz* magazine seeks your help to cover jazz in Jersey as comprehensively as possible. Please help us expand our reach to all corners of the musical Garden State. Consider submitting a story or even a brief paragraph when you visit any venue featuring jazz. If you can include a high-res photo, even better. We'll happily credit your work when we print it and you'll have the satisfaction of spreading the jazz message and fulfilling your creative impulses! JJ

for updates and details.

#### Saturday Sept 10

JAZZFEAST  
*Alan Dale and The New Legacy Jazz Band; the music of Stephane Grappelli w/Jon Burr, Howard Alden, Jonathan Russell, Lynn Stein; Greg Piccolo and Heavy Juice; The Princeton University Jazztet*  
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#### Wednesday Sept 21

FREE FILM  
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#### Sunday Sept 25

JAZZ SOCIAL — *Patty Cronheim*  
 Shanghai Jazz  
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 3–5:30 PM

#### Sunday Oct 23

JAZZ SOCIAL — *Ricky Riccardi*  
 Shanghai Jazz  
 24 Main St, Madison  
 3–5:30 PM

#### Wednesday Oct 26

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 214 Main Street  
 Chatham 7 PM

#### Wednesday Nov 16

FREE FILM  
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 Library of the Chathams  
 214 Main Street  
 Chatham 7 PM

# NJJS Calendar



## The Mail Bag

**MY COMPLIMENTS AND SINCERE THANKS** for a splendid July/August issue. Sandy Ingham's coverage of the New Orleans Jazz Festival and your cover story on Jazzfest 2011 in Morristown were excellent, as always; but what stopped me in my tracks was the portrait gallery on page 51, under the heading "Newark Songbirds Flock Together." These remarkable pictures by Tony Graves, taken at a May 18 fundraiser for the Newark Public Library, capture the passion in the faces of Cynthia Holiday, Jackie Jones and the other "songbirds" in the most extraordinary way.

Kudos to Mr. Graves, for being there and knowing precisely when to click the shutter.

*John Skillin*

*Montclair*

## Matching Gifts to NJJS

Corporate matching gifts really add up!

Please check with your employer to see if the company offers matches of dues and donations to NJJS. We are an eligible 501(c)(3) institution. Funds sustain our scholarships and musical programs. For more information, contact NJJS Treasurer Mike Katz at makatz@att.net or 908-273-7827.

## Jazz Trivia

By O. Howie Ponder II

### WHO SAID THAT?

This month we quote various jazz personalities uttering timeless pronouncements that you may — or may not — have heard before.

*(answers on page 53)*

1. "Jazz isn't my life — music is."
2. "Only God can make a tree, and only men can play good jazz."
3. "I feel like a whore in church."
4. This prolific composer once bragged, "I can pee melody."
5. "Music, music, music and more music" was the response this musician gave when asked about his hobbies.
6. "I'm a precisionist like Jascha Heifetz. The only difference is, I create more than he does."
7. "The thing you have to understand about Bing Crosby is that he was the first hip white person born in the United States."
8. "I dunno. How long does Toscanini get?"
9. "All Artie Shaw ever wanted was for you to tell him how good he was, or more, how much better he was than Benny."

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



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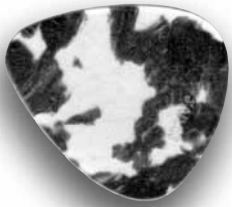
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## The Editor's Pick

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

### Sir Roland Hanna: *Colors From A Giant's Kit*

(2011 IPO Recordings, Inc.)

**C**olors From A Giant's Kit collects 14 solo performances of five original compositions and nine standards by pianist Sir Roland Hanna recorded by IPO Recordings' Bill Sorin in the 1990s and as late as 2002. Hanna was the label's first artist, completing three disks released in 2002-03, but died before this recording's track selections were finalized.

The CD finds Hanna at the top of his game. His playing is masterful and his musical imagination seems unlimited. His original compositions, with one exception, are more classical in tone and setting, with orchestral flourishes and allusions to 19th century Romanticism and Impressionism. Played with unerring command, his own music serves as both overture and interlude to the jazz, blues, stride and bop the fills the rest of the program. There are many vibrant colors on this artist's musical palette.

The disk includes both Ellington ("In A Mellow Tone") and Strayhorn ("Lush Life" and "Chelsea Bridge") and two compositions by John Coltrane, a brief two-minute long "Moment's Notice" and a fuller, romantically imagined "Naima."

On chestnuts like "Robin's Nest" and "Cherokee" Hanna's improvisational genius shines. Here there are no torrents of notes played on chords or atop scales or modes, rather counter melodies, counterpoint and endless variations on a theme spill forth from the pianist's fertile musical imagination. The original melody not there, but always faintly nearby, or alongside. Hanna has Errol Garner's gift to be outside the song but still somehow in it, and there is great joy to be had in hearing his endlessly creative reimaginings.

That one exception among the disk's original compositions, the only slightly post-modern "20th Century Rag," may be the recording's most entertaining moment, sounding as if it could have sprung from the pen of the great Joplin himself. Save the liner notes' misattribution of Rogers and Hart's "My Romance" to Ned Washington and Victor Young, this is a flawless recording by a masterful solo pianist. Highly recommended.



### WIN THIS CD

Thanks to Jim Eigo and Jazz Promo Services, *Jersey Jazz* has a copy of *Colors From A Giants Kit* to give to one lucky NJJS member. To enter the drawing simply E-mail your name and mailing address to [chickiejazzdog@njjs.org](mailto:chickiejazzdog@njjs.org) with the words "Hanna CD" in the subject line, or mail your information to the editor at the address in the right hand column on this page. Entries must be received by September 27, 2011.

### Comments?

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

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**NJJS Deadlines** The deadline for submission of material for upcoming issues is as follows:  
**October: August 26 • November: September 26**

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

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## Big Band in the Sky

By Sanford Josephson

■ **Frank Foster, 82, saxophonist, composer, arranger, September 21, 1928, Cincinnati – July 26, 2011, Chesapeake, VA.** Frank Foster was probably best known for his swinging arrangements written for the “New Testament” Count Basie Band of the 1950s and ’60s. But he once told an interviewer with the Smithsonian Jazz Oral History Program, “I’m a hard bopper.” And his NEA Jazz Master profile on the National Endowment for the Arts website says, “Foster’s saxophone playing owes more to the bebop of Charlie Parker and Sonny Stitt than the swing of Basie.”

After being discharged from the Army in 1953, Foster sat in with Charlie Parker at Birdland, but he was also asked to join Basie’s band, and he stayed for 11 years. His most famous composition and arrangement for the band was “Shiny Stockings,” recorded on the 1955 Basie album, *April in Paris* (Polygram Records). In 2010, a team from Rutgers School of Law helped Foster regain the copyright for “Shiny Stockings,” among other tunes. Dan Morgenstern, director of the Institute for Jazz Studies at Rutgers-Newark, told NPR, “One of the core things about that band was that wonderful reed section, the saxophone section. That was such a wonderful sound the section had, and Frank was so much a part of it.” In that reed section, Foster, on tenor saxophone, was paired with another Frank — tenor saxophonist/flutist Frank Wess. Nate Chinen, writing in *The New York Times* (July 27, 2011), pointed out that, “Their contrasting styles as soloists became the basis of a popular set piece called ‘Two Franks,’ written for the band by Neal Hefti.”

After leaving Basie in 1964, Foster wrote arrangements for such vocalists as Frank Sinatra and Sarah Vaughan and began playing



Saxophonist Frank Foster, center, performs at Union, N.J. High School with trumpeter Jon Faddis, left, and bassist Larry Ridley, right. April 1977. Photo by Mitchell Seidel.

with contemporary musicians including drummer Elvin Jones, tenor saxophonist George Coleman and tenor saxophonist/flutist Joe Farrell. He led his own group, the Loud Minority Big Band until returning to front the Count Basie Band in 1986, two years after Basie’s death. Tenor saxophonist Joe Lovano first heard Foster on some recordings by Elvin Jones and his brothers, pianist Hank and trumpeter Thad. “Later,” Lovano told *Jersey Jazz*, “I heard him with the great Frank Wess with their quintet, The Two Franks, at the Vanguard and with his own big band, The Loud Minority. His writing for big band was simply a work of art in his own sound.”

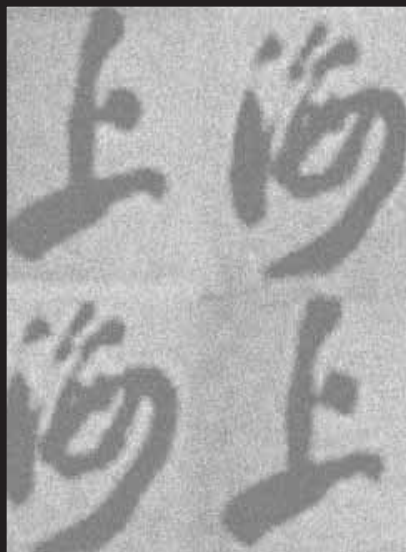
Foster’s second stretch with the Basie band lasted almost 10 years, and, after that, he continued to lead The Loud Minority band in limited engagements. In 2001, he suffered a stroke that limited his saxophone playing, and he eventually turned over leadership of The Loud Minority to trumpeter Cecil Bridgewater, who confided to *Jersey Jazz* that he was, “more than thrilled and somewhat intimidated at the same time.

We recorded a couple of Frank’s compositions that he had not heard and sent the recording to him so that he could experience them. His wife Cecelia said it was the happiest he had been in quite some time to hear his band playing his music. Hopefully, we can continue to do that, and he can listen from on high!”

Drummer Butch Miles, who spent a total of 14 years, on and off, with the Basie band, was not there at the same time as Foster, but he did recall, after rejoining the band under Grover Kemble, traveling to Kuala Lumpur with Foster as a guest conductor. “We did a few shows with a small symphony featuring some of Frank’s charts for Basie and an orchestra,” he said. “Frank had already had the stroke,

*continued on page 10*





# SHANGHAI JAZZ

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## BIG BAND IN THE SKY

continued from page 8

so one side was pretty much useless, but that didn't stop Frank Foster; it didn't even slow him down much. He just had someone turn the pages of the score for him while he conducted; and we had a marvelous couple of concerts."

Bridgewater remembers that Foster, "had a great ideology about giving young musicians, especially minority musicians, an opportunity to learn in the same kind of environment that he learned in, i.e., playing in big bands where you learned phrasing and blending as well as how to improvise." Added Lovano: "Losing Frank Foster and James Moody in this same period leaves me with a huge personal void but also will fuel my inspiration and growth as a saxophonist, composer and leader. To have known them in my lifetime and had their support the way I did has been a blessing."

In addition to his wife of 45 years, Cecelia, Foster is survived by two children from their marriage, Frank Foster IV and Andrea Jardis Innis; two sons from his first marriage, Anthony and Donald; and six grandchildren.

■ **Joe Lee Wilson, 75, vocalist, December 22, 1935, Bristow, OK – July 17, 2011, Brighton, England.** Influenced by Billy Eckstine and Eddie Jefferson, Wilson is best known for recordings and appearances he made with free jazz musicians of the '60s such as tenor and soprano saxophonist Archie Shepp and drummer Sunny Murray.

Born in Oklahoma, Wilson learned about jazz by listening to such vocalists as Louis Jordan, Nat King Cole and Dinah Washington on



Singer Joe Lee Wilson performs at a WBGO Jazzathon at the Greene Street Jazz Club in Manhattan, May 16, 1982. Photo by Mitchell Seidel.

the radio. He moved to Los Angeles when he was a teenager, and, according to John Ford, writing in *guardian.co.uk* (July 18, 2011), he "heard a voice drifting from a club, singing the bebop anthem, 'Parker's Mood.' The singer was Eddie Jefferson, a pioneer of the vocalese style in which lyrics were written to famous improvised jazz solos... Wilson and Jefferson were soon friends."

Wilson moved to New York in 1960 and met Shepp, the writer LeRoi Jones (now known as Amiri Baraka) and Murray. They liked his sound and asked him to sing with them. Some of his best-known albums were with Shepp, recordings such as *Things Have Got to Change* (Impulse) and *Attica Blues* (Universal/MCA).

In 1977, he met and married UN translator Jill Christopher, and they moved to England. In recent years, he toured the UK with local musicians and the American pianist Kirk Lightsey. Last year, despite having undergone heart surgery, he traveled to Tulsa, OK, to be inducted into the Oklahoma Jazz Hall of Fame. Tim Stanley, writing in the *Tulsa World* (July 20, 2011), reported that, "Wilson's strong three-octave baritone was in fine form at the Tulsa event, where he performed 'Nothing But a Man,' 'I Ain't Got Nothing But the Blues' and 'Pink Champagne.' Tulsa Jazz Hall of Fame officials told Stanley they planned to hold a tribute to Wilson at their September Jazzfest, and his widow, Jill, was expected to attend.

In addition to Jill, he is survived by a daughter, Naima. □

*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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PIETER MEIJERS with NINA FERRO



## JEFF ATTERTON A Remembrance

By Joe Lang

I just read in Marc Myer's superb Jazz Wax blog the news that long time New Jersey Jazz Society advisor Jeff Atterton had passed away. I was deeply saddened, as Jeff was a friend and a very nice gentleman.

I got to know Jeff when he was THE man to speak with about jazz recordings at the Sam Goody store on West 49th Street in Manhattan. Being a rather compulsive record store habitué, I often made the scene at the Goody store where Jeff was in residence, and it was inevitable that we would become acquainted, and that a friendship would develop. We did not hang out, but often I would run into Jeff at various jazz events, and we always spent time sharing our enthusiasms.

When the Sam Goody chain became a thing of the past, Jeff moved briefly to King Karol on 42nd Street, and then on to a more lengthy stay at the J&R Music World jazz store on Park Place. At J&R, a favorite of mine in the 1970s and 1980s, I often chewed the fat with Jeff as I was finding a few more gems to add to my collection.

The first time I wrote a piece about jazz was when Zoot Sims died. I was taking a creative writing class at the time, and wrote a remembrance of Zoot to fulfill an assignment. My instructor encouraged me to submit it to a few jazz publications, and it ended up being run in both *Jersey Jazz* and *Coda*. Jeff saw it in JJ, and the next time that I came into J&R, he complimented me on what I had written. He told me that he had sent it on to Louise Sims, Zoot's widow. He subsequently introduced me to Louise, and it has since been my pleasure to spend an occasional few minutes with her here and there.


When I later became involved actively with NJJS, and ascended to the chair of the Music Committee, one of my responsibilities was coordinating the Pee Wee Russell Memorial Stomp. One of the aspects of the event was the selection of honorees for the annual awards presented to a musician and a jazz advocate for outstanding contributions to the world of jazz. There were three advisors to NJJS who made the choices of the recipients. They were Jeff, Bob Porter and Amos Kaune. Each year, I would speak with Jeff, he would make his recommendations, I would contact Bob and Amos to relay Jeff's picks, and there was usually immediate agreement that he had made wise choices. As the years went on, I would occasionally make a suggestion to Jeff, and he would often reply that he was in agreement with the individual whom I mentioned. One year there was an awkward moment when I inquired why he had never opted to urge selection of

Bucky Pizzarelli, one of the consistent favorites of NJJS members, and a major figure in the world of jazz, especially in this area. After a bit of hemming and hawing, Jeff admitted to me that he was not a fan of jazz guitar, but a bit reluctantly agreed that Bucky was indeed a worthy choice. Bucky finally received this long overdue recognition. As the years passed, I looked forward to this ritual with Jeff.

Fittingly, Jeff was honored with a Pee Wee Russell award as a jazz advocate in 1985. Jeff was truly an advocate for jazz. He had a world of knowledge about the music, and was a friend to countless jazz musicians. Record producers and researchers, as well as writers, often contacted Jeff when they needed expert feedback on a musician or recording. He and Harry Lim, the other jazz guru who was in the employ of Sam Goody, schooled many interested record buyers in the nuances of the music, and opened up new worlds of listening pleasure to newcomers and longtime fans of the special music that was so much a part of their essence.

When I spoke to Jeff about other things, as for years I often did, his love for the music was always in evidence, but even more impressive was the way that he related to people. As the years passed, and he was less able to get into New York City to see live jazz, he always asked me about various friends that we had in common. Jeff was aware of the health issues that affected our mutual friend Bob Daniels, who makes frequent contributions to *Jersey Jazz*, and inevitably asked me about Bob's health. This discussion was a part of virtually all of our conversations.

A few years ago, it became apparent during my conversations with Jeff that his mental acumen was slipping. One of the first indications of this was that he suddenly did not ask about Bob any more. It became necessary to relieve him of his responsibilities as an advisor to NJJS. This was a painful realization, but I continued to call him from time to time to see how he was doing. The last time we spoke, he was halting in his responses, and I suddenly realized that he was unaware that it was me to whom he was speaking. His memory had let him down, and it was like speaking with a stranger. Even though I thought of him often, I did not call him again. When I read of his death, I was sad, but not surprised.

It is now time for Jeff to join the many musicians and fans who preceded him to the celestial jam session. I know that he is up there swinging, and supporting the cats who are up there out-blowing Gabriel. R.I.P dear friend! 



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It took me only 27 years to discover the annual Discover Jazz Festival in Burlington, VT, but now, having attended part of the 28th, I must say it was about time! Burlington, where Ben & Jerry's Ice Cream was whipped up, is a charming college town. For 10 days in June, the festival dominates the community, featuring concerts by major artists and loads of free music performed outdoors at stages in the heart of town.



## Dan's Den

### Discovering Discover and Doing a Double-Header

By Dan Morgenstern

*of Sonny Rollins*), took me in hand during my too-short stay of three days, moderated a panel with the members of Bitches Brew Revisited and yours truly, billed as "Sons of Bitches" — the panel was better than the concert, alas — and hosted my lecture, "Miles Smiles and Other Tales from a Life in Jazz." Bob also made sure we ate well, and that I didn't miss the Saturday green market, an emerald of its kind.

Herbie's concert was the musical highlight of my stay. A man who never stands still, his current quartet is an unusual combination of his own grand piano and keyboards, James Genus on bass (but really bass guitar, as they call it in rock), Vinnie Colaiuta on drums, and Kristina Train on vocals and (surprise!) violin. She played the instrument well, notably on a little "Irish Jig." Kristina has a pleasing voice, not heard on all selec-

tions, some of which were very long, as was the concert.

Herbie clearly enjoyed the response from the packed house in which, to my great pleasure, the young outnumbered the aging. Of course Burlington is a college town, but I'm certain that the nearly three decades of a major jazz festival, with all that free music, has bred an audience for jazz that transcends generations. A notable example: I was introduced, by his father, to a teenager who plays alto saxophone. "Ask him who his favorite is," prompted Dad. I did, and the answer knocked me out: "Johnny Hodges," followed by, "Did you know him?" I related my Hodges experiences. The longest conversation we ever had was about tomatoes — Johnny grew his own and claimed that was the only way to get a good one — and the young man was delighted.

The main drag is a walking street replete with mostly local stores, rather than the national outlet branches so ubiquitous, alas, all over the country, and restaurants, most with al fresco seating, some with musical stages of their own.

There are a great many bands from area schools of all levels, but also many manned by local pros, and embracing a wide range of styles. Ticketed events are held in Flynn Center for the Performing Arts, a lovingly restored vintage movie palace with a 1,453-seat auditorium offering excellent acoustics, plus a downstairs, nightclub-like cabaret seating 180, a gallery with rotating exhibits of area artists, and two studios for lectures and panel discussions.

This year's major acts included Herbie Hancock, Bitches Brew Revisited, J.D. Allen, Bela Fleck, singers Sheila Jordan, Jay Clayton, Roberta Gambarini and Catherine Russell, Pancho Sanchez, Myra Melford, Mat Schofield, Ray Vega, Roy Hargrove, and the French quartet Les Doigts de L'Homme. And not to forget: A Dixieland Cruise with the Onion River Jazz Band. In addition, as hinted above, panels and lectures presided over by the festival's 11-year critic-in-residence, Bob Blumenthal.

Bob, my old buddy and a first-rate writer (his latest, brand new, is *Saxophone Colossus: A Portrait*

Herbie even offered an encore, and was generous with his time at the reception after the concert. As a fellow NEA Jazz Master, I had the pleasure of making a short speech about him, and he responded with some far too nice words about me. The reception provided an opportunity to meet some of the local backers of the festival, including the president of a bank that donates 10 percent of its annual profits to this cause. Clearly, this is an event that has put down strong community roots, and just as clearly has a truly dedicated, efficient and friendly staff. The artistic director is Arnie Matina, a Brooklyn import. Keep Burlington in mind for next year if you want to have a fine time with some great music. Needless to say, your reporter is delighted that he finally discovered Discover Jazz!

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## Double Header

Did a double header on June 29, starting at Birdland with the second night of this year's Django Reinhardt New York Festival. A lot of happy music in a Gypsy swing mold, dominated by the highly energetic Samson Schmitt, a strong Django man with some of his own twists and turns. The other featured guitarist — on solid body, usually a no-no in this context — was Sweden's Andreas Oberg, a well-known jazzier who didn't adopt much of a Romany accent, except when trading eights and fours with Schmitt.

The essential rhythm guitar role was well played by Doudou Cuillerier, who rather late in the game got his innings in as a scat singer — pretty hot! Pierre Blanchard, a Stéphane Grappelli fan, was again the violin presence, adept both at sweet and hot, and there was some French accordion (Ludovic Beier) spice. The night's special guest was Anat Cohen, who held her own on clarinet with the always competitive Samson on "Sweet Georgia Brown" and on soprano turned "Nuages" into a thing of beauty. Brian Torff's bass was the solid anchor throughout.

That first set ended in time for me to get crosstown to Feinstein's at the Regency for one of those special Late Night Jazz events, when the price tag turns quite reasonable. This one starred Daryl Sherman, with two frequent associates, tenor great Houston Person and bassist Jennifer Leitham. There was a good house, and Daryl was in fine fettle, doing what she does so very well: Establishing rapport with the audience from the first note (or cheerful welcome) and maintaining that special contact throughout. There was a happy, spontaneous interaction between this musical threesome of the kind so special to jazz. Nothing pre-planned here, but everything worked just fine.

"Do Nothing Till You Hear From Me," part of Daryl's rich store of Ellingtonia, was a bright opener, Houston right at home. "Get Out Of Town" changed the mood. Daryl is also a Porter expert — in fact, she has the Great American Songbook under her thumb, vocally and pianistically — Houston again in there and the bassist providing firm support. We never missed drums, perhaps the most expendable of instruments and seldom employed by Daryl. "Too Late Now" was a vocal highlight.

Ms. Leitham was a convincing soloist on "I Can't Give You Anything But Love" and even more so on "This Can't Be Love," with a swinging piano bit as well. Houston's special ballad warmth came to the fore on "Polka Dots and Moonbeams," while he proved himself a real trouper on this most entertaining and thoroughly musical evening's finale, Daryl's own special (she ought to feature her own things more), "Tropical Belt." This was clearly virgin territory to the veteran tenorman, but he has great ears, and by the time he felt ready, contributed a properly caloric solo. We should also mention Daryl's commentary, humorous but informative, and an additional ingredient in making this little recital a truly feel-good experience. If I owned a club, I'd install Daryl Sherman in a minute.

]]

Jersey Jazz Contributing Editor Dan Morgenstern, an honored Jazz Advocate, is Director of the Institute of Jazz Studies at Rutgers University.

## Folk Project Features Jazz Guitar

The Folk Project calls their venerable arts group "New Jersey's premier acoustic music and dance organization," and they back their billing up with a consistently strong and well-supported program of events. They are also an organization with big ears, and a penchant for fine guitar playing regardless of the genre. Witness last May's sellout

performance for the hard swinging and decidedly jazzy Za Zu Zaz headed by guitarist and vocalist Grover Kemble as reported in last month's *Jersey Jazz*.

This Fall the Folk Project features two fine jazz guitarists in workshop and performance settings. First up is the accomplished New Jersey player John Carlini who appears at the organization's performance- and workshop-filled weekend-long Folk Project Festival Fall 2011 at Star Lake Camp, Bloomingdale, NJ (Sept. 30 – Oct. 2). John is a Grammy-nominated guitarist and arranger, renowned for his pioneering blend of bluegrass and jazz. He has performed with David Grisman, Tony Rice, Bucky Pizzarelli and many others. He orchestrated the music for, and played with Stephane Grappelli in, the Dino DeLaurentis film *King of the Gypsies*. He is also a world-class five-string banjo player.



John Carlini



Frank Vignola

Then on October 28 the masterful jazz guitar virtuoso Frank Vignola, along with hard-strumming cohort Vinny Raniolo, appears at the Folk Project's Minstrel Series in Morristown. This is a return visit for Frank who set the all-time record for attendance for The Minstrel series at its current venue two years ago, with some audience

members squeezed into seats on the wings of the stage itself. The performance hall at The Minstrel's home in the Morristown Unitarian Fellowship is cozy and intimate and an ideal venue to see and hear this fiery guitar duo with a birdseye view. Tickets are \$7 for adults (12 and under free). Refreshments available and the site is wheelchair accessible. Friday, Oct. 28 at 8:00 PM, Morristown Unitarian Fellowship, 21 Normandy Heights Road, Morristown, NJ.

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For more information visit [www.folkproject.org](http://www.folkproject.org).

## Talking Jazz

### A Jersey Jazz Interview with Rossano Sportiello

By Schaen Fox

*One of the great advantages of living in this area is the regular chance to see outstanding jazz talents from all over the world. Rossano Sportiello is a prime example of this. He is relatively new to us, but he has years of experience in his native Italy that runs from Barry Harris to standing in for Mussolini. We had a pleasant phone conversation to start this interview last September, but he is a busy musician who is often performing around the world. So, we were unable to complete it until I saw him at Shanghai Jazz in Madison in early March.*

**JJ:** Is there anything you would like to talk about?

**RS:** I'd just like to start by saying that it's an honor for me to be featured in *Jersey Jazz* with this interview. Also my English is not very good so I hope everything I say will be clear.

**JJ:** Your English is perfectly fine, but I really love hearing you make your piano talk. Is there a history of professional musicians in your family or are you the first?

**RS:** In my family nobody ever played music. I'm the first musician in the family.

**JJ:** I read that after you expressed an interest in music your parents got you a piano teacher.

**RS:** That's right. After telling my father for about a year that I wanted to take piano lessons they got me a private teacher, Miss Lucia Canevari, that lived — and still lives — close by. I studied for one year with her and then I joined the local music school, Civico Istituto Musicale L. Costa, in my hometown where I studied classical piano under the guidance of Mr. Carlo Villa for about 12 years until the final graduation. I must say that Mr. Villa was like a second father to me. I also studied composition with Mr. Francesco Pigato.

**JJ:** There was a long-lived antagonism to jazz in American music schools. How did your teachers react to your interest in jazz?

**RS:** Well, still in those days (the '80s and '90s), I think there were not many classical music teachers who appreciated jazz. I was lucky because my teachers were very open and they didn't make it a problem. As a matter of fact, Mr. Carlo Villa gave me my first tapes of Bill Evans. And I remember Mr. Francesco Pigato raving about the Modern Jazz Quartet!

I do recall one incident at the Novara Conservatory. I was playing jazz in a classroom by myself. Suddenly a lady entered the room and said, "Stop playing this. If the principal of the conservatory walks by and hears you he will kick you out." I thought that did not make sense! These days everything has changed. In almost every conservatory in Italy they also have jazz classes.

**JJ:** Do you recall when you saw your first live jazz performance and your reaction to it?



*continued on page 18*



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## ROSSANO SPORTIELLO

*continued from page 16*

**RS:** I might have been 15 or 16 and that was a concert of a local Dixieland band. I had a friend who was older than me and had a driver's license. He took me to Milan to hear that band. I was shocked. I was jumping on my chair all night! With Dixieland in general you have three horns in the front line; trumpet, trombone and clarinet. The trumpet plays the melody and the trombone and clarinet improvise with the melody. I couldn't believe how sensational the improvised ensemble could sound. I was always fascinated by the concept of improvisation. You see, in classical music you learn to interpret music that was already written down. To think that all that beautiful jazz was just improvised was like watching a miracle happening. I believe that one live Dixieland concert really made me want to play jazz.

**JJ:** How did your family react when you told them that you were going to make music your career?

**RS:** Well they were OK, even though both my parents felt that I should have a more important job like a lawyer, doctor or engineer. I said, "No, I want to be just a musician." They said, "OK, but if you want to be a musician please go to the university and get a degree in another field." So I chose History and Philosophy and did that for about a year and a half. Then I got so busy with music and I loved the musician's lifestyle so much that I told my father that I was not going to continue. I just wanted to be a 100%, fulltime musician. I'm still interested in philosophy and every once in a while I'll read a book or something but my main thing is music.

For a few years my father was upset because I quit the university but now he sees that I'm traveling all over the world and spending time with great people. I make enough money to live without any problem. Now he says I did the right thing and he wishes he would have done the same. [Chuckles] He now thinks of me as a very, very lucky person. It's important to have the family on your side when you make this kind of choice.

**JJ:** How did Fats Waller and Ralph Sutton become your musical heroes?

**RS:** A friend of mine, a trombone player named Lucio Capobianco, years ago made me watch a video of Ralph Sutton and I fell in love right away. Since then I've been trying to sound like Ralph. Same thing for Fats, another musician friend, Paolo

You see, in classical music you learn to interpret music that was already written down. To think that all that beautiful jazz was just improvised was like watching a miracle happening. I believe that one live Dixieland concert really made me want to play jazz.

Kromberg, gave me a tape with some of Waller's piano solos and that was it!

**JJ:** You met Ralph not long before his sudden death. Would you tell us about meeting him?

**RS:** I got the chance to meet Ralph about a month and a half before he passed away. He was playing in this famous jazz club called Marian's Jazz Room in Bern, Switzerland. While he was playing downstairs at the club, I was hired to play upstairs in the hotel restaurant. Every evening Ralph would come there with his wife Sunnie to have dinner while I was playing. When my set was over I would go downstairs and catch the second half of his show. We became friends and one afternoon I asked him if we could get together in the club when nobody was around so he could show me some stuff at the piano. We did that and it was very sweet and beautiful.

**JJ:** Did you know before you took the gig that Ralph would be playing there?

**RS:** When Nicolas Gilliet, at that time the artistic director of the venue, called to hire me for the two-week engagement, he told me that the performers

at the jazz club were John Bunch and Scott Hamilton with whom I also became very close for the first week and Ralph Sutton for the second week. I said, "OK, I'm going to do it." I even cancelled a few commitments in Milan because I really wanted to meet all those great guys.

**JJ:** Well, how did you feel playing before your idol?

**RS:** Actually, when I met Ralph I was 26 years old. I had been playing professionally already for about 10 years. So to have the chance to watch my idols playing and just be close by the piano and see what they do has always been a great experience for me. Even these days as soon as I see something interesting going on in New York or wherever I am, I go because that's the real way to catch the music. It is always different than what you hear in recordings. I went to hear Tommy Flanagan a couple of times. I saw him once in Switzerland and once in Milan. I also went to hear Hank Jones in Milan a few times and I met him here in New York. Then, of course, I am very close to Barry Harris whom I met in 2000 in Italy. He's another big influence on my playing. When I saw how he touched the keys and the beautiful chords he played, it was another incomparable inspiration for me.

**JJ:** Sometimes when you meet a hero it can be disappointing or inspiring. What was it like for you meeting Ralph off the stage?

**RS:** He would smile a lot, but he wouldn't talk really much. He was a very, very sweet person and I was very, very shy in those days so we really didn't get a chance to chat. I believe he was a very generous person.

**JJ:** His death was so sudden and unexpected. How did he look to you?

**RS:** He appeared very good. The only thing I remember is he told me that he had some pain in his back and he didn't play with the fire that he used to play before. To me he still sounded just beautiful, a great touch and great tunes.

**JJ:** And would you tell us about your friendship with Barry Harris?

**RS:** He came to Verona in northern Italy to do a week of jazz master classes. I went, and there were students — from teenagers to people in their 70s. He arrived the first morning, smiled to everybody and without saying a word went straight to the piano and started playing. Everyone walked around the piano watching what he was doing. That

*continued on page 20*



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## ROSSANO SPORTIELLO

*continued from page 18*

was a great surprise, the touch, the way he would play those chords. So whenever I can, I go to hear him play or attend his workshop in New York City.

So, back to our first meeting in Verona, I attended the workshop and every night the students would have jam sessions and Barry would stay until about two in the morning to listen. Then in the morning if he had heard something that he liked, he would tell the student, "You did very good last night." He didn't know me. When I got a chance to play I played "Rosetta" by Earl Hines and I played stride. He jumped up and stared because he loves stride piano.

We became friends and he told me, "You know Bud Powell was the greatest bebop piano player, but he could play stride very well. He could play bebop phrases with his right hand and at the same time with his left do stride. This is something that nobody really does so you should because you can." I spent a few years trying to do this. Sometimes I do it in my performances, bebop with the right hand while striding with the left and it's a lot of fun. When you do that, also the audience loves it.

**JJ:** Would you tell us more about how you two became friends?

**RS:** The morning after that jam session he recognized me and asked me to play something. I was lucky that he liked my playing. The year after he came back and that is when he started asking me, "So when are you coming to New York?" At the same time I had a chance to meet and spend time with another fantastic American musician, Dan Barrett, a trombone player, trumpet player and arranger. After we performed together a few times he really pushed me to come over to the U.S.

Dan recommended me to Matt Domber, the president of Arbors Records. Matt wrote me [an invitation to perform] for his 2003 jazz party. The event was called The March of Jazz. It was held in Clearwater Beach, Florida. I couldn't believe that somebody was asking me to play in the United States. So that was my first trip. Before going to Florida, I decided to go to California and spend a couple of weeks with Dan. He was able to plan a few extra gigs and then the two of us ended up with the March of Jazz.



Rossano and his wife LaLa with mentor Barry Harris.

That was another great experience because I had the chance to meet people like Kenny Davern, Bucky Pizzarelli, Warren Vaché, Jake Hanna and all the great players that I heard in recordings, and now I could see them live and play with them. It was just beautiful. That was the beginning of my mental process that one day would guide me to move to the United States. I realized that the kind of musicianship I saw here in the U.S., I couldn't find anywhere else. Also, in Italy, if you don't play really avant garde modern jazz they will not consider you. So, I must admit I'm getting so much more satisfaction playing here in the USA than in my own country.

**JJ:** Barry Harris lives in what was the home of Pannonica de Koenigswarter, the Jazz

Baroness. Would you tell us about your first visit to that jazz shrine?

**RS:** That was in September 2004. I called up Scott Robinson, the multi-instrument player, and a great, great musician, a real genius. I said, "I'm planning to come to New York for about two or three weeks. Could you get me some gigs?" He said, "Alright I'll try." Then I told Scott, "I don't have a place to stay. Can I stay for a few days with you?" Scott said, "Of course." So I arrived one afternoon on a Delta flight and went straight to The Cajun, a club that was on 8th Avenue and 16th Street I waited until 7 o'clock until the gig started and I played with Eddie Davis, the banjo player, Scott Robinson and a couple of other musicians. After the gig we took the bus and went to Teaneck, New Jersey where Scott lives. I



stayed there three nights. Scott told me he had an apartment in West New York where he kept his huge collection of instruments. He said I could stay there and that is what I did.

West New York is only a few stops away from Weehawken where Barry Harris lives. I knew Barry's address so one morning I walked to Weehawken, about a 45 minute walk. I had a road map so I finally arrived in front of the house, rang the bell and Barry opened the door. He was surprised to see me there holding the map and he said, "What are you doing here? Come inside." So, I saw the house and I played his piano and since then I go to see him every once in a while. He is my mentor.

**JJ:** Does he have any mementos of Monk and the Baroness there?

**RS:** Barry is a very private person and I don't ask him much. All I can say is that to enter that house knowing that so many great musicians were there playing for the Baroness makes that place just magical. It feels like there is such a beautiful energy around there.

**JJ:** Considering the history of the place, does Barry have any cats?

**RS:** He has one, a beautiful cat called Molly.

**JJ:** Is it a descendent of one of the Baroness's cats?

**RS:** I don't think so.

**JJ:** I'd like to ask a bit more about your first appearance at the 2003 March of Jazz party. I know that was to celebrate both Bucky and Jack Lesberg. I'm assuming by that time Jack was unable to play due to his Alzheimer's disease.

**RS:** I remember that very well. Jack was on stage playing bass, but with another bass player that would take over when Jack would fade. I didn't really speak to Jack, but somebody told me that he wasn't always there with his mind. I was very happy that I got the chance to see him and shake his hand. Then I think the year after I met Joe Bushkin. He was 90-something and passed away shortly after.

**JJ:** Wow. Joe Bushkin was a favorite of mine. Would you tell us more about meeting him?

**RS:** Well he was very old and thin, but still on stage he was quite an entertainer, still playing and

I believe to make a good career, besides playing very well, you must know how to deal with the audience. It is not easy to catch their attention all the time. If you are also a good entertainer you can bribe the audience to listen to you. That's very important.

singing. He was another of the musicians that I knew from recordings made in the '50s. For a young musician to see somebody that was recording in the '50s and before, it was like a shock. You have to do this to understand what I am talking about. Wow, he was playing with Muggsy Spanier and now he is here performing. He was just a fantastic entertainer.

I believe to make a good career, besides playing very well, you must know how to deal with the audience. It is not easy to catch their attention all the time. If you are also a good entertainer you can bribe the audience to listen to you. That's very important.

**JJ:** OK then, how do you feel about a noisy audience?

**RS:** I don't feel bad at all. If the audience is very noisy and there is no way I can catch their attention, I don't care. I just play for myself. Every once in a while I'll try to play something to get their attention and most of the times it works.

Sometimes it doesn't, but that's the way it is. We play gigs in restaurants or places where people go to have food or a good time with their friends so the music is background. You cannot expect in those venues to have everybody silent and listening to you. It is not going to happen.

**JJ:** Did you ever connect with Romano Mussolini? I understand he had a very good reputation as a jazz musician.

**RS:** I met him once briefly in Switzerland when I was in my early 20s. I knew the musicians who worked for him because I used to work with these guys. Once Romano got sick and there was a gig they were not able to cancel so they got me. I replaced Romano in his own concert with his own band. That was quite funny. He was the son of Il Duce so that was one of the reasons he was well known. Plus he was a good jazz piano player and a good entertainer. He played in a simplified Oscar Peterson style. He was a nice guy, and very, very popular and not only in Italy.

**JJ:** Were you still with the Milano Jazz Gang then?

**RS:** I had just left because I was getting a bunch of other gigs and they needed a steady piano player. I wanted to explore other styles and meet other musicians. That is why I quit the band.

**JJ:** I understand that is a famous band. How did you join them?

**RS:** I went to hear them one night in 1992, sat in with the band and the following week I was hired. I stayed with them for 8 years. It was a great school for me to play with them because I learned a lot of tunes.

**JJ:** You were still in Italy when Regina Carter went to Genoa and played Paganini's violin, The Cannon. I was surprised that some of the custodians feared that playing jazz on it would damage the instrument. Did that incident get much attention there?

**RS:** I didn't know that story. I know that some classical musicians are very jealous of their instruments. I remember once in Rome there was an auditorium that I went to visit. In one corner there was a big Steinway piano with a cover on it. I opened it and played a few things and then somebody came and said, please stop because this is the personal piano of some famous concert pianist. If he knows that somebody else touched his piano he is going to sue you.

*continued on page 22*

## ROSSANO SPORTIELLO

*continued from page 21*

left to right:  
Mr. Carlo Villa, the classical piano teacher with whom Rossano studied from age 9 until age 22; Rossano's mother, Mirella, Rossano and his father, Antonio Sportiello on May 3, 2011. On this date, Rossano's birth town of Vigevano awarded him the "Premio Vittorio Ramella," given to people born in Vigevano who achieve an international career.



**JJ:** You are known to have an enormous repertoire.

**RS:** Well, I like jazz from the very beginning up to hard bop, so I learned a little bit of everything. In one concert I can play from Fats Waller to Barry Harris. That's why people say I have a huge repertoire. I like almost everything and I try to play almost everything — everything I like at least. [Chuckles]

**JJ:** What other interests do you have besides music?

**RS:** I'm still interested in philosophy and every once in a while I'll read a book or something, but my main priorities are music and my wife and family. I speak on the phone to my parents almost every day. We go to Italy and stay maybe a week or 10 days every year or we go to California to visit my wife's family and I love that. It is so nice when families get along. I also enjoy pipe smoking.

**JJ:** Is there any film or story that you would recommend that can give us non-musicians an idea of what a musician's life is like?

**RS:** This is very funny because even though I am not a connoisseur of Miles Davis, I just finished his autobiography and that is, in a way, a good book because it talks about a lot of issues regarding musician's lives. Also I finished the biography of Art Tatum, *Too Marvelous for Words*, and that is also a great, great book. You can really get what was the spirit of jazz in the '30s, '40s and '50s. The same goes for the biography of Willie "The Lion" Smith.

**JJ:** Final question, do you have any mementos of your career you have displayed around your home?

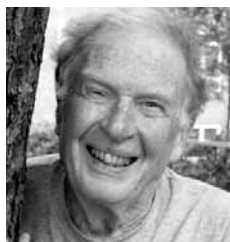
**RS:** Not really about my career. I keep a photo of Dave McKenna on my piano — another of the greatest masters.

**JJ:** Indeed he was. Thank you for doing this interview.

**RS:** Thank you and I'll see you around.

**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.*



## Noteworthy

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

**LATIN SINGER MARIA JAMEAU MEETS A CHALLENGE ... PRIMACK VIDEOS CLOCK 25,000 GLOBAL HITS A DAY ... AHMAD JAMAL'S IDENTITY CRISIS ... NANCY WILSON'S LAST CLUB DATE ... BUDDY DEFranCO SPANNED THE GAP FROM SWING TO BEBOP**

### TRAVELING OUT WEST

last year, Challenge Records' **Anne de Jong**, from Holland, found Boston-born **Maria Jameau** and her Blue Brazil band performing outdoors at a farmer's market in little Healdsburg, in the heart of Northern California wine country. He signed the singer on the spot. "I was amazed by the purity of her Latin-American voice in a jazz setting," says de Jong. "Not commercial hustle, but passionate music sung with devotion." Jameau studied music and dance in Brazil, West Africa, Europe and Northern India. A former faculty member of the New England Conservatory in Boston, she also teaches classes for children, grownups and teachers out of her studio in St Helena, CA. "I am constantly grateful for the ... abundance of AMAZING music (and dance, and visual arts) out there for us to tap into at any time," Maria blogs. "It ... can touch us in the deepest and most healing ways, whether alone or together in sorrow or joy." Her new album, *Blue Brazil: GEMA*, lets the world hear some of the songs performed at the farmers' market. Google "Maria Jameau & Blue Brazil."



Latin singer Maria Jameau is upstaged by a Ghanian "axatse" gourd rattle.

**WHETHER JAZZ LIVES ON** depends on love for the music being passed on. **Bret Primack** is doing his share to keep America's gift to music surging down the generations. The "Jazz Video Guy" uses Facebook as a vehicle to the future. His more than 700 posted short videos average 25,000 hits a day worldwide. Primack was awarded Best Short Form Jazz Video at the Jazz Journalists Association honors day in June, for his video *Sonny Rollins – Getting It Back Together*. Bret has produced more than 100 shorts just about **Sonny Rollins** and co-players since he started as website and media producer for the "saxophone colossus" six years ago. (Over 3.5 million views from 142 countries!) *Sonny Rollins Meets Ornette Coleman*, his newest, is a trailer for *Road Shows, Vol. 2*, to be released on September 13. Another video, spun from interviews and performances at the 2011 Jazz Education Network conference in New Orleans, has educators, musicians and students explaining why you have to be taught. [www.youtube.com/jazzvideoguy](http://www.youtube.com/jazzvideoguy).

**AHMAD JAMAL A TERRORIST?** Surely not the renowned American pianist who's given hundreds of concerts over the last half century. So it was puzzling why the \$10,000 that the Festival da Jazz in Moritz, Switzerland ordered paid to Jamal in advance of his July 16 appearance, was promptly frozen by U.S. authorities. The artist's management insisted it was a case of mistaken identity. **Jamal Ahmad Mohammad Al Badawi**, a convicted Yemeni on the FBI most-wanted list for helping plan the 2000 USS Cole bombing, which killed 17 American sailors off Yemen's port coast, was the man they were after. "We were obviously suspected as financiers of terrorism. That is absurd," **Moritz Micalef**, a festival spokesman, told the press. The matter was straightened out and the money paid to the pianist's account. To help avoid future mix-ups, festival organizers invited the Federal agents involved to attend the concert as guests of honor. The U.S. Justice Department reportedly declined to comment.

**GASPS AND SHOUTS OF 'NO!'** filled a sold-out house at B.B. King Blues Club & Grill in Manhattan this summer when **Nancy Wilson** announced that this would be her last club date before retiring. At press time, the singer's website showed only one more concert with her trio — at Ohio State University, Athens, on September 10. "I want to go home, and stay home," said Ms. Wilson. The 74-year-old song stylist has been performing for nearly 60 years, recording more than 70 albums and winning three Grammy awards and an Emmy. Her debut single, "Guess Who I Saw Today," was so successful that Capitol Records released five Nancy Wilson albums between April 1960 and July 1962. On her website, however, Nancy does not bolt the door. "I am feeling good and looking forward to doing a few engagements this year. Management only announces confirmed appearances, but plans are ever unfolding, so keep checking my Schedule." [www.missnancywilson.com](http://www.missnancywilson.com) **JJ**

### WEB HIT-OF-THE-MONTH

**MOST CLARINET PLAYERS** — even the giants **Benny Goodman** and **Artie Shaw** — couldn't bridge the gap from Swing to Bebop. And recordings show they did try. An exception was **Buddy DeFranco**. Many consider the Camden, NJ-born DeFranco the world's premiere clarinetist. He blew straight through the jazz revolution without missing a note. Now 88, DeFranco has made more than 150 albums, and since the 1940s won countless critics' and readers' polls. Watch and listen to his 1983 version of "Yesterdays." [www.jazzonthetube.com/page/958.html](http://www.jazzonthetube.com/page/958.html)

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



**Final Awards:  
January 10, 2012**

## NEA Jazz Masters Program Morphs Into the Museum of Jazz Masters

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

It's happened every year since 1982, but it won't again after 2012 — when the honors-loaded gravy train arrives at its 30th and last stop. The National Endowment for the Arts' Jazz Master Awards, America's highest honor in its own music genre, then goes the way of NASA's space shuttle.

For three decades, the arts endowment has honored living legends that have made vital contributions to the music. With this new class, 124 awards will have been made to American galleon figures on the order of Count Basie, George Benson, Art Blakey, Dave Brubeck, Ornette Coleman, Miles Davis, Ella Fitzgerald, Dizzy Gillespie, Lionel Hampton, Herbie Hancock, John Levy, Abbey Lincoln, Max Roach, Sonny Rollins, Cecil Taylor, Sarah Vaughan, Nancy Wilson and the Marsalis family.

"It is saddening to bear witness to the end of the Jazz Masters program," granted Dan Morgenstern, himself a winner of the A. B. Spellman NEA category for Jazz Advocacy. "One could rightly say that 30 years is a respectable run, but also question why it has been terminated."

The director of the Rutgers University Institute of Jazz Studies was involved in the NEA program from its modest beginning, when all the winners shared a \$5,000 pot. Morgenstern served as a panelist and, with bassist Milt Hinton, as panel co-chair for many years, and later as a consultant. He did his part in making the pot grow to more than \$2 million in the event's final year.

Any speculation about why the party's over, however, "should not put a damper on the 2012 partying," Dan said in an e-mail, adding, "Congrats to the incoming Masters!"

In alphabetical order, they are:

Jack DeJohnette, 69, a dynamic modern jazz drummer whose wide-ranging style since the 1970s also showcased his talents as a composer and pianist. DeJohnette studied classical piano for 10 years, graduating from the American Conservatory of Music in Chicago before turning to the drums. He has worked and recorded both as a leader and sideman with some of the best.

Earle Lavon "Von" Freeman, Sr., 88, is a founder of the "Chicago school" of tenor saxophonists, with a husky and melodic sound. Freeman worked mainly in small clubs around Chicago. "For technical brilliance, musical intellect, harmonic sophistication, and improvisatory freedom," wrote the Chicago Tribune, "Von Freeman has few bebop-era peers."

Charlie Haden, 74, started performing as "little two-year-old Charles Edward ... the youngest cowboy singer and yodeler on the air", on the Haden family's Midwest radio show," according to *The Biographical Encyclopedia of Jazz*. Haden, a master of the upright bass, has worked on and off with Keith Jarrett, as well as with Tony Scott, Red Norvo, Mose Allison and others. A dedicated teacher who is fascinated with the spirituality of jazz, Haden founded the Jazz Studies program at California Institute of the Arts, in 1983.

Sheila Jordan, 81, a jazz and scat singer of the highest order, is also a songwriter of note. She covers the vocal spectrum from scat choruses to moving ballads. From the mid-1960s, Ms. Jordan performed jazz liturgies at churches and college chapels, including Cornell, Princeton and NYU. She has recorded, among others, with George Russell and Carla Bley.


Jimmy Owens, 63, an educator, trumpeter, composer-arranger in New York, was tapped for the A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy. His championing of the rights of jazz artists led to the founding, in 1990, of the Jazz Musicians' Emergency Fund, a Jazz Foundation of America program to help musicians in urgent need of medical, financial and housing assistance. Owens has recorded, among others, with Duke Ellington and the Thad Jones-Mel Lewis Orchestra.


"These artists represent the highest level of artistic mastery and we are proud to recognize their achievements," said NEA Chairman Rocco Landesman, when the awards were announced in June. "Through their contributions, we have been challenged, enlightened and charmed, and we thank them for devoting their careers to expanding and supporting their art forms."

Masters must be living at the time they're selected from publicly-submitted nominations. Each award carries a one-time "fellowship" of \$25,000.

The jazz winners will be honored at a concert and ceremony on Tuesday, January 10, 2012 at Jazz at Lincoln Center's Rose Hall, in midtown Manhattan.

The Jazz at Lincoln Center Orchestra, with Wynton Marsalis and special guests, headline an evening celebrating the honorees' lives and works, and marking the program's 30th anniversary. Visit [neajazzmasters.org](http://neajazzmasters.org) for more information.

"Those tickets will go fast," an outside observer predicted, especially "because after the 2012 awards, the Jazz Masters program becomes the Museum of Jazz Masters." 



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Many times when I lead a jazz youth group performance or witness a concert of young musicians I hear comments like, “Jazz is in good hands for the future” or “No one needs to be concerned about the legacy of this music, these young people prove there are bright days ahead.” Yet when I play or attend jazz functions, I see very few young people, regardless of the event price and even when the performers are relatively young.

We can do the demographics: the older generations do not come out as often as young people do, and many have physical challenges that impede their mobility. The ranks are thinning and not being replaced by a younger generation.

I can remember in the 1980s when the New Jersey Jazz Society’s summer event lasted three days and drew close to 5,000 jazz fans. At that time the membership of the Society was predominantly in their 40s, 50s and 60s, and I was in my 30s, and I felt there was a schism between the types of music that I was listening to and performing and the type that was being promoted at the festival at the Waterloo Village. I was playing music with my contemporaries to an audience that was mixed ethnically and close to my generation (an example of this would be the New Brunswick Jazz Collective), but I was also working with older musicians such as Jimmy Ford, Arthur Prysock, Al Hibbler and Eddie “Lockjaw” Davis. I became aware of some of the stylistic differences I needed to employ to satisfy the different ensembles and the different listenerships.

Most of my generation made a point of utilizing the older musicians (mostly local) as a resource (as well as inspiration), but as the universities became the training grounds for the next generations of musicians there became less association between these two groups. Young students were satisfied to have contact only with the few icons who were lucky enough to have gigs teaching at these institutions, and saw no value in connecting with the local jazz scenes. As a result they also lost contact with the audience, who are the real barometer for the health of any local jazz scene.

In the ’80s, there was some development of a jazz audience through the electronic rock-oriented jazz (fusion), and the continuation of

## Can Jazz Attract a Younger Audience?

By Radam Schwartz



Radam Schwartz leads a student ensemble at the Jazz House Kids Summer Camp Music Festival at Nishuane Park in Montclair in 2010. Photo by Tony Mottola.

organ jazz in the African American communities, but by the ’90s there just was no new blood in the jazz audience. The college-trained students have not developed a fan base, so they try to exploit venues like The Priory, Skippers and Cecils when looking for gigs. They might get an occasional gig and pack a room with their extended families and a few close friends, but these are one-time events that don’t help extend the jazz audience.

The jazz audience that is now over 50 appreciates music differently than they did when they were in their 20s and 30s. A young audience needs to hear vitality, unconventionality, brashness, and sexuality when they listen to music. This is not necessarily antithetical to music that has substance. If I listen un-nostalgically to the Basie band of the ’30s (Decca Records), to early Bird and Bud, to early Jimmy Smith (*The Sermon* or *Live From Smalls*), Trane’s classic quartet, even the ODJB, the elements that young people require in music were present then. But when people play this music today it feels somewhat sedate, the depth and intensity of the beat is many times reduced, and the music has a contemplative element that comes with age. The audience listens to this music more for its nostalgic value than to hear innovative interpretations, so you get retro-groups, singers who redo Nat King Cole or Ella, big bands that

redo Basie and Ellington, guitar ensembles that redo Django’s Hot Club of France, etc. This is the basis for the programming for every jazz institution, including the NJJS and Jazz at

Lincoln Center, to name two. But you cannot expect young people to flock to these events when the parameters for presenting “this music called jazz” are exclusively about saluting the past.

Are there any solutions to this predicament? I will submit a few to your readers, but I cannot guarantee they will be effective or that they are even practical, so obviously there needs to be dialogue amongst the different jazz communities. But here are a few suggestions from my vantage point.

■ The Jersey Jazz Society should allow at least one group per festival that everyone on the Festival Committee feels is abrasive or way out — either too loud, too electric, or using elements of rap, hip-hop or reggae.

This group must have the basic elements of jazz but should contain elements that appeal to a younger crowd. Somehow or another this ensemble must be held accountable for bringing in young people, but the older audience should also be encouraged to be open to these extensions of the jazz traditions.

■ Young jazz musicians and musicologists should not be allowed to attend jazz institutions unless they make contact with nearby jazz communities (jazz community service). Mommy and daddy may not be thrilled by excursions into the jazz world, but listening to records and attending these insular institutions will never develop a fan base (nor an original sound), and, without that, how can you expect to have any longevity as a performer or any authenticity as a jazz writer? This will also allow the exchange of ideas between the older and younger musicians.

■ We need to return to the jazz values that allowed this music to move from generation to generation, changing but retaining the core qualities: improvisation, blues vocabulary, swinging or rhythmic grooving, etc. We need to be able to recognize these elements in more than music from the past.

I hope this article is useful in continuing the legacy of this music.



Radam Schwartz is a New Jersey-based jazz organist, pianist and music educator. For more information visit: [www.radamschwartzjazz.com](http://www.radamschwartzjazz.com).



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## Litchfield 2011

By Sandy Ingham  
Photos by Richard Skelly

“I like to save the best for last,” Jimmy Heath told the crowd near the end of his big band’s grand finale set at the Litchfield (CT) Jazz Festival on Sunday, August 7.

It was a successful strategy, not only for Heath’s great band, but also for the festival itself, which programmed two full days of music that escalated from good to better to best. Another jazz master, Roy Haynes, wrapped up Saturday’s lineup.

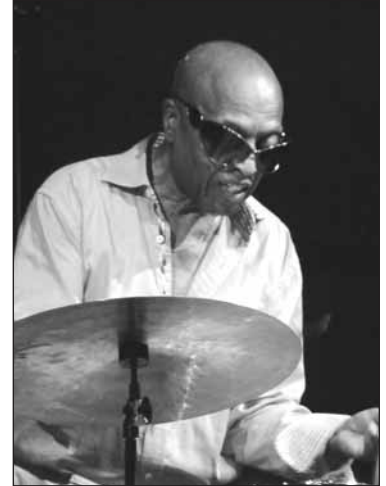
The festival takes place at the Kent School in the tony village of Kent in Connecticut’s hilly northwest corner, two hours up from New York. It caps the annual four-week Litchfield summer jazz camp, bringing together some 400 aspiring teenage jazz players learning from the pros. The students are key ingredients of the festival, cheering for the main stage performers, playing in small groups in tents off to the side between sets, sitting in at after-hour parties in Kent’s night spots, and radiating enthusiasm for the music all weekend long.

Performances take place inside the prep school’s 1,500-seat hockey arena, where the sound was surprisingly good. Guests can also opt for less-expensive (\$22 a day) seats on a great lawn in the lea of scenic Skiff Mountain, watching the shows beamed onto an LED screen.

Litchfield’s 16th annual festival fell on the same weekend as the venerable Newport Jazz Festival, but didn’t take a back seat lineup-wise. Vijay Iyer, the Clayton Brothers, Dr. Lonnie Smith and Joe Lovano were other biggies and drummer Matt Wilson, the festival’s artist in residence, was ever-present.

Early arrivals at Litchfield were treated to the Clayton Brothers quintet on Friday night. Brothers John (on bass) and Jeff (reeds) have assembled a tight-knit band that includes the adventurous Gerald Clayton on piano, Terell Stafford on trumpet and Obed Calvaire on drums. They played selections from their CD *New Song and Dance*, including several originals with melodic appeal, lots of harmonic twists and rhythmic upheavals, and from another CD paying tribute to other jazz families (e.g. the Joneses and Adderlys).

*Sandy Ingham is Jersey Jazz’s roving reporter.*



Roy Haynes



Vijay Iyer in Talk Tent before his performance.



Joe Lovano chats with a fan after his performance.

A highlight was “Emily,” the ballad enriched by Jeff’s creamy alto and John’s upper-register bowing.

Trombone Shorty — a.k.a. Troy Andrews, a brass whiz from New Orleans — followed on Friday night with his Orleans Avenue band. Alas, while Andrews is an accomplished player in several genres, this

band was all about funk, delivered at eardrum-piercing volume that obliterated the boundary between music and din. The kids loved it, rushing the stage, but I retreated after an hour only to hear Shorty pick up his trumpet and cool things down on “Sunny Side of the Street,” a Louis Armstrong tribute on Satch’s 110th birthday weekend.

The Kent-area Albert Rivera Organ Sextet opened Saturday’s proceedings, with the tenor-playing leader and band hitting the mark on a slow, sultry “After Hours” and a dramatic original, a brooding reflection on 9/11 called “Remembrance.”

Champion Fulton is a young (24) singer-pianist with a penchant for great old songs (“Stardust,” “Pennies from Heaven” among others), a warm voice and engaging smile, and a keyboard-caressing style that often brought Errol Garner and Red Garland to mind.

Up next were The Bronx Horns, led by former Tito Puente saxophonist Mitch Frohman, serving up spicy Latin fare ending with Tito’s hit “Ran Kan Kan.”

Vijay Iyer’s trio is one of the most celebrated groups in jazz, for good reason. Iyer’s piano playing can be mesmerizing as he pounds out a wall of sound with his left hand while his right explores



Dr. Lonnie Smith

early R&B to later country ditties and the classic “Georgia On My Mind” were wild, uninhibited masterpieces with no hint of copycatism. Crawford jumped from piano to B-3 organ to electric keyboard during the set, which concluded with the riveting “Drown in My Own Tears” and “America the Beautiful.” It choked me up when Ray sang it, and Davell had the same impact.

The irrepressible Roy Haynes closed out

Saturday, conducting a master class in drumming at age 86 with help from his much younger but no more lively Fountain of Youth quartet.

Singer-pianist Dena DeRose had Matt Wilson on drums and Martin Wind on bass for Sunday’s eye-opening set. DeRose’s cool and flexible voice stretched and shaped lyrics on her imaginatively chosen repertoire — “Blue and Green” sets words to a Miles Davis classic, “Detour Ahead” brings new life to the Johnny Frigo standard — and her pungent chords on piano were

apt. She closed with “Imagine,” the John Lennon call for peace; it had particular resonance as news came of the helicopter disaster in Afghanistan.

Emcee Michael Bourne of WBGO in

Newark, NJ, had been telling anecdotes about most of the performers, none more spot-on than his introduction for organist Dr. Lonnie Smith. Bourne described a nightclub date when Smith started a tune “as softly as a baby’s breath” and amped

up to “earthquake” intensity. Then Smith followed that script to a T, building a slow blues relentlessly as Jonathan Kreisberg’s guitar skittered along.

Matt Wilson’s quartet was augmented by a string quartet that included his wife, Lisa, on violin, for an hour of absorbing music — some classical, some avant garde jazz, some klezmer, some Bollywood, and a final medley of “Afternoon Delight” and “All You Need is Love” that involved a bubble machine, an open jam for other musicians at hand and an audience singalong. Who says jazz can’t be fun?

Joe Lovano’s Nonet is another wonderful group put together by the tenor sax giant, featuring lush orchestrations for the four-saxophone front line (plus trumpet and trombone). The “Birth of the Cool Suite” comprised three timeless tunes from that landmark recording of six decades ago, arranged by the noted Gunther Schuller with meaty solos by all concerned.

Jimmy Heath’s big band wrapped up the festival in fine fashion, roaring through standards and originals as the 84-year-old leader radiated joy in his conducting and in his several solos on tenor and soprano. The highlight was a robust reading of the jazz waltz “Gemini,” written by Heath for his daughter and featuring Antonio Hart’s flute solo with punchy trumpet accents egging him on.

Rain fell for much of Saturday and threatened on Sunday, cutting into attendance. Let’s hope the nonprofit festival achieved its goal: raising \$100,000 for scholarships for deserving students at next year’s jazz camp.

JJ



Jimmy Heath

harmonic possibilities on imaginative originals that build and build to crashing crescendos. Bassist Stephan Crump and drummer Marcus Gilmore are fully in sync.

Iyer’s influences range across America’s musical landscape, from A Tribe Called Quest to Michael Jackson to Henry Threadgill. It was comforting to this jazz purist that his last piece was an elegiac composition from Duke Ellington, “The Village of the Virgins” from “The River” suite written for Alvin Ailey’s dance company.

The late Ray Charles was an electrifying blues and jazz creator, and a tribute by Davell Crawford, a New Orleans singer and keyboard player, was a thrill. Crawford, too, comes out of the black church tradition, and his melismatic renditions of hits from the



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**JAZZ UP AND DOWN** *continued from page 1*

auditorium shows and single-ticket big name acts that drew crowds but not necessarily jazz credibility.

Rochester co-producer and artistic director John Nugent makes no secret that he patterned his affair after the highly successful Montreal Jazz festival, and his efforts have paid off handsomely. Area residents attracted by such non-jazz acts as the Fab Faux, Elvis Costello and k.d. lang rubbed elbows with others drawn to hear the likes of Jim Hall, Cedar Walton, Lew Tabackin, Grace Kelly and Sheila Jordan.

Former George Wein protege Dan Melnick had big shoes to fill when he took over producing duties at Saratoga when Wein's Festival Productions closed up shop a few years back, but his Freihofers weekends have been good, given the circumstances. The problem isn't filling Wein's shoes, but filling those of the departed stars who once attracted thousands more to the annual jazz orgy/picnic.

In its heyday, Saratoga could offer Sarah Vaughan, Betty Carter, Ella Fitzgerald, Miles Davis, Count Basie, Ray Charles and Woody Herman. Audiences used to that talent level over the years have become understandably jaded with the prospect of seeing more legends for their concert dollars. The first night's closing act was vintage pop singer Michael McDonald, most notably from the Doobie Brothers. Alas, he doesn't have the drawing power to keep people around the grounds into the early evening the way Little Richard, James Brown or even the Johnny Otis Review used to.



**Producer George Wein, who brought the "Newport Jazz Festival" to Saratoga Springs in 1978, points to his star on the SPAC "Walk of Fame" and jokes that now anyone who wants to can step on him. The festival that Wein started, now sponsored by Freihofers, marked its 34th edition in June.**

The Saratoga fest wasn't without its high points. Wein was honored with a star at the SPAC Walk of Fame towards the rear of the amphitheater, the brief ceremony drawing the biggest crowd to the back of the hall all weekend. Wein also performed with his latest incarnation of the Newport all-stars, a collection of youngbloods and not-so-youngbloods that included reed players Anat Cohen and Lew Tabackin, guitarist Howard Alden, drummer Lewis Nash, bassist Peter Washington and trumpeter Randy Brecker.

Saxophonist Donald Harrison Jr. brought a big sampling of The Big Easy with his "Night in Treme," showcasing the more modern sounds of New Orleans while also featuring Mardi Gras Indians. Singer Sharon Jones and the Dap Kings provided the kind of high energy rock and roll roots music that got people up and dancing in their seats. Singers Angelique Kidjo, Dianne Reeves and Lizz Wright combined their formidable and varied talents into "Sing the Truth!" a tribute to Miriam Makeba, Abbey Lincoln and Odetta. Egos were checked at

the door as the three allowed each other to display their respective talents together and separately.

Despite those artistic successes, Saratoga really needs to ramp up the star power later in the evening to attract — and keep — bigger audiences during the day. David Letterman sidekick Paul Shaffer is no stranger to jazz festivals and has built-in name recognition. He is the kind of bright bauble Freihofers needs to attract more people. Or perhaps Bruce Springsteen drummer Max Weinberg, who led

one of the jazziest bands in years on the late night television circuit on Conan O'Brien's NBC shows.

Nugent, who oversees the Rochester festival with co-producer and executive director Marc Iacona, has been gradually building his audience, ironically starting while the city was in an economic decline. Annually the festival lineup grows ever-so-slightly in scope and size. "Each year we look at small tweaks, but our growth will be incremental," he explained.

Like Montreal, the Rochester event has become equal parts music festival and community hang. Music on free stages by the likes of .38 Special or Trombone Shorty serves to attract young people to the area around the Eastman School of Music, while the opportunity to hear jazz by artists such as guitarist Martin Taylor, pianists Bill Charlap and Kenny Barron or singers Jay Clayton and Sheila Jordan attracted the true believers who started snapping up club passes when they went on sale nearly two

**Story and photos by Mitchell Seidel**

months before Christmas and then waited on line up to three hours for the best seats at the first-come, first-served shows.

Add to all that some Scandinavian, British and Italian-themed jazz programs that Nugent assembled using his European festival connections, and you have a truly international event. That foreign flavor will probably increase next year when XRIJF starts a week later to take advantage of booking musicians visiting North America for nearby festivals in Toronto and Montreal, Nugent said.

Even now, Rochester has its surprises. Producer Nugent, usually seen zipping between venues on a motor scooter or briefly sitting in at the after-hours jam, actually is a professional jazz saxophonist. He celebrated the festival's 10th year with his own "Producer's Performance," in which he took to the stage at the Kodak Hall at Eastman Theatre to perform with a full string section. The result was quite surprising, demonstrating that Nugent somehow finds time to keep his jazz chops in good form. Now we just have to wait another ten months to see how his producing chops have held up. **J**

**more photos  
page 32**

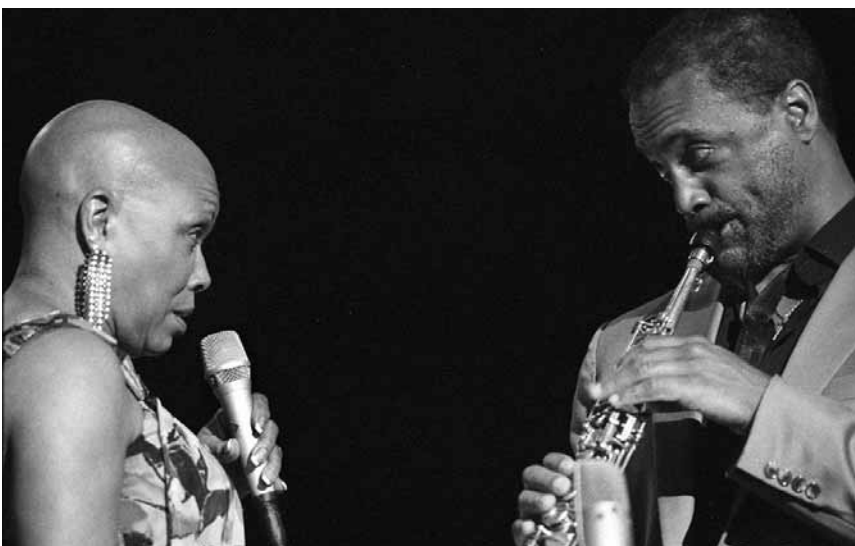
Bassist Peter Washington and saxophonist Lew Tabackin perform with the newest edition of George Wein's Newport All Stars during the 2011 Freihofers Jazz Festival.



Singers Sheila Jordan and Jay Clayton, right, showed how two generations of vocal jazz improvisors can share the same stage in Rochester.



Singer Dee Dee Bridgewater and saxophonist Craig Handy make some seriously meaningful eye contact during her set at the 2011 Freihofers Jazz Festival in Saratoga Springs, NY



## JAZZ UP AND DOWN

*continued from page 31*



Singer Sharon Jones and the Dap Kings gave the Freihofer's Jazz Festival a well-needed spark of old-fashioned R & B during their set.

Story and photos by Mitchell Seidel



It's party time in The Big Tent as bluesman Lucky Peterson gets the audience moving with a crowd-pleasing set in Rochester.



Rank does have its privilege, as demonstrated by Rochester producer/artistic director John Nugent, who was featured with a string orchestra conducted by Dave Rivello during the jazz festival. To be fair, it should be noted that Nugent has serious jazz credentials, including a stint in the Woody Herman big band.





# Jazz at the Berrie Center

at Ramapo College presents

## THE GIRL FROM IPANEMA **Bossa Always Nova** featuring **Maucha Adnet** and **Samba Jazz**

Sunday, October 16

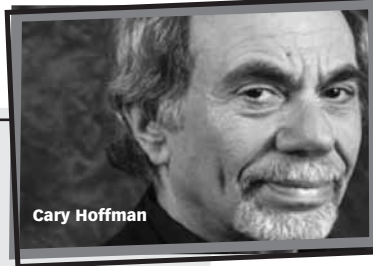
3 PM | Sharp Theater

Born in Rio de Janeiro, Brazil, Maucha Adnet began her professional singing career at the age of 15, touring and recording with legendary composer Antônio Carlos Jobim and his band "Banda Nova." She is joined by her stellar quintet for an evening of the best music of Brazil.

Tickets: \$24/21/18; Children under 17: \$15; 5% off regular ticket prices for Seniors, WBGO Radio, New Jersey Jazz Society and WFUV Radio members.



John Pizzarelli  
by Jimmy Katz



Cary Hoffman

## **The Legendary** **Count Basie Orchestra**

Sunday, February 25

8 PM | Sharp Theater

Since 1935, the Count Basie Orchestra has been "The Swingingest Band In All The Land," winning more awards than any other big band in jazz — 17 Grammys and 20 *Downbeat* and *Jazz Times* polls. It's still going strong today as one of the nation's elite performing organizations in jazz, under the direction of Dennis Mackrel.

Tickets: \$26/23/20; Children under 17: \$17; 5% off regular ticket prices for Seniors, WBGO Radio, New Jersey Jazz Society members and Ramapo Affiliates.

LIVE FROM MILAN!

## **Stride and Swing Piano** **Summit with** **Rossano Sportiello** and **Paolo Alderighi**

Saturday, December 10

8 PM | Sharp Theater

There's nothing better than hearing fabulous stride and swing music played on one piano...unless it's hearing it played on two pianos! Rossano Sportiello — one of the top stride pianists in the world today, and young piano lion Paolo Alderighi — both hail from Milan, and will face each other in a piano duel on the Sharp Theater stage. Don't miss these amazing musicians!

Tickets: \$24/21/18; Children under 17: \$15; 5% off regular ticket prices for Seniors, WBGO Radio, New Jersey Jazz Society and WFUV Radio members.

## **Frank Sinatra:** **My Obsession** featuring **Cary Hoffman**

Saturday, May 5

8 PM | Sharp Theater

Cary has performed the music of Frank Sinatra for the past eight years in over 35 performing arts centers all over the country, and has become New York's premiere Sinatra interpreter. His compelling blend of vocal performance and stories led to a National PBS Television special, viewed by more than 10 million people. "Dead on." — *the New York Times*.

Tickets: \$26/23/20; Children under 17: \$17; 5% off regular ticket prices for Seniors, WBGO Radio, New Jersey Jazz Society members and Ramapo Affiliates.

CABARET PERFORMANCE

## **Roslyn Kind**

Saturday, May 12 | 8 PM | Sharp Theater

"Forget that Roslyn Kind is Barbra Streisand's kid sister — she's too good and too special to have to worry about comparisons." — *Los Angeles Times*

A vibrant musical artist, Ms. Kind is familiar to both national and international audiences for her headlining appearances at some of the most prestigious venues including Lincoln Center, and London's Café Royal. In 2006 she made her long awaited and rapturously received Carnegie Hall debut with her frequent musical collaborator and friend, Michael Feinstein.

Tickets: \$26/23/20; Children under 17: \$17; 5% off regular ticket prices for Seniors, WBGO Radio, New Jersey Jazz Society members and Ramapo Affiliates.

## **The John Pizzarelli Quartet**

Saturday, January 21 | 8 PM | Sharp Theater

Hailed by the Boston Globe for "reinvigorating the Great American Songbook and re-popularizing jazz," John Pizzarelli is the consummate entertainer, bringing to his work the cool jazz flavor of his brilliant guitar playing and singing.

Tickets: \$35/32/25; Children under 17: \$18; 5% off regular ticket prices for Seniors, WBGO Radio, New Jersey Jazz Society members and Ramapo Affiliates.

Box Office: **201-684-7844** or **www.ramapo.edu/berriecenter**

# Newark Museum Jazz in the Garden 2011

By Linda Lobdell  
Photos by Tony Mottola  
Co-Editors Jersey Jazz

Some people really know how to live, and we've caught on: what could be better than these summer Thursday afternoons in the Garden at the Newark Museum? Lounging, listening, gazing at the clouds through shade tree cover...all free for Museum members, and nearly free for everyone else. The weather cooperated for all five weeks' sizzling shows and thousands of attendees took in the sensory feast.

You never know *whom* you will bump into at these affairs.

T.S. Monk was there several weeks, as was photographer Bill May, and Newark's poet/activist Amiri Baraka. We met Eugene Phipps of the Phipps Family ("Newark's First Family of Jazz"), and the 2010 Miss Teen of the Nation, Alicia Marie Blanks. Each ensemble, "curated" by WBGO's Sheila Anderson, generated absolute electricity.



Sheila Anderson announced, "It's drummer madness!" at June 30's drummer-led double bill of Willie Jones III Quartet and Cecil Brooks III's Hot D.O.G. Jones and his group (top and above right) played original compositions from Jones's sweet and mellow ballad "Changing the Game" to the sweeping, motion-filled "Elite State of Mind" (by saxman Stacy Dillard). Smiling, animated bassist Dezron Douglas's composition took it out with a race to the finish, a rush of sax lines, and a stellar Jones drum solo. ([www.williejones3.com](http://www.williejones3.com))

CBIII (top and above left) called his trio Hot D.O.G. for his drums, Kyle Koehler's organ, and Matt Cherkoff's guitar. "Jazz is still alive, ain't it?" Cecil pumped the crowd, and they kept it funky with a kicking Stevie Wonder tune, "Don't You Worry 'Bout A Thing," an organ feature, "Penn Relays," a hiply gentle "I Didn't Know What Time it Was" and a great CB tune, "Late Night at Cecil's." ([www.cecilsjazzclub.com](http://www.cecilsjazzclub.com))



right: July 7, The Cookers, the biggest band of the season, really did cook, even with some subs: Xavier Davis, piano, in for George Cables; Victor Lewis, drums, for Billy Hart; Jeremy Pelt, trumpet, for Eddie Henderson.



The core group of Cecil McBee, bass; Billy Harper, tenor; Craig Handy, alto/flute; and David Weiss, trumpet; treated us to a mysterious, complex Harper tune, "Capra Black." Cecil McBee's "Peacemaker" evoked exploration, raising questions. Harper-composed "Croquet Ballet" was a slow, muscularly grooving anthem. ([www.jazzlegacyproductions.com](http://www.jazzlegacyproductions.com))





June 14 was cloudless with no humidity and the turnout was huge. As we filed in, the grand piano was being tuned for Helen Sung. She was glad for the use of the Museum's Steinway. "It makes a difference to play an instrument that inspires you." Helen was talkative, having fun, kidding her bandmates bassist Dezron Douglas and drummer Donald Edwards while treating us to her inventive arrangements of standards and originals. Helen writes from life experience. Her tune "Hidden" reflects that often the most important things in life are hidden in plain sight. In "Glasswork," she incorporates textures like those of Phillip Glass. Helen was a classical piano student at Univ. of Texas when a friend convinced her to see Harry Connick Jr.'s Big Band. "Come hear him. He's cute," she said, and Helen was floored by how he "broke all the rules" when he played piano. She later heard Tommy Flanagan and that sealed her shift to jazz. ([www.helensung.com](http://www.helensung.com))



left: Relaxing with Jersey Jazz!



On July 28, our eyes were opened to vocalist Gregory Porter, Grammy nominee for Best Jazz Vocal album and guest performer with JLCO and at NYC's Smoke. Currently living in Brooklyn, he cuts a striking figure with his stature and his cap. His voice is both powerful and deeply moving. At times I thought of Kurt Elling; Porter counts Nat King Cole, Joe Williams, Marvin Gaye and Donny Hathaway as influences.

Accompanied by a powerhouse group of Yoske Sato, sax; Chip Crawford, piano; Andrew Atkinson on drums and Aaron James on a gorgeous red bass;

they swept us away with masterful jazz, R&B, and the undefinable. Starting with an a cappella cover of Nina Simone's "Feeling Good," they proceeded to a haunting "Skylark" and an extended R&B-styled "God Bless the Child."

Porter's original composition "Brown-Eyed Girl" showcased his deep, powerful voice and the complex groove of his poetry. In Wayne Shorter's "Black Nile," his powerhouse scatting and shouts of "HEY!" were startling and authentic, highlighted by an incredible sax solo, oceanic piano riffs, and thundering drums.



On July 21, a strong wind mitigated one of the hottest days of the summer. Young Cuban drummer/leader Dafnis Prieto along with bassist Johannes Weidenmueller and saxman Joel Frahm launched their approachable free-jazz-with-a-Latin-flair program. Sheila Anderson tells us Prieto composed her favorite song "Song for Chico," recorded by Chico O'Farrill.

Prieto is full of good humor. The first number is "Si o Si" — he quips the English translation is "Yes or Yes." Its spare, quirkily rhythmic quality showcases Prieto's drum work: airy, deft, yet fully loaded. The next original, "Thoughts" — "So you can think," he tells us — features a deep, deep bowed bass intro that is downright conversational. Introducing "Lazy Blues," Prieto says, "We are hard workers, and sometimes hard workers need to be lazy." ([www.dafnisonmusic.com](http://www.dafnisonmusic.com))



"I'm going to sing a song about my mother. She was such a wonderful woman. She took good care of all eight of her children. "Mothers Song" was richly churchy, joyfully bluesy. Chip Crawford (shown above in his only moment of stillness) wowed with his very physical piano. Another fable/poem original, "Be Good" astonished with imagery and melancholy, and "1960 What," the last song on his CD Water, sounds so much like a classic that I can't believe it's his own composition.

No wonder his set ends with a standing ovation. ([www.gregoryporter.com](http://www.gregoryporter.com))





## Jazz Goes to School The College Jazz Scene

By Frank Mulvaney



### Princeton University, May 7: The Music of Mingus & Students

Princeton always has the last concert of the Spring season because its school year ends about a month later than all the other colleges. This concert featured five amazing talented student composer/musicians and the big band music of the legendary Charles Mingus. The first half of the program belonged to the quintet known as the Jazz Composer's Collective. Their first selection was by trumpeter Will Livengood, inspired by Woody Shaw, that he called "Living Wood." It's a wonderful, harmonically sophisticated composition/arrangement and a little funky too. Will was really flying high with great support from pianist Jason Weinrub, while Jackson Greenberg (vibes) clearly made his presence known. I was extremely impressed by the talent of these two young men, respectively four and three years ago. Both earned NJ All-State collegiate honors this year. Jackson's own piece, "The Swine Flew," followed. Will delivered some gorgeous soaring flugel work on this lovely lyrical waltz that featured a fabulous vibes solo by the composer. Jason's contribution was called "Onwards," which had a marvelous Brazilian sensibility. The quintet really found the groove on this lighthearted piece with stellar piano and vibes harmonic interplay. Drummer Kevin Laskey's composition: "Illyria

Suite," was fairly extensive, as suggested by the title. It opens with a laidback, meditative feel generated by Will's marvelous flugel playing. A dynamic build and recession occurs before it morphs into a lively tempo as Will lays in hot licks followed by a very clever drum solo. There's finally a pleasing, long controlled soft ending to this ambitious opus. Bassist Eric Weiser took a long solo at the outset of his creative mainstream composition entitled "Wishing Well." The five gifted young men played like a bunch of seasoned veterans as they delighted the audience with their musicianship.

The second set brought the 18-piece Concert Jazz Ensemble to the stage for six Mingus compositions, three of which were arranged by Sy Johnson. The band came on like gangbusters with the exciting uptempo "Opus Four." The ensemble playing was most impressive on this harmonically unconventional tune, which featured a

marvelous duet by Mr. Livengood and trombonist Mark Nagy (2011 NJ Collegiate All-State honoree). Mingus wrote "Sue's Changes" for his wife but it is definitely not a love song. It starts out with a sweet melody enhanced by a fine trumpet solo from David Zheng. The chart must be a little scary-looking with numerous tempo changes and a cacophonous six or eight bars in the middle. It's certainly one of Mingus's most creative efforts and the

ensemble was up to the challenge with screeching trumpets and outstanding solos by pianist Weinrub and altoist Alex Bourque. "Pedal Point Blues" opens as a shuffle with the trombones vamping and the trumpets and saxes playing call and response as layers of riffs are added, intensifying buildup. This powerhouse arrangement gradually evolves into a full-blown swinging shout. There were three exceptional solos on this one, again from Alex and Mark but also from pianist Spenser Caton. "Self-Portrait in Three Colors" was a pleasant, though short slow swing ballad. It's really stunningly beautiful, featuring dynamic contours and a nice variety of textures. As you might guess "Ecclusiastics" has a religious connection. You might even say it's big band Gospel. It had a nice piano intro by Spenser and goes through a couple of tempo shifts with the saxes wailing away, especially Alex. The highlight was definitely a fabulous duet by Alex and Jackson. The concert concluded with "Fables of Faubus," perhaps Mingus's most famous composition because of its connection to the Civil Rights Movement and the governor of Arkansas. It opened with an amazing unaccompanied bass solo by Eric Weiser who was joined by Al Van Zandt-Escobar on bari sax for the unforgettable vamp that is the foundation of the piece. There were fine solos by Alex and some unusual talky trumpet from Will. The wide mix of seemingly unrelated sections of the composition reflect both genius and eccentricity as things come together and it simply roars away at the conclusion.

The college concert schedule will be up on our website. If you have never been to a college student event you will be amazed with the high performance levels. The venues are beautiful and comfortable and the price is right — often free and never more than nominal. JJ

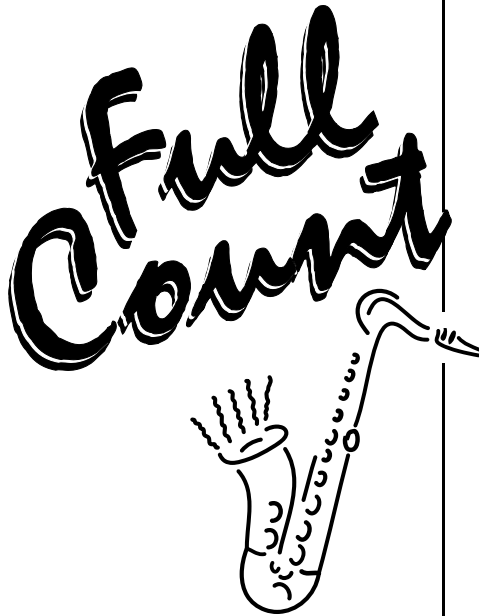
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# F U L L C O U N T B I G B A N D



The Full Count Big Band of Union County, New Jersey has been entertaining Jazz and Swing Music fans for over a decade, with their brand of live, vibrant big band interpretations of all the Jazz Masters from Ellington, Basie, Herman, Kenton, Rich on up to modern day band leaders like Brian Setzer and Gordon Goodwin.

**“I have heard many bands...and I can tell you that the music of Full Count is Real Music.”**

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From their early days as a division of The Workshop for the Arts in Westfield, NJ, they have grown into one of if not the most prominent big bands in the area.

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toured the country playing with big bands like Tommy Dorsey and Maynard Ferguson.

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The Full Count organization will accommodate any situation where professional, quality musical entertainment is needed, be it a single piano player or vocalist, trio, quartet or eighteen big band musicians.



Follow Full Count on their website [www.fullcountbigband.com](http://www.fullcountbigband.com)  
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## Other Views

By Joe Lang Past NJJS President

With a two month break, I'll use all my words to cover the many new CDs that have reached me since I last did a column.

■ Every once in a while a recording comes along that I cannot stop playing over and over. Such is the case with **Fleet Street (Max Frank Music – 002)**, a big band jazz version of the music from Sweeney Todd, by the **KNOXVILLE JAZZ ORCHESTRA**, arranged and conducted by **TERRY VOSBEIN**. I have listened to a lot of excellent new recordings this year, and this is the best that I have heard so far. Vosbein puts to rest the misperception that the music of Stephen Sondheim is not exactly fertile ground for jazz interpretation. This is music that would have been right at home in the book of Stan Kenton. It is exciting, challenging, and exhilarating. As a huge fan of both Sondheim's music and big band jazz, I was thrilled when I heard about Vosbein's undertaking, and the final product exceeds even my most extravagant expectations. Vosbein's charts are full of surprises and are infused with a sense of humor that adds a special dimension to them too often missing in contemporary big band writing. The Knoxville Jazz Orchestra is impressive throughout. The ensemble playing is tight, and the solo turns sparkle. Sondheim's score is demanding, and Vosbein takes selections like "My Friends," "Wait" and "Ladies in Their Sensitivities," pieces that have not had a life outside of the context of the show, and brings deserved attention to their strength as songs. The puckish chart for "Pirelli's Miracle Elixir" is sure to bring a smile to your face. From the rich opening strains of "The Barber and His Wife" to the closing reprise of "The Ballad of Sweeney Todd," Vosbein has created an imaginative tour de force that has set a new standard for putting a Broadway musical score into a big band jazz setting. (maxfrankmusic.com)

■ One of the amazing things about jazz, and music in general, is how many of its best practitioners continue to contribute their artistry at a high level with little regard for advanced age. A prime example of this phenomenon is **GERALD WILSON**, the 92-year-old master who has been among the most creative large ensemble composers, arrangers and leaders for over 70 years. One listen to **Legacy (Mack Avenue – 1056)** should be enough to convince you that Wilson has retained his creative imagination at an age when most people are merely trying to survive. The album has three distinct aspects. The centerpiece is a seven movement suite titled "Yes Chicago Is..." that paints a musical portrait of a city that holds a special place in Wilson's bank of memories. There are also three pieces inspired by classical composers:

"Variations on a Theme by Igor Stravinsky," "Variations on Claire De Lune" and Variations on a Theme by Giacomo Puccini." The program has one composition each by Wilson's son Anthony, "Virgo," and his grandson Eric Otis, "September Sky." The latter pieces confirm that the Wilson genes are powerful indeed. The band is comprised of first rank musicians from the New York City area, and they magnificently execute the deftly penned charts by Wilson and his heirs. A new album from Gerald Wilson is usually one to be savored, and this one happily fits the mold. (mackavenue.com)

■ Regional big bands have been a prime reason that big band jazz music has survived as a viable art form. One of the outstanding regional bands is the Hartford, Connecticut-based **NEW ENGLAND JAZZ ENSEMBLE** as can be heard on **It's a Grand Night for Swingin'**. This live recording from 2010 features three guest artists, flautist Ali Ryerson, vocalist Giacomo Gates and guitarist John Abercrombie. Each gives a different flavoring to the music. I must admit to not being much of a fan of jazz flute, but have always found Ryerson to be one of the players who makes me suspend my prejudice, and dig her playing. The three selections on which she has the spotlight, "The Summer Knows," "My One and Only Love" and "Invitation" are all standards that have attracted the attention of jazz players. Ryerson is outstanding in the settings provided by the charts of John Mastroianni and Walt Gwardyak, the pianist and music director of the NEJE. Gwardyak also penned the arrangements for the three outstanding performances by Gates, one of the few true hipsters left on the jazz scene. He gives a sly reading to Oscar Brown Jr.'s whimsical "Hazel's Hips," combines "Lady Be Good" with Eddie Jefferson's lyrics for a Charlie Parker solo on "Lady" titled "Disappointed," and returns to Brown for his lyrics to Duke Pearson's jazz classic "Jeannine." Abercrombie assays three of his compositions, "Jazz Folk," "Risky Business" and "Labour Day," all arranged by Jeff Holmes. The entire crew is on hand for a rousing arrangement by Holmes of Billy Taylor's "A Grand Night for Swingin'," the finale to a satisfying set of superb big band jazz. (www.neje.org)

■ Just like the regional big bands in the United States, there are many fine ensembles in Europe that are carrying on the big band tradition. The **GRAN CANARIA BIG BAND** hails from Las Palmas de Gran Canaria, but their inspiration comes from the swing tradition over here. They have a new American release **Straight Ahead (Summit – 568)** that leans heavily on the style of the Count Basie Orchestra. Five of the 13 tracks are instrumentals recorded by the Basie crew, "Basie Straight Ahead," "The Late, Late Show," "Flight of the Foo Birds," "Fawncy Meetin' You" and "Splanky," the last three from the pen of Neal Hefti. Vocalist Laura Simó is featured on "A Foggy Day," "The Man I Love," "'S Wonderful," "Time After Time" and "The Lady is a Tramp." Two originals, "Aquellos Fueron Los Años" by musical director Juan Manuel Alemán, and "Calles Vacías" by pianist Rayko León demonstrate that the cats from Spain know how to write in the tradition. The program closes with a tune from Canadian trumpeter Kenny Wheeler, "Gentle Piece," that has a somewhat more contemporary feeling. It is nice to know that big band music is alive and well in Spain. (www.summitrecords.com)

■ There is not much to say about pianist **BARBARA CARROLL** that has not been said already. Her new album, **How Long Has This Been Going On? (Harbinger – 2701)**, is taken from a March 2010 gig at Dizzy's Club Coca-Cola where she was accompanied by Ken Peplowski on tenor sax and clarinet, Jay Leonhart on bass and Alvin Atkinson on drums. Carroll is an elegantly versatile player who is full of wit and surprises as she contemplates eight wonderful standards, "Change Partners," "Some Other Time," "Fascinating Rhythm," "Nice Work If You Can Get It," "How Long Has This Been Going On," "My Man's Gone Now," "I Got Rhythm" and "Have You Met Miss Jones." There is also a pair of Carroll originals, "Todd's Blues," dedicated to producer Todd Barkin, and "Too Soon," a remembrance of Bill Evans. Carroll and Peplowski have a special

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chemistry that is evident on each of the tracks where he is part of the team. Leonhart is a frequent partner of Carroll's in a duo setting, and Atkinson's tasteful drumming is added to the mix when Carroll opts for a trio format. Here they both offer the kind of support that pianists imagine in their best dreams. In recent years, Carroll's intimate vocal stylings have been a source of great pleasure for her fans, but this disc offers only one vocal, that being on the title song. It is a special interlude in an album that keeps the emphasis on the superb pianism that Carroll has been providing to discerning listeners for about 65 years. Now 86 years young, Carroll shows no signs of slowing down, rather adds new majesty to her playing at each performance. (www.babbaracarrolljazz.com)

■ **DOMINICK FARINACCI** is one heck of a young trumpeter/flugelhornist. *Dawn of Goodbye (Eone – 2113)* gives a listener an in depth portrait of his artistry on both horns. The nine tracks are programmed to examine the emotional extremes that result from romantic relationships. In order, the selections are "You Don't Know What Love Is," "It's Alright with Me," "I Concentrate on You," "Dom's Blues," "Midnight Embrace," "Lover Man," "Willow Weep for Me," "Windshadow" and "Dawn of Goodbye." On his voyage, Farinacci is joined by Dan Kaufman or Jonathan Batiste on piano, Youshi Nakamura or Ben Williams on bass, Carmen Intorre on drums and Keita Ogawa on percussion, with guitarist Guilherme Montiero and tenor saxophonist Ernie Krivda each making an appearance on one track. Except for "It's Alright with Me," the songs are played at relatively slow tempi. Farinacci gets one of the most appealing tones on a flugelhorn that I have heard, and his fluency on both horns is exquisite. For those of you unfamiliar with Farinacci, *Dawn of Goodbye* will be a welcome hello. (www.dominicfarinacci.com)

■ Saxophonist **ERNIE KRIVDA** has been a longtime presence on the Cleveland jazz scene, leading a swinging big band, and fronting smaller groups. He is one of those cats who deserve to have a bigger national recognition, and **Blues for Pekar (Capri – 74110)** should garner some significant airplay on jazz stations across the nation. He has assembled a fine supporting cast with a rhythm section of Claude Black on piano, Marion Hayden on bass, Renell Gonsalves on drums, a group that Krivda has dubbed The Detroit Connection, and special appearances by two of the young lions on trumpet, Dominick Farinacci and Sean Jones, both of whom are from the Cleveland area. The program is a nice mix of standards, "The End of a Love Affair," "More Than You Know" and "Darn That Dream," jazz tunes, "Valse Hot" by Sonny Rollins and "Fried Bananas" by Dexter Gordon, plus two originals by Krivda, "One for Willie," dedicated to alto sax man Willie Smith, and "Blues for Pekar," written in memory of noted cartoonist and jazz critic Harvey Pekar. No matter the tempo, sultry ballad or blistering quicker pieces, Krivda is an assertive and wonderfully creative master of his instrument. This is an album of musical delights that should appeal to those who dig straight ahead sounds. (www.caprirecords.com)

■ Another master of the tenor sax, **ERIC ALEXANDER**, has just released *Don't Follow the Crowd (HighNote – 7220)*. Alexander does not follow the crowd, rather he has followed his own muse, and become a musician respected and admired by peers, jazz enthusiasts, and critics for his individual voice on his chosen instrument. He shows influences from a broad spectrum of tenor men from Hawk to Trane, but remains Eric Alexander. For this outing, he has chosen three cats who are frequent collaborators, pianist Harold Mabern, bassist Nat Reeves and drummer Joe Farnsworth. Alexander has shown on previous albums that he is a fine composer, and his contributions here, "Nomor Senterbress" and "Remix Blues," are fine examples of his ability to create great blowing lines. He has a way of picking tunes like "She's out of My Life," a hit for Michael Jackson, "Footsteps," a selection that was originally found on a smooth jazz release by Steve Briony, and "Cavatina" from the film *The Deer Hunter*, and give them new lives in a straight ahead jazz context. The contributions by Mabern, Reeves and Farnsworth help to make this disc another winning one from Alexander. (www.jazzdepot.com)

■ Speaking of straight ahead sounds, drummer **MIKE MELITO** has put together a terrific group of himself, John Marshall on trumpet, Frank Basile on baritone sax, Dino Losito on piano, Bob Sneider on guitar and Neal Miner on bass for a nine-song romp that he has titled *The Right Time (Weebop – 101)*. Melito knows how to pick players and tunes. Marshall is a wonderful bop trumpeter, but his playing on "All the Way" lets you know that he has his sensitive side. Basile is a fluid and interesting presence on bari. Both Losito and Sneider play logical and engaging soli, and offer the kind of comping that helps a soloist to soar. Miner and Melito are a dream pair on bass and drums, keeping everything neatly together. This is one of those albums that grabs you from the first track, and never lets up, keeping you tapping your toe and smiling. (www.mikemelito.com)

■ The quartet of drummer **PETER ERSKINE**, tenor saxophonist **BOB MINTZER**, pianist **ALAN PASQUA**, and bassist **DAREK OLES** have produced an album titled *Standards 2: Movie Music (Fuzzy Music – 018)*. They stretched the concept a bit by including a brief visit to the theme from the *Dr. Kildare* television series, and "Three Stars Will Shine Tonight," a tune that was derived from the theme, and had a popular recording with a vocal by the star of the series, Richard Chamberlain. Also a bit of a reach is "For All We Know," a pop tune from the 1930s that was sung over the closing credits to *Mrs. Palfrey at the Claremont*, a lovely British film from 2005. The balance of the program is "Tara's Theme" (*Gone with the Wind*), "Somewhere" (*West Side Story*), "Night and Day" (*The Gay Divorcee*), "Rosemary's Baby (Main Theme)," "Cinema Paradiso," and "I Concentrate on You" (*Broadway Melody of 1940*). The interplay

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

between these musicians is superb. While Mintzer's tenor sax is the most prominent voice, the feeling of the music is organic, with all of the players having equal importance. According to the liner notes by Erskine, they are already planning a follow up collection of film music, so they must have been as satisfied with the results that they produced on this disc as I was listening to it. ([www.fuzzymusic.com](http://www.fuzzymusic.com))

■ On **Adventures in New Orleans Jazz, Part 1 (Basin Street Records – 0505)** New Orleans clarinetist **DR. MICHAEL WHITE** has taken material from various sources, and given them a distinctly New Orleans treatment. White and his cohorts, a revolving mix of excellent New Orleans musicians, turn their attention to a selection that includes blues, spirituals, traditional tunes, rags, material from South Africa and Haiti, songs by Bob Marley and Paul Simon, and several original pieces by White, to create a delightful mix of good music and lots of surprises. Most jazz fans will recognize songs like "Careless Love," "Basin Street Blues," "House of the Rising Sun," "His Eye Is on the Sparrow" and "Sometime I Feel Like a Motherless Child." Others will probably be new to most listeners, with White's creations like "I'm Gonna Hoodoo to Get Your Love" and "Black Stick Rag" likely to strike an appealing chord. When they close with Simon's "Take Me to the Mardi Gras," the playful spirit of the music on this album comes full circle, and you will feel like getting up and marching in step with the music. ([www.basinstreetrecords.com](http://www.basinstreetrecords.com))

■ Jazz musicians were among the most giving people when the city of New Orleans was devastated by Hurricane Katrina. Once again many of them have been supportive of relief efforts directed to the people of Japan following the earthquakes and their aftermath. **From California with Love (SSJ-US-002)** is a 13-song collection from West Coast singers and musicians with proceeds from the album going to benefit the victims of the Japanese earthquake/tsunami. Among the vocalists are Sue Raney, Johnny Holiday, Leslie Lewis, Kurt Reichenbach, Diane Hubka, Tierney Sutton, Dick Noel, Chris Connor, Frankie Randall and Pinky Winters. The musicians include Alan Broadbent, Gerard Hagen, Christian Jacob, Jim Cox and Lee Musiker on piano; Sam Most on sax; Dan Sawyer on ukulele; Domenic Genova, Tom Warrington and Jim Coleman on bass; and Jerry Kalaf, Kendall Kaye and Warren Odze on drums. The track from Chris Connor was recorded in Buffalo in 1987, while the balance of the material was recorded in the Los Angeles area in April and May of this year. All of the tracks were previously unreleased. As could be expected from this lineup, the music is first rate. This is a wonderful opportunity to add some wonderful sounds to your music library while doing your part to aid the people of Japan. (<http://from-california-with-love.com>)

■ Vocalist **MARK WINKLER** is a witty, hip and swinging singer and who possesses the same attributes as a lyricist. Both of these talents are on display throughout **Sweet Spot (Café Pacific Records – 1250)**, a thoroughly winning 12-song collection. Winkler has interspersed some familiar tunes such as "Like Young," "But Not for Me" and "On Broadway" plus a neat Bobby Troup ditty, "Their Hearts Were Full of Spring" with eight numbers for which he wrote the lyrics, including the title song, done as a duet with Barbara Morrison. There are two versions of "Somewhere in Brazil," the tale of a hip singer who is stuck on a square gig. The West Coast setting uses references to the Valley, San Fernando of course, while the East Coast take is set in Secaucus. "Jazz Is a Special Taste" is taken from a musical theater piece titled *Play It Cool*, a show that will be receiving an Off-Broadway run from September 2 thru October 8 at the Acorn Theatre on 42nd Street. There is a varying cast of players on the different tracks of *Sweet Spot*, and they all acquit themselves just fine, particularly pianist Eli Brueggemann who appears on eight of the 12 selections.

Winkler has once again produced a fun-filled album that should expand his ever growing fan base. ([www.markwinklermusic.com](http://www.markwinklermusic.com))

There are increasing numbers of young vocalists who are looking back to the music of the 1920s and 1930s for their repertoire. Here are a few remarks about two of them who have new albums.

■ **ALEX PANGMAN** hails from Toronto, and has a personal story that makes her success even more remarkable. She was born with cystic fibrosis, and her deteriorating lung condition was reversed in 2008 when she received a double lung transplant. **Listening to 33 (Justin Time – 8569)** there is no evidence of her prior difficulties. She is a wonderful interpreter of vintage pop songs with a voice that is perfect for the material. The songs include "I Found a New Baby," "Ain't Cha Glad," "A Hundred Years from Today," "Thanks," "Honeysuckle Rose," "Happy As the Day Is Long," "Shine," "I Surrender Dear," "Hummin' to Myself" and "You Brought a New Kind of Love to Me," plus her self-penned "As Lovely Lovers Do," a piece that fits right into the mix. Her band, known as Alex Pangman and Her Alleycats, is a septet with Kevin Clark on trumpet; Drew Jurecka on violin and alto sax; Ross Wooldridge on clarinet and tenor sax; Peter Hill on piano; Chris Banks, Terry Wilkins or Cheong Liu on bass; and Chris Lamont on drums. They are also adept at capturing the styles and sounds of a past day. This is a wonderful trip back into the present. ([www.justin-time.com](http://www.justin-time.com))

■ **Moonlight Picnic (Lucky Records)** is a delightful disc by **GELBER & MANNING**, they being pianist Jesse Gelber and vocalist Kate Manning. Most of



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

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their band compatriots are familiar to NJJS members, Charlie Caranicas on trumpet or cornet, Kevin Dorn on drums, Eric Baldwin or Matt Munisteri on guitar, and Andrew Hall or Doug Largent on bass. They are among the cream of retro jazz players currently on the New York City scene. Most of the tunes with Manning's vocals are familiar like "Up a Lazy River," "Shine on Harvest Moon," "Rose of Washington Square," "I Wished on the Moon," "Rose Room," "It All Depends on You" and "By the Light of the Silvery Moon." Gelber adds a few words on "Cooking Breakfast for the One I Love," shares the vocal duties with Manning on "You're the Cream in My Coffee" and "Mandy," and sings alone on "Pretty Baby." Gelber and Manning have created two new tunes that you would swear were written in the '20s or '30s, "Midnight Picnic" and "Goodnight Georgina Goodnight." It is nice to take a nostalgic trip that does not sound dated. (www.gelberandmanning.com)

■ **HOLLI ROSS**, known to many from her participation in the vocal trio String of Pearls, has just released her first solo effort, **You'll See (Miles High records – 8616)**, and it is a winner. She has recruited a stellar band comprised of Claudio Roditi on trumpet, flugelhorn and percussion, Dennis Wilson on trombone, Ted Rosenthal on piano, Rufus Reid on bass and Matt Wilson on drums. The program is eclectic and full of surprises. "Wedding Bell Blues" opens the album with Ross effectively taking it slowly with sole support from Rosenthal, who is a marvel throughout. The title track is a tune by the underrated English songwriter Carroll Coates that has been taken up by many of the top female jazz vocalists. Ross sings it beautifully. Oscar Pettiford's "Tricotism" is taken for an interesting ride with the wordless vocal by Ross accompanied by Reid's bass. Many of today's singers try their hand at writing lyrics, usually leaving a lot to be desired. Ross shows on three of the album's tracks that she has a deft way with words, having penned the lyrics for two compositions by Roditi, "Forty Three After" and "Café Suite," and one by Reid, "Elegy." Ross lets her jazz genes infuse her singing on *You'll See*, with nice results. (holliross.com)

■ When we lost **ETTA JONES** in 2001, one of the finest voices in jazz was silenced. Her long time musical partnership with **HOUSTON PERSON** was legendary. Fortunately, there are recordings to document the magic that happened when these two artists shared the stage. **The Way We Were: Live in Concert (HighNote – 7197)** was recorded about a year and a half prior to Jones's passing. The program opens with four instrumental tracks from Person on tenor sax, Stan Hope on piano, George Kaye on bass and Chip White on drums. Person is a marvelous player at any tempo, but it is his way with a ballad that just leaves you breathless, as you can here on his performance of "The Way We Were." When Jones arrived on the stage at any gig, there was always a special excitement that went through the audience. Jones covered the gamut of jazz styles from blues to ballads, but always had her own distinct sound. Her opening number, "Fine and Mellow," gave a nod to her debt, one she shared with so many vocalists, to Billie Holiday. She could swing like mad as on "Lady Be Good," and on the next tune, "Somewhere in My Lifetime," draw you into the emotional world that she creates. What a wonderful treat to have some new performances from Etta Jones and Houston Person. (www.jazzdepot.com)

■ There are many singers out there who make albums that address the songs of the Great American Songbook. **The Very Thought of You** by **DEANNA REUBEN** is one of the better ones I have heard recently. Reuben has a smooth and pleasant sound, straight ahead with a nice jazz feeling underneath. Pianist Marty Mellinger, bassist Steve Varner and drummer George Johnson form her basic support with guest appearances by the wonderful tenor saxophonist Larry McKenna, flugelhornist Bob Meashey, guitarist Paul Colombo and violinist Christopher Collins Lee. The album is nicely paced with lovely ballad readings of songs like "Haunted Heart," "Over the Rainbow" and "How Insensitive," and

easily swinging takes on tunes such as "Easy to Love" and "Devil May Care." To close the program, Reuben sings "Cinema Paradiso" in Italian, accompanied only by the guitar of Colombo and the violin of Lee, and it is an interesting and daring, but effective way to close things out. (www.deannareuben.com)

■ **YAALA BALLIN** is an Israeli born vocalist who has obviously listened to a lot of jazz singers from the past. **On the Road (Gallery Records – 00012)** is her second release, and she already is an impressively mature stylist. Her phrasing is interesting, she swings, and knows how to caress a ballad. She is aided by a fine band that includes Zaid Nasser on Alto sax, Chris Byars on tenor sax, Vahagn Hayrapertyan on piano, Ari Roland on bass and Keith Balla on drums. Among the selections, Ballin's two blues medleys "Evil Gal Blues/Salty Papa Blues" and "Long Gone Blues/Wise Woman Blues" have a surprisingly authentic feeling for a singer with foreign roots. Her reading of Thelonious Monk's "Ask Me Now" is full of the longing expressed in the lyric. She opens "Bye Bye Baby" in the style of Marilyn Monroe in *Some Like It Hot* before turning it into a flat out swinger. Ballin has chosen her program wisely, paced it nicely, and delivers consistently satisfying performances. I do have two minor quibbles. On the opening number, "Exactly Like You," she never sings the word "exactly," a strange and annoying omission of one of the title words. Also, the graphic design used for the cover makes it difficult to read. These should not deter you from grabbing a copy of *On the Road*, and enjoying a fine young talent. (www.galleyrecords.com) **JJ**

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

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The San Francisco Bay Area's Jazz Mafia created the birthday concert in honor of Roy Ayers' 70th birthday.

## Roy Ayers 70th Birthday Celebration Central Park Summer Stage

Photos by Tony Graves



WBGO's Rob Crocker emceed the July 2 event.



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Join SummerStage as we celebrate the 70th birthday of famed jazz, funk and soul pioneer Roy Ayers with world premieres of commissioned works from The Jazz Mafia Symphony, which has re-envisioned Ayers' classic works. The performance will include select students from Harlem School of the Arts. Though he has gained renown for his funky, soulful and jazzy compositions, Roy Ayers' signature sound is the vibraphone, incorporated into virtually all elements of his music. With hits such as "Brother Green" and "Everybody Loves the Sunshine," Ayers set the stage for modern R&B artists over the course of his 40+ year career with his innovative use of synthesizers

and modern production techniques. Widely considered to be one of the most sampled artists of all time, Ayers' music continues to engage and inspire audiences of all ages. The Jazz Mafia Symphony, an intricately woven collective of jazz virtuosos, top MCs, singers, arrangers and composers that include many of the San Francisco Bay Area's most innovative and prolific musicians, had a break-through year in 2010, performing their critically acclaimed 45-piece symphony, "Brass, Bows &

Beats," in front of tens of thousands at major festivals including the Montreal and Newport Jazz Festivals. They return to the road in 2011 to premiere the Jazz Mafia Symphony #2, "The Emperor Norton Symphony." The Jazz Mafia Symphony is bravado post-modern orchestration, blistering solos, spoken-word, Latin poly-rhythms, boom-bap rhymes, and emotive ballads, all spun together with the spirit of improvisational jazz.



**Claire Martin and Richard Rodney Bennett | A Couple of Swells: Songs of Irving Berlin**

Oak Room, Algonquin Hotel, NYC  
May 31 – June 18, 2011

Some performers are just made to perform together. Claire Martin and



Claire Martin BY JOHN HAXBY

Richard Rodney Bennett, as opportunities have arisen, have been doing exactly that for several years, and their show at the Oak Room, *A Couple of Swells*, is a terrific example of

how their empathetic relationship puts a special glow on any material that they address, in this case the songs of Irving Berlin.

Bennett provides the piano accompaniment his own and Martin's vocals, mostly performed individually, but occasionally in duet. Martin has a rich, flexible vocal instrument that she uses to mine the depths of Berlin's lyrics, ones that, like his tunes, seem simple on the surface, but are actually subtly sophisticated. Bennett, who is a master accompanist, has a vocal style that is reminiscent of the appealing approach of Fred Astaire, understated, softly sung and wonderfully true to the spirit of the composer, but with the jazzier edge present in performers like Bobby Troup and Matt Dennis.

Given the large output of Berlin, over 1,500 published songs, it is a daunting task for performers to narrow down the selections to include in a show. Berlin's first song, "Marie from Sunny Italy," was published in 1907 and his last dated lyric was "Growing Gray," written in 1987, but never published, an impressive record of creativity that lasted for 80 years. Martin and Bennett have done a marvelous job of culling the Berlin oeuvre,



and preparing a program that mixes great standards with less familiar tunes that deserve the attention they receive from these two preservers of the classic pop tradition.

The show got off to a lively start with both Martin and Bennett giving "Putting on the Ritz" a peppy reading that had the feeling of Lambert, Hendricks & Ross vocalese arrangement.

One aspect of this evening that worked especially well was the use of a medley format. They paired a lilting version by Martin of "Isn't This a Lovely Day" with Bennett's hiply straight take on "It's a Lovely Day." Martin's version of the rarely heard "Get Thee Behind Me Satan" led into a deeply felt "I Got Lost in His Arms." Bennett's "Let's Face the Music and Dance" had an exotic feeling that was complemented by Martin's knowing advice to "Let Yourself Go." The most ambitious grouping started with Bennett's insistent "He Ain't Got Rhythm," followed by Martin's "Shaking the Blues Away" that had a revival meeting feeling, leading directly into a jazzy "Blue Skies" highlighted by a superb scat chorus, and evolved into a beautiful rendering by Martin of "Fools Fall in Love," a lovely, but under-exposed ballad from *Louisiana Purchase*.

Among the more familiar songs sung during the rest of the evening were "Change Partners," "What'll I Do," "Cheek to Cheek," "Say It Isn't So" and "Steppin' Out." "Love, You Didn't Do Right By Me" and "Lonely Heart," a true rarity, were delightful surprises.

The program concluded with two lesser-known selections, Martin's dramatic "Better Luck Next Time" and a perky duet on "Midnight Choo Choo." As is the tradition in shows like this, there was an encore piece, in this case the appropriately chosen "Waiting at the End of the Road," a song written by Berlin in 1929 for the film *Hallelujah*.

Martin has great range as a performer, comfortable at any tempo, and is a fine interpreter of lyrics whether dramatic, passionate or comic. Bennett, while limited in his vocal range, is a knowing reader of lyrics, and his arrangements perfectly complemented the singing of himself and Martin.

Claire Martin and Richard Rodney Bennett proved to be a "couple of swells" indeed. This heartfelt and entertaining visit to the world of Irving Berlin will linger pleasantly in the memories of those who were fortunate enough to experience it.

**Harry Allen**

Feinstein's at Loews Regency, NYC  
June 6, 2011

The Four Brothers sax section was a feature of the Woody Herman Orchestra edition known as the Second Herd. The three tenor saxophones, originally Zoot Sims, Stan Getz and Herbie Steward, combined with a baritone sax, the chair held in the band by Serge Chaloff, to form a unique sounding section, most famously illustrated on the tune "Four Brothers," composed and arranged by Jimmy Guiffre. Recently, Harry Allen has occasionally put together groups featuring this style saxophone section with his regular rhythm section to perform as Harry Allen's Four Others, playing arrangements mostly penned by Allen.

I have been fortunate enough to catch this group twice, at the NJJS Jazzfest in 2010, and most recently at Feinstein's on June 6th. The lineup for the Feinstein's gig was Allen, Eric Alexander and Dan Block on tenors, and Gary Smulyan on baritone, with Rossano Sportiello on piano, Joel Forbes on bass and Chuck Riggs on drums.

Fittingly, they opened the Feinstein's gig with "Four Brothers," and quickly established that these cats had come to play! As was the case for most of the two sets, each of the saxmen was given the solo spotlight during "Four Brothers," and each proved to be at the top of his game. This never devolved into a cutting session, just four players who respect each other blowing their forevers off all night long.



"I Wished on the Moon" was a good illustration of the individualism of these artists as Alexander and Smulyan opted to keep the tempo hot for their turns, while Allen preferred taking things into a medium groove, and Block went into more contemplative territory. A peppy "I Cried for You" provided Sportiello the opportunity to display his considerable chops, and did he ever do so. After his keyboard workout, Sportiello sat out for "How Are Things in Glocca Mora" before the full crew took off on a speeding "The Trolley Song," highlighted by a blistering solo from Smulyan.

They eased into the intermission with a solidly swinging reading of "The Red Door," a tune often played by Sims who co-wrote it with Gerry Mulligan.

Allen's original, "Blues in the Morning" showed off the eclecticism of the players. At solo time, Smulyan was peppery, Allen bluesy, Block straight out hot, Alexander somewhat Coletraneish and Sportiello dipped into his bop bag. They followed this with a cheerful "Jeepers Creepers."

The next set of tunes recalled a Jazz at the Philharmonic session, as each of the horn players blew a ballad of his choice with the rhythm section. Allen opened recalling Ben Webster on "The Nearness of You," Block played a hauntingly beautiful "Here's That Rainy Day," Alexander gracefully explored "The Shadow of Your Smile," and Smulyan lovingly caressed "Chelsea Bridge."

The sound of the Woody Herman crew that inspired Allen to conceive of this group really was evident on their thrilling take on "After You've Gone." This proved to be another instance where Sportiello's remarkable pianism came to the fore.

They wrapped up a satisfying program with another Allen original, "I Can See Forever."

Of all the many jazz clubs that I have visited over the years, my favorite remains the original Birdland, perhaps because it was the first one where I made the scene, but also because it was a place where magic moment after magic moment seemed to be the routine. As I sat at Feinstein's on this occasion, I occasionally closed my eyes and was transported back to the days when much of my jazz education was taking place at that cellar on Broadway named after the magnetic Mr. Parker. Harry Allen's Four Others would have been booked there frequently, and the crowds would have been lined up outside.

Fortunately, the Harry Allen Quartet has become a regular presence at Feinstein's on the first Monday of each month, playing a first set at 7:00 P.M., and then following with two more sets, featuring different guests each month. This series is sponsored by Arbors Records. Check the calendar at the Feinstein's website ([feinsteinsattheregency.com](http://feinsteinsattheregency.com)) for the list of guests scheduled for each month.

## Nicki Parrott

Feinstein's at Loews Regency, NYC  
June 1, 2011

In January of 2010, vocalist/bassist Nicki Parrott came into Feinstein's with Rossano Sportiello on piano and Bucky Pizzarelli on guitar in support for her first gig as a leader at a major New York City venue. The place was packed, and she wowed the folks who came out to support her. Since then, Parrott's star has continued its ascendancy, and her return to Feinstein's with Sportiello and Pizzarelli conjured up memories of her initial appearance there.

A peppy take on "The Best Things in Life Are Free" set the mood for an evening of continuing pleasures. Sportiello showed contrasting sides to his musical personality by combining a dreamy "Darn That Dream" that conjured up memories of Bill Evans with a stride filled interpretation of "Just You, Just Me." A wonderful tune by Duke Ellington and Tyree Glenn titled "Sultry Serenade" eventually had lyrics added by Allan Roberts, and became "How Could You Do a Thing Like That to Me." Parrott and Sportiello gave it a nice bouncy ride that was a delight.

Bucky Pizzarelli arrived on the scene, and immediately was given center stage to perform an engaging medley of "Easy to Remember" and "This Nearly Was Mine."

Parrott is not only a fine singer and a superb bassist, but she has been known to come up with an original tune that really catches your ear. On this occasion, she chose to perform the whimsically titled "You're the One I Think I've Waited For."

"Tangerine" was performed as an instrumental punctuated by nice solo work from each member of the trio.

Parrott's vocalizing was the centerpiece of the next several selections. "Beseme Mucho" received contemplative



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*continued on page 46*

## CAUGHT IN THE ACT

*continued from page 45*

consideration from her. A light swing approach was taken on “Where or When,” with Parrott giving the verse an acapella treatment. Parrott captured the longing in the words of “In the Wee Small Hours of the Morning,” with accompaniment solely from Pizzarelli’s guitar. Parrott sings a saucy lyric with the best of them, and her light-hearted reading of “Let’s Do It” included a few contemporary self-penned references.

The evening ended with an instrumental romp on “Honeysuckle Rose.”

Nicki Parrott lights up a room like few others currently on the jazz scene, with Sportiello and Pizzarelli having similar appeal. Put them together, and a special happening is sure to occur. That was certainly the case on this evening at Feinstein’s.

### Wesla Whitfield | The Best Things in Life Are Free

The Metropolitan Room, NYC  
May 31-June 12, 2011

When you go to see a show by vocalist Wesla Whitfield, you can be assured of several things. The songs will be first rate, an eclectic collection, and there will be some surprises and rarities. Her support by Mike Greensill, her musical director, pianist and husband, with assistance from bassist John Wiitala and drummer Vince Latieno, will set each of the selections and her singing in the best possible musical landscapes. You will also be charmingly entertained by witty and informative between songs commentary from Whitfield.

All of these elements were present during her two-week engagement at the Metropolitan Room in June. This venue provides a wonderfully intimate environment for Whitfield artistry. She is among the best interpreters of popular song on

the scene, bringing bright life to each lyric that she explores.

The show got off to a nice beginning with a subtly swinging trio take on “Sweet and Lovely,” before Whitfield came on to slowly examine “The Best Things in Life Are Free.”

Whitfield is a singer who likes to offer some surprise in crafting medleys. The chorus for “Who Will Buy” from Oliver starts with the words “Who will buy this beautiful morning?” and she followed the apprehensive longing of this piece with the unbound promise of “Oh, What a Beautiful Mornin’” from Oklahoma. One does not anticipate that Whitfield would pay tribute to two ladies from the



Wesla Whitfield

country music field, but she did just that when she gave a bluesy feeling to “Walkin’ after Midnight,” a hit for Patsy Cline, with Patsy Montana’s Western Swing classic “I Want to Be a Cowboy’s Sweetheart.”

As she progressed through her show, Whitfield showed that she has control of a wide range of tempos and emotions. “Kick Off Your Shoes” was a bouncy delight, “Mad about the Boy” was deeply passionate, for “Happy As the Day Is Long” she exuded an

upbeat attitude that matched the words, “Heart’s Desire” reflected the sweetness of Dave Frishberg’s lyric, “You’re the Top” was pure fun, “I’m Gonna Lock My Heart”

caught the easily swinging approach taken by Billie Holiday on her classic take, “You Must Believe in Spring” has never had a lovelier reading, “Errand Girl for Rhythm” was another swinger, and she chose to do as her “rousing encore” an introspective reading of “Bein’ Green.”

An unexpected element in the show turned up when Greensill performed a wonderfully phrased vocal on “Until the Real Thing Comes Along.” Whitfield then joined him for a playful duet on “Let’s Get Away from It All.”

This proved to be a joyful evening of jazz inflected cabaret. It is always nice to welcome Wesla Whitfield and company back to the Big Apple for she always delivers a fresh show that leaves her audience looking forward to her next visit.



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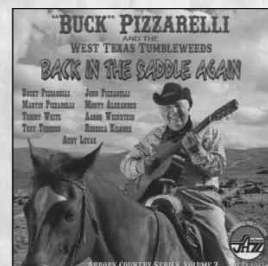


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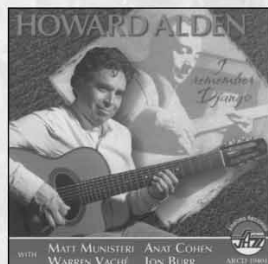
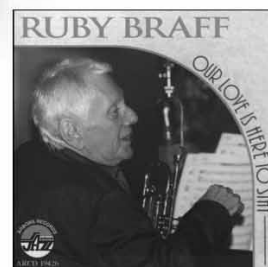
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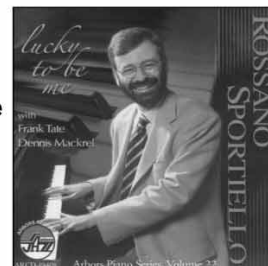
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## I'm Confessin': Susie Meissner

(LydianJazz Records CD1002)

By Laura Hull President NJJS



**I'm Confessin'** (LydianJazz Records – CD1002) is a new work by jazz vocalist **SUSIE MEISSNER**. Having listened to the disc, I look forward to catching her at a gig. She displays a wonderful jazz sensibility in her singing, and has chosen a collection of tunes that suits her well. She opens the program with the Bernice Petkere

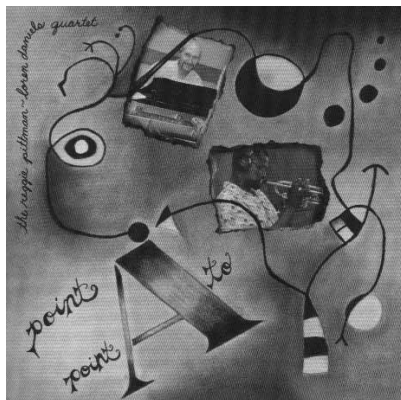
standard, “Close Your Eyes,” and moves into the title track, “I’m Confessin.” One can’t ignore the great foundation in her rhythm section featuring John Shaddy on piano, Dean Johnson on bass and Tim Horner on drums. Added to this foundation are Paul Meyers on guitar, Greg Riley on sax, Freddie Hendrix on trumpet and flugelhorn and special guest Wycliffe Gordon on trombone. John

Shaddy’s arrangements are imaginative and a great pairing for Ms. Meissner’s vocal abilities. As she glides from the swinging “I’m Confessin” into the Cole Porter’s “I Love You,” we hear the vocal melody complemented by Riley’s soprano sax. “Just Squeeze Me” is simply swinging with Gordon and Riley swinging along, followed by “I’m Just a Lucky So and So,” which offers a bluesy feel. The Schertzingler/ Mercer classic, “Tangerine,” is followed by Hoagy Carmichael and Ned Washington’s, “Nearness of You.” “How About You,” is a joyous track featuring Hendrix on trumpet and Riley on soprano sax, and the endearing Carmichael and Mercer classic, “Skylark,” featuring Paul Meyers, is simply stunning. A very playful, “On a Slow Boat to China,” features some great licks from Gordon and Riley and is followed by the Gershwin’s “Embraceable You,” featuring John Shaddy in this delicious arrangement he penned. A torchy style “Detour Ahead” follows and here Hendrix and Riley sprinkle in a little blues. “Day by Day” features a Poinciana-like feel, and then closes the program with a touching and tender “A Time for Love.” In all, Ms. Meissner delivers a program of great tunes, with a great band, and vocal versatility that includes color, texture and taste. Look for the disc at CD Baby, Amazon.com, and iTunes. **J**

## From Point A To Point A: The Reggie Pittman–Loren Daniels Quartet

(IvoryHornz 4001)

By Tony Mottola Jersey Jazz Editor



Any resemblance between this new CD from the Reggie Pittman/Loren Daniels Quartet and the classic jazz style of Art Blakey’s Jazz Messengers circa 1958-61 seems purely intentional.

The opening cut, “On The B.T.,” is penned by Daniels as a tribute to Blakey’s pianist of the era Bobby Timmons, and a

later composition by Pittman, “Shaw Is Woody,” is an homage to one of the many fine trumpeters who spent time in the Messengers.

There are nine originals on the disk, seven by pianist Daniels and two by trumpeter Pittman, but both are composers of clean, often catchy and melodic music, and the lack of familiar material isn’t off-putting as can often be the case. Most of the cuts are of the hard bop

blues strain that characterized the Messengers, but there are departures, for ballads (Pittman’s languid “Fall” and Daniels’s atmospheric “Waterwind”), a slow waltz called “Reflection,” and even a rondo (the enigmatically named title track derives its name from that ABACA song form).

While the co-leader’s original work is worthy, the recording’s standout track is Charlie Parker’s classic “Ornithology,” re-imagined here in a funk version that stretches Parker’s iconic tune by inserting bars of piano funk vamps between the lines of melody (and making the tune, for just this once, danceable). After a couple funky back beat propelled choruses the tune heads in a more, albeit slower, 4-beat bop direction before returning to its funk groove, and finishing up with tasty drum work by Tim Horner.

Daniels and Pittman complement each other nicely, the pianist’s spare and fleet right-hand dominant playing pairing nicely with trumpeters full round tone. Horner’s drums are steady and tasteful, but he really shines on the slower tunes adding color and space to the music. Bassist Bill Moring is solid throughout.

Available at Amazon.com. For more information visit [lorendanielsmusic.com](http://lorendanielsmusic.com) and [reggiepittman.com](http://reggiepittman.com). **J**

## Affirmative

### Spirit of Life Ensemble's Tribute to Joe Lee Wilson at Newark's Priory

Amid heartfelt remembrances of Joe Lee Wilson, The Spirit of Life Ensemble — under the leadership of percussionist Daoud David Williams, and the musical direction of trumpeter Rob Henke — made a joyful noise at Newark's Priory on July 22, 2011.

Williams related that he had worked with Joe Lee Wilson, and that he had a joyful life, and a unique voice. He had sung at the Priory, and at Sweet Basil, and throughout Europe yet he remained under the radar. "We haven't heard enough of him or given his work enough credit. So we pay tribute. Jazz was his religion, a healing force, joyful."

The band swung hard with crackling energy and volume on the first tune "Curtains." Trumpeter Rob Henke produced an incredibly smooth tone on his composition "A Fragile History."

Newark native Dwight West, a commanding singer with an evocative style, sings a smooth ballad "I Wanna Talk About You." He's spent the week learning JLW tunes, and studying his style. He takes his jacket off, preparing to capture Wilson's soul. He ties a scarf around his head JLW style. And he sings Wilson's trademark "Jazz Ain't Nothin But Soul," a deeply grooving declaration.

Through the years West got to spend time with Wilson. "He could stay at the top of his range for a whole song, which is very hard to do."

Ray Blue sits in on tenor. His tune "Transvision" is a big



Daoud David Williams



Chip Shelton



Dwight West



Bob Ferrel trombone with Rob Henke looking on.



Vinnie Cutro

swaying piece featuring a big bass intro by Michael Logan, a powerful flute interlude, shimmering bells and shakers.

When the horns take a break, Dwight West sings again with a quartet. "Joe Lee did a lot of standards. This is one of my favorites also." "Violets for Your Furs" is a treat, and West takes effective liberties. "Some folks like to scat. I put new lyrics in," explaining his inspired improvisations.

It's a multi-media evening. The second set begins with a social consciousness recitation. A genuine comedian worksthe crowd with old-school humor. Poet/activist Amiri Baraka, a good friend of Joe Lee's, reads some poems and recalls the Golden Age of jazz.

It's the 36th year for SOLE; 36 years as "cultural organizers" creating boldly emotional music that

inspires listeners' hopes and dreams to soar and be free. Says Daoud Williams, "All these relationships are intertwined. They go on for decades. They're about artistic truth, trying to make life better, finding justice, inspiring people. To encourage people to become community activists to bring about change. Joe was the glue. He was the standout."



[www.spiritoflifeensemble.com](http://www.spiritoflifeensemble.com)

## Guitarist Martin Taylor Packs Chico's House in Asbury Park

By Eamon Kenny

The solo guitarist Martin Taylor performed one set of standards and originals on June 19 at Chico's House of Jazz. The Asbury Park venue was the host of a tribute to jazz guitar, featuring local players both young and old, as a prelude to Mr. Taylor's act.

With "Stella" as his opener, Taylor displayed his mastery of the solo format from the start. Although fairly standard in conception, his introduction and rendering of the melody combined with bass notes and interspersed chord stabs was fluid and well executed. Taylor provided his own big band in a box, alternating between brassy chords and tasty licks. His arrangements evolve, as the out melody began quite simply but ended with expansive reharmonizations.

The lineage of solo guitar can be traced to the instruments' creation and its role in the field of classical music. In the modern style, there are different camps and styles, each borrowing some from the other while staying somewhat distinctly separate. Mr. Taylor is a modern player, but his vocabulary shows a preference for the swing era and less of the predominant bebop language. That is not say that Taylor cannot fire off a knotted chromatic line when the situation calls for it, but his style evokes a connection to that in-between genre of



Guitarist Martin Taylor performs at Chico's House of Jazz in Asbury Park last June. Also on the bill were husband and wife duo Tom and Sandy Doyle and Jersey guitarist Jerry Topinka who organized and promoted the Taylor show. Photo by Tony Mottola.

swing, jazz and country, more Chet Atkins than Joe Pass.

Taylor has many distinct personal devices and techniques that are quite extraordinary. These techniques moved the crowd at times into rousing applause. Borrowing from the New Age sound of players like Michael Hedges and Preston Reed, Taylor varies his attack at certain breakdowns in his arrangements. One such device sees him popping the bass strings against the fret board, which not only provides an arresting sound, but also great visual entertainment, a crucial aspect of solo performing. On an

original tune, Taylor employed one of his trademark moves. With a capo on the neck, he weaves a plastic strip over and under the strings at the bridge of the guitar, transforming the instrument into something West African, a move that any guitar player in the audience could not resist attempting upon their return home (myself included).

At times the performance ebbed towards boredom, as solo guitar does take a bit of concentration to enjoy. A cameo from his daughter-in-law as guest vocalist was a strange and underwhelming interlude, and a final jam with Taylor and the earlier performers prompted my exit. **J**

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*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.*



## “Django in June,” and more in New York

By Schaen Fox

While there is always some of Django Reinhardt’s music to be found there, between June 28 and July 18 New York City was even more of a Gypsy Jazz center. It started with a six-day-long festival at Birdland and concluded with a one-night event at the Iridium. Since 2001, Birdland has hosted a Django festival each November. It has been so popular that this year “Django in June” was added. Happily, it proved very popular. Producer Pat Philips said, “Every night the first show was packed and both on the weekends.” Musing on the festival’s reception, Howard Alden said, “The main thing that I like about it is that The Birdland celebration is a great annual event and it seems to bring in a lot of fans to the music beyond just your strict jazz fans because the whole Django/Gypsy Jazz thing is such a happy and infectious music and transcends so many genre. It is always a joyous event. Also it has created a whole new generation of young guitarists with great technique who are really used to getting a sound out of the instrument and playing it well and not relying on amplification or effects.”

Most of the musicians that played at Birdland were visiting the US for this event. Samson Schmitt is from Forbach, France, while Ludovic Beier, Doudou Cuillierier and Pierre Blanchard are from Paris. Andreas Oberg is from Amsterdam. Only Anat Cohen, that night’s special guest, and Bryan Torff, the bassist and the festival’s musical director, live in the area.

Uptown, the Iridium hosted three American guitar greats who are also well acquainted with Django’s music: Frank Vignola, Jimmy Bruno and Howard Alden — who just happens to have a new and well-reviewed CD: *I Remember Django*. They shared the night with the Les Paul Trio of Lou Pallo, Gary Mazzaroppi and John Colianni.

The two gigs were a study in very enjoyable contrasts. At Birdland, the set began with just Samson Schmitt, Doudou Cuillierier



BIRDLAND’S BAND OF GYPSIES: Brian Torff (bass); Samson Schmitt (left); Doudou Cuillieriere; Anat Cohen; Ludovic Jeier (accordion). Photo by Fran Kaufman.

and Brian Torff. They played a few numbers before inviting another musician to join them for one or two selections. After that the guest retreated and another appeared until everyone joined in for the grand final. With so few English speakers in the front line, there was little talk and lots of music. (Doudou did joke that since he was French and they were in America he would sing in Spanish.)

While everything was played in Gypsy Jazz style, the selections were not limited to Hot Club classics. There were some, but often the musicians played some of their own original compositions or selections from the Great American Songbook. The standout exception was Anat Cohen, who did a lovely version of Django’s classic “Nuages.” The next day she e-mailed this brief evaluation: “Fun evening with the French cats — Lots of talent on that stage, was happy to be a part of it.” And Brian Torff, who once served as Stephane Grappelli’s bassist, remarked, “They are all great players who...carry on the tradition in a new way, which I know is what Grappelli would have wanted.”

The night we were there, the house was packed and the crowd was joyous. Evidently, that has been a universal response. Before coming to Birdland, the band played in Boston and had a “fabulous

*continued on page 52*

**DJANGO***continued from page 51*

reception,” according to Ms. Philips. I observed a lot of smiles from patrons and even caught a waitress taking a brief lean against a wall to bob her head in time with the music. The musicians were all very happy with their reception and several have already committed to return for the November event.

The Iridium program was also part of another evolving event — the Les Paul Guitar Tribute Mondays. Turning one of Les’s signature dates into a celebration of Django Reinhardt was recognition of the fact that Les loved Django. Lou Pallo, Les’s friend and sideman, remembered that when he first met Les, the Gypsy master was all he ever talked about. “Les said he learned a lot from Django.”

Jimmy Bruno arrived shortly before the start of the show, seemingly stiff from an extra long drive that only ended after waiting about an hour to get through the Lincoln Tunnel and into the city. The show opened with a brief video clip about Les, and then the Les Paul Trio and Frank Vignola did about a half hour of Les’s repertoire including “Brazil,” “Carioca” and “Lover.” The big exception was John Colianni’s well-received romp through “Flying Home.” Then Lou Pallo announced that Frank would stay, while the trio made way for Howard Alden and Jimmy Bruno.

The transition was fast and soon the three old friends were alone on stage. Frank noted that this was the first time that they had performed together as a trio in 10 years. If so, the time aged their performance as it does a fine wine. Before the show, Howard had said that anytime you get three guitarists together, “Django is always a unifying theme,” as well as “an excuse to play interesting tunes.” It turned out to be a loose, unstructured show that included a wide range of tunes like Sam Jones’s “Bittersweet” and Barney Kessel’s “I Remember Django,” as well as numbers from the Great American




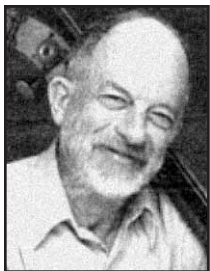
Jimmy Bruno, Howard Alden and Frank Vignola at the Iridium. Photo by Vicki Fox.

Songbook. As at Birdland, talking was minimal, but there was a bit more joking as when Jimmy started “Softly as in a Morning Sunrise” then broke it off with, “Nah. I hate that tune.”

The trio did only a few of Django’s masterpieces such as “Tears,” and “Swing 39.” If any in the audience were disappointed about that, it never showed. I looked around the full house and saw only smiles and looks of rapt attention. Also, just watching Frank and Howard burn through some sections in synchronization was worth the cost of admission. No one in the audience spoke during the performances and, when people did speak, many turned out to be guitarists, as always seems truer at the Iridium than at any other club.

Looking back the next morning, Howard wrote, “it was great to play with both Jimmy and Frank again, and renew so much of our common history — we barely scratched the surface, and all of us left feeling like we’d like to do more together again.” When they do, I recommend that you catch the gig.

If you are in Langey, WA on September 24, both Howard Alden and Anat Cohen will be playing there at Djangofest NW. 



## From the Crow's Nest

By Bill Crow

Scott Robinson got this story from Bill Mays. When Bill was with Gerry Mulligan's group, they had a project with a symphony orchestra for which they had scheduled a rehearsal at their hotel. It was a very hot day, and Bill arrived at the rehearsal wearing shorts and a short-sleeved shirt. Gerry said, "Come on, this is a symphony orchestra... go back and put on something more respectable." So Bill went back to his room, and returned wearing the same shorts, with a tuxedo shirt.

■ This one was posted on the JazzWestCoast newsgroup by England's Steve Voce:

When planning Stan Getz's appearance at the Nice Jazz Festival, the organizers asked Stan's friend Ruby Braff to sit in with the Getz quartet. Ruby declined, saying, "I'll get up there and Stan will call 'Cherokee' or something with a rocket tempo, just because he knows I can't keep up." "No, I won't," said Stan. "We'll play something medium tempo, or a ballad or something." So Ruby agreed to sit in. When he arrived onstage, Stan introduced him to the audience and then announced, "We'd like to start off with 'Cherokee'..."

■ Back in the days when the Merv Griffin Show broadcast on television from New York with a live band, Howard Danziger was walking down Broadway one day with some of the band members. Suddenly, a manhole in front of them exploded, flipping the heavy iron cover high into the air. As it descended, trumpeter Danny Stiles shouted, "Heads!"

■ While John Arbo was playing the show *Miss Saigon*, he noticed Lynn Cohen sitting in the band room after the show one night. He asked her why she was there, and she said, "I'm waiting for my old man." (The conductor, Constantine Kitsopoulos.) "Constantine?"

asked John. "Yes," replied Lynn. Jack Gale, at his locker nearby, said, "How can he be your old man if he's a constant teen?" There was stunned silence of disbelief in the room, and Jack said jovially, "Yup, sometimes it worries me that my brain works that way."

■ When Dan Block was invited to perform at a jazz party in Norwich, England this spring, he took along several charts he had written in the style of the old John Kirby band. He told me they were difficult, but after some intense rehearsal, the band played them well. After the rehearsal, reedman Alan Barnes said to Warren Vaché, "Generally I suffer from writer's block, but now I'm suffering from Block's writing."

■ Barney Bragin told me that, when he was with the Glenn Miller Air Force band, he wrote an arrangement for them. When they tried it out, Barney was pleased when Glenn said to him, "Nice, Barney." And then Miller went on to say, "...but maybe you should read my book on arranging." □

*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 ANSWERS

questions on page 4

1. Duke Ellington
2. George T. Simon, the late jazz and big band writer.
3. Harry James, at Benny Goodman's 1938 Carnegie Hall concert.
4. Richard Rodgers
5. Fats Waller
6. Coleman Hawkins
7. Artie Shaw
8. Benny Goodman, when asked how long an intermission he wanted at his 1938 Carnegie Hall concert.
9. Johnny Guarneri



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## From the Desk of Chickie the Jazz Dog

Chickie the Jazz Dog is pleased to announce that the winner of our summer "Win This Book" contest is NJJS member George Elwood of Hancock, NY who received a copy of *Artie Shaw, King of the Clarinet: His Life and Times* by Tom Nolan.





Jim Eigo

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## What's New? Members new and renewed

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

### Renewed Members

Mr. & Mrs. Peter T. Aiello, Rockaway Twp., NJ  
 Mr. Jerry Allocco, Morristown, NJ  
 Mr. Rod Anderson, Princeton, NJ  
 Mrs. Joan Bauer, Bethlehem, PA  
 Mrs. Beverly Berly, Pine Brook, NJ  
 Mr. Robert J. Bialy, Cedar Grove, NJ  
 Ronald I. and Elaine Birchman, Monroe Twp., NJ  
 Mr. & Mrs. David Bonn, North Caldwell, NJ  
 Ellington Brown, Rockaway, NJ  
 Mr. Bernard Burke, Summit, NJ  
 Mr. Bob Cantalupo, Colts Neck, NJ  
 Mr. Sandy Catz, Ambler, PA  
 Mr. & Mrs. Jerome Chamberlain, Wayne, NJ\*  
 Mr. Darrell Courtley, Randolph, NJ\*  
 Rich and Regina Desvernine, Flemington, NJ  
 Mr. Thomas L. Duncan, Teaneck, NJ  
 Edward A. Eick, Glen Gardner, NJ  
 Kevin Faughnan & Kris Yang, Somerset, NJ  
 Mr. & Mrs. Robert Fick, Taneytown, MD  
 Mr. & Mrs. Bob Findlay, Flanders, NJ  
 Jack and Maia Frey, Mahwah, NJ  
 Mr. Weston W. Fuchs, North Brunswick, NJ  
 Kari Gaffney-Williams, Evans, GA  
 Mr. Fradley H. Garner, DK-2920 Charlottenlund Denmark  
 Peter Grice, Flanders, NJ\*  
 Mr. John Herr, Syracuse, NY  
 Mr. & Mrs. William Hunt, Glen Gardner, NJ  
 Ms. Susan Jarvis, Lincoln Park, NJ  
 Mr. Michael Katz, Chatham, NJ  
 Mr. T. A. Lamas, Decatur, GA  
 Mr. Don Lass, West Allenhurst, NJ  
 Mr. & Mrs. Steve Lipman, Springfield, NJ\*  
 Mrs. James Lough, Westfield, NJ  
 Mr. A. Donald McKenzie, Maplewood, NJ  
 Ms. Barbara McLaughlan, Mountainside, NJ\*  
 Mr. Hal Moeller, Madison, NJ  
 Ms. Muriel O'Connor, Jupiter, FL  
 Mr. & Mrs. Joseph A. Parascand, Morganville, NJ  
 Margaret Copeland & Edward J. Raser, Monroe Township, NJ  
 Sackville Records, Toronto, Canada  
 Mr. Thomas Salvas, Chatham, NJ  
 William Sanders, Williston Park, NY  
 Ms. Daryl Sherman, New York, NY  
 Mr. Brian Simontacchi, Morris Plains, NJ  
 Mr. Jon G. Sinkway, Glen Rock, NJ  
 Mr. James J. Smith, Nutley, NJ  
 Mr. & Mrs. Ron Spinella, Glen Gardner, NJ  
 Mr. & Mrs. Nancy & Bert Steinberg, Rockaway, NJ  
 Joseph Straczynski, Somerset, NJ  
 Mr. Robert W. Swoger, Toms River, NJ  
 Willie and Sheila Thorpe, Somerset, NJ  
 Mr. Dan Tobias, Mercerville, NJ  
 Mr. John S. Tomasini, New Haven, CT  
 Carole & Charles J. Trojahn, Somerset, NJ  
 Del & Ben Turgelsky, Verona, NJ  
 Ms. Ellen Tyroler, Randolph, NJ  
 Mr. John Viola, Blauvelt, NY\*  
 Mr. Lincoln R. Wadsworth, Jackson, NJ  
 Mr. John B. Wehrlen, Toms River, NJ  
 Mr. & Mrs. Richard Weidner, Shillington, PA  
 Don & Lady CiCi Williams, Orange, NJ

### New Members

Mr. Helmut Albrecht, Morristown, NJ  
 Cynthia Benedetto, Savannah, GA  
 Mr. & Mrs. James and Nina Bishop, Ramsey, NJ  
 Miss Gerry Breitenbach, Watchung, NJ  
 Ms. Kathleen Burgess, Parsippany, NJ  
 Charles Carr, North Plainfield, NJ  
 Ben Cassara, Rutherford, NJ  
 Mr. Anthony Christie, Mendham, NJ  
 Mr. & Mrs. Howard Chung, Englewood, NJ  
 Leon De Vose, East Orange, NJ  
 Ms. Ellen Donnelly, Boonton, NJ  
 Mr. Gary Fegley, Alpha, NJ  
 Joan M. Ferrara Millar, Wayne, NJ  
 Salvatore Franchino, Bridgewater, NJ

*continued*

William Glover, Irvington, NJ  
 Nancy Guarino, Montclair, NJ  
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 Little Falls, NJ  
 Ken Hetrick, Chatham, NJ  
 Robert F. Kirchgessner, Jr.,  
 Rockaway, NJ  
 Sinikka Laukkanen, Boonton, NJ  
 Diane Maroukian, Cranford, NJ  
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 Dr. Cary Miller, Madison, NJ  
 Kenneth Pearce, Morristown, NJ  
 Mrs. Dorothy Phelan,  
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 Donald Moyer Pro Line Music,  
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 Scott Ricketts, Hillsborough, NJ  
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**About NJJS**

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

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

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

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

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

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

**Member Benefits**

**What do you get for your dues?**

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

**Join NJJS**

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

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

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

Contact Membership Chair Caryl Anne McBride  
 at **973-366-8818** or [membership@njjs.org](mailto:membership@njjs.org)  
 OR visit [www.njjs.org](http://www.njjs.org)

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'Round Jersey

Morris Jazz

The Bickford Theater at the Morris Museum

Morristown, NJ 07960

Tickets/Information: 973-971-3706

Lu Watters may not be a name that jumps to mind when discussing great trumpet players, but his influence was enormous and lasts to this day. While his Yerba Buena Jazz Band enjoyed fame mostly on the West Coast, "the element of authenticity projected by the Watters group set it apart," from others of the period, according to historian William H. Tallmadge, "and stimulated a large scale revival of New Orleans and Chicago jazz throughout the world." His back-to-the-roots approach held up King Oliver's Creole Jazz Band as their model, even to the two cornet/trumpet front line, where a young Louis Armstrong first attracted wide attention.

West Coast Revival style, often called Frisco Jazz, is distinguished by an emphasis on ensemble work, with only short breaks or solos. Not just old tunes either. There are many new pieces with complex arrangements that often have sequential strains (as with rags) rather than the alternating verse/chorus structure found in popular music of the period. Watters' original compositions and those of sidemen Turk Murphy and Bob Scobey (later to lead their own bands) are the basis of an entire branch of traditional jazz that is rarely heard in the East. The extraordinary popularity continues, with Pacific Coast festivals drawing thousands each year, while those along the Atlantic count their attendance in hundreds.



Banjo player (among other instruments) **John Gill** spent some years in California with Turk Murphy, and is well qualified to lead an authentic tribute to Lu Watters for his centennial. Fortunately for him, **Bria Skonberg** is a recent transplant from the "left coast," and Aussie **Simon Wettenhall** is also knowledgeable, thus supplying the two trumpet lead. Trombonist **Jim Fryer** plays a lot of Western festivals and knows most of the tunes, while **Pete Martinez** has the right sound on his Albert clarinet. **Conal Fowkes** is a hard driving pianist, ideal for this role, and is joined in the rhythm section by drummer **Kevin Dorn** and **Brian Nalepka**, playing tuba rather than his usual bass.

John Gill's previous tributes have been audience pleasers, so the Bickford Jazz Showcase, recognizing his lucrative Monday

gig, gave him Tuesday, September 13 to open their Fall Offensive — eight exciting concerts to close 2011. If you are at all curious about why classic jazz remains so popular out West, you should not miss this first one.

The return of the **Midiri Barnhart Trio** on Monday, September 26 is rather special, in that the parent Morris Museum is offering ticketholders a complementary reception from 6:30 PM, with the run of the entire building, including some exhibits that were held over for this occasion. Light refreshments, museum access, same low concert ticket prices.

Pianist **Jeff Barnhart** is regarded as America's best current stride player, but he's also armed with an impish sense of humor that makes any performance a bit unpredictable. His calendar is full because there is hardly a jazz festival or cruise that doesn't have him involved as either a soloist, a leader, a featured sideman, or involved in piano duets that often resemble duels.

Pairing him with the more cerebral Midiri Brothers is a delight for all concerned. **Joe Midiri** is best known for his clarinet mastery, but recent outings on the Bickford stage have shown off his saxophone skills as well. In this trio setting, multi-instrumentalist **Paul Midiri** is a one-man rhythm section on the drum set, but he may also bring his vibes or even a trombone. The Bickford first put this group together a few years back, but the word has spread and several festivals and jazz societies reunite the trio for their audiences. No longer a Bickford exclusive, they are still well worth an evening, even if you have to drive a bit.

The Fall Offensive continues on October 3 with **Emily Asher's Garden Party**, the surprise hit from JazzFest. You will recognize **Bria Skonberg** and **Dan Levinson** out front with Emily, the trombonist





who played with Baby Soda at last March's Stomp. Successive weeks will bring pianist **Tomoko Ohno's DIVA Trio**, the **Randy Reinhart All-Stars** (John Allred, Mark Shane, Brian Nalepka...) and **Mona's Hot Four**, a youthful group that is tearing things up in NYC. And that's just October!

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

The **Jazz Lobsters** have played the Bickford a couple of times, but many NJJS members first discovered them at JazzFest, where the band showed they could fill a concert hall (2011) as well as a tent (2008). Our own Frank Mulvaney considers them "one of the finest you are likely to find in the state," when it comes to big bands. "They have great sidemen, soloists and vocalists. Their repertoire is enormous, covering the Swing Era to more modern times."

This will be their first visit to MidWeek Jazz, but they are fairly well known within the lower end of the state, so there should be no shortage of fans turning out. The refurbished hall at Ocean County College is ideally suited to the 18-piece band, and they will be presented in a manner that gives everyone both clear sound and a good view.

Leader **James Lafferty** will have a real piano to play there, a luxury not every hall can provide in this age of electronic keyboards. The band has a large and diverse book, which includes some rock solid Goodman material, swinging Count Basie numbers and more, including some sophisticated arrangements reflecting Sinatra standards and other, hipper work from that era.

Set aside Wednesday, September 14 for an evening of music that will cost only a buck per performer; less if you qualify for the senior discount. This is their first visit to this series.

Drummer **Kevin Dorn** has won a lot of fans in this region for his band, **The Big 72**, which has played for MidWeek Jazz a couple of times previously. The sextet will return on October 12 for another evening of hot, classic jazz. Guitarists **Frank Vignola** and **Vinny Raniolo** follow on November 30, strumming and picking at a speed that is hard to follow with the eye. The year there closes with **Ivory & Gold** on December 14. That's manic pianist **Jeff Barnhart**, with calmer **Anne Barnhart** playing flute. Kudos last time they visited.

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



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

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

**calendar:**

**JAZZ RESEARCH ROUNDTABLES**

free roundtables

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

- **September 21, 2011:** *Dr. Michael Kahr:* The Life and Music of pianist and composer Clare Fischer
- **October 19, 2011:** *Ed Green:* Duke Ellington's Afro-Eurasian Eclipse
- **November 16, 2011:** *Dorthann Kirk:* My Life with Rahsaan Kirk and with WBGO-FM

**CONCERTS/PERFORMANCE**

free concerts

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

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

- **October 6, 2011,** 2-4 PM: Leo Johnson and the Newark Jazz Elders
- **November 8, 2011,** 2-4 PM: Bradford Hayes Ensemble

**JAZZ FROM THE ARCHIVES**

on WBGO radio

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

- **August 28** – Toledo Shuffle: Guitarist Bernard Addison was not only a superb rhythm man, but also played creative solos, such as on a rare record date in 1935. Learn about this forgotten master from host Loren Schoenberg.
- **September 4** – The Jazz Epistles, verse.1: Host Simon Renter examines Africa's first jazz recording from 1959 featuring Hugh Masekela, Abdullah Ibrahim, and Kippie Moeketsi. First all-black band to release a commercial record in South Africa. Only 500 copies were made before it was buried for decades.
- **September 11** – Everything In Time: Host Bill Kirchner surveys the music of vocalist Carol Fredette.
- **September 18** – September Songs and Autumn Serenades: Host Dan Morgenstern picks a seasonal song bouquet.
- **September 25** – Faz!: Host Loren Schoenberg invites us to listen to the music of short-lived New Orleans clarinet star Irving Fazola.
- **October 2** – Let Freedom Swing: Norman Granz Talks About His Life, Pt. 1: Host Tad Hershorn, author of the definitive biography of the jazz impresario (to be published Oct. 1), plays samples from his Granz interviews, with musical illustrations.

# Somewhere There's Music

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

We continually update entries. Please contact [tmottola@aol.com](mailto:tmottola@aol.com) if you know of other venues that ought to be here.

## Allendale

**NINETY SIX WEST CAFÉ**  
96 West Allendale Avenue  
201-785-9940  
[www.ninety-six-west.com](http://www.ninety-six-west.com)  
Jazz Night Out Wednesdays 8 PM

## Asbury Park

**CHICO'S HOUSE OF JAZZ**  
631 Lake Ave.  
732-455-5448  
[chicoshouseofjazz.com](http://chicoshouseofjazz.com)  
Jazz 6 nights a week

## TIM MCLOONE'S SUPPER CLUB

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

## Bayonne

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

## Bernardsville

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

## Bloomfield

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

## WESTMINSTER ARTS CENTER/ BLOOMFIELD COLLEGE

467 Franklin St.  
973-748-9000 x343

## Brooklawn

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

## Buena Vista

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

## Byram

The Restaurant at Adam Todd  
263 Highway 206  
[www.adamtodd.com](http://www.adamtodd.com)  
973-347-4004

## Cape May

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

## MAD BATTER

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

## BOILER ROOM, CONGRESS HALL

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

## MERION INN

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

## Cherry Hill

**ST. ANDREWS UNITED  
METHODIST CHURCH**  
327 Marlton Pike  
Tri-State Jazz Society venue  
[www.tristatejazz.org](http://www.tristatejazz.org)

## Clifton

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

## Closter

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

## Cresskill

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

## Deal

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

## Dover

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

## Edgewater

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

## Englewood

**BERGEN PAC**  
30 N. Van Brunt St.  
201-227-1030  
[www.bergenpac.org](http://www.bergenpac.org)

## Fairfield

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

## Garwood

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

## Glen Rock

**GLEN ROCK INN**  
222 Rock Road  
201-445-2362  
[www.glenrockinn.com](http://www.glenrockinn.com)  
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](http://www.stonyhillinn.com)  
Friday and Saturday evenings

## Highland Park

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

## Hillsborough

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

## Hoboken

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

## Hopewell

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

## Lawrenceville

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

## Little Falls

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

## Lyndhurst

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

## Madison

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

## Mahwah

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

## Manalapan

**MONMOUTH COUNTY LIBRARY**  
125 Symmes Drive  
732-431-7220  
TTY Hearing Impaired: 732-845-0064  
[www.monmouthcountylibrary.org](http://www.monmouthcountylibrary.org)  
Check events calendar  
for occasional concerts

## Maplewood

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

## Manville

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

## Mendham

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

## Metuchen

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

## Montclair

**CHURCH STREET CAFÉ**  
12 Church St.

## FIRST CONGREGATIONAL CHURCH

40 South Fullerton Ave.  
973-744-6560

## PALAZZO RESTAURANT

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

## RICHIE CECERE'S

2 Erie Street  
973-746-7811

## SESAME RESTAURANT & JAZZ CLUB

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

## TRUMPETS

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

## Moorestown

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

## Morristown

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

## THE COMMUNITY THEATRE

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

## HIBISCUS RESTAURANT

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

## HYATT MORRISTOWN AT HEADQUARTERS PLAZA

3 Speedwell Ave.  
973 647 1234  
[www.morristown.hyatt.com](http://www.morristown.hyatt.com)  
Thursday Jazz at the Hyatt  
5:30-8:30 PM

## THE SIDEBAR AT THE FAMISHED FROG

18 Washington St.  
973-540-9601  
[www.famishedfrog.com/thesidebar](http://www.famishedfrog.com/thesidebar)

## ST. PETER'S EPISCOPAL CHURCH

70 Maple Avenue  
973-455-0708

## SUSHI LOUNGE

12 Schuyler Place  
973-539-1135  
[www.sushilounge.com](http://www.sushilounge.com)  
Sunday Jazz Nights 7-10 PM

## Mountainside

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

## Newark

**27 MIX**  
27 Halsey Street  
973-648-9643  
[www.27mix.com](http://www.27mix.com)

## BETHANY BAPTIST CHURCH

275 Market Street  
973-623-6161  
[www.bethany-newark.org](http://www.bethany-newark.org)

## NEWARK MUSEUM

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

## NJPAC

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

## THE PRIORY

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

## SKIPPER'S PLANE STREET PUB

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

## New Brunswick

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

# 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@sbtnj.net  
first Friday every month  
\$5 admission includes light refreshments

## South Orange

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

## Summit

**SUMMIT UNITARIAN CHURCH**  
4 Waldron Ave.  
Sunday

## Teaneck

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

## LOUNGE ZEN

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

## PUFFIN CULTURAL FORUM

20 East Oakdene Ave.  
201-836-8923

## ULTRABAR KITCHEN & COCKTAILS

400 Cedar Lane  
201-357-8618

## Tom's River

**OCEAN COUNTY COLLEGE FINE ARTS CENTER**  
College Drive  
732-255-0550  
www.ocean.edu/campus/  
fine\_arts\_center  
Some Wednesdays

## Totowa

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

## Trenton

**CANDLELIGHT LOUNGE**  
24 Passaic St  
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.vangoghsearcafe.com  
Sundays 8 PM  
\$3 cover

## Warren

**UPOOT RESTAURANT**  
9 Mount Bethel Road  
908-834-8194  
www.upootrestaurant.com  
Jazz trios Thursday, Friday and  
Saturday, 8-11 PM

## Watchung

**WATCHUNG ARTS CENTER**  
18 Stirling Road  
908-753-0190  
wacenter@optonline.net  
www.watchungarts.org  
Jazz programming;  
check for details

## Wayne

**WILLIAM PATERSON UNIVERSITY**  
300 Pompton Road  
973-720-2371  
www.wpunj.edu  
Sunday 4:00 PM

## Weehawken

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

## West Orange

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

## FRANKLIN TAVERN

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

## Westfield

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

## ACQUAVIVA

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

## Woodbridge

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

## Wood Ridge

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

## The Name Dropper

Recommendations may be sent to editor@njjs.org.

**JAMES L. DEAN BAND** at Whiskey Café Lyndhurst. \$15 incl dance lesson, DJ. 9/18.

**EMILY ASHER'S GARDEN PARTY** 10/3 at the Bickford in Morristown.

**ELIANE ELIAS** New Brunswick's State Theatre 9/25.

At Shanghai Jazz in Madison, **JUNIOR MANCE** 8/27; **EDDIE MONTEIRO** 9/8; **WINARD HARPER** 9/10, and **DICK HYMAN** 9/25.

8/26 **BILLY HECTOR**: CD Release & Billy's Birthday Bash! at Chico's House of Jazz in Asbury Park.

**SWINGADELIC** 9/12 Maxwell's Hoboken; 9/16 Swingin' with Simone Montclair; 9/30 The Priory in Newark.

At Cecil's West Orange, every Monday **CECIL'S BIG BAND W/ MIKE LEE**; every Tuesday Jazz Jam Session with Bruce Williams; every Friday Blues Jam Session.





c/o New Jersey Jazz Society  
 Michael A. Katz  
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