

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 39 • Issue 11

December 2011



The Finale: The love for Jimmy Heath and Tommy LiPuma overflowed at this year's WBGO Champions of Jazz gala. It was palpable all evening, but came to a crescendo during the evening's musical finale, as all the musicians returned to the Jazz at Lincoln Center stage. Photo by Fran Kaufman.

WBGO's Champions of Jazz Benefit Rocks JALC

Jersey Jazz contributing photographer Fran Kaufman takes us behind the scenes and on stage at the 2011 WBGO Champions of Jazz Benefit Gala held at Lincoln Center on November 2.

Story and photos on page 28.

**2011
Annual
Meeting**
SUNDAY,
DECEMBER 4

Shanghai
Jazz
Madison

see ad
page 4

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Prez Sez

By **Laura Hull** President, NJJS

When I penned my first Prez Sez column back in January 2010, I was excited to embark on this interesting journey of serving as President, helping to manage various projects and events for NJJS. As an ambassador of change, I was able to introduce new ideas to update and remodel core events. Over this last two years, I've had the pleasure to work closely with the management team and all the directors who make up the Society's board.

In the early days of 2010, I relied heavily on the multi-talented Joe Lang, who still serves as mentor and friend, to assist me in managing the many tasks around Jazzfest. And who could go wrong with the preeminent Andi Tyson to rely on as well! When 2011 arrived, Mike Katz and Frank Mulvaney became not just a great support system but good friends, and I owe them a debt of gratitude for their partnership over this two-year term.

Most of you know I am a vocalist with a busy singing practice and boutique booking agency, but few of you know that I also operate a consultancy as an anti-money laundering and fraud specialist in the financial services sector. It's not been an easy task working full time at two jobs and leading the organization, but it has been a real pleasure to work with all of you and for a great cause, one close to my heart.

In 2012, I look forward to serving the organization as immediate past president until I leave the board at the end of 2012. To those of you who cheered me on and offered words of support, I thank you for your kindness.

■ To that end, I invite you to join us at the **Annual Meeting on December 4 at Shanghai Jazz** beginning at 2:00 PM. There is a \$10 food or beverage minimum purchase; admission for members is free and just \$10 for non-members, which can be applied toward a new annual membership. We are pleased to have Warren Vaché & Friends as our musical guests and look forward to seeing you before ushering in the New Year.

■ There is no December Social or Jazz Film — these events will resume in January. Be sure to mark your calendar for the 44th annual **Pee Wee Russell Memorial Stomp on March 4, 2012** at the Birchwood Manor in Whippany. Our groups include The George Gee Swing Orchestra, Emily Asher's Garden Party, Mona's Hot Four, and Warren Vaché's Quartet. This is a great opportunity to reserve a full table (for 10) and receive a discount. With lots of dancers to watch and great music to hear, it's a feast for all your senses. Food concession and bar are available, as well as merchandise to purchase.

Stay tuned to www.njjs.org

NJJS Bulletin Board

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

NJJS Members Discounts Hibiscus offers NJJS members a discount of 10% off their check. See ad page 17. The Berrie Center at Ramapo College offers NJJS members 5% off event tickets. See ad page 13.

FREE Film Series...None in December, will resume in January. 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...resume in January. Join us for music and mingling. Free for members, \$10 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!*

■ We continue to recruit capable volunteers for 2012. We are in need of a volunteer to manage our e-Blasts and we are seeking some assistance for our Education Committee and events. Whether as a volunteer or a future board member, we invite you to submit your interest, together with a resume detailing your experience and skill set. Please forward your resume to pres@njjs.org.

■ Be sure to stay tuned to our monthly e-Blasts for more information about NJJS events, raffle opportunities, and more. If you are not on our email list or if you have recently changed your e-mail address, simply drop a line to publicity@njjs.org and we'll get you on the list.

Yours for a song, Laura.



Pee Wee dance lesson opportunity!

Learn dances appropriate for the Pee Wee Stomp! Charleston, Collegiate Shag, Balboa, October through February. Saturdays in Jersey City, Sundays in Denville.

Take just a few or take all! **DISCOUNTS FOR NEWCOMERS!**

The very talented instructor Joe Palmer covers all the bases with a series of classes at two locations between now and February. Classes are ongoing NOW so please jump right in and look at the details:

See Jersey City Saturdays schedule at www.TheArtistsLab.com

See Denville Sundays schedule at <http://mysite.verizon.net/letsswingnj>

Each class stands on its own, but for beginners, the first workshop date for each dance is recommended to get a better foundation for later classes.



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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.

WELCOME RECENT/NEW ADVERTISERS!

NJJS is proud to welcome the Jay D'Amico Trio, Raritan Valley Community College, Berrie Center, Carrie Jackson, the Chicken Fat Ball, Centenary College, Holli Ross, John Patterson's Full Count Big Band, Sandy Sasso, "Jazzguy," SOPAC, and the North Carolina Jazz Festival 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!



for updates and details.

Wednesday Nov 16

FREE FILM
Stephane Grappelli – A Life in the Jazz Century
Library of the Chathams
214 Main Street
Chatham 7 PM

Sunday Nov 20

JAZZ SOCIAL
Scholarship Jazz Quartet
Shanghai Jazz
24 Main St, Madison
3–5:30 PM

Sunday Dec 4

ANNUAL MEETING
Warren Vaché
and Friends
Shanghai Jazz
24 Main St, Madison
3–5:30 PM

Sunday Mar 4

PEE WEE RUSSELL
MEMORIAL STOMP
Birchwood Manor
Whippany
noon – 5 PM

NJJS Calendar

★ NJJS Annual ★ ★ Meeting ★

The end-of-year member
sum-up and thank-you!

December 4

★ at **Shanghai Jazz** ★

2 – 5:30 PM

24 Main Street, Madison NJ 07940

Mingle and enjoy Warren Vaché and Friends
This concert is a member benefit.

Meeting convenes 2PM; music begins 2:30PM.

We'll introduce new board members, officers, volunteers.
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swinging holiday!

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TO
YOU.

Love,
Jane Stuart



www.janestuartmusic.com

Jazz Trivia

By O. Howie Ponder II

MORE CENTENARIANS

Before we close out 2011, we should recognize some other jazz giants we didn't get to mention in January who'd have celebrated their Centennials this year if the Grim Reaper hadn't gotten them first. May they rest in peace.

(answers on page 51)



1. The anchor of Count Basie's "All-American Rhythm Section," this iconic drummer is credited by other drummers as originating three of every five beats they play.
2. This powerful trumpeter was a founding member of the Bob Crosby Orchestra, and had a long career on NBC's music staff before organizing, with Bob Haggart, "The World's Greatest Jazz Band." (abbreviated WGJB.)
3. Although largely famous for her jazz versions of folk songs like "Loch Lomond," this singer also appeared on stage and in films. Besides singing, she mastered the valve trombone and flugelhorn, which she played on stage. She also toured with the WGJB, mentioned above.
4. Today this New Orleans-born trumpeter is better remembered for his commercial "lounge act" with his wife, Keely Smith and tenorman Sam Butera, but in his jazz heyday he composed "Sing, Sing, Sing."
5. Overshadowed by her trombone-playing big brother, she nevertheless made a successful career as a pianist with traditional jazz groups led by Muggsy Spanier, Wild Bill Davison and Turk Murphy, among others.
6. This iconic Kansas City blues singer, (some say "shouter") was closely associated with pianist Pete Johnson as well as Joe Sullivan, Art Tatum and Willie "The Lion" Smith. Much of his repertoire is R&B-oriented and some regard his recording of "Shake, Rattle and Roll" as planting the seeds of rock music.
7. Another NOLA native, this musician played tenor sax with Ben Pollock and Bob Crosby, whose band he is most closely associated with. After a long period with Hollywood studios and with Pete Fountain's group in his hometown, he also joined the WGJB mentioned above.

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

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**NEW
YEAR'S
EVE!**



toast of the nation

The Julian Lage Trio from Berklee College of Music with WGBH in Boston

Highlights from the Newport Jazz Festival

A Tribute to Billy Taylor from The John F. Kennedy Center
for the Performing Arts in Washington, DC

Wynton Marsalis from Dizzy's Club Coca-Cola, Jazz at
Lincoln Center in New York

**Sing the Truth! Angelique Kidjo, Dianne Reeves,
Lizz Wright** from the Detroit Jazz Festival

The Junior Mance Quintet Boppin' at the Vineyard
with KUVU in Denver

The Billy Childs Quartet from The Blue Whale in Los Angeles

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JazzSet with **dee dee bridgewater** from NPR®

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to Abbey Lincoln** featuring Dee Dee Bridgewater,
Dianne Reeves and Cassandra Wilson from
The Kennedy Center

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at 6pm or Wednesday at 6:30pm to hear JazzSet

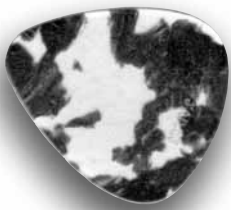


**EVERY
WEEK!**

Photo: Margot Schulman

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Senior Producer is Becca Pulliam, Technical Director Duke Markos, Executive Producer Thurston Briscoe III ■ Sing the Truth! is produced worldwide by Danny Kapilian



The Editor's Pick

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

Rosenkrantz and Garner



Fradley Garner displays copies of Timme Rosenkrantz's original Danish memoir and his soon-to-be-released English translation. Photo by Hanne Ingerslev.

Jersey Jazz has the distinction of being the first publication to present in print excerpts of an English translation of Danish Jazz Baron Timme Rosenkrantz's 1964 memoir — publishing chapters about Duke Ellington, Willie "The Lion" Smith and Benny Carter in 2005-06. The excerpts were a revelation, riveting portraits from jazz's Golden Age in Harlem as rich and luminous as a William Gottlieb photograph. Since that time we've anxiously awaited publication of the complete book.

The wait is now over, with *Harlem Jazz Adventures: A European's Memoir, 1934-1969* by Timme Rosenkrantz, edited and translated by Fradley Hamilton Garner, set to be published this month by Scarecrow Press — and the reviews are all raves, including this from noted music author Donald Clarke:

Timme Rosenkrantz is one of those people we jazz fans have heard of all our lives, but never knew much about. Now, thanks to Fradley Garner's wonderful edition of these memoirs, Timme comes back to life, and I do mean life. He says he was there when the word "jitterbug" was coined: his stories, his good humor, and all the great personalities he knew, just never stop. This must be what the Golden Age of Jazz was like.

We'll have our own extended review next issue, but for now we'll just tip our pork pie hat to our International Editor and friend Frad Garner, who joins Dan Morgenstern and Sanford Josephson as the third published jazz book author in the *Jersey Jazz* family.

Timme and Frad became friends in Denmark in the late 1960s and this new book is a labor of love. He spent more than a decade translating, editing, fact checking and annotating this magnificent book, and endured 18 publisher rejections. Persistence paid off in the end, and Scarecrow Press is to be commended for bringing an important piece of jazz history to the English-speaking world.



John DiSanto

CORRECTION: Last issue we misidentified saxophonist John DiSanto as Jeff Hackworth — not once but twice, including in the cover photo. The error was doubly unfortunate as we much enjoyed his brawny baritone playing with Swingadelic, as featured on several numbers, at The Priory on September 30.

Comments?

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

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

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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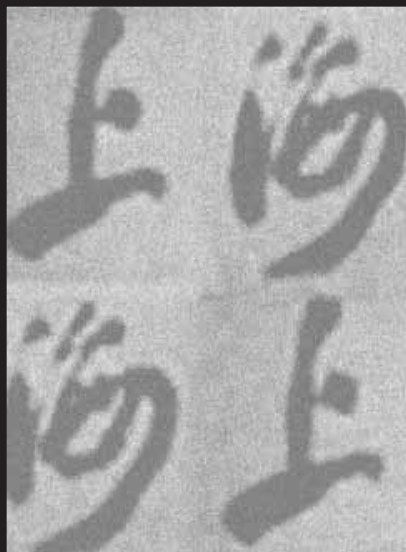
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Highlights, late November, December 2011:

- wed 11/23:** NICKI PARROTT AND WARREN VACHÉ
- fri & sat 11/25 & 26:** STEVE TURRE
- wed 11/30:** BUCKY PIZZARELLI
- fri 12/2:** MARK PETERSON
- sat 12/3:** WINARD HARPER
- sun 12/4:** MARLENE VER PLANCK
- fri 12/9:** KEITH INGHAM
CHARLIE BROWN CHRISTMAS
- sat 12/10:** JAVON JACKSON
- sun 12/11:** NICKI PARROTT, ROSSANO SPORTIELLO
- thu 12/15:** DAN LEVINSON
- fri 12/16:** DAVE STRYKER
- sat 12/17:** CHARLIE BROWN CHRISTMAS
WITH KEITH INGHAM
- sun 12/18:** JOHN CARLINI, BILL ROBINSON
- fri 12/23:** MATT KING
- sat 12/31:** CATHERINE RUSSELL, by reservation only

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Big Band in the Sky

By Sanford Josephson

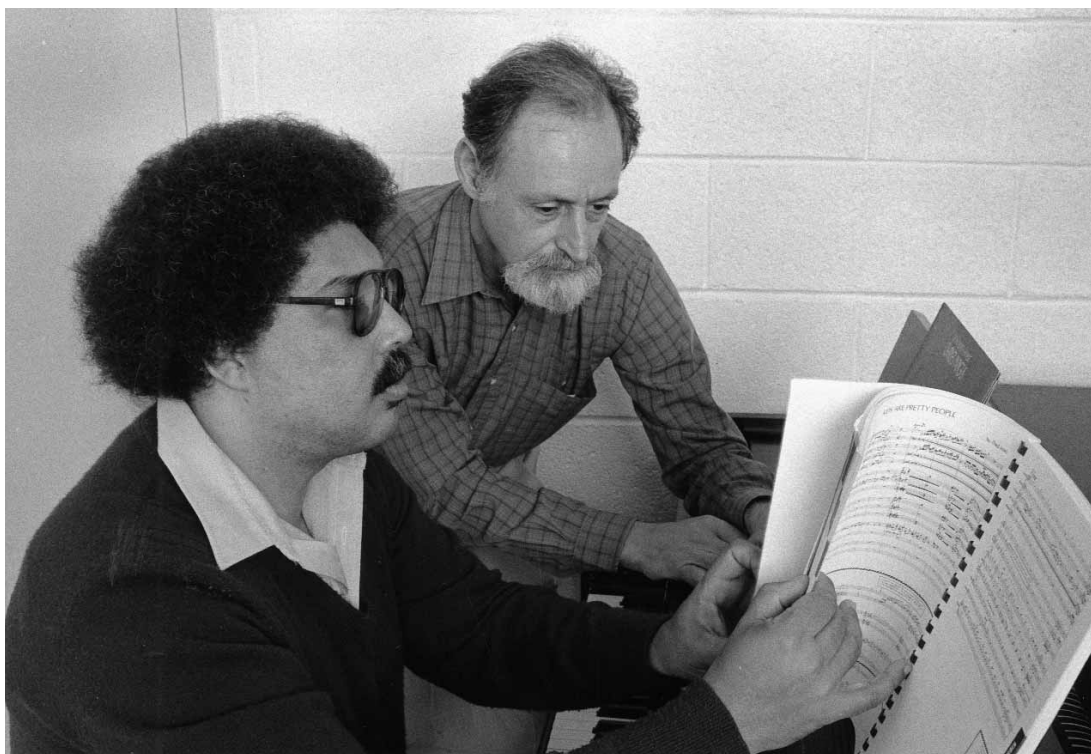
■ **Pete Rugolo, 95, composer, arranger, December 25, 1915, San Piero Patti, Sicily – October 16, 2011, Sherman Oaks, CA.** After being discharged from the U.S. Army in 1945, Rugolo became the primary arranger for the Stan Kenton band and is credited with keeping that band alive in an era when big band music was beginning to fade. Music critic Don Heckman expressed this sentiment to the *Los Angeles Times*: “Big bands of the swing era were on their way out, and he came along and brought this remarkable new life to that big band instrumentation.” In 1947, Rugolo won the *DownBeat Magazine* readers’ poll, the first of five such honors between ’47 and 1954.

Kenton broke up his big band in 1949, and Rugolo went on to become the musical

director of Capitol Records where he signed Miles Davis and recorded him as part of a nonet playing arrangements by Gerry Mulligan, John Lewis, Gil Evans and Johnny Carisi. This eventually resulted in the classic 1957 LP, *Birth of the Cool*, which included Mulligan, pianists Lewis and Al Haig, drummers Max Roach and Kenny Clarke, trombonists Kai Winding and J.J. Johnson and alto saxophonist Lee Konitz. In the liner notes for the 1989 CD reissue, Pete Welding pointed out the importance of the arrangers. “What most distinguishes the work of the nonet,” he wrote, “is the meaningful form achieved in its music, the result of the thoughtful, disciplined integration of the written and the improvised, the prearranged and the spontaneous. The balance struck and maintained between these sometimes opposing forces and the poised, artful ways in which it was brought about pay tribute to the sensitivity of the music’s arrangers.”

After recording several albums under his own name and writing arrangements for a variety of vocalists, including Peggy Lee, Mel Tormé and Dinah Washington, Rugolo then moved into the world of television writing theme music for such series as *Peter Gunn*, *The Thin Man* and *Richard Diamond Private Detective*.

Rugolo’s father, who played baritone saxophone, brought his family from Italy to Santa Rosa, CA, when Pete was five years old. Rugolo earned a bachelor’s degree in music education from San Francisco



Rufus Reid and Martin Krivin c. 1980s. Photo courtesy of William Paterson University.

State College and studied under classical composer Darius Milhaud at Mills College in Oakland. He first heard Stan Kenton records when he was in the service. “When I heard them,” he told the *Los Angeles Times* in 1993, “I just loved the sound of the band. I started copying the music down from the records and began writing that way.”

Survivors include his wife, Edye; daughter, Gina Rugolo Judd; two sons, Peter Rugolo, Jr. and Tony Rugolo, both of Sherman Oaks; and three grandchildren.

■ **Dr. Martin Krivin, 81, educator, January 14, 1930, Spring Valley, NY – September 25, 2011, Oneonta, NY.** In 1990, after graduating from Rikkyo University in Tokyo with a degree in law and politics, Tomoko Ohno decided to pursue a career as a jazz pianist and applied to William Paterson College (now William Paterson University) in Wayne, NJ. “I had taken piano lessons from a Japanese pianist who had played with Art Blakey, and I thought it was a great idea to attend a music department that had never had a Japanese student,” she recalls. Her audition cassette tape didn’t arrive until May 1990, which was late for the fall semester, but, according to Ohno, “Dr. Krivin organized the whole thing very quickly. If it wasn’t for Dr. Krivin, I might still be in Japan.”

Martin Krivin became a professor of music at William Paterson in

continued on page 10

New Jersey **Jazz Society**
PRESENTS

THE 43RD ANNUAL

PeeWee Russell Memorial STOMP

SUNDAY, MARCH 4, 2012

From noon to 5 PM at THE BIRCHWOOD MANOR
111 North Jefferson Road, Whippany, NJ 07981 (Off Route 10)
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The New Jersey Jazz Society is qualified as a tax-exempt cultural organization under section 501(c)(3) of the Internal Revenue
Code. Contributions to NJJS are tax deductible to the extent allowed by law. Proceeds of the event help support scholarships.

BIG BAND IN THE SKY *continued from page 8*

1960. He designed the Jazz Studies Program, making it one of the first five of such degree programs in the world. In 1973, he hired the arranger/bandleader/cornetist Thad Jones as a member of the faculty, and that, according to Dr. David Demsey, current coordinator of Jazz Studies at WPU, was groundbreaking. “Marty,” says Demsey, “didn’t just hire Thad as an artist in residence but as a permanent, full-time tenured member of the faculty. This was unheard of at the time. That combination of Marty Krivin’s administrative experience and Thad’s world-class musicianship and genius created a program that soon began to gather national recognition. Upon Thad’s departure to Denmark in 1980, Marty hired Thad’s bassist, Rufus Reid, to succeed Thad — another brilliant choice. What started as a one-week sub role for Rufus turned into 20 years of leadership.”

“Dr. Krivin and Rufus Reid,” recalls Ohno, “looked like an odd couple, but they were a golden duo for the department. They were always working to invite big name musicians to our concert series, and we students had the tremendous benefit of playing with those giants once in a while — Art Farmer, Jimmy Owens, Frank Wess, Benny Golson and many more.”

Reid recalls the early days of the jazz program, saying Krivin, “was the program’s champion. He fought (for) and defended us when no one else believed in us or the program. He was always calm and did the work of four individuals. His vision was broad and deep. He wanted a direct link to the marketplace of the ‘real practitioners’ of this music so they could interact with young aspiring musicians. He taught me how to function in the world of academia, with ease. He believed in me, and together we developed a vibrant degree program that continues today. I have lost a genuine friend.”

The Jazz Room concert series at William Paterson, in its 34th year, was created by Krivin. Now held in WPU’s Shea Center for the Performing Arts, the series, according to Demsey, “was originally held in the William Paterson cafeteria as an outlet for jazz majors to hold jam sessions with established

players. That educational connection still exists. WPU student bands open each concert, and the pre-concert ‘Sittin’ In’ sessions let audiences interact with major jazz names.”

At a ‘Sittin’ In’ session held this past October 23, prior to a concert by the Harold Mabern Quartet, pianist Mabern, a WPU faculty member, and tenor saxophonist Eric Alexander, a WPU graduate, spoke about Krivin. Mabern recalled that he was performing at William Paterson with the alto saxophonist Frank Strozier and drummer Louis Hayes. “Frank Strozier knew Dr. Krivin and introduced me to him. Dr. Krivin is the reason I’m here, and I’m still here 30 years later.”

When Alexander was a student, Krivin had insisted that he enter the Thelonious Monk Institute International Jazz Saxophone Competition.

“He said to me, ‘You have to do it.’ It made me realize I could play with some of the big boys.”

Demsey was hired in 1992 upon Krivin’s retirement and halfway through Reid’s tenure, but Krivin stayed on campus for two years as a special assistant. “Marty’s mentorship showed me how to pilot this internationally known program,” Demsey says. “He was there to give me history, how he’d accomplish this or that, how the other hadn’t worked so well in the past. Whenever I asked him a direct question, he’d smile and say in his low-key way, ‘Oh, you’ll figure it out.’ I’m honored that Marty has been my friend all of these years. The fact that this program and the Jazz Room concert series exist is all due to him.”

Krivin and his wife, JoAnn, retired to Oneonta, but Krivin continued to serve on several boards of directors and resumed



Steve Freeman at NJJS Jazzfest at Drew University in 2008. Photo by Tony Mottola.

playing his original instrument, the clarinet. He was also able to spend time with his museum-quality paintings. Seven years ago, the Krivins published a book of JoAnn’s photographs from the Jazz Room series to celebrate its 25th anniversary. A hardbound sequel to that book entitled *Jazz Studies* was published in 2009 (Argian Press, Oneonta, NY). William Paterson is planning an event in Krivin’s honor, but no date has been set yet. Survivors, in addition to his wife, include his sister, Elva Winokur of Roslyn Heights, NY; and four nephews and nieces.

■ **Steve Freeman, 64, bassist, March 10, 1947, Brooklyn, NY – November 3, 2011, Morristown, NJ.** Freeman was a popular bassist in the New Jersey jazz community, often appearing at Shanghai Jazz in Madison and at the New Jersey Jazz Society’s Jazzfest. Among those with whom he often played were guitarist Grover Kemple, vocalist

continued on page 12



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BIG BAND IN THE SKY

continued from page 10

Carrie Jackson and pianist Tomoko Ohno. In September 2010, Freeman was honored at Shanghai Jazz with a tribute celebrating his career.


He grew up in Springfield, NJ, and learned about jazz from his father, who played the trumpet as a hobby. According to an article by Matthew Oshinsky in *The Star-Ledger* (August 13, 2009), Freeman tried the trumpet, but said, "I just didn't have a feel for brass." As a nine-year-old, he took up the guitar, staying with it until he was 18. He then switched to electric bass, but eventually gravitated to the acoustic bass, the instrument for which he is best known.

"Acoustic bass," he told Oshinsky, "is an instrument of tremendous power, beautiful resonance and warmth. There's nothing like it." His main influence, he said, was Ray Brown.

Jackson worked with Freeman for more than 16 years, referring to him as one of her "Jazzin' All-Stars" along with pianist Lou Rainone and drummer Gordon Lane. He was, she said, "a great guy, friend and very talented musician who was loved by all." Another vocalist, Rosemary Conte, shared a memory in the online guest book of the Bradley-Braviak Funeral Home. "Steve," she wrote, "is dear to my heart. We started our New Jersey careers together, our first jazz combo being 'Wave'. He was a fine bassist, a singer's dream. He will always be in a special

place in my memory and my heart." Pianist Rio Clemente called Freeman, "a wonderful musician and a loyal friend. He had a great sense of humor and was a man who never said no when I called him to play for some worthy cause. I will miss him."

Freeman graduated from Drew University with a B.A. in German and received his M.A. in linguistics from Georgetown University. He taught German at Bernards High School in Bernardsville and then at Drew for more than 20 years where he was also an admissions counselor. He had been living with cancer for many years. Clemente recalled a recent concert at the Watchung Arts Center. "His strength was zapped, but you could never tell. I had the distinct honor to carry his bass for him when he was not capable of doing it himself."

Survivors include his wife, Dian; his brothers, Allen Freeman and his wife, Jane, and Art Freeman and his wife, Margaret. 

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.



Fran Kaufman photo

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

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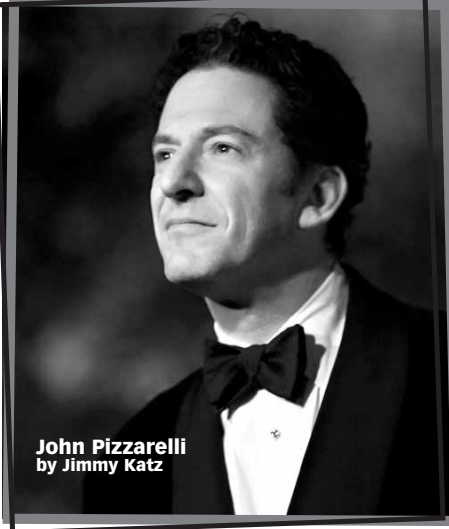
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John Pizzarelli
by Jimmy Katz

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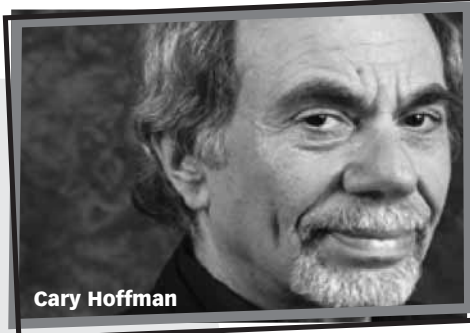
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3 PM | Sharp Theater

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Frank Sinatra: My Obsession featuring Cary Hoffman

Saturday, May 5

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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*.

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Saturday, May 12

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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.

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Jazz Impresario Ed Coyne Honored by Warren County Hall of Fame

The Warren County Hall of Fame, sponsored by Warren County Community College, presented a Special Recognition Award to Ed Coyne for his efforts to bring live jazz performances to Warren County. Ed was presented with this prestigious award at the Hawk Point Country Club on October 15.

For the past nine years Coyne has presented jazz concerts at Centenary College with the programs *Jazz in July* and *Jazz In January*, as well as a series of small group performances featured in *Jazz in The Black Box*. These concerts have featured Dixieland, mainstream, Latin jazz, big bands and jazz vocalists.

Performers appearing in the Centenary College series have included such jazz greats as guitarist Bucky Pizzarelli, saxophonists Houston Person and Phil Woods, trombonist Urbie Green, the Artie Shaw Orchestra, the DIVA Jazz Orchestra, saxophists David "Fathead" Newman and Grant Stewart, and The Four Freshmen — just to name a few of the many great performers that have graced the stage at the college's new David and Carol Lackland Center.

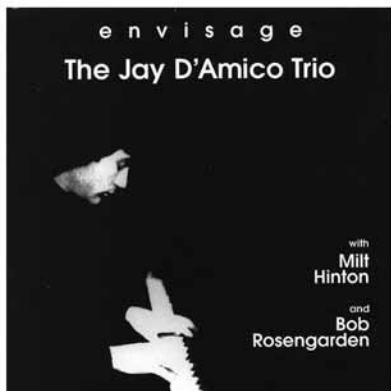
For more information on any of the jazz events at Centenary College contact the box office at 908-979-0900 or visit www.centenarystageco.com on line.



Dr. Will Austin, President of Warren County Community College, Ed Coyne and Nancy Brown, WCCC Foundation Chair, pose at Hawk Point Country Club on October 15.



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Talking Jazz

A Jersey Jazz Interview with Mulgrew Miller

By Schaen Fox

To write an introduction for Mulgrew Miller feels presumptuous, since it is hard to believe that any jazz fan can be unaware of him. For years, he seemed to be on at least half of all new jazz recordings. He spent over two decades in bands led by luminaries such as Mercer Ellington, Betty Carter, Art Blakey and Tony Williams. His record as a leader is equally long and impressive. He has a long association with William Paterson University and in 2006 accepted their position as Director of Jazz Studies. Last year, he suffered a stroke that put a temporary halt to his career. I had a brief phone conversation with him in February as he was preparing to resume performing.

JJ: How is your recovery coming along?

MM: I'm doing well. [Laughs] You may notice that it takes me a little while to express myself. My brain is a little slow to find the exact words I want. Physically, I feel 100%. It is going to take a little while for the piano chops to come back, although they are coming back slowly but surely.



Mulgrew Miller during a recording session at Avatar studios in NYC. Photo by Jimmy Katz.

JJ: That is so good to hear. You were raised in Mississippi and then went to college in Memphis, but I don't hear those regions in your voice. Why is that?

MM: [Laughs] Oh, boy. When I was in first grade I had a teacher that always made us conscious about how we spoke and enunciated words. That always stuck with me. I've always been conscious of, say, how Southerners speak and what the words sound like. You look at the word and it is pronounced a certain way. The southern drawl is as amusing to me as it is to anybody else. [Chuckles] I'm told at times it comes through.

JJ: Yes, a bit sneaks in, but not much. I read that when you were in Memphis you would listen to Phineas Newborn. Did you just listen or did you get to know him?

MM: Mostly just to listen. I got to talk to him a couple of times. James Williams was my predecessor at William Paterson. He was a brilliant pianist and composer and he preceded me in the Art Blakey band. He was a few years older than I and he was from Memphis. James would have Phineas over to his house on occasion and we

would be listening to records. I got to talk to him once or twice hanging out in the clubs or something like that. I don't remember any substantive conversations because we never talked about essential things.

JJ: Do you know why he moved back to Memphis?

MM: No. He had a mental illness and probably because of the breakdown he moved back to be with his mother and his brother, to be with family.

JJ: I read that Woody Shaw once called you "The piano player with the funny name."

MM: Oh, yeah. I had met him at one of Jamey Aebersold's Jazz Camps. Joe Henderson was our combo leader, as we called it. The piano class was taught by Joanne Brackeen. Woody was visiting that day and listened to our class and I introduced myself to him. When he saw me two years later, he said, "I remember you. You're the piano player with the funny name."

JJ: Well, would you tell us about your first name?

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MULGREW MILLER

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MM: OK. I was named after my father's older brother. His name was John Mulgrew. He died in the late '30s and my father wanted to keep the name in the family. My name is not John Mulgrew, my name is Mulgrew. The name is really Irish. You may ask, what have I to do with the Irish? [Chuckles] Well, as a matter of fact, in Mississippi, a century or so ago, several plantation owners were Irish. I guess my people at one time were servants or slaves of Irish landowners, and perhaps they were even family, so to speak. [Chuckles]

JJ: Not at all an uncommon story. You left Betty Carter to work with Woody Shaw. Why?

MM: Woody at the time was a happening thing in jazz. His band was very current. Woody was quite the visionary. I just loved his playing and writing so much and I wanted to be a part of that. I had that desire when I first met him. I guess he sensed that. [Chuckles]

JJ: What was he like off the bandstand?

MM: Sometimes temperamental. He was not very open to people just coming up to him. At times he was, but he was pretty much a private person. You know he had difficulty seeing and required help to get from place to place. I'm sure that was a constant source of frustration. He could be funny. One time the band was to meet in the hotel lobby at a certain time and he came very late and said, "Well, if you don't like it, go get your own band." [Laughs] But it was always about the music.

JJ: What was it like working with Betty Carter?

MM: Ah-ha. [Chuckles] Challenging and rewarding. I learned a lot, but Betty was very demanding. She insisted that one pay total attention during a performance. You couldn't just go by habit on her gig. I think that all rhythm section players that got a chance to work with her benefited from it because Betty's thing was largely about playing time and playing it a certain way. You had to get that snap happening in your time-playing. I encouraged all the young cats that came to town to work with her if they got the chance.

JJ: Did you form any personal friendships with any of the people you worked with during your years as a sideman?

MM: Well, it was limited because they were all older than me. There was that generation gap. I became friends with most of them. Obviously, I wasn't running buddies with Art Blakey or Woody

Betty (Carter) was very demanding. She insisted that one pay total attention during a performance. You couldn't just go by habit on her gig... You had to get that snap happening in your time-playing. I encouraged all the young cats that came to town to work with her if they got the chance.

Shaw off the bandstand. They had their own social lives. Tony Williams and I were pretty good friends and yet we didn't talk on the telephone every day. Often we would go out to eat because we shared a love of Indian food. Of all the bandleaders I worked with, he was the most amazing musician. They were all amazing in their own way, but this guy was superhuman. During the whole time I was with him, I never heard him have a bad night. On an average night's performance, he was amazing. He was remarkably virtuosic and intelligently conceptual every night, but some nights he seemed to be flying.

JJ: How did you get to work for Mercer Ellington's version of the Duke Ellington band?

MM: It was through Bill Easley, a multi-woodwind player, who was living in Memphis at the time and on the Stax recording scene. When the Ellington band came through, Bill joined the band and shortly after that Mercer was looking for a piano player to substitute. The guy who took Duke's place, Lloyd Mayers, was busy doing shows on Broadway and all kinds of things. Bill Easley told Mercer about me. At first it started out with a couple of substitutions and then he asked me to join the band.

JJ: Did you have any special feeling about filling Duke's chair?

MM: Well, I knew immediately that I wasn't filling in his shoes, so to speak. There was no way of doing that. Mercer Ellington led the band; I was just a sideman. I was just conscious of the duty I had as a pianist. I never tried to emulate him pianistically except for certain things that were customary — like the intro to "Satin Doll" or "Take the A-Train." Every pianist that played in the band had to know those things.

JJ: I've heard and read so much about jazz in Japan. Please tell us about your experiences there.

MM: I have probably been to Japan as much as I have been anywhere. At the time, jazz in Japan was really big — this was like 1980. Every town had at least one jazz club, and if they didn't have a club, they had jazz coffee houses where they would have thousands of jazz records. You could order a coffee, tell them what you wanted and they would put on the record. That has largely faded although you'll find one here and there in Japan.

The biggest change in the Japanese jazz scene is that the economy changed as it did in America. That affected the presentation of jazz, so the jazz scene is less vital than it was. I used to go to Japan sometimes four or five times a year, but I haven't been there in a couple of years.

JJ: Since Japanese audiences are known for being quiet until the music stops, do you recall your first reaction to that?

MM: No, because it wasn't the first time. I experienced that in certain parts of Europe. Not all Japanese audiences are the same. I found them to be different in Tokyo, for example, than in some little town out in the countryside. Those people tend to be more reserved, but in the cities, those audiences could be as lively as any in New York.

JJ: Do you have any favorite places to perform?

MM: Well, it may sound funny, but one of my favorite places to travel to is the West Coast. I enjoy the Bay area and Seattle. There is no place that I enjoy more than that. I very much enjoy Europe and around the Mediterranean. San Sebastian in Spain is one of my favorite towns.

JJ: Any particular venue that you especially like?

MM: Today one of my favorites is Yoshi's in Oakland. They have a great piano and the way the audience is set up is just perfect. I can't think of a

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MULGREW MILLER

continued from page 18

place in Europe because often you have to play outside and I'm not fond of that. I've had many, many good experiences playing theaters in Europe, although I don't remember any by name.

JJ: Do you have an opinion about that CD incident at Yoshi's about a year ago?

MM: Well, no. How did it go? Oh, it was a racial issue involved in that. Is that what it was about?

JJ: Yeah, as I remember it there were no African-Americans on the CD.

MM: I was slightly insulted that I wasn't included because I'd played Yoshi's many times as a leader and as a sideman. I felt overlooked. Obviously, it didn't affect me too much because I'd forgotten what it was all about. [Chuckles]

JJ: I want to ask about Niels-Henning Orsted Pedersen. He was such a great talent and left us way too soon.

MM: Niels perhaps had a more prolific career as a bass player than any American bass player because he played with all of the giants living in Europe all the time. As a matter of fact, I have a record of Niels at the age of 14 or 15 playing with Bud Powell. Not to mention that he played with Oscar Peterson. I was elated that I got a chance to play with him. He was such a great extraordinary talent. He often told stories about playing with Kenny Drew. He loved Kenny and he talked about Oscar and all of the old cats. One thing he was extremely proud of was some tapes that surfaced of him and Alan Dawson playing with Sonny Rollins. That came out as a record later. It was just a joy to work with him, but he had some self-destructive inclinations toward the end. I don't want to talk a lot about that, but it led to his untimely demise.

JJ: OK. Since this is for the New Jersey jazz journal, would you tell us about your association with William Paterson?

MM: The previous director, James Williams, was a very good friend of mine and I went there and performed a couple of times. They contacted me about six years ago and made me aware that the position was open and asked if I was interested. Well, I wasn't at that moment. I never saw myself being a teacher. To make a long story short, they enticed me and made the offer attractive in a number of ways. They were accommodating in terms of my performance schedule because I didn't want to stifle my performance career. Once we sat down and hammered out all the details, I decided



Miller played with Jimmy and Tootie Heath at the Newark Museum Jazz in the Garden series in 2010. Photo by Tony Mottola.

to take it on. For the first year I said I'd try it on a trial basis to see not only to see if they liked me but if I liked teaching.

JJ: I assume that your teaching includes stories of many of the giants you have known?

MM: I'm always telling the kids stories about Art Blakey, Woody, Betty Carter and Tony Williams and always drawing from my experiences with them. For instance, the other day we were talking about the condition of the instruments. I was trying to tell the students that ultimately it is not the condition of the instrument, but the spirit that inhabits the player. I tell them that Art Blakey used to say, "It is not the instrument; it's the musician." They have to get beyond being stifled by the condition of the instrument. That doesn't mean that you don't complain [Chuckles] because sometimes the promoters don't do their part. A lot of times, they figure if the piano is new it is a desirable instrument, but you have inferior brands of pianos. Sometimes they feel that if they tune up an old beat-up piano it is a performance-level instrument, and often that is not the case. It is our duty to complain about those things.

At the same time, once you make your complaint and you decide you can play the instrument, it's just you and the music. I learned that very early from watching Phineas Newborn in Memphis.. I used to hear him on the weekends playing at this

club. They had an old upright piano and I never realized how bad a shape it was in until I tried to play it. When he played there was so much music coming out of it the condition of the instrument disappeared. Art Blakey and so many others could make their sound on any instrument. I don't care what shape the drums were in, Art Blakey always sounded like Art Blakey.

JJ: Why did you decide to live in Easton, PA? I don't think of it as a major center for jazz.

MM: Well, I wanted to get far enough away from New York and yet remain close. I guess the thing that attracted me most was the affordability. Real estate, taxes and insurance were all cheaper and they had a good public school system here and I was raising my kids. And highway 78 is the best highway from any direction into New York. [Chuckles] It is well maintained and I rarely run into a traffic jam.

JJ: I read that you are interested in Eastern spirituality. Is that Buddhism?

MM: No, not particularly, although Buddhism is part of the Eastern tradition. When I was about 21, I read a book called *The Autobiography of a Yogi* by Paramahansa Yogananda. That kind of turned me on. I didn't know it at the time, but Coltrane, Sonny Rollins and quite a few musicians have read it. I was searching for a way to reconcile being a musician to religion. I grew up in a religious

environment that said, "Don't be hanging out in the clubs playing the devil's music," that kind of stuff. That didn't sit well with me. This book's philosophy suited me. Not only that, but when I was reading the book it felt like I had known these amazing truths all along, even though I didn't know them. They opened the doors to my understanding. They were so revealing.

JJ: Did you meet Alice Coltrane and was she important with your readings?

MM: I met her, yes, but she was not directly important to me. I can certainly appreciate her involvement with it. I think she was important in spreading the awareness of Eastern philosophy.

JJ: Is there a film, book or play that you feel would give us non-musicians a realistic idea of a musician's life?

MM: You know, there are movies about musicians, certainly but some leave a lot to be

desired. Most that I have seen talk about drug addiction and that kind of stuff. That doesn't necessarily have anything to do with playing music. For instance, the movie *Bird* focused more on his addiction than his life as a musician. You never got to think about how much Bird had to practice and I guess that wouldn't be interesting to movie-goers, but it is important to get an idea of what the life of a musician is. You have to see all those things. That documentary, *Straight No Chaser* — you may get an idea from that. The only problem is that Monk was such a unique individual you may not get a realistic view of a person's life. I suppose there is, but I don't know of such a movie.

JJ: Do you have any souvenirs of your career that you would like to tell us about?

MM: Mostly posters, photos and things like that. One special poster is from an event we played at the Keystone Corner in San Francisco. The poster is a large picture of a two dollar bill and I was with

Woody Shaw at the time, and we worked opposite Art Blakey's band. On one side of the two dollar bill is Art's band with the lineup and on the other side is Woody Shaw's band. I have a very small wooden grand piano that James Moody gave me for my birthday and I have a bathrobe with my name embroidered on it. Milt Jackson and his wife gave it to me for my 40th birthday. Mind you, I can't wear it anymore, but I still keep it.

JJ: Oh, I would too. Thank you for doing this.

MM: OK. I wish I was speaking a little better, but it is much better than it was.

JJ: You sound wonderful to me. Take care.

MM: All right. Bye. 

While Mulgrew does not have his own website, there is a wealth of clips on YouTube.

I recommend <http://www.jazzvideoguy.tv/search.php>.

He appears at Dizzy's Club Coca-Cola with his sextet, WINGSPAN. Nov. 30 – Dec. 4.

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

Jazz Journeys

Music to the Ears: Insight Cuba and JazzTimes Announce Havana International Jazz Festival Tour December 14-19

Six-Day Inclusive Program Features All-Access Pass to Concerts, Events and People-to-People Encounters

For the first time in eight years, Americans can legally attend Cuba's acclaimed Havana International Jazz Festival. Insight Cuba, the leading provider of U.S. authorized people-to-people travel to Cuba, and JazzTimes, America's pre-eminent jazz magazine, have partnered to offer the rare opportunity to rub elbows with jazz greats and interact with the people who inspire each note.

The world-renowned Havana International Jazz Festival, originally organized by master jazz musicians including Chucho Valdes, and sponsored by the Instituto Cubano de la Musica, will run December 15-18. A lively celebration of music and culture, the festival began as a loosely organized event in 1978 when Bobby Carcasses and other jazz musicians played an outdoor show at Casa de la Cultura in Havana. The following year, other famous musicians attended including Dizzy Gillespie, Max Roach, Charlie Haden, and Jack DeJohnette. Since then, many of the world's most talented jazz musicians, including Roy Hargrove, Nicholas Payton, Herbie Hancock and Larry Coryell, have come to be part of Havana's most sought after event. And now Americans can get a front row seat to the action.

"When we last offered a trip to the Havana International Jazz Festival in 2002, it was our most popular program ever, with over 300 Americans attending," said Tom Popper, director of Insight Cuba. "We all had to pinch ourselves! Being in Cuba surrounded by some of the most impassioned musicians and performances was simply incredible."

For more information on the Jazz Festival program and other Insight Cuba travel programs, visit www.insightcuba.com or call 1-800-450-CUBA (2822).

Westchester Jazz Orchestra performs Master Keys: Music of Bill Evans, Ahmad Jamal and Herbie Hancock

Saturday, December 3, 8 PM in Irvington, New York
@7:15 Short Set by Lagond Music students
(Snow date Sun, Dec 4, 1 PM, Short set 12:15)

WJO, described as "setting the standard for big band jazz," pays homage to past and current masters including Mary Lou Williams, Chick Corea and Fred Hersch.

Reserved seating tickets \$35 adults/\$30 seniors/\$10 students

Irvington Town Hall Theater, 85 Main Street, Irvington, NY

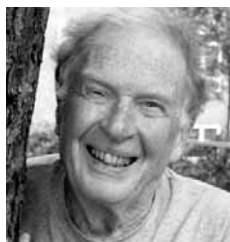
Subscription and group discounts available

www.westjazzorch.org; Theater box office: 914-591-6602 | WJO: 914-861-9100

The New Al Di La Restaurant in East Rutherford Offers Jazz

Hear the Don Giantomasi Quintet: Tomoko Ohno, piano; Hal Slapin, bass; Don G., sax; Chuck D'Orazio, trumpet; drummer TBA; featuring vocalist Jackie Jones, on Fridays, December 2 and 9 at Al Di La's new location: 1 Hoboken Road, East Rutherford, NJ 07073. No cover charge. Have dinner (served until 11 PM Fridays), or sit in the lounge (open until 1:30 AM.) For more information and reservations, call 201-939-1128 or visit www.aldilabistro.com





Noteworthy

Fradley Garner International Editor *Jersey Jazz*

CAT'S BACK FROM DOWN UNDER ... POPS'S HOUSE GETS A SWEDISH TREASURE ... HOLIDAY REVIEW AT LINCOLN CENTER ... NEW QUEEN OF BLUES BITES THE APPLE ... FLASH MOB FOR 'BOLERO' IN COPENHAGEN

"AFTER LISTENING TO A STREAM of releases by purported rising jazz singers — who couldn't have lasted through a chorus in a contest with **Ella Fitzgerald** or **Betty Carter** — it's a delight to hear the real thing in **Catherine Russell**." Max praise for a Cat from *The Wall Street Journal's* Nat Hentoff. The venerable scribe was hailing Russell's 2006 debut album, *Cat*. Two more CDs followed. "I was associate professor in the Voice department at Berklee College of Music from 1999 to 2002, and had to leave teaching to go back out on the road," Cat (as musicians call her) e-mailed me from Melbourne. The five-month tour with the American jazz/rock band Steely Dan ended November 6. "Then I'm back to being a bandleader and freelancing as I have around New York for many years." Cat's fourth album, *Strictly Romancin'*, hits the stalls on February 14. Google her — also check out the recent *Times* article by her off-Broadway actress namesake. They've met on Facebook. Two cats the same age, on the Gotham nightshift.

"AT AGE 15, WHEN I DISCOVERED the great **Louis**

Armstrong, I had no idea that I entered a love affair which will last for the rest of my life." **Gösta Hägglöf** grew up to become Pops's Swedish oracle. He collected Armstrong photos, one-of-a-kind recordings, many never commercially issued, film and video sound tracks and other memorabilia from the world over, especially Sweden, Belgium, Germany and the United States. When Hägglöf died in 2009, he left this treasure to the Louis Armstrong House Museum in Queens, New York. This fall, LAHM archivist **Ricky Riccardi** presented the Gösta Hägglöf Collection to the press. **News note:** On Tuesday, December 6, LAHM will host its first Annual Gala celebrating 25 years with Queens College. The gala will honor record producer **George Avakian**, renowned trumpeter and educator **Jon Faddis** and Queens College president, **Dr. James L. Muyskens**. Feast and catch special performances at 3 West Club, 3 West 51st Street, Manhattan. Reservations@wnrc.org or call 212-582-5454, ext. 2310.

"A NEW HOLIDAY REVIEW" with Wynton Marsalis and the **Jazz at Lincoln Center Orchestra**, is set for Thursday and Friday, December 15-16, and Saturday the 17th at Rose Theater. The first

JALC holiday concert in years features singer **Kim Burrell** on new arrangements of holiday jazz and spiritual chestnuts. Though there are gratis pre-program discussions on Friday and Saturday evenings at 7:00 o'clock, "A program specially gift-wrapped for your ears" carries a price tag. Evening tickets at \$30 to \$150; matinees, \$30 to \$95. www.jalc.org/concerts/c_order_tickets.



Catherine Russell dazzles 'em in Dizzy's Club Coca Cola, Jazz at Lincoln Center. Photo by John Herr.

Catherine will be singing with her trio (Matt Munisteri, guitar; Mark Shane, piano; Lee Hudson, bass) on New Year's Eve at Shanghai Jazz, in Madison, NJ. www.shanghaijazz.com.

LEGACY, AN URBAN HIP-HOP

band from East Orange, NJ was chosen to tour Morocco, Algeria, Tunisia, Israel/Jerusalem, Egypt, South Sudan and Kenya with *The Rhythm Road: American Music Abroad* program, co-sponsored by the State Department and Jazz at Lincoln Center. The quartet was chosen from applications by more than 100 groups to travel abroad and "encourage mutual respect and understanding," the press release said. The tour started November 16 and concludes in Kenya, December 19. Legacy will give two concerts in February, in Washington and New York. Since 2005, 159 musicians from 41 bands have performed in over 100 countries on five continents. **JJ**

WEB HIT-OF-THE-MONTH

COPENHAGEN CENTRAL STATION commuters one day this summer stopped and gawked as a curly-haired young conductor started a lone snare drummer tapping out the hypnotic beats of Ravel's "Bolero." A stand-up cellist joined in, plucking a two-note rhythm. A flutist launched the melody. A growing body of Copenhagen Philharmonic musicians — even a harpist and bassist—converged from all sides, many in sweaters and jeans, nearly all with their parts in their heads. They joined on cue to create a standing orchestral "flash mob," first in the old station's history. The event was filmed and posted. Now you can watch the players and spectators in high-def video on www.classicalarchives.com/feature/don't_miss_this.html. Or just Google "flashmob copenhagen." Classical, sure, but man it swings!

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

CLARINET A LA KING!

THE Tribute to Benny Goodman



Saturday, January 21, 2012 at 8pm

**with Dan Levinson and the James Langton All-Star New York Big Band
Theatre of the Somerset County Vocational and Technical Schools
14 Vogt Drive, Bridgewater, NJ**

Co-sponsored by the New Jersey Jazz Society and Jazz in Bridgewater

*Come celebrate the anniversary of Benny Goodman's famous 1938 Carnegie Hall concert
that helped define the Swing Era.*

To purchase tickets, please contact:

Business & Education Alliance, Inc./SC Vo-Tech Foundation

908-237-1238 or partnership2000@embarqmail.com (incl. Mastercard/Visa info on e-mail)

Ticket prices: \$25 (front), \$20 (upper)

Dinner/Show package \$45 (Arrive by 6pm)

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

SC Vo-Tech Foundation, P.O. Box 6124, Bridgewater, NJ 08807

Please make checks payable to: SC Vo-Tech Foundation

Proceeds benefit the Somerset County Vocational-Technical Schools

Jazz Folk: October 28 at The Minstrel

Featured Act: Frank Vignola Trio featuring Vinny Raniolo and Glenn Tosto

Opening Act: "Frank and Hank" — Frank Sole and Henry Nerenberg

Special Guests: Carl Croce and Barbara Abbott

By Linda Lobdell with Tony Mottola

Jersey Jazz Co-editors

Photos by Tony Mottola

New Jersey's venerable Folk Project has been dipping its toe into a little jazz of late. Earlier this year Grover Kemble's Za Zu Zaz and Bucky Pizzarelli and Jerry Bruno did shows for the group's Friday night acoustic music Minstrel series, and jazz guitarist John Carlini was a featured performer at their recent weeklong Fall Festival.

A return trip to the Minstrel for Frank Vignola was a no-brainer; the jazz guitar master set the current venue's attendance record on a first visit in 2010. The house is full again on October 28 for Frank's performance; an amiable mix of jazzers and folkies in line early hoping for up-front seats in the intimate, comfortable performance hall at the Morristown Unitarian Fellowship.

After a few administrative duties, emcee Jay Wilensky (guitarist, song collector, and vocalist with the jazz/swing big band Reeds, Rhythm, and All That Brass) makes a direct threat involving rotten tomatoes and cell phones prior to the start of this show.



Frank Sole



Glenn Tosto, Frank Vignola, Vinny Raniolo get extra credit for their high kicks.

Jay was on hand for the earlier sound check and he salutes the bravery of Hank and Frank, tonight's opening act. "I would rather bungee jump off the Eiffel Tower than open for Frank Vignola," he declares.

But this duo proves its mettle in a charming, understated manner. In "Let's Eat Home," they take turns with Dave Frishberg's lyrics, accompanying themselves on their acoustic guitars in a gently lively cha cha rhythm.

As done by Hank and Frank "The Sheik of Araby" is "rated R for rough language and brief nudity." Their version is finger-picked, as taught to Folk Project member Fred "Fox" Weinfeld by Gamble Rogers at an FP weekend workshop. Hank sings the original 1921 Ted Snyder lyric and Frank follows with alternate words penned by patent attorney Weinfeld. With this sheik, more than chastity is at stake, as he menacingly threatens to embargo crude oil and raise your gas prices.

The set closes with a medley of Sarah Vaughan tunes, "Lover Man" and "Black Coffee." "These lyrics are not politically correct," notes Hank. He sings both tunes in a sweet, heartfelt way, as he and Frank alternate rhythm and melodic takes.

Emcee Wilensky returns to the stage to welcome all the new faces at the show: "You must be jazz fans because you're too well dressed to be folk fans." He urges all to consider joining the folk project; just \$20 makes one privy to the secret handshake

and gives extra access to the many concerts the group produces each year. He notes that musicianship among the folk players is at its highest level ever and will appeal to jazz lovers, and he makes an offer we can't refuse...we're encouraged to pick up a pass at the front table that will give us free admission to an upcoming folk show.

The headliners are introduced. The show has been advertised as a guitar duo of Frank Vignola and his frequent collaborator, the "annoyingly young" Vinny Raniolo (age 26). Instead, veteran Gypsy jazzer Glenn Tosto has been added as a surprise guest, and we're told, "smoke was rising" from his guitar as he warmed up in the musician's room out front.

They launch into Django Reinhardt's iconic arrangement of "I'm Getting Sentimental Over You," segueing into "Stardust."

"Tico Tico" is a Vignola show staple, but a subsequent jam with quotes from "Stairway

to Heaven” is new to our ears. Their bodies are rigid, their arms, hands, fingers moving blindly... suddenly they break and run around the stage during the last song of the sequence, a Vignola original called “Gypsy Mania.”

Frank promises ballet, and sure enough, the stage is cleared to make room for the trio’s choreographed tiptoe dance while playing “Swan Lake, Scene One.” Many phrases are performed with all three balanced on one leg, holding pointed toes out front toward the giggling audience. On to opera, a gypsy jazz version of the Habanera from Bizet’s “Carmen.”

Fireworks give way to a gentle “My Blue Heaven,” and the knowledgeable audience joins in a sing-along.

Now a combined tribute to Django Reinhardt and Les Paul juxtaposes “Nuages” and “How High the Moon.” “About 239 million miles,” deadpans a wide-eyed Vinny. Django’s plaintive “Tears” and one of his last compositions, “Rhythm Future,” segues into “Caravan.” They conclude the set with Rodgers and Hart’s “Lover,” a la Les Paul, at speeds so high there is indeed smoke rising from the strings.

Wilensky steps onstage at the end of the set, “these guys were raised too well to tell you this, but they have CDs for sale.” And urges us to donate whatever we feel moved to add to our \$7 admission, all monies to go to the musicians. That’s their policy at the Minstrel. Keep it affordable and keep it honest.

After the break, Wilensky introduces the return of Hank and Frank, and reports the Cardinals are leading the Texas Rangers in Game 7 of the World Series (they went on to win it 6-2).

“We’re returning to the ballet, but we’re not dancing,” Frank Sole assures us and takes up the melody of Tchaikovsky’s “Waltz of the Flowers” — this waltz is a jazz waltz.

Two tunes put together, “Rio” and “Day by Day,” pair nicely. Frank says “the day I showed Henry a new chord was the greatest day of my life,” but Henry confesses, “I really already knew it and just pretended.



After their own nod to Gypsy jazz — “Topsy Gypsy” and “Dance of Life” — they close their second set with Clifford Brown’s “Joy Spring,” with John Hendricks’s moving lyric about finding the fountain of youth within ourselves. Hank’s enunciation is so clear and his delivery so honest, it brings a tear to the eye.

The power trio returns, but for a quiet start with “Sounds of Silence.” A genial nod to their folk music hosts, no doubt. Paul Simon morphs into “Walking on the Moon,” which evokes a little box-step choreography for the boys, culminating in a Zorro-like pose.

Someone has requested a Ventures tune, and after setting the table with Al Caiola’s

“Apache,” Frank and crew serve up “Walk Don’t Run” and “Perfidia,” both big hits for the seminal ’60s instrumental rock guitar trio.

The boys have learned that audience member Paula, visiting from Brazil, is celebrating her 25th birthday, prompting a performance of “Brazil” by the band and “Happy Birthday to You” by the audience.

The frenzy slows for some Jobim — “Quiet Nights,” “Wave,” “Girl from Ipanema” — and “It Might As Well Be Spring” after which it’s time for a couple of guest artists (you get your money’s worth for your seven bucks at the Minstrel).

Carl Croce (the late Jim Croce’s cousin we learn later) is up first. Frank calls him Santa for his flowing white hair and full beard, but he’s more Burl Ives as he plays his vintage Gibson L-5 archtop and sings “Pennies From Heaven” in a robust voice, before leading an audience sing-along. Next up, Barbara Abbott sings a lilting “Moon River,” in quiet duet with Frank’s guitar.

Frank and Hank come onstage join in for an old-fashioned guitar jam. “They win the tie contest,” Frank V. proclaims, noting the pair’s colorful neckties.

And so it goes. “Stompin’ at the Savoy” — “just like they did at Woodstock” brings leg slapping and whistles from the audience, as Frank and Vinny trade

fours seemingly at the speed of sound. It’s by now apparent that this is an audience that likes to participate and when the guitarists perform “What a Wonderful World,” a spot-on Louis Armstrong imitation booms from the front row.

The clock is ticking down and after “Begin the Beguine” the eclectic and entertaining show closes with Mozart’s “Turkish March.”



Frank Vignola will be back in town at year’s end when he teams up with Bucky Pizzarelli for First Night Morristown at United Methodist Church. You can learn more about the Folk Project, its Minstrel series and other music and dance programs at www.folkproject.org.

top: Henry “Hank” Nerenberg; middle: Frank Vignola with guest Carl Croce, and Vinny Raniolo; bottom: Frank Vignola accompanies guest vocalist Barbara Abbott

Armistice Ball Pays Tribute to 1918

Photos by Tony Mottola Co-Editor, Jersey Jazz

On Saturday, November 5, the Clifton Recreation Center was transformed into a commemoration of the cessation of World War I, with the Fourth Annual Armistice Ball, sponsored by The Morris County Historical Society and the Metropolitan Vintage Dance & Social Club.

Attendees dressed in period finery and listened and danced to music provided by The Metropolitan Club Orchestra, which “recreates the music of the early 1920s,” when “the exhilarating sounds of jazz were just beginning to storm the country, while ragtime still held sway over many dance halls.” The band consisted of Johnny Peppercraft, bass sax; Mike Kuehn, banjo; Peter Reardon Anderson, clarinet; Sue Fischer, drums; David Boeddinghaus, piano; and Randy Reinhart, trumpet.

A dance workshop on early 20th century dances was taught by Jan and Al Seabra from 2 to 4 PM. This class allowed us to master the basics of ragtime-era dances: the one-step, foxtrot, tango, blues, and waltz. The dances are lively but not strenuous, and have great charm. They are fairly simple to learn, even for inexperienced dancers.

Proceeds of the event benefit the programs of the Morris County Historical Society, headquartered at Acorn Hall, an 1853 Victorian Italianate mansion in Morristown. The Society operates Acorn Hall as a historic house museum, produces exhibitions on local history in the Galleries at Acorn Hall, and provides public programming on Morris County history.

The Metropolitan Vintage Dance & Social Club is a private organization dedicated to keeping alive the social customs, dances, and other pastimes of the 19th and early 20th centuries.

For additional information and to get ready for next November’s Ball, call (973) 267-3465; email acornhall@juno.com or visit acornhall.org.



Jan and Al Seabra were the preceptors for the dance. Note that each dance style is announced on the placard.



Period dress, modern cocktail attire, or military attire of any era is encouraged.



A group of honors students from Felician College put their Charleston steps to use. Charleston is the most modern dance seen at the Ball.



Veterans were acknowledged and honored with boutonieres.



Armistice Ball 2011 Set List

- 7:00pm Welcome
 1. One Step (mm=116) King Chanticleer
 2. Foxtrot (mm=76) Singing the Blues
 3. SPECIAL
 4. Blues (mm=54) Mr. Jelly Lord
 5. Foxtrot (mm=76) I'm Coming Virginia
 6. Tango (mm=66) A Media Luz - P, 13
 7. Waltz (mm=120) Beautiful Ohio ✓
7:50 - 8:05pm (15 min. intermission) Veterans' Remembrance Ceremony
 8. Foxtrot (mm=80) Someday Sweetheart
 9. One Step (mm=120) My Pretty Girl
 10. Foxtrot (mm=116) Magnolia
 11. Tango (mm=66) El Choclo - P, 139
 12. Half-and-Half (mm=180) Green's Half-and-Half (1914)
 13. Foxtrot (mm=80) Barataria (1924)
 14. One Step (mm=120) New Orleans Shuffle (1925)
 15. Blues (mm=56) Squeeze Me
8:50-9:10 (20 min. intermission) Refreshments
 16. Blues (mm=56) Sweet Lovin' Man
 17. Tango (mm=66) Por Una Cabeza - P, 348
 18. Foxtrot (mm=80) Pussy Cat Rag (1924)
 19. Waltz (mm=120) When I Grow Too Old to Dream
 20. One Step (mm=120) Bye Bye Pretty Girl
 21. Foxtrot (mm=76) She's Crying For Me
 22. One Step (mm=116) Shake That Thing
 23. Final Waltz (mm=120) Three O'Clock in the Morning (1919) ✓
10:00pm: end
 Extras: Shake It and Break It
 Clementine
 Canal Street Blues



John Landry, left, sound technician, is also the timekeeper for the concert.

Marc Casslar, right, hosts ragtime dances at the 92nd St Y and elsewhere.

WBGO's Champions of Jazz Benefit: Before and After (Ready, Set, Go!)

Story and photos by Fran Kaufman

This year's WBGO Champions of Jazz Benefit honored the great saxophonist Jimmy Heath and renowned, revered and beloved producer Tommy LiPuma. Both men have received numerous honors in their careers, but this was a very, very special evening, as their musical friends paid them tribute before a sold-out house in the beautiful Allen Room at Jazz at Lincoln Center.

I thought it would be fun to show you what the show looked like during sound check on the afternoon of November 2, and how it looked once the stage lights were on, the audience was packed, and it was show time!



Trumpeter Roy Hargrove came by for sound check and tried out his solo, "These Foolish Things" with bassist James Genus.



Danilo Perez reviews his arrangement of "Till Then" before the empty house.

The rehearsal outfit worn by the beautiful Natalie Cole was as "unforgettable" as the song she sang. And when she followed "Unforgettable" with her rendition of Shirley Horne's "Here's To Life," I wept.





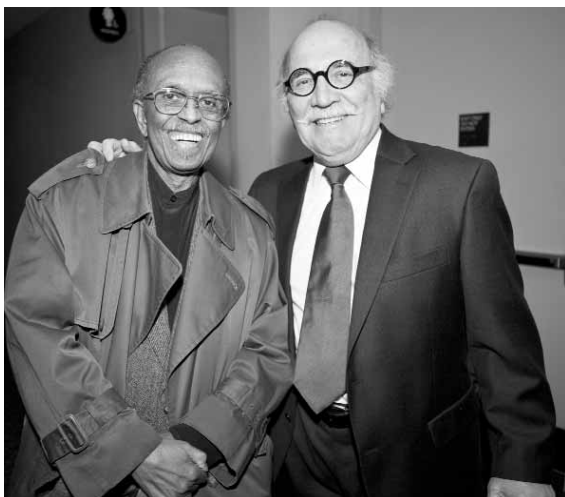
Pianist Michael Wolff, musical director for the event, reviews 15-year-old bassist Darryl Johns's "Sound for Sore Ears" with Englewood resident Johns, who is a member of the NJPAC Jazz for Teens program.



Rehearsing the Finale: Todd Bashore, James Genus, Gary Smulyan, Antonio Hart, Joe Lovano, Natalie Cole and Lizz Wright.



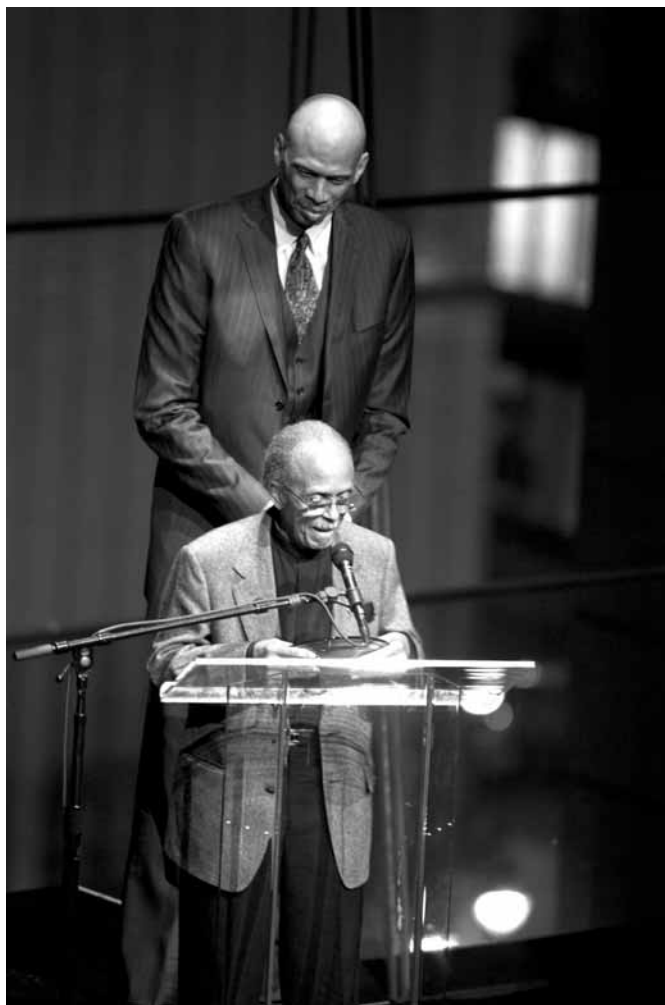
Antonio Hart, Roy Hargrove and Joe Lovano play "What is this Thing Called Love?" at the gala.



Honorees Jimmy Heath and Tommy LiPuma arriving for the gala.

continued on page 30

CHAMPIONS OF JAZZ *continued from page 29*



Jimmy Heath's autobiography, *I Walked With Giants* could have been the title of this photo, as Kareem Abdul Jabbar, who presented the Champions of Jazz Award to Jimmy, looks on.



Tommy LiPuma accepts the Champions of Jazz Award. Ben Sidran presented it to Tommy and spoke of how much he means to the musicians with whom he's worked.



Lizz Wright sings from her album, *Salt*, produced by Tommy LiPuma.

As a holiday gift for your jazz lover, how about tickets to the NCJF?

32nd Annual NORTH CAROLINA



Tickets

GENERAL ADMISSION TICKETS

Thursday \$35
Friday and Saturday \$50 each

MILITARY \$25

STUDENTS \$15 all nights

PATRON TICKETS \$175 includes:

- Friday and Saturday evening concerts
- Preferred, reserved seating
- Patron brunch
- Name in the program

\$200 — includes all of the above plus the Thursday night special event concert!

Patron tickets and gen. admission tickets may be purchased from NCJF, 233 Racine Dr. #95, Wilmington, NC 28403. Gen. adm. tickets also available at the Audio Lab, 5732 Oleander Dr.

Wilmington Hilton Riverside • Wilmington, NC

February 2 - 4, 2012

The Line-Up

All evening concerts start at 7:30 pm

Opening Night

3 Hour Special Event: "Styles of Jazz"

Featuring ★ piano-man **GRENOLDO FRAZIER** ★

★ **MELVA HOUSTON & HERMAN BURNEY beauty & the bass** ★

Plus 2 sets of Classic Jazz with all-stars Harry Allen, Herman Burney, John Cocuzzi, Adrian Cunningham, Kevin Dorn, Bucky Pizzarelli, Ed Polcer, Bria Skonberg and Dion Tucker

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Featuring our All-star Musician lineup in our traditional presentation of 7 sets, each with a different leader

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GUITAR

Bucky Pizzarelli

VIBES

Chuck Redd
John Cocuzzi

CORNET

Ed Polcer

TROMBONE

Dion Tucker

REEDS

Harry Allen
Adrian Cunningham

BASS

Nicki Parrott
Herman Burney

TRUMPET

Bria Skonberg

DRUMS

Joe Ascione
Kevin Dorn
Chuck Redd

ACCORDION

Patrick Harison

VOCALS

Nicki Parrott
Bria Skonberg
John Cocuzzi

Saturday, February 4

our PATRONS' BRUNCH at 10:30 am

When we treat our patrons to a musical brunch featuring our All-Star musicians. Patron/musicians may "sit in" with the All-Stars during the "jam" session.

For information: www.ncjazzfestival.com

Online general admission ticket purchase may be made through our website.

910-793-1111 • ncjazzfest@yahoo.com

Giants of Jazz 2011

Photographer Tony Graves caught the action at this year's Giants of Jazz show on October 2.

About Giants of Jazz

In 1998, the cream of the jazz world came to take part in Giants of Jazz, an amazing standing-room-only performance. Now in its 14th year, Giants of Jazz has become an annual music phenomenon — literally a one-night festival that has established South Orange as a major New Jersey venue for world-class jazz.

A Giants of Jazz highlight each year is the presentation of the South Orange Jazz Masters Award to a distinguished artist whose creativity



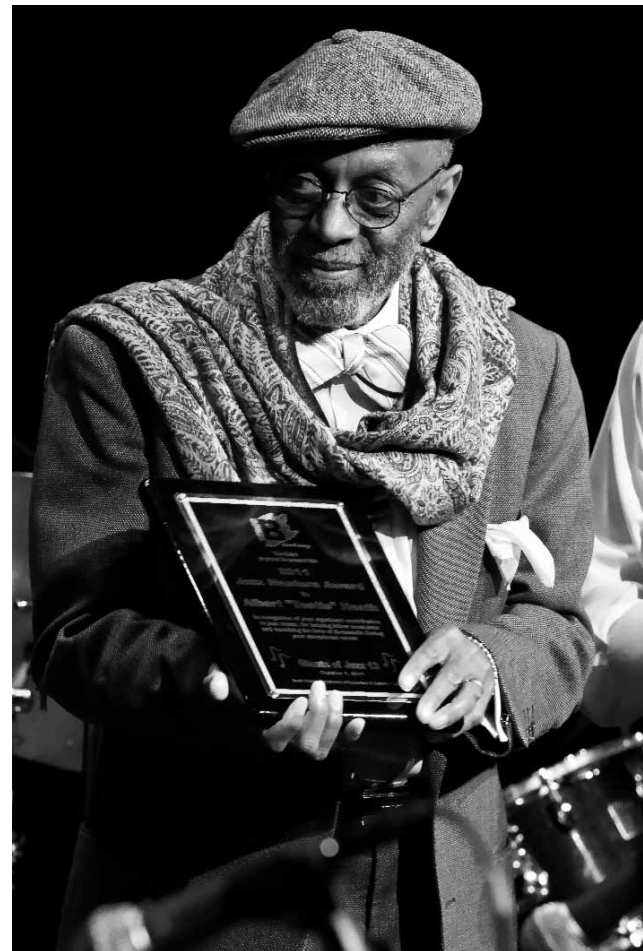
Yotam Silberstein and Russell Malone



Frank Wess and Roy Hargrove

has had a major impact on jazz performance and/or education. Previous recipients include renowned musicians Jimmy Heath, James Moody, Clark Terry, Frank Wess, Benny Powell, Dr. Billy Taylor, Frank Foster and Marian McPartland, and Slide Hampton.

Co-producer and South Orange resident John Lee is the highly respected bassist, composer, educator and producer. Mr. Lee has played with the top names in jazz, is Executive Director of with the Dizzy Gillespie All-Stars, and serves as Program Director for "DIZZY: The Man and His Music."



Tootie Heath with award.



Don Braden



Tootie Heath

The 2011 Jazz Master Honoree was Albert “Tootie” Heath, the first drummer to be honored. Past Jazz Master Honorees include: Frank Foster, Benny Golson, Slide Hampton, Barry Harris, Jimmy Heath, Marian McPartland, James Moody, Benny Powell, Billy Taylor, and Frank Wess.

Beginning 14 years ago, bassist, producer, and South Orange resident John Lee started organizing the Giants of Jazz Concert each fall. Each year South Orange would honor a world-class jazz musician at a benefit concert to raise money for the free summertime Concerts in the Park series. The concert series is presented every Wednesday evening in July at Flood Hill Park. These free outdoor concerts have become a tradition in South Orange.

They attract many families and the picnic atmosphere makes for a joyous evening of music and fellowship.

About Albert “Tootie” Heath

On October 2, 2011 Albert “Tootie” Heath was honored at the 14th annual Giants of Jazz concert in South Orange, N.J. Tootie is the first drummer to be honored by Giants of Jazz.

Tootie Heath is the youngest of the legendary Heath Brothers and like his siblings he has been a major force in the music we call Jazz. During his career Tootie has worked and recorded with Wes Montgomery, JJ Johnson, Tommy Flanagan, Herbie Hancock, Barry Harris, The Modern Jazz Quartet, Monk, Joe Pass, Billy Taylor,

McCoy Tyner as well as his brothers, Percy and Jimmy Heath, and many, many more.

Born March 31, 1935, Tootie debuted as drummer in 1957 with John Coltrane. During the late 1950s and early '60s he worked with JJ Johnson, Cedar Walton and Bobby Timmons. He appears on many recordings for Riverside Records and toured Europe with Kenny Drew and Dexter Gordon. During the late '60s Tootie worked with Herbie Hancock and with Yusef Lateef during from 1970 to 1974. In 1975 Tootie joined his brothers and created the sound of the Heath Brothers.

Tootie’s musicianship is legendary. He has continued the bebop tradition while staying current with new concepts. **J**



Other Views

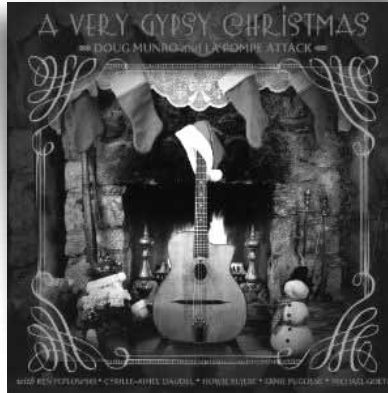
By Joe Lang
Past NJJS President

As the Holiday Season approaches, this month's column of recent releases will start with a selection of new Christmas releases.

■ A delightful way to spend some time with the sounds of the season is **A Very Gypsy Christmas (GMR Records – 002)** a Django inspired outing from **DOUG MONRO AND LA POMPE ATTACK**. Le Pompe Attack is a group led by guitarist Monro that also includes guitarist Ernie Pugliese, violinist Howie Bujese and bassist Michael Goetz. For this recording, they are supplemented on selected tracks by Ken Peplowski on clarinet and Cyrille-Aimee Daudel on vocals. The 15-song program includes a blend of traditional carols and popular Christmas tunes. The band captures the both the spirit of gypsy jazz and that of the Christmas season. Peplowski is always a welcome addition to any musical adventure, and Daudel has a distinctive and charming voice. Put it all together, and you have a welcome addition to the ever expanding roster of Christmas albums. (www.dougmonro.com)

■ **A Celebration in Time (Justin Time – 234)** features **OLIVER JONES, RANEE LEE AND THE MONTREAL JUBILEE GOSPEL CHOIR** in a 11-track explosion of joyous Christmas music. Jones has been one of the premier Canadian jazz pianists for decades, Lee is a Brooklyn-born vocalist who has been residing in Canada since 1976, and the MJG Choir has been a presence in Montreal since 1982. Here they pool their talents with Lee performing on four tracks ("(There's No Place Like Home) For the Holidays," "What Child Is This," "The Christmas Waltz" and "Hymn to Freedom), Jones on three ("We Three Kings," Medley: "O Little Town of Bethlehem" – "It Came Upon a Midnight Clear" and "God Rest Ye Merry Gentlemen"), the MJG Choir on two ("Silent Night" and "Little Drummer Boy"), and one track ("Gras Bondye/Seigneur J'élève Ton Nom"), is by the Daphnee Louis Singers. Jones is simply masterful, full of feeling, technique and imagination. Lee has developed a distinctive musical personality through the years, and her jazz sensitivities add a special dimension to these holiday favorites. The two choral groups provide their selections with diverse shadings and majestic power. The final product is an eclectic and imaginative collection that offers a Christmas album with a difference. (www.justin-time.com)

■ Pianist **ELLIS MARSALIS** and his musical offspring were selected as 2011 NEA Jazz Masters. He and his drummer son Jason are part of the foundation for a sprightly new Christmas release, **A New Orleans Christmas Carol (ELM Records – 19790)**. The album was recorded at several sessions from 2002 to 2011, but it has a unified feeling. The basic trio of the two Marsalis gentlemen and bassist Bill Huntington appear on most of the tracks, with Peter Harris on bass for three tracks. Jason Marsalis plays vibes on four tracks, and Roman Skakun provides the vibes on four other selections. There are also two vocals with Cynthia Liggins Thomas singing "A Child Is Born," and Johnaye Kendrick handling the vocal chores on the Ellis Marsalis original "Christmas Joy." The balance of the album mixes carols and popular Christmas tunes. Marsalis finds singular approaches to each of the pieces, making them sound fresh despite



their many previous recordings by countless artists. He is truly a jazz master as is refreshingly evident throughout the album. (www.ellismarsalis.com)

■ According to the publicity sheet accompanying **Vintage Christmas (Prescott – 0001)**, **DAVID IAN** is a rock guitarist who has been a jazz fan since his teenage years. On this album there is no hint of his rock side, and his jazz sensitivity definitely comes from the Bill Evans school of pianism. This charming 11-track outing has him playing piano and guitar with Jon Estes on bass and cello and Brian Fitch on drums. There are three vocals from a sweet-voiced lady named Acacia, and two from Andre Miguel Mayo, including his take on Ian's pleasant original song "Christmas Time with You," a tune that is reprised for the closer with both vocalists performing it in duo. Do not be surprised if you hear this song picked up by others in the future. This is the perfect album for sipping eggnog and exchanging presents in front of a fireplace with family and friends. (www.iantunes.com)

■ When thinking about ideas for a Christmas album, the thought of having a jazz harmonica as the lead instrument is not one that immediately comes to mind for me.

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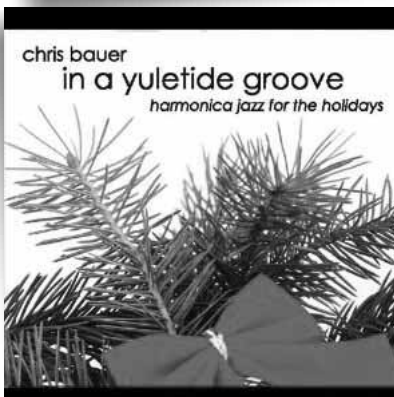
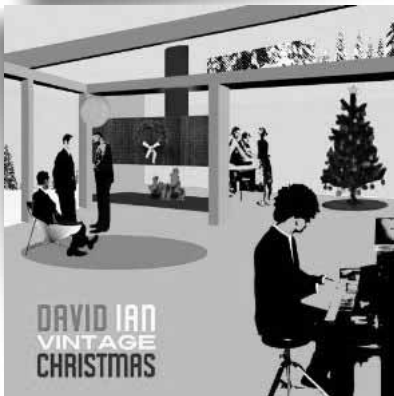


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Well, we can be glad that **CHRIS BAUER** had no such limited priorities in mind when he decided to record **In a Yuletide Groove (Chris Bauer Music)**. With support from Glenn McClelland on keyboards, Chris Ziemer on guitar, Matt Parrish on bass and Dave Mohn on drums, Bauer swings when called for, and shows that he can also nicely caress a tune. His cohorts offer fine backup, and when he calls upon Rob Pappozzi to add a vocal and some blues harp on "Santa Claus Is Coming to Town" it adds a neat touch to the proceedings. Things come to a peaceful conclusion when Bauer and keyboardist Patty Bauer explore "Ave Maria." I expect to pop this disc into my CD player this Christmas to surprise and delight my guests. (www.chrisbauermusic.com)

■ When I am asked to name my favorite jazz pianists, **KEITH INGHAM** is a name that comes quickly to mind. Give a listen to **Rockin' in Rhythm (Arbors - 19428)**, and you will understand why I feel that way. Joined by Frank Tate on bass and Steve Little on drums, Ingham assays 14 tunes in a program that ranges far and wide,

mixing wonderful jazz and pop songs, many of them selections that have been too often ignored by most current players. You would be hard pressed to find another album that includes both Wayne Shorter's "Devil's Island" and "Little Man, You've Has a Busy Day." Ingham's knowledge of songs has always been impressive, and this collection shows his eclecticism. He can swing, meditate and, during any given performance, give you a concise history of jazz piano styles. All of this is in evidence on this superb disc. As you listen to Rockin' in Rhythm, you will be rockin' in your chair with a big grin plastered on your face. (www.arborsrecords.com)

■ Vibraphonist **JOHN COCUZZI** used the title of the first track to name his new disc, **Groove Merchant (Arbors - 19417)**, and it is a title that describes the very musician that he is. Through 13 selections, Cocuzzi and his mates, Antti Sarpila on clarinet and soprano sax, John Sheridan on piano, James

Chirillo on guitar, Frank Tate on bass and Joe Ascione on drums, demonstrate how simpatico jazz musicians can create consistently wonderful music even when they work together only occasionally. The members of this group have worked together before in various combinations, but this is their first outing as a unit. There are many moments of sublime interaction as they continuously find new ways to communicate musically as if they were conversing with each other in words rather than notes. Each of these chaps is masterful. Cocuzzi is one of those cats who makes everyone in the room feel good. Sarpila, a protégé of Bob Wilber, has acquired from his mentor a particularly rare talent, making the soprano sax sound like a real instrument. Sheridan sparkles whether comping or soloing. Chirillo makes his guitar sound like an orchestra. Few bassists can match Tate's rich sound and immaculate time. Ascione simply kicks butt whenever he takes sticks in hand. Put them all together, add great songs like "Crazy Rhythm," "How Am I to Know," "Minor Drag," "Did I Remember" and the surprise track "Je Ne Sais Pa" by Hank Jones and Lionel Hampton, throw in Cocuzzi vocals on "The Glory of Love" and "Last Night on the Back Porch (I Loved Her Most of All)," and you have an album of pure joy and fun. (www.arborsrecords.com)

■ Listening to two jazz players on a stage having a meeting of their musical minds can be exciting when it works, and hard to bear when it fails. Those who were at the Coolidge Auditorium of Library of Congress on February 25, 2011 to hear clarinetist **EDDIE DANIELS** and pianist **ROGER KELLAWAY** share the stage witnessed the kind of music that results when things mesh perfectly. You can share the musical excellence that occurred on that occasion on **Live at the Library of Congress (IPO Recordings - 1021)**. Empathy is often the key to success in many different undertakings. In this setting it is an essential element. The title of their previous duo recording wonderfully described their musical relationship — *A Duet of One*. They open with an admonition, "Strike

continued on page 36

Happy New Year

A GREAT NEW YEAR'S EVE IDEA FROM MARLENE VERPLANCK

Here's a great New Year's Eve to think about. How about a real New York evening at The Kitano Hotel at 38th & Park Ave? A great address for an elegant hotel. Wait til you hear the deal. \$95 cover and \$25 minimum, allows you to roam two venues all night, with a champagne toast at midnight. Marlene will be in the Garden Room with The Diva Jazz Trio and the great vibraphonist, Joe Locke, upstairs in the bar and lounge. Yes, there is a catch, you MUST reserve. Tel: 212 885 7119. Note: Marlene will be singing the most romantic songs all night to keep you in a very festive mood. Reserve NOW!

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OTHER VIEWS *continued from page 35*

Up the Band." It sets the pace for the magic that follows. Kellaway has a facility for creating original songs that immediately sound like old friends. In this instance he has contributed "Capriccio Thoughts," "A Place You Want to Call Home" and "50 State Rambler." Daniels's "Etude of a Woman" is effectively paired with Stephen Sondheim's "Pretty Women." The other selections are "Somewhere," "Rhythm-A-Ning," "America the Beautiful" and "Just Friends," the latter title being an apt description of these gentlemen. Listening to this disc is a thoroughly satisfying experience. (www.iporecordings.com)

The **MIKE LONGO TRIO + 2** is comprised of pianist Longo, bassist Bob Cranshaw and drummer Lewis Nash plus trumpeter Jimmy Owens and tenor saxophonist Lance Bryant. They form the musical partners for **To My Surprise (Consolidated Artists Productions – 1030)**. There are six quintet tracks where they play five Longo originals and one tune by Owens. The other six tracks by the trio include four standards, "I Hadn't Anyone Till You," "Old Devil Moon," "You've Changed" and "In the Wee Small Hours," plus Wayne Shorter's "Limbo" and Herbie Hancock's "Eye of the Hurricane." Longo is a pianist extraordinaire, Cranshaw is a rock on bass, and Nash is among the most musical of drummers. Owens is one of those cats who is widely admired by other musicians, but one who has never achieved the kind of general awareness outside of jazz circles that he deserves. Bryant was previously unknown to me, but I look forward to hearing more from him. Longo's multi-faceted talents as a player, composer and arranger are excellently on display throughout the album. He has crafted a program that is consistently interesting, and challenges the listener to listen more than once to pick up on the subtleties of his music. Spend some time with *To My Surprise*, and you will be well rewarded. (www.jazzbeat.com)

■ I will admit right up front that my favorite instrument is the trumpet. Hearing it played by a master like **CLAUDIO RODITI** is, for me, pure pleasure. It follows that I would be predisposed to dig his latest album, **Bons Amigos (Resonance – 2010)**, but I always put on my objective hat when listening to a new CD. Odd, isn't it, but I found myself thoroughly taken with what I heard from Roditi and crew. The cast of players is of an international bent, with Roditi, guitarist Romero Lubambo and drummer/percussionist Mauricio Zottarelli hailing from Brazil, pianist Donald Vega from Nicaragua, and bassist Marco Panascia from Italy, plus five of the arrangements were provided by Israeli-born pianist Tamir Handelman. The program of buoyant tunes from Brazil has an upbeat feeling throughout. Roditi plays trumpet, flugelhorn and piccolo trumpet, and even contributes a sensitive vocal in Portugese on Jobim's "Ligia." He also composed three of the ten selections. Roditi's warm tone and accessible musical lines, plus the excellent support from his stellar band provide a



combination that is hard to resist. (www.ResonanceRecords.org)

■ Having already addressed *Guys and Dolls* and *South Pacific*, **HARRY ALLEN, REBECCA KILGORE AND EDDIE ERICKSON** have now turned their attention to another Broadway classic. On **Plays Music from The Sound of Music (Arbors – 19410)** Allen is joined by Rossano Sportiello on piano, Joe Cohn on guitar, Joel Forbes on bass and Chuck Riggs on guitar for a delightful exploration of this familiar score. They have included three songs, "How Can Love Survive," "No Way to Stop It" and "An Ordinary Couple," that did not make the transition from the Broadway stage to the big screen. Kilgore and Erickson effectively share the vocal duties. The quintet is wonderfully supportive, taking a brief solo here and there during the vocal tracks, but they get more room to stretch out on the three instrumental tracks, "Do Re Mi," "The Lonely Goatherd" and "So Long, Farewell," and they make hay while the instrumental sun shines. Kilgore is as smooth a singer as you will find, and she really knows how to get the most out of a lyric. Erickson is not a classic male vocalist, but he sure does put a song across. What can I say about these musicians that has not been said many times before? These are all cats who are at the top of the class on their respective axes. The total package proves once again to be an out and out winner. (www.arborsrecords.com)

■ **KAYLA TAYLOR JAZZ** is vocalist Kayla Taylor and guitarist Steve Moore. On **You'd Be Surprised (SMarty Kat Records)**, they are joined by bassist Justin Owen-Head, percussionist Michael Dana and saxophonist Will Scruggs. Taylor and Moore have been working together in various settings for 18 years, and they have developed the kind of empathy that evolves in a long-term musical relationship. His lines nicely support her vocalizing. Taylor has an appealing voice with a slight duskiness that adds a sensual edge to her singing. She pays attention to the words she sings, and makes each lyric believable.

Ten of the eleven selections are standards, with the closer being a gutsy "Blues Stay Away From Me." Particularly notable are her takes on "You'd Be Surprised," "Treat Me Rough," a mostly neglected Gershwin gem, and "Devil May Care." While most of the program consists of familiar tunes, Taylor puts her own stamp on them, providing a refreshing variation on the same old same old that so many singers offer with this kind of material. The arrangements enhance her effectiveness. The Atlanta-based Taylor/Moore duo should find their way up to the Big Apple for some gigs. They have the talent. Now they need the exposure. (www.kaylataylorjazz.com)

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



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Jazz Goes to School The College Jazz Scene

By Frank Mulvaney

William Paterson University, Oct. 2: Eddie Palmieri/ Brian Lynch Quartet

This was the first fall 2011 installment of the Jazz Room — the longest-running jazz concert series in New Jersey, now in its 34th year. As usual, one of the 24 student jazz studies concept groups opened. Today it was the Charlie Parker/Bud Powell Sextet led by Ben Kovacs (tenor) from Franklin, NJ. Three other Jersey boys: Kevin Sanchez (alto), Dan Filipak (bass) and Errod Lanier (drums) were joined by Collin Banks (trombone) from Pennsylvania and Charlie Sigler (guitar) from Maryland. Bird's "Segment" had a beautiful three-horn harmonic intro after which the tempo escalated and Charlie set the table with a fine guitar solo. These musicians were really gelling as we heard one exciting solo after another from Kevin (2010 NJJS scholarship recipient), Collin and Ben. The beautiful ballad "What's New" had Kevin soloing soulfully and featured a tonally sensational and lyrical trombone solo from Collin. Dan showed his prowess with the acoustic bass on this one. Two challenging bebop classics, Bud's "Dance of the Infidels" melded seamlessly into Monk's "52nd Street Theme" as we heard some wonderful ensemble playing and solos from guitar and all three horns. Drummer Errod did a solid job maintaining the sophisticated driving pulse. This complex music would frighten all but top students. It's the incredible talent of the students like these guys that keeps me coming back for more.

I was very excited to see the guest artists because I had seen Eddie Palmieri and Brian Lynch before and knew what to expect. Latin jazz piano giant Palmieri has won nine Grammys and has been collaborating with trumpeter Lynch for 20 years. A Grammy winner himself, Brian has recorded 16 albums as leader and can be heard on

hundreds of others. The quartet included the amazing bassist Boris Koslov (two Grammys) from Russia and drummer Dafnis Prieto from Cuba. Dafnis, known for a dazzling technique, has received multiple Grammy nominations and recently received a MacArthur Foundation grant. The session opened with Eddie playing a long, meditative solo that suddenly transformed into a hot Latin rhythm. Brian then stepped forward to augment the electrifying piece with a clear piercing tone. Dafnis delivered a flashy drum solo. Brian combined with Boris on some clever trading and dueting, as Eddie comped. Boris showed himself to be a very melodic bass player on this one as well. The second selection saw some amazing drumming at the start as the quartet was really clicking with an unusual rhythm that I thought was a bolero. Brian contributed a blistering solo in which I caught a quote from "That Old Devil Moon." Dafnis supplied jaw-dropping drumming and Boris added some impressive bowing. Behind it all was Eddie's driving percussive piano. "Picadillo" (Tito Puente) was the first tune identified to the audience. It's a more traditional Latin jazz tune with the clavé rhythm, and featured marvelous rhythm trio collaboration that preceded Brian's fiery horn work. It was time for a ballad, which had Boris bowing the bass like a cello and simply gorgeous trumpet lines. Concluding the concert, Eddie chose his own composition and title track from his *Palmas* album. This was a lively tune that all the players had a great time with. It just doesn't get much better and the audience rewarded the quartet with a thunderous ovation.

Rutgers University, Oct 4: Prof. William Fielder Tribute

This was the second Bill Fielder tribute concert, which is likely to become an ongoing annual event. Fielder was a

longtime trumpet professor at RU, who passed away two years ago. He will always be loved and remembered by his former students, who included Wynton and Branford Marsalis.

The RU Jazz Ensemble has a tradition of getting your attention right out of the box. This night they chose a roaring swing by Joe Henderson called "Isotope." The sax section led the way and shortly after we had that luscious full ensemble, layered harmony that I really dig. The second selection came from the pen of conductor and Jazz Studies Director Conrad Herwig. It's called "Out of Darkness Into Light" and he said it was a bit of a mini-suite. Pianist Marc Perry played a beautiful intro to which was added some fine guitar work by Jessica Ackerley and the rest of the rhythm section. When the entire ensemble joined in we heard interesting textures in this impressive modern composition. Drummer Dion Parsons was the key player, providing a scalding solo and varied dynamic levels throughout from hard driving to subtle. Guest pianist/composer Orrin Evans came on to conduct his own composition, "Captain Black," arranged by Todd Bashore. This was a swinger from the git-go. Trombonist Adam Machaskee delivered a stunning solo followed by nice work by tenorist James Ohn over full-ensemble harmony. But it was the alto playing of Mr. Bashore that excited the audience. To say that this young guy is a budding monster is an understatement. Orrin sat at the piano for his second composition, "Big Jimmy," also arranged by Todd. It's an interesting up-tempo tune that featured guest trumpeter Dan Miller. He is much in demand in several roles, from educator to soloist, having been a member of the Lincoln Center Jazz Orchestra and with the Harry Connick Jr. organization. He is certainly among the virtuosos I have seen. In addition to Dan's awesome solos, we



were treated to some amazing piano playing by Mr. Evans, whose name is another you should know. Only 35 years old, he's already put together an incredible resume. On this tune, which ended with stratospheric trumpeting, we also had terrific solos from altoist Brett McDonald (2011 NJJS Scholarship recipient) and drummer Jarrett Walser. Todd put down his ax to conduct his arrangement of "Stardust" — a hard bop burner in the early going. Faculty trumpet professor Joe Magnarelli provided a marvelous solo before a transition to a Latin rhythm and then a return to ballad mode. Then came the all-star jazz faculty sextet: Stanley Cowell (piano), Kenny Davis (bass), Ralph Bowen (tenor) plus Conrad, Joe and Dion to play Bill Fielder's composition "Love Progression." These professionals produced enough fabulous harmonic sound for a whole orchestra. Ralph and Conrad's solos were masterful; Joe's was blistering and Stanley's was simply awesome. Coming into the home stretch we had the full student ensemble on Ralph Petersen's "Art of War" with the fourth Bashore arrangement of the evening. The opening bar blast was a harbinger of a real up-tempo burner. Todd and altoist Dan Stark shared aggressive interplay and Phil Menchaca presented a hot trombone statement. Closing out the concert, we went to church with Gianluca Renzi's "In My Soul." It had a Gospel vibe and roared at times, allowing room for solos by Dan Miller and Orrin. First tenor John Petrucelli finally got his chance in the spotlight and he shone brightly. Trombonist Toby Whitaker also made a soulful contribution. I wish more of you would come to New Brunswick to hear one of the finest college jazz bands in the country.

**William Paterson University,
Oct 10: Jay Leonhart Trio
and Student Quintet**

The student concept small group, which opened the program, was the Hank Mobley Ensemble, a quintet. Mr. Mobley was a world-class post-bop composer and saxophonist, who died in 1986 at the age of 56 after producing an impressive body of work. The bassist was Adrian Moring, a 2010 NJJS Scholarship recipient. The drummer was Jon DiFiore from Scotch Plains, who earned his BA at New Jersey City University and is now working on his masters. The rest of the group was comprised of David Zaks (piano), Nate Giroux (tenor sax) and Zach Gillespie (trumpet). For their first tune they chose Mobley's "Up a Step" which began with some nice trumpet/sax harmony in a moderate tempo followed by a fine piano solo. Splendid solos were heard from Nate and Zach as the tempo was reduced to a walk and then proceeding to up-tempo. The next selection was a lazy swing that had brief horn call and response exchanges before an excellent bass solo. David provided fine piano work including interesting dissonant chords. Next up was "Split Feelins," an up-tempo tune, which opened with an exquisite drum solo followed by some two-

continued on page 40

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COLLEGE JAZZ *continued from page 39*

horn harmony. Zach delivered clever trumpet comments as the tempo moderated. To conclude the set we had “The Breakdown,” the last cut on the 1960 album *Roll Call*. This was a high-energy rendition with outstanding sax by Mr. Giroux through a couple of tempo shifts. Clever drumming and impressive trumpet, piano and bass play were obvious right up to the big dynamic finish. Cool.

If you have never seen Jay Leonhart perform his witty story songs, you’re missing a unique experience. To assist this world-class bassist, he brought along pianist John Coliani and dynamic drummer Dr. Sherrie Maricle, the leader of the DIVA Big Band and Five Play. Jay has a sophisticated sense of humor and he had us in stitches from his very first song “Dizzy Doesn’t Say Hello.” We got a glimpse of Coliani’s fabulous piano chops early on. John and Jay played together for Mel Tormé for several years. Sherrie showed her stuff on Jay’s second song, a satirical lament called “Woe is Me” in which we heard the refrain, “Who am I kidding, I’ll never get it.” Traveling on airplanes was the source material for the next hysterical song. “Me and Lenny (What a Lovely Fellow),” a ditty about sitting next to Leonard Bernstein on a long flight was my favorite. Coliani couldn’t resist throwing a bunch of Bernstein quotes on his delightful solo. Jay followed up with “Cool” from *West Side Story*, which featured the kind of melodic drum solo that Sherrie is known for. Jay is quite a raconteur and a favorite personality of the jazz community. We really enjoyed his

background story of how he came to write “In Old Brazil” (the man has traveled the world throughout his highly successful career). He apologized for being happily married for 40 years but wrote “Love Lost Blues” as an intellectual challenge. Booking gigs at the Blue Note in NYC and with Mel Tormé the same night in D.C. at Blues Alley became the basis for the song “Blues Alley.” He was running late and was distraught that he was surely not getting another gig with Mel, only to find that the rest of the musicians were later than he. “Life on the Road” told the story of his rude awakening, while a student at Berklee Music School, of what things were like out on tour for the first time in the 1960s. There doesn’t seem to be any subject that Jay won’t tackle in his poems and songs. Would you believe anyone could write a song about a Robert Ludlum type plot line? He did and he called it “The Double-Cross.” Sherrie contributed a long, exciting solo on this one. Jay concluded the performance with a funny story about playing a swanky gig with Louie Belson for a crowd that would rather sway than swing, inspiring “Play Some Lester Lanin Now.” Jay’s lyrics will be available in book form very shortly. I’ll have to get a copy.

**Rutgers University, Oct 17:
Jazz Ensemble II —
Swinging Big Band Concert**

The new director of this ensemble is Darryl J. Bott. With 30 years as a music educator, he also serves as Director of Wind Bands. He told us of his love of Basie swing and that became obvious as this evening’s program unfolded. He conducted with exuberance throughout and without a score. How

appropriate to launch the program with Gershwin’s “Strike Up the Band” and Sammy Nestico’s swinging arrangement written for Basie. The featured soloist was tenorist Peter Baldasare and the ensemble sounded so good I knew it was going to be a

great night. Mark Taylor’s “Granada Smoothie” is a catchy big band composition that had excellent trombone solos from Matt Echols and Chris Vizard as well as fine flute work by Sam Tobias. It was time for a ballad, Coltrane’s “Naima,” with Rufus Reed’s arrangement. The slow tempo and rich texture presented a control challenge for the ensemble, which was handled beautifully. Altoist Jason Suh enhanced the effort with a splendid solo. “Basie Straight Ahead,” another swinging Nestico arrangement really got toes tappin’. Pianist Hank Mason did a great job in the role of the Count and drummer Michael Mohamed drove the band like he owned it. At this point a quartet of tudent musicians came on: pianist Michael Bond, altoist Eric Neveloff, bassist Will Macirowski and drummer Dan Silverstein. They played a delightful short set pairing “Caravan” and “Take the A Train.” The group was tight and we heard one great solo after another. The ensemble concert resumed with Marty Paich’s arrangement of “My Old Flame,” which he wrote for Kenton. Paich is one of the most prolific arrangers with over 2,000 works to his credit. It had an unusual crescendo in the introduction and its lush harmony was augmented by beautiful solos from altoist Andrew Pereira and trumpeter Anthony Fazzio. Does anyone not like “On Green Dolphin Street” (one of the few songs written for a movie that has become a popular jazz standard)? The composer Bronislau Kaper is also well known for “Invitation” from the 1952 movie of the same name. It was obvious that the ensemble was well rehearsed, playing the up-tempo Les Harper swinging arrangement. Here altoist Jim Mayr and Peter Bladasare again chipped in with eloquent statements. The concert closer, Gordon Godwin’s “Sing, Sang, Sung,” was a great choice. This was a gangbusters arrangement mimicking the tune made famous by Benny Goodman that had the Nicholas Music Center jumping. Featured on this selection were Jim Mayr on soprano sax, Chris Vizard on trombone and, naturally, the drummer Michael Mohamed. With Darryl Bott at the helm, we can look forward to entertaining and accessible jazz ensemble programs in the future. 



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Rhoda Scott at Bethany Baptist Church

“Sacred Music Organ Concert” featuring Courtney Bryan and Imani Uzuri

Story by Linda Lobdell and Tony Mottola Co-Editors Jersey Jazz

Photos by Tony Graves

The renowned Hammond B3 organist Rhoda Scott is much remembered for her appearances in the Newark jazz clubs of the early 1960s. And while she's lived in Paris for the past 40 years, she has returned to the U.S. frequently to perform in the area. On Sunday November 6 she was at Bethany Baptist Church on Newark's West Market Street to perform a program of sacred and spiritual organ music.

It's an appropriate setting. Rhoda Scott, from a small unincorporated town in Atlantic County, NJ, is a minister's daughter, who grew up playing in the churches her father served accompanying youth and Gospel choirs.

Sadly, I arrived late and missed the first half hour of the concert, arriving as the colorfully clad, statuesque Imani Uzuri sang a stunningly powerful “Give Me Jesus.” Uzuri's voice is big and natural. She is a free spirit; her face is radiant and her gaze wide open as she looks directly at each person in the room.

Rhoda Scott at the organ says “it's intimidating, as well as rejoicing and inspiring to be in Newark, in this place, especially with such accomplished musicians as New Orleans native, pianist, composer, and arranger Courtney Bryan and vocalist/composer Imani Uzuri. We've just met and already we feel the fellowship, the sistership! Today we focus on Negro Spirituals.”

“The Same Train' isn't very well known,” says Scott. She plays bass interludes with her bare feet, and her upper body dances. The



performance quotes “Nobody Knows the Trouble I've Seen” along the way.

The organ, a Hammond B-3 that's been rented for the occasion and set up according to Scott's specifications so that she can play bass with both feet, has a muted, bell-like, almost wheezy pipe organ sound. The bass notes reverberate in the chest.

She sings as well as plays “Deep River,” her warm, generous face framed by braids. The song is achingly slow, simple, intense.

The enduring “Swing Low, Sweet Chariot” includes tambourine and all assembled singing.

Courtney plays piano and Rhoda is on organ, while Imani sings and moves around the stage, the spiritual's melody shared among the three women in a weaving interplay.

With the resulting standing ovation, Bethany Pastor Rev. M. William Howard, Jr. comes to pulpit hollering “Lock the doors!!!” This because the energy level is so high — and because he has already asked us to start counting our money for the offering. It takes a good half hour for the full house to file up and give what we can. “I saw how happy you were! Now I want to see your degree of gratitude!” urges the Reverend.

“Rhoda transports herself; her spirit is soaring, you can see it. This is the music of our souls. There's no need to divide music up into false separations. Sacred music comes in many tempos and idioms,” Rev. Howard intones.

Philip Thomas, Executive Director of Newark Symphony Hall, Dorthaan Kirk of WBGO

and Bethany, and Faith Jackson, also of Symphony Hall, are thanked for helping to arrange this concert. This is not the usual first Saturday Jazz Vespers concert, this being a first Sunday, but it was especially arranged to accommodate the performers' schedules.

Bach's “Tocatta in D minor” makes a dramatic enclosure for Rhoda's spiritual “I Know I Been Changed.” She opens and

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RHODA SCOTT

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closes the piece with the Toccata and sings and plays unhurriedly within it.

“Let My People Go” swings, and culminates in a cacophony of bass sounding like a big tuba.

“In France we say merci beaucoup. It is a privilege to share this with you,” Rhoda says. “Bach’s ‘Prelude in C’ is so beautiful that it inspired Charles Gounod to write an ‘Ave Maria.’” Rhoda plays the “Ave” over Courtney’s “Prelude” on the piano.

The finale is a richly churchy “When the Saints Go Marching In.” Count me in!



Rhoda Scott will appear on December 3 at Newark Symphony Hall in an all-star organ jam with a line-up featuring Mel Davis, Radam Schwartz, Nate Lucas, and Reuben Wilson. Also appearing: Leo Johnson, Victor Jones, Taylor Moore, Bill Wurtzel, Earl Grice, Mark Bowers, Marcus Miller, Joe Brown, Jr., Cynthia Holiday, Dwight West and more. For tickets call 973-643-8014, or visit ticketmaster.com. Newark Symphony Hall is at 1020 Broad Street, Newark NJ 07102.

PIANIST COURTNEY BRYAN’S TRIO will be the performers at 12/3 Jazz Vespers from 6-7:30 at Bethany Baptist Church, 275 Market Street, Newark. For more information visit www.bethany-newark.org/ or call: 973-623-8161

ALSO COMING UP AT BETHANY: pianist Geri Allen will be on hand December 17 to launch her first album of Christmas songs. All proceeds will benefit the Newark YMCA.



KAREN AKERS: LIVE, LAUGH, LOVE — Akers Sings Sondheim

Oak Room, Algonquin Hotel | NYC
September 27–October 29, 2011

Karen Akers and the songs of Stephen Sondheim are a pairing made in musical heaven, and they could not find a better setting than the intimate Oak Room at the Algonquin Hotel. Akers, a performer who is an intelligent and insightful interpreter of lyrics, finds much to explore in the rich Sondheim canon, and she does so with elegance and a dramatic sense that heightens our awareness of the subtleties of Sondheim’s well-crafted songs.

The show is built around the title of the closing number from *Follies*, “Live, Laugh, Love” and is divided into three sections, each devoted to one of the words in the title. Akers, her director, Eric Michael Gillett, and her musical director/pianist Don Rebic have created a tight program that includes many selections that have not had much performance life outside of their original musical theater or film settings. Akers keeps her between song patter to a minimum, providing context, but allowing Sondheim’s words to carry the day.

Those who are familiar with Sondheim’s work are well aware that he looks at the complexities of life with a vision that is heavily laced with ambiguity and irony.

In taking the voyage that evolves in the “Live” section of the evening, Akers starts by combining the somewhat mad ramblings of confusion, awakening and regret of the title song with the passionate advice offered in “Take the Moment.” The dichotomy of feelings expressed by the Baker’s Wife in “Moments in the Woods,” from *Into the Woods*, is used by Akers to illustrate how forces often pull us in different directions as we go through life.

Sometimes we are alone and coping, although it is not always what we really want, as is explored in “Here We Are Again” and “Live Alone and Like It.” Others seemingly have it all, but are never satisfied. They want “More.”

Ultimately we look back, sometimes with a touch of regret for what currently is as in “Beautiful,” and sometimes with a longing for things no longer available as the words of “I Remember” make clear.

To cope with life requires a sense of humor, as explored in the “Laugh” segment, but in Sondheim’s world it is not a belly laugh



Karen Akers

kind of humor, but usually one with more than a touch of irony and even anger.

First Akers addresses the use of humor as a way of coping and surviving. “Let Me Entertain You” has a bitter underside, “Broadway Baby” is the ultimate song of coping and survival, and “You Gotta Get a Gimmick” tells us that you need more than just talent to succeed.

She then explores, through three songs written for the character of Phyllis in *Follies*, the way one can use irony to express awakening and denial, in “The Story of Lucy and Jessie” and “Ah, But Underneath,” and bitter irony as catharsis in “Could I Leave You.”

“Love,” the final sector of this trilogy, is a part of life that conjures up many diverse emotions. “Remember” and “Water Under the Bridge” look back at what was. The strength of passion comes through in “Good Thing Going,” “Loving You” and “Not a Day Goes By.” Uncontrollable passion is the focus of “I Wish I Could Forget You” and “Losing My Mind.”

Ultimately, there are moments of insight and understanding love, as expressed in “Love Takes Time” and “Send in the Clowns.” For Sondheim, “What More Do I Need” is about as optimistic as it gets when it comes to romantic relationships.”

A lot of territory has been covered by the time Akers has finished her musical and emotional journey. After a brief exit, she returns to say “Goodbye for Now,” leaving this listener hopeful that at some future time she will return with more Sondheim, and choose some songs from shows like *A Funny Thing Happened on the Way to the Forum*, *Anyone Can Whistle*, *Company* and *Sweeney Todd*, all untapped for this show, and filled with great material.

The evening was enhanced considerably by the superb arrangements by Rebic that supported the variety of emotions explored by Akers during her well sung and dramatically satisfying performance. Both Rebic and bassist Dick Sarpola have a jazz element in their playing, and it meshed wonderfully with the material, laying waste to the claims of those who contend that Sondheim’s songs are not jazz friendly.

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CAUGHT IN THE ACT

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It has been said that good things come in threes, and this show well illustrated that adage. There were the three sections to the program, parts of which consisted of three songs strung together, performed by three superior performers, and, of course, the combination of Akers, Sondheim and the Oak Room proved irresistible.

KELLEY SUTTENFIELD

The Metropolitan Room, NYC | October 10, 2011



Vocalist Kelley Sutenfield completed a run of four consecutive Monday nights at The Metropolitan Room on October 10 with an eclectic program that found her supported by guitarist Howard Alden and bassist Matt Aronoff. The previous evenings paired her with Aronoff and a different guitar player each week, they being Joe Carbone and Tony Romano for two nights.

Sutenfield is an understated performer with a mellow sound who makes the gig feel like a casual soiree in a friend's home where she and some musical pals decide to give an impromptu performance.

She began with a lovely reading of "Stardust" that included the verse, and then turned to the title tune from her impressive debut CD *Where Is Love*. The latter is a song that has been a favorite of hers since she appeared in a production of *Oliver*, and its sentiments continue to resonate with her. Aronoff set the perfect tempo for Sutenfield's exploration of "Slow Boat to China."

Brazilian music has been a staple of Sutenfield's repertoire, and she took Caetano Veloso's "Coracao Vagabundo" for a nice ride, singing the lyrics in the original Portuguese. Sticking with the rhythms of Brazil, Sutenfield and Alden flavored "I Fall in Love Too Easily" with a bossa nova feel.

"West Coast Blues" gave Sutenfield a chance to show that she also has a get-down side, a part of her performance personality that became even more pronounced on "Sugar."

Her take on "Twilight Time" was far different from the familiar version by The Platters, with Sutenfield harkening back to her southern roots to give it a slight country feeling.

The other selections included rather straightforward readings of "Charade," "Exactly Like You" and "Bye Bye Blackbird."

Sutenfield received excellent support from Alden and Aronoff, two cats who have fine jazz chops, and are sensitive accompanists.

All in all, she presented an interesting program that was generally well paced, but could have been even more impressive with a few more tunes where she picked up the tempo a bit. Kelly Sutenfield definitely has the voice and musical sensitivity to attract a wide audience.

STAN KENTON: A Centennial Celebration

Wilson Hall, Washington and Lee University, Lexington Virginia
October 8, 2011

Terry Vosbein is an accomplished composer and arranger who teaches music composition at Washington and Lee University. He has particular passion for the music played by the Stan Kenton Orchestra, and has been influenced in his writing by the likes of Pete Rugolo, Bob Graettinger and Bill Russo. During the past few years, Vosbein has released a couple of albums that he recorded with the Knoxville Jazz Orchestra, one containing some rare Kenton material and some of his original compositions, *Progressive Jazz 2009*, and the recently released *Fleet Street*, a big band version of the music from *Sweeney Todd* arranged in a style that would have been perfect for the Kenton book. Both have received critical acclaim.

This being the year of the celebration of the centennial of the birth of Stan Kenton, Vosbein was moved to plan a concert at Washington and Lee that would pay tribute to the man who has inspired much of his musical creativity. The concert was performed on October 8, and took its theme from the classic Kenton album *Lush Interlude*, a program arranged by Pete Rugolo for five trombones, flute, a rhythm section and a string section. On this occasion Vosbein selected a program that contained some of the original charts from *Lush Interlude* as well as other material, including some original pieces and arrangements by Vosbein, geared toward the same instrumental configuration. The music was performed by the University of Tennessee Studio Orchestra and the trombone section from the Knoxville Jazz Orchestra.

The first part of the concert was comprised of five charts from *Lush Interlude*, "Artistry in Rhythm," "Lush Waltz," "Interlude," "Opus in Pastels" and "Artistry in Bolero," plus a Vosbein arrangement in the same style of "Fantasy," a Kenton composition from 1946. The orchestra, directed by Rusty Holloway, had seven violins, two violas, three cellos, two double basses, two flutes, five trombones, piano, guitar and bass. It was thrilling to hear the selections from *Lush Interlude* live. This is not an instrumental configuration that would normally be found for a Kenton tribute as it is unique to this album in the Kenton catalog.

Vosbein took over the conducting chores for the second part of the concert, one that featured his composing and arranging. He began with his rearrangement of "Sunset Tower," a piece from the Kenton

dance book of the early 1950s, for the *Lush Interlude* instrumentation. It worked beautifully.

This past summer, Vosbein spent his time in Paris composing, and part of his activities included creating a three movement piece for trombonist Tom Lundberg and strings that he titled "Three Flavors." It was inspired by the surroundings that he observed in the City of Lights, and afforded Lundberg an excellent setting to illustrate his impressive trombone artistry.

Vosbein has spent much time combing through the Kenton archives at North Texas University. At one point he discovered an unnamed piece for strings and percussion by the singular composer/arranger Bob Graettinger. Vosbein gave it the title "A View From Above the Timberline," one that he took from a Graettinger quote. This two-part composition has a first section for strings

with the percussion added during the second section. Vosbein effectively repeated a portion of the opening sequence to conclude the performance. This piece was far more accessible than many of Graettinger's pieces, and was it was interesting to be present for the first performance of this hitherto unknown work.

Lundberg was once again in the spotlight for another engaging Vosbein original, "Inner Heaven." "An Air of Paris," a Vosbein piece that was originally composed for a piano/violin duo, was reworked this summer by Vosbein for the larger ensemble, and it proved to be a delight.

Material from the Kenton book served to conclude the concert. Vosbein scored a Latin-flavored Neal Hefti number, "In Veradero" for the orchestra at this concert, and it served as a lively lead in to a return visit to "Artistry in Rhythm," the closing selection.

This was an ambitious undertaking by Vosbein and the musicians. They proved to be up to the challenge of performing some very demanding material. At the end of the evening it was evident that both the musicians and the audience had enjoyed this very special evening of music. I was glad I had made the trip down from New Jersey to Virginia to experience it. **JJ**

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October Jazz Social

Ricky Riccardi: What a Wonderful World!

By Linda Lobdell with Tony Mottola Jersey Jazz Co-editors

The story of Louis Armstrong, including myths and misconceptions, is a well-known one — told in numerous biographies, as well as two books by Armstrong himself. But for Toms River native Ricky Riccardi something was missing. What he calls “The Magic of Louis Armstrong’s Later Years,” in the title of his critically acclaimed new book, was too often glossed over, or worse yet derided.

Mr. Riccardi, now an archivist at Louis Armstrong House Museum, first began making his case on the subject in a 125-page research paper while an undergrad at Ocean County College. He furthered his work on the subject at Rutgers-New Brunswick in a Masters thesis that weighed in at 350 pages. How he got there, and went on to write what Terry Teachout calls “the great untold tale of postwar jazz” is a story all by itself, and the engaging author told it in full at the NJJS Social on October 23. His performance was aided by his prodigious iPod of some 3,500 tunes, on which he can dial up the 1920s in the form of Eddie Cantor, Al Jolson, Spike Jones, and of course, Satchmo.

Born in 1980 Ricky never enjoyed the popular music of his youth. He plays a selection of what was on the radio when he was in 7th grade, the droning guitars of



iPod in hand, newly minted author Ricky Riccardi makes his case for the artistry of Louis Armstrong’s later recordings. Photo by Tony Mottola.

some late ’80s grunge band. “One of the ‘good old good ones’” he quips.

His brother exposed him to Motown, Sinatra and Elvis, but when his father, happened to bring home a Louis Prima record, one cut — “Pennies From Heaven” — struck a chord in the 13-year-old. “That day, the stars aligned...” He also discovered early jazz through the soundtrack of Woody Allen’s 1972 movie *Sleeper* where he first heard the Preservation Hall Jazz Band. Then, in 1995 PHJB came to Atlantic City and he got to go with his grandparents, a dream come true.

At the Toms River library, he borrowed the *Glenn Miller Story* on VHS and then discovered Louis Armstrong in the film

Basin Street Blues, with Marty Napoleon on piano. Hearing the New Orleans sound for the first time, he was bowled over by Louis’s unique singing and scatting style, his personality and his big smile. “This guy’s for me! The real deal!”

At the Ocean County Library Riccardi borrowed Armstrong’s Columbia album *16 Most Requested Songs*. He plays us a bit of track 14, the 9-minute “St. Louis Blues.”

“Something in my brain shifted,” declares Riccardi. “Nothing was ever the same. I was never moved like that before.”

He immersed himself with weekly trips to the library, reading and listening to everything he could devour about and by Armstrong. He read Gary Giddins’s *Satchmo: The Genius of Louis Armstrong* over and over.

Reading James Lincoln Collier’s 1983 book about Armstrong, he was disappointed by the author’s assessment that Armstrong’s output post-1928 was too commercial. Collier had written that Armstrong had “failed his own talent.” Gunther Schuller, writing in *Early Jazz and The Swing Era*, also stung young Riccardi with his critique that Armstrong had become a “good-natured buffoon” in the later years.

Riccardi felt there was no reason to knock Armstrong’s later-life efforts. He loved the Hot 5s and Hot 7s records of the 1920s, but also found his 1950s work worthy of great respect.

He also believed Armstrong never altered his performance to be more commercial, and makes the case that the mugging and foolery he displayed were present all along. He plays a sample of Armstrong humorously playing the slide whistle in an early tune, and “King of the Zulus” where Armstrong and Clarence Babcock trade “chitlins” banter

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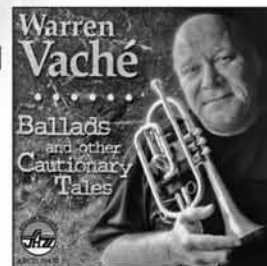
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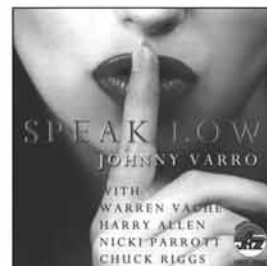
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RICKY RICCARDI

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mid-song. We also hear Armstrong sing about being born in Ireland in the early song “Irish Black Bottom.” Armstrong is being funny, and he *knows* he’s being funny.

Ricky’s mission is becoming focused. “These people are missing the story,” he thinks. Armstrong becomes his guidepost to all sorts of jazz. He starts listening to all the modern mainstreamers, and he wants to play jazz on the piano. He plays a Fats Waller record for his piano teacher who apparently never heard him before... “Are you sure that’s not sped up?” the teacher asked. He was on his own to learn jazz style, so he formed a trio and taught himself. Joking that Toms River is not the jazz capital of the world he recalls being selected to play at the New Orleans *Satchmo Summerfest*, where he was introduced as “The Jazz King of Toms River, New Jersey.”

At Rutgers–Newark, he continued tinkering with this writing. And the best two years of his life to date, he says, occurred as a student there — enrolled in the world’s only Masters program in Jazz History and Research. Institute of Jazz Studies Director Dan Morgenstern was his idol and working at the IJS was “paradise.” When it came time to write his thesis, he found and interviewed Danny Barcelona, an Armstrong drummer, and penned 350 pages that only covered his career through 1961. His mentor Lewis Porter

had to “physically restrain” him from continuing, since he’d gone well above and beyond the thesis requirement already. “Save it for the book!” he advised.

Ricky graduated in 2005 and married. He and his wife decided that she would earn a living working in a lab while he wrote his book on Armstrong. He kept working in the family business as a paint contractor, something he’d done as a summer job since his teens, and submitted manuscripts and proposals to various publishers, getting rejected over and over. His iPod with Armstrong’s entire recorded oeuvre buoyed him as he labored.

He began making monthly visits to the Armstrong Archives at Queens College, and realized that he had been missing Louis’s own voice in his research. At the archive, he heard Armstrong’s self-made tapes. And his manuscript grew.

Dan Morgenstern invited him to lecture at the IJS Roundtable. This was his “coming-out party,” he says. He was an unknown, but all the historians were there and they said, “This had better be a book.” Tad Hershorn put him in touch with an agent, but in 2006, 2007, he was still painting for a living. He started a blog to increase his visibility. Once or twice a week, he’d write about the Armstrong songs. E-mails started trickling in, many from Europe. Terry Teachout, who was writing his own Armstrong book, gave him a link on his blog.

In 2008 he got an invitation to *Satchmo Summerfest* where he showed three Armstrong films and made a presentation that earned a standing ovation. Shortly thereafter, he got a book offer from Pantheon, a division of Random House.

By 2009 he was on the road giving lectures and working on the book. His first child, Ella, was born. The economy tanks, so even his painting employment is slowing down. He considers teaching elementary school to make ends meet.

And then Michael Cogswell, director of Louis Armstrong House Museum, suddenly reaches out for Riccardi. The Museum has acquired the Jack Bradley collection, the foremost collection of Armstrong materials. He becomes archivist of that collection,

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despite having no library science background. He hopes “to die at this job.” There’s no other work he would commute from Toms River and his family for (he now has two children). His work there also helped him correct and complete his manuscript, the publication of which was postponed to allow some space after Terry Teachout’s book *Pops: A Life of Louis Armstrong* was published.

Now, 15 years in the making, Ricky Riccardi’s “wonderful” 400-page book, *What a Wonderful World: The Magic of Louis Armstrong’s Later Years*, is finally available.

After a break, Ricky Riccardi moves onto the subject of his life’s work, Armstrong himself.

One theme is Armstrong’s trumpet work in the ’40s, ’50s, ’60s. He plays an excerpt of a 1956 VOA interview, where Armstrong says “I play better now than I ever played in my life.” All artists grow and refine, learn what to leave out, the author maintains, and Armstrong also learned better technique after blowing his lip out in the 1930s. He was a force of nature in the early days and he still was later on. To demonstrate this, Riccardi plays one of 43 songs Armstrong originally recorded in the ’20s and recreated later. We hear side-by-side comparisons for “I Can’t Give You Anything But Love,” and it is remarkable to hear how much more surely he hits the final high note, in fact, even higher, in 1956 than three decades years earlier.

From 1924 to 1947 Armstrong played mostly in big bands, but then he began to play with smaller combos in the All-Stars. This group, says Riccardi, has been much maligned. When he started his blog, collectors in Sweden and Belgium began sending him all sorts of bootleg recordings that showed that Armstrong pushed himself to incredible heights and worked his small ensembles very hard in this period. He gave his all in live performances even if, as in one example, there had been a huge snowstorm and only 12 people showed up.

We hear a recording from an Illinois concert, a typical one-nighter in a high school, where Armstrong plays the last measures of an encore over and over, each time finishing on a higher note. He was 56 years old, and the audience goes crazy.

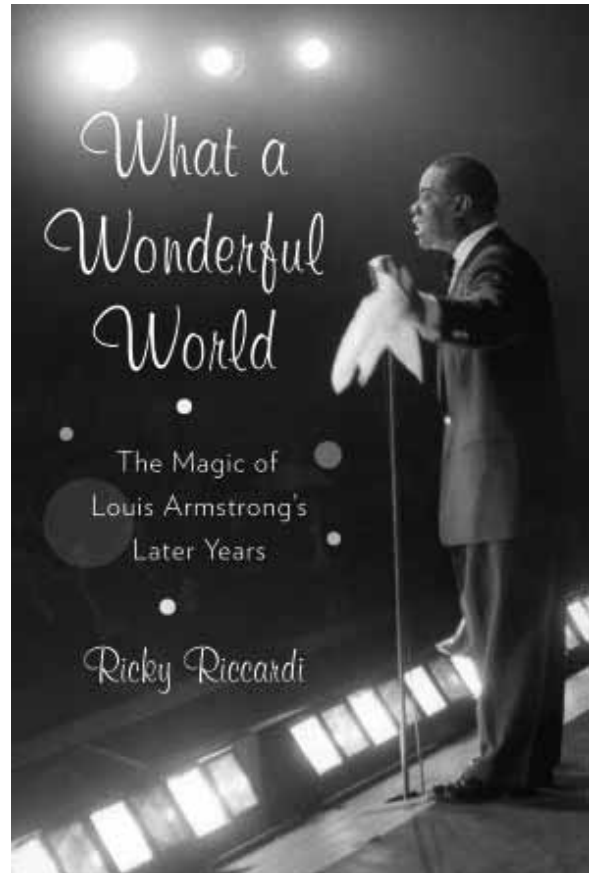
“Armstrong never,” Riccardi avers, “just went through the motions.”

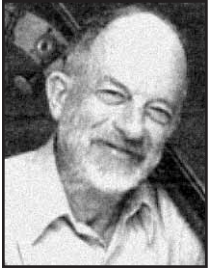
Still, the critics panned his live performances. Jazz had become serious business, high art, and they couldn’t put Armstrong into a box. He was having too much fun, and younger musicians stopped paying attention.

Riccardi plays part of a radio appearance Armstrong made after pressing, the prior week, a Decca recording of “I Laughed At Love.” The DJ states “it’s more of a commercial number,” and Armstrong quickly takes issue with that, saying that kind of evaluation “ends up hurting someone. A musician doesn’t play just one type of music.”

Indeed, Armstrong’s favorite band was Guy Lombardo’s. He often listened to opera and classical music, and would sometimes play along with Ray Martino records. We hear one such self-taped session, in his den, alone with the record. His heartfelt solo soars with the pure pop strings in the background.

His repeated playing of the song “What a Wonderful World” brought him real personal joy. In his own voice, we hear him say it always brought him back to his home in Corona, Queens, and how he loved it there in the house picked out by his wife. He feels that neighborhood, that block, was “like one big family, three generations, Uncle Satchmo and Aunt Lucille... remembering all those kids’ faces, and I have pictures of them when they were younger... we have some jerks, but it’s still a wonderful world.”





From the Crow's Nest

By Bill Crow

Joe Lang sent me this new way to avoid any alcohol issues while driving:

"I went out with some friends last night and tied one on. Knowing that I was wasted, I did something that I have never done before. I took a bus home. I arrived safe and warm, which seemed really surprising as I have never driven a bus before."

■ In the early 1950s, when Jimmy Wizner was the pianist with Charlie Ventura's band playing a jazz club in Toronto, a couple at a table invited him and drummer Chick Kennedy to their table during a break. They sat down, and the man said, "That was great! What would you like to drink?" Since neither of them drank, Jimmy ordered a ginger ale and Chick asked for a coke. Then the man took out a pack of cigarettes and offered them to the musicians. But neither of them smoked, so they said, "No, thanks." The guy grew angrier, and said, "On second thought I don't want you guys at my table!" Jimmy and Chick quickly got up and left, sorry to have to have disillusioned the man about jazz musicians.

■ Ruby Braff was loved internationally for his beautiful cornet playing. But among those who knew him, it was understood he could be difficult to deal with. Steve Voce, in England, told of a trip Ruby once made to London. His friend Dave Bennett found a hotel for him, and at 2 AM, Bennett's phone rang. Ruby didn't like the hotel. Bennett said, "Okay, I'll find you a better one in the morning." "Not in the morning," Ruby said. "Now."

Bennett dressed and drove to London, calmed Ruby and the outraged hotel staff he had been fighting with, and moved him to a different hotel, not an easy task at 3 AM.

The next night the phone rang at the Bennett home at 2:30 AM. Bennett and his wife Ann switched on the light and looked at each other in horror. She picked up the phone. It was the headmistress at the school where Ann worked, telling her that the school had burned down.

"Oh, thank God," Ann said. **□**

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.

From the Desk of Chickie the Jazz Dog

Chickie the Jazz Dog is pleased to announce that the winner of October's "Win This CD" contest is NJJS member Gerry Cappuccio of Passaic, who received a copy of John Brown's *Dancing With Duke: An Homage to Duke Ellington*.



**Got E-mail?
Friends got E-mail?
Get on board for
raffles, freebies,
discounts!**

Some special offers for NJJS members are late-breaking — so please send your e-mail address to webmaster@njjs.org. For example, some of our partners make discounts and free tickets available to us. We are only able to pass those deals on via our e-mail list.

**Bring a
Friend to
NJJS**

There's something for everyone in our organization. Young, old, jazz newbie or diehard, your friend will thank you for the invitation, and you'll be doing a great thing for NJJS and jazz in general. **Membership makes a great holiday gift!**

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. Peter Ballance,
Upper Montclair, NJ
Susan & Dennis Breza, Howell, NJ
Mr. & Mrs. Joseph Conte,
Montville, NJ
Mr. Edgardo T. Farinas,
Montclair, NJ
Ms. Faith Giovino,
Bound Brook, NJ
Mr. Charles M. Huck,
Bedminster, NJ
Mr. Conor Malloy,
Morristown, NJ
Jack May, Montclair, NJ
Mr. & Mrs. William F. Murray,
West Hartford, CT
Mr. Stanley Parker,
Saddle Brook, NJ
John Petrucelli, Cranbury, NJ *
Dr. Charles S. Polak, Oxford, NJ
Gail Schulz, Columbia City, NJ
David Toler, Montclair, NJ
Mr. James Wardrop,
Bethlehem, PA
Mr. & Mrs. William Weisberg,
Fort Lee, NJ

Mr. & Mrs. John J. Woodruff,
Silver Spring, MD *
Mr. William Woronkewycz,
Millstone, NJ
Mr. & Mrs. Robert Yager,
Toms River, NJ

New Members

Mr. Larry Beck, New City, NY
Mr. Mark Clemente, Glen Rock, NJ
Ms. Paula De Paola,
Englewood, NJ
Mr. Harry Friggle, Maplewood, NJ
Mr. Michael J. Gallo, Mahwah, NJ
Mr. & Mrs. Mortimer Goodkin,
South Orange, NJ
Mr. Jim Graham, Bedminster, NJ
Mr. Brian Horowitz,
Bridgewater, NJ
Anthony Palmer, Mesa, AZ
Roberta Pescow, Landing, NJ
Mr. & Mrs. Michael & Shelly Sinisi,
Cedar Grove, NJ
Ms. Lisa Steinberg, Englewood, NJ
Mr. John Vogel, Whippany, NJ

About NJJS

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

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

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

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

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

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

Member Benefits

What do you get for your dues?

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

Join NJJS

MEMBERSHIP LEVELS Member benefits are subject to update.

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

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

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

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

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

JAZZ TRIVIA ANSWERS

questions on page 4

1. Jonathan "Papa Jo" Jones
2. John Rhea "Yank" Lawson
3. Maxine Sullivan
4. Louis Prima
5. Norma Teagarden
6. Joseph Vernon "Big Joe" Turner
7. Eddie Miller



Founding Member



Building an International
Jazz Community

'Round
Jersey

Morris Jazz

The Bickford Theater
at the Morris Museum

Morristown, NJ 07960

Tickets/Information: 973-971-3706

Jazz talent often runs in families, but far more often among siblings than husband and wife teams. On Monday evening, December 12, the Bickford Jazz Showcase will combine the gifted abilities of two formidable couples for an evening jam session that will likely be remembered for its lively playing, variety and amusing antics rather than for its statistical rarity.

A **Family Fugue** brings together powerhouse pianist **Jeff Barnhart**, flutista **Anne Barnhart**, reed maestro **Dan Levinson** and multitalented guitarist and vocalist **Molly Ryan** in order to recapture the excitement that jazz cruise and festival audiences have experienced when these four have taken to the stage as an impromptu quartet.

These players need little introduction to NJJS audiences, since they have played here and elsewhere in the region for years, both as couples and individuals. The four have in common a high level of musical skill and the ability to present it in an entertaining fashion. Their approaches to jazz differ though, and these contrasts provide the creative tension that results not only in a memorable performance, but assures that it will be unique each time they reconvene. Discover them now; next time they visit it may be quite a different show.

Bucky Pizzarelli celebrates his birthday in January, and in recent years has chosen to celebrate it at the Bickford Theatre, although not always on the exact date due to his busy touring schedule. This year the legendary guitarist visits on the evening of January 30, a Monday. He'll bring along his ace student **Ed Laub**, who will sing and keep rhythm on a second guitar. Tickets could be scarce for this one, since Bucky is the leading jazz magnet in the state.

Aaron Weinstein has appeared here previously with Bucky, but on February 27 he will be "spun off" to present his violin talents in duet with piano. That will be preceded by the **Saint Valentine's Day Massacre**, an all-star jam session assembled by **Herb Gardner**. Bring your sweetie on February 13. **Jon-Erik Kellso** will headline the annual **Big Bix Beiderbecke Birthday Bash** on March 19, followed by the Bishop of Jazz, pianist **Rio Clemente**, soloing on March 26.

Coming later in the spring, they've booked youthful hot jazz group **Baby Soda** (featured at the last Pee



Wee Russell Memorial Stomp), Connecticut's pride, the **Galvanized Jazz Band**, guitarist and raconteur **Marty Grosz** and **Joe Midiri's** exceptional Sidney Bechet tribute. Stride pianist **Neville Dickie** will open their Jazz Summerfest, an intensive schedule of hot music during the warmer months. Never too early to order tickets.

Members and friends are invited to sign up for monthly e-mail reminders of these and related programs, including major NJJS events. Just send a "subscribe" e-mail to jazzevents@aol.com. No annoying trash will fill your mailbox, since the list is never shared or sold. Un-subscribing is easy; just reverse the process.

Jazz For Shore

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

"Building upon the success of their first collaboration, which proved to be a "best seller" for them, **Anne and Jeff Barnhart** have released a companion CD and how delightful it is!" exclaims CD reviewer Jack Rummel. They "have created a second mother lode of what they did so well on their first album and I expect it to be equally well received." You could introduce this popular and potent pair by merely stringing together their review quotes. "Quality melodies played with classic simplicity by exceptional musicians works every time. The latest to make that point is the

husband and wife team of versatile pianist Jeff Barnhart and spouse Anne, a classically-trained flutist, who perform as **Ivory & Gold**," explains Cam Miller in *The American Rag*. "It is plain that the musicians inspire each other. Anne's disciplined approach to her music serves to keep the adventuresome Titan Hot Seven pianist in line, while Jeff's natural inclination to expand on a melody tends to free Anne from classical constraints."

Ivory & Gold will return to MidWeek Jazz on Wednesday evening, December 14, their first time back since the hall was reopened after renovation. The couple is constantly on the road, appearing at festivals and on cruises throughout the world. Their unusual pairing of hard-driving piano and delicate flute sounds notwithstanding, they have won over discriminating audiences in situations where the patrons have lots of other alternatives. An evening with them alone is one to be remembered.

MidWeek Jazz likes to remember Benny Goodman's landmark Carnegie Hall concert on or near its anniversary, so January 11 has been set aside for this purpose. The **Midiri Brothers** have been invited back for this assignment, since they are among the best in the world at evoking the spirit and emotion of the King of Swing's groups without resorting to slavish imitation. "Joe Midiri is a brilliant clarinetist who can sound just like Benny Goodman but also has a musical personality of his own. Paul Midiri plays high-powered vibes and occasionally joins in on drums and trombone. The band bases



Molly Ryan and Dan Levinson

many of their frameworks on the Benny Goodman Sextet of the 1940s while extending the ideas." Noted reviewer Scott Yanow concludes that, of the 20 bands at a large festival, "the most impressive playing was by the Midiri Brothers from New Jersey."

They are followed on February 8 by young trumpeter **Geoff Gallante**, previously a guest with Al Harrison's band, this time for an entire evening with his trio. This amazing talent was a total surprise to that large audience, who gave him a standing ovation. On March 7 clarinetist **Dan Levinson** revisits with his **Fête Manouche** group, capturing the intense rhythm and infectious spirit of Django Reinhardt's later groups, where clarinet replaced the more delicate violin. You don't have to love Gypsy Jazz to appreciate their program, although you're likely to be a fan by the end of the evening.

Coming later will be **Emily Asher's Garden Party**, the surprise hit of the NJJS Jazzfest. Their encore at the Bickford received a thunderous reception from a nearly full house. And of course **Bucky Pizzarelli** will be back, with violinist **Aaron Weinstein** and bassist **Jerry Bruno** in tow. Tickets can — and probably should — be ordered early. JJ

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



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

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

calendar:

JAZZ RESEARCH ROUNDTABLES

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

free roundtables

- **December 7, 2011:** *Tad Hershorn*: The Archival Norman Granz
- **January 18, 2012:** Aaron J. Johnson: Jazz and Radio in the United States
- **February 15, 2012:** *Leonard Brown*: John Coltrane and Black Spirituality
- **March 7, 2012:** Eunmi Shim: Lennie Tristano
- **April 4, 2012:** Radam Schwartz: Organ Jazz

CONCERTS/PERFORMANCE

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

free concerts

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

SPRING SEMESTER — dates to be announced:

Carrie Jackson: Salute to Sarah Vaughan

The New Generation: Organist Radam Schwartz will lead a group of some of the leading Newark-based young jazz artists. Group to be drawn from some of the current crop of Newark-based young jazz artists, including James Gibbs (trumpet), Curtis Taylor (trumpet), Radam Schwartz (organ/piano), Jamale Davis (bass).

JAZZ FROM THE ARCHIVES

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

on WBGO radio

■ **November 27** – Better Than Stephane?: Though he died young (at 36 in 1947), Michel Warlop left a recorded legacy that just might back up host Dan Morgenstern's claim for this brilliant French violinist.

■ **December 4** – Mr. J.B. Blues: The Music of Jimmy Blanton: Host Joe Peterson examines the legacy of the ground-breaking bassist (1918-42), whose career was tragically cut short by tuberculosis.

■ **December 11** – Find and Andy!: Bill Kirchner investigates the music of NYC jazz trumpeter Andy Gravish, who has played and recorded with Buddy Rich, Gunther Schuller, Ken Schaphorst, and Bill Mobley, among others.

■ **December 18** – Annual IJS Christmas Cheer: Hosts Annie Kuebler and Vincent Pelote present jolly holiday tunes with a jazz flavor.

■ **December 25** – Picks of the Year, Part 1: Host Dan Morgenstern (with input from Archives co-hosts) offers personal best recordings of 2011.

Somewhere There's Music

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

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

Allendale

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

Asbury Park

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

Tim McLoone's Supper Club

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

Bayonne

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

Bernardsville

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

Bloomfield

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

Westminster Arts Center/ Bloomfield College

467 Franklin St.
973-748-9000 x343

Brooklawn

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

Buena Vista

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

Byram

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

Cape May

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

MAD BATTER

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

Boiler Room, Congress Hall

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

Merion Inn

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

Cherry Hill

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

Clifton

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

Closter

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

Cresskill

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

Deal

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

Dover

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

Edgewater

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

Englewood

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

Fairfield

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

Garwood

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

Glen Rock

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

Hackensack

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

Stony Hill Inn

231 Polifly Rd.
201-342-4085
www.stonyhillinn.com
Friday and Saturday evenings

Highland Park

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

Hillsborough

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

Hoboken

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

Hopewell

HOPEWELL VALLEY BISTRO & INN
15 East Broad St.
609-466-9889
www.hopewellvalleybistro.com
Friday/Saturday 7 PM
Minimum \$15

Lawrenceville

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

Little Falls

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

Lyndhurst

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

Madison

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

Mahwah

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

Manalapan

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

Maplewood

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

Manville

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

Mendham

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

Metuchen

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

Montclair

CHURCH STREET CAFÉ
12 Church St.

First Congregational Church

40 South Fullerton Ave.
973-744-6560

Palazzo Restaurant

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

Richie Cecere's

2 Erie Street
973-746-7811

Sesame Restaurant & Jazz Club

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

Trumpets

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

Moorestown

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

Morristown

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

The Community Theatre

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

Hibiscus Restaurant

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

Hyatt Morristown at Headquarters Plaza

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

The Sidebar at The Famished Frog

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

St. Peter's Episcopal Church

70 Maple Avenue
973-455-0708

Sushi Lounge

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

Mountainside

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

Newark

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

Bethany Baptist Church

275 Market Street
973-623-1611
www.bethany-newark.org

Newark Museum

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

NJPAC

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

The Priory

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

Skipper's Plane Street Pub

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

New Brunswick

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

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.vangoghsearchcafe.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.

At Cecil's West Orange, 12/2 & 3 vocalist **KATE BAKER**.

Dance to **SWINGADELIC** with Swinging With Simone 12/2, 8 – 11PM, Montclair Women's Club, 82 Union Street, Montclair NJ
http://www.swingingwithsimone.com

COURTNEY BRYAN TRIO 12/3 at Bethany Baptist Church Jazz Vespers, Newark.

Later on 12/3 **RHODA SCOTT** plays in an organ summit with Mel Davis, Radam Schwartz, and many others. Newark Symphony Hall, 1020 Broad St.

At the Deer Head Inn, Stroudsburg PA: 12/4: **MANHATTAN KLEZMER**; 12/10 **BOB DOROUGH's** 88th Birthday & "Devil May Care" Documentary Fundraiser; 12/18: **BILL CHARLAP**, solo piano

11/25 **BILLY HECTOR**, at Chico's House of Jazz in Asbury Park.

Also visit Andy McDonough's njjazzlist.com



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