

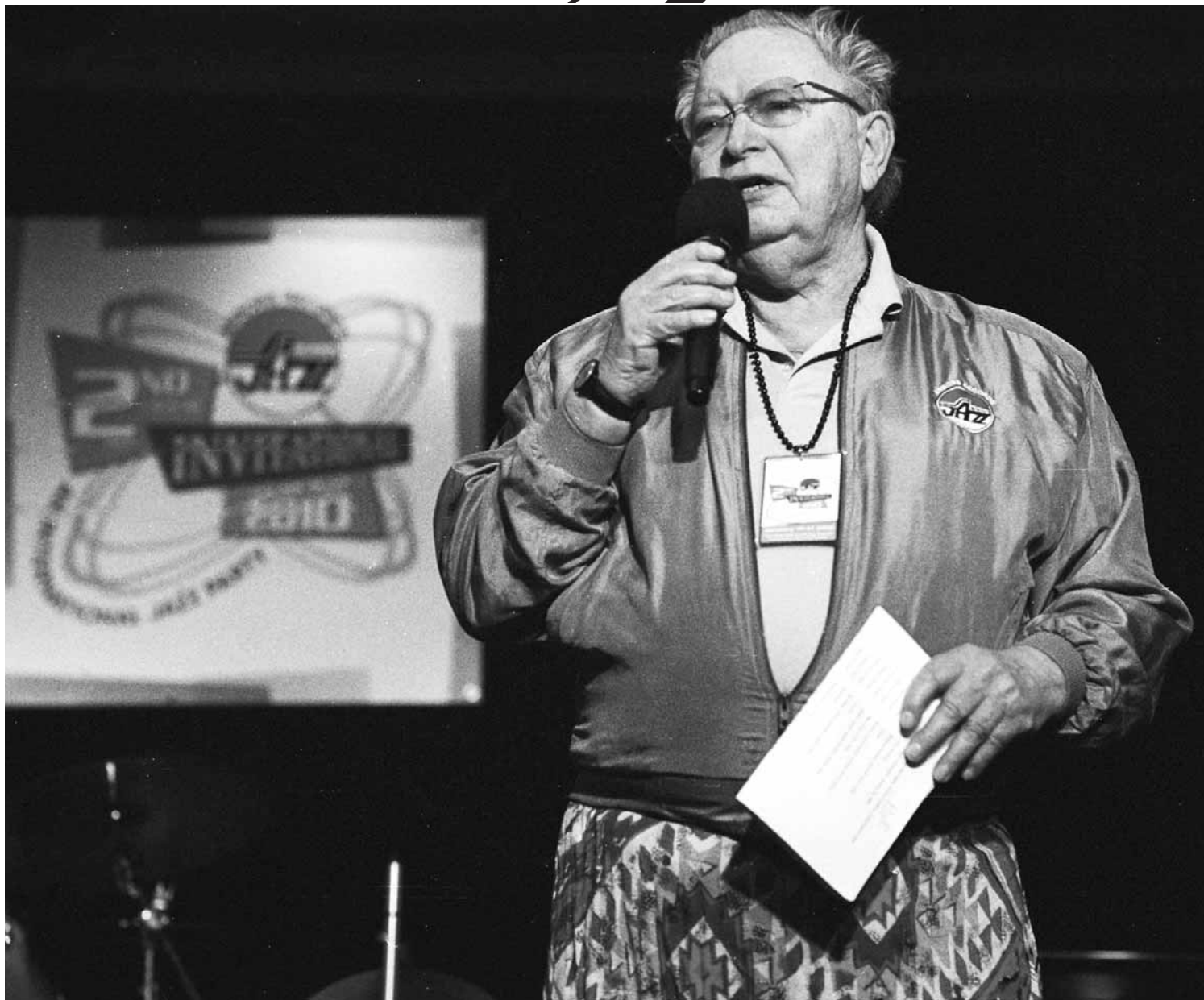
JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 40 • Issue 10
November 2012



Mat Domber and his pants of many colors welcome attendees to his second annual Arbors Records International Invitational Jazz Party. Photo by Mitchell Seidel.

Remembering Mat Domber

1928 - 2012

Tickets available for NJJS
40th Anniversary Celebration
November 4. See ad page 5.
Sherrie Maricle at November 18
Jazz Social. See pages 3 and 29.

See page 8 and page 24.

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Prez Sez

By Frank Mulvaney President, NJJS

The year is winding down and the leaves are falling as we gear up for a big finish with our **40th Anniversary celebration on November 4** and our **Annual Meeting on December 2**.

I hope you ordered your tickets early as we anticipate a sellout for this historic anniversary event, which is being dedicated to the 18 founding members of the New Jersey Jazz Society. The seven surviving founding members and Chuck Slate have been invited to be our guests of honor. It was Chuck's Traditional Jazz Band and its weekly gig at The Hillside Lounge in Chester that brought the founders together, inspiring the formation of the Jazz Society a few years after the first Pee Wee Russell Memorial Stomp in 1970. The All-Star Jam will be an intergenerational happening with musicians from six decades playing together. There will be at least one singer, a pianist and two or more horn players in each of four groups. While this event is a celebration, it is also a badly needed fundraiser to support our scholarships and in-school program and to offset the financial losses of recent years. Tax-deductible contributions are graciously accepted.

■ Bria Skonberg, who will be playing with Joe Licari, Ed Polcer, Jon Burr, Jackie Williams and Rio Clemente in the Laura Hull-led group, will also be our special guest with her quartet for our **Annual Meeting December 2**. Her very recent

maiden vocal jazz album reached No. 7 among new jazz releases.

■ If you attended the same jazz festivals as I did in September, you might suspect that there is a real resurgence of interest in jazz. **JazzFeast in Princeton** (September 9), which was cosponsored by NJJS for the 14th year, was a tremendous success — the largest crowd in history. Claudio Roditi's Brazilian jazz band drew shouts, whistles, stomps as well as thunderous applause. Catherine Russell and her band overwhelmed the audience, which could not get enough of this wonderful singer. The other three bands were also outstanding with friends of NJJS playing in each. We recruited 16 new members and made a tidy sum on the performing artist's CDs and our CD clearance inventory.

At the same time, just 17 miles up Route 206, the fourth edition of the **Somerville Jazz Festival** also had a record crowd. The attractions there were Will Calhoun, Christian Sands, Antoinette Montague and Nat Adderley, Jr. I regret missing that one, but one can only be at one place at a time.

Two weeks later on September 22 the 10th annual **OSPAC Jazz Festival** in West Orange also had a record crowd. This was an eight-hour event featuring an assemblage of vocalists interpreting parts of the great American

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. The Berrie Center at Ramapo College offers NJJS members 5% off event tickets.

FREE Film Series...Now on THURSDAY nights at 7 PM at Library of the Chathams. See calendar page 3 for details. Best of all? Free, free, free...invite your friends.

FREE Jazz Socials...ongoing. 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 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!*

A New Jersey Jazz Society membership always makes a great gift! Plus, if you are already a member, *a gift membership costs just \$20!* See page 39 for details!

songbook including: Holli Ross, Antoinette Montague and Amy London. The brilliant pianist Bill Charlap followed and then bands led by Nat Adderley Jr. with tenor monster Don Braden, Dave Stryker and Vic Juris with his lovely wife, vocalist Kate Baker. Kate has been the honcho on this event from its beginnings. 2012 Grammy nominee Rosanna Vitro and her wonderful quartet were the final feature of the program and sadly the heavens opened during her third number and everyone scrambled to avoid the rain.

Earlier in August we were treated to the **New Brunswick Cultural Center's Hub City Sounds at Boyd Park** on the west bank of beautiful Raritan River. Here we heard drummer Winard Harper and his Jeli Posse featuring vocalist Jazzmeia Horn. Ms. Horn is a real jazz singer with awesome pipes. The abundance of riches continued with pianist Arturo O'Farrill and his Afro Latin Sextet featuring his two sons: drummer Zack and Adam, an 18-year-old trumpet phenom.

■ The rising star vocalist Petra van Nuis and her partner Andy Brown treated us to a delightful time at our September Sunday Social. Petra is a beautiful and charming young woman with extensive knowledge and deep love of the music. The dramatic way she flawlessly interpreted the lyrics of a dozen songs without the slightest stumble was reflective of great respect for the composers. I was disappointed with the turnout and I must tell you that I take it personally. I would hope that our membership would trust us to consistently present outstanding entertainment. Ms. van Nuis was accompanied solely by Andy, who displayed dazzling guitar chops. Most of you missed a good one that was a free benefit of your membership and an opportunity to win one of five pairs of tickets to jazz concerts. The multi-talented Miche Braden is our guest performer at our October Sunday Social — as of press time, we haven't yet experienced this rare treat. In

November we will have noted educator and leader of the DIVA Jazz Orchestra, Sherrie Maricle, one of the finest drummers in the business. She will have friends to help her make some serious jazz music and will teach us a thing or three about the interaction within the rhythm section and the complex drumming techniques that have been a mystery to most of us.

■ Mark your calendar for March 3 when we will present the 44th Annual Pee Wee Russell Memorial Stomp with four outstanding traditional jazz bands headed by the Hot Sardines, Dan Levinson's New Millennium All-Stars, Emily Asher's Garden Party and Kevin Dorn's still unnamed group.

■ We continue to seek new board members, who want to be part of one of the largest organizations of its kind and who believe it's important to support the musicians and preserve and promote the art form we so dearly love. If not you, who? JJ

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

for updates and details.

<p>Thursday October 25 FREE FILM <i>Birelli Lagrene & Gypsy Project: Live in Paris</i> Library of the Chathams 214 Main St., Chatham 7 PM</p>	<p>Sunday November 4 NJJS 40th Anniversary All-Star Jam and Reception 3 PM Drew University, Madison see ad page 5</p>	<p>Thursday November 15 FREE FILM — TBA Library of the Chathams 214 Main St., Chatham 7 PM</p>	<p>Sunday November 18 JAZZ SOCIAL <i>Sherrie Maricle</i> Shanghai Jazz 24 Main St., Madison 3 – 5:30 PM</p>	<p>Sunday December 2 ANNUAL MEETING <i>Bria Skonberg</i> Shanghai Jazz 24 Main St., Madison</p>	<p>Sunday March 3 PEE WEE RUSSELL MEMORIAL STOMP Birchwood Manor, Whippany noon – 5pm</p>
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NJJS Calendar

The Mail Bag

A WONDERFUL ISSUE, arrived today. Thank you for the big mention of me and my digital Sinatra book!

I liked the obit of Von Freeman, but I wish S.J. had mentioned the two albums made at one marathon session in 1975, produced by Chuck Nessa: *Have No Fear* and *Blue & Sentimental*, as good as anything Von ever did, wonderfully relaxed quartet tracks with Wilbur Campbell on drums, John Young on piano, David Shipp on bass: all four are gone now. "Just like I'd play at the Enterprise Lounge," Von said. Then almost 30 years later at age 80 he played at the Berlin Jazz Festival, just as strong as ever, and this came out on a Nessa CD as *Vonski Speaks*. What a man he was. He didn't care about money, hated to mess with the tax man; Nessa got a wonderful digital master tape from German radio and he couldn't pay Vonski anything. He would not take a dime.

Loved Bill Crow's story about the ballet conductor. Can't you publish twice a month?

Donald Clarke
Allentown, PA

Jazz Trivia

By O. Howie Ponder



NEW JERSEY JAZZ SOCIETY

Our Society turned 40 on October 13. Let's see how much you know about our organization's history-or maybe give you an appreciation of it.

1. The Society's formation was preceded by an event on February 15, 1970, that showed a strong local interest in jazz. That event has been repeated every year since then. What was it?
2. Most of the original Society members were also fans of a local drummer-led jazz band that played at a tavern in Chester. Can you name the band and venue?
3. Everyone who joined the Society before the end of 1973 was called a Charter Member. As an incentive, a famous cornetist/friend of the Society donated an LP of his to each new member. Who was he? Bonus question: what was the album called?
4. The late Bill Cleland, NJJS Co-Founder, edited a four-page "Jersey Jazz" insert that was carried in another jazz journal in 1973. Our own monthly publication, *Jersey Jazz*, was first published in January 1974 — 16 pages. Who was its first editor?
5. Since its beginnings until now, *Jersey Jazz* has had only five editors. Can you name them?
6. In 1983, in cooperation with our partners at the Rutgers Institute of Jazz Studies, we created the first one of these, now copied by Lincoln Center and elsewhere, but ours was the first. What was it?
7. The Society has sponsored and presented over 200 musical events since its beginnings. Almost every event has been recorded. What happens to those recordings?
8. One of our most successful events was on January 16, 1988, when we rented Carnegie Hall and celebrated the 50th anniversary of a famous concert there. What was it?
9. The Society hosted a "Centennial of Jazz" in 1990 at Waterloo Village. It was the brainchild of a Society Director, the late D. Michael Denny. He also created an annual jazz celebration that is now celebrated internationally on April 30 with the support of the UNESCO. What is it?

(answers on page 39)

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

NJJS Launches New Patron Level Benefits

The New Jersey Jazz Society is a non-profit organization with a number of ambitious programs and a finite level of resources. Event ticket sales and member dues cover only a fraction of our expenses, making it necessary to find sponsors and partners to help us make ends meet. Your donations in excess of basic member dues are a great way of partnering with us, and very much needed.

In an effort to encourage higher-level memberships, New Jersey Jazz Society has defined several new categories of benefits for such donors.

Fan (\$75 – 99): acknowledgement in *Jersey Jazz*

Jazzier (\$100 – 249): acknowledgement in *Jersey Jazz*,


1 Pee Wee Stomp ticket plus preferred, reserved seating

Sideman (\$250 – 499): acknowledgement in *Jersey Jazz*,

2 Pee Wee Stomp tickets, 1 Jazzfest ticket, plus preferred, reserved seating at both events

Bandleader (\$500+): acknowledgement in *Jersey Jazz*,

2 Pee Wee Stomp tickets, 4 Jazzfest ticket, plus preferred, reserved seating at both events

Please consider making an extra donation in one of these amounts, or an amount of your choosing. Donations are tax-deductible to the full extent of the law. For more information, contact Caryl Anne McBride at membership@njjs.org or call 973-366-8818. To make a donation right away, send a check to NJJS, c/o Mike Katz, 382 Springfield Ave., Suite 217, Summit, NJ 07901 or call him at 908-273-7827. 

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New Jersey Jazz Society

40th

Anniversary Celebration

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 MARLENE VERPLANCK
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 JACKIE WILLIAMS

Musicians confirmed as of press time. Lineup subject to change.

Join us for this historic event!
Sunday, November 4
 at 3:00PM

ALL-STAR JAM in the magnificent concert hall at the Dorothy Young Center for the Arts on the campus of Drew University, 36 Madison Avenue, Madison, NJ 07940

Meet and Greet the Artists reception with wine & cheese

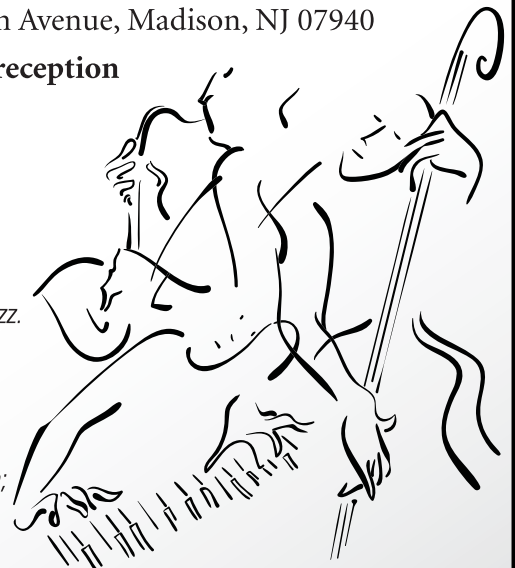
Enjoy memorabilia from 40 years of NJJS!

Proceeds from this fund-raising event benefit NJJS scholarships, and its educational program, *Generations of Jazz*.

Please consider making a voluntary contribution over and above the ticket price.

Such donations are tax-deductible.

NJJS is a qualified 501(c)(3) organization; donations are always welcomed. Ticket price is not deductible.



Purchase tickets early for best reserved seating and best price! Advance sale offer ends November 3.

To order, visit www.njjs.org OR call **908-273-7827**.

OR fill out order form and mail to New Jersey Jazz Society c/o M. Katz, 382 Springfield Avenue, Suite 217, Summit, NJ 07901 OR fax to **908-273-9279**.

TICKETS TO 40TH ANNIVERSARY CELEBRATION QTY x \$ = SUBTOTAL

Students \$10 at the door w/valid I.D.

NJJS Members advance sale \$30 each (at the door: \$35) _____ x \$30 = \$ _____

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Orders received by Friday, October 26, will be mailed; thereafter tickets held at door.

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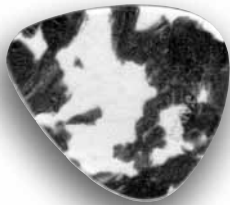
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The Editor's Pick

By **Tony Mottola**
Jersey Jazz Editor

The Last Balladeer: The Johnny Hartman Story

By Gregg Akkerman | Scarecrow Press, Inc. 2012

"Singers, whether they like it or not, sing their nature, and he [Johnny Hartman] was a gentle, quiet, kind man." — Bassist Kelly Sill

It's easy to argue that Johnny Hartman, with his silken, manly baritone voice and distinctive pitch-perfect vocal style, was the finest singer of ballads of his era. It's an opinion shared by the likes of Ella Fitzgerald, Tony Bennett, Hank Jones and many other of his contemporary peers. The mystery of his career is, given his exceptional talents and appeal, why is it he never broke through to the upper echelon of popular success?

That question is examined in detail in Gregg Akkerman's well-researched and thoughtful recounting of Hartman's four-decade career in music. And while there is a long list of suspects — a lack of top rate management, inept marketing and promotion, bad timing, ill considered forays into rock and pop genres, racial discrimination, among others — the author concludes, "The ultimate answer is unknowable..."

But viewed through a more optimistic prism, Akkerman contends, "[Hartman] had a wonderful career brimming with opportunity and variety." The author meticulously recounts that career, from Hartman's early days working with Earl Hines and Dizzy Gillespie to his landmark first recordings for Bethlehem Records and through his emergence as a premier supper club performer, both throughout the U.S. and abroad. Of particular note is Akkerman's detailed account of the iconic 1963 Impulse recording *Johnny Hartman and John Coltrane*.

And although the Coltrane collaboration is considered by many to be one of the greatest vocal jazz recordings ever made, *The Last Balladeer* reminds us that Hartman created a large canon of superior music beyond that best known and most successful record. One of the book's three appendices is a complete

Author Gregg Akkerman will make a presentation about the Hartman book at the Rutgers-IJS Jazz Roundtable on Nov. 14. See page 41 for details.

catalogue of the singer's output that is likely to prompt long YouTube sessions spent savoring many of his beautiful recordings. In fact the Internet has made the singer's work far more available than it was in his lifetime; more than two dozen titles are available on iTunes.

Maybe some things just aren't meant to be. In 1975, songwriter Orlando Murden, "an old school buddy," brought Hartman his song "For Once in My Life." Hartman brought the song to his record company who told him they didn't think it fit him. "...everybody who recorded it had a hit. And I had first crack at it," Hartman ruefully recalled.

But the singer's niece, Hermene Hartman, believes he was comfortable with his career. "My uncle was an artist. He was not trying to be most popular; he was trying to sing beautiful music, love songs, ballads and tell a story...His recordings, his performances; I think they were art forms for him." For his part Hartman put it simply: "You know, it's been really, really beautiful for me."

In *The Last Balladeer* the author displays great empathy and affection for his subject, and if Johnny Hartman is in some way an underappreciated artist, Mr. Akkerman has done his part to set things right with a moving biography. **JJ**

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:

November: September 26 • December: October 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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Big Band in the Sky

By Sanford Josephson

■ **Mat Domber, 84, record producer, April 28, 1928, New York City — September 19, 2012, St. Petersburg, FL.** Domber and his wife Rachel founded Arbors Records in 1989 to, in his words, “record and preserve the classic styles of jazz.” The company’s first recording was of the Dombers’s friend, Rick Fay, a reedman, singer and composer who had been in the music business for more than 40 years but had never been recorded. Through the years, Arbors has recorded a virtual who’s who of traditional jazz artists, ranging from veterans such as guitarist Bucky Pizzarelli and pianist Dick Hyman to newer stars such as violinist Aaron Weinstein and tenor saxophonist Harry Allen.

Domber was a lawyer with an office in New York. He also had real estate interests in Florida, Pennsylvania and West Virginia, but he had been a jazz fan since being taken as a pre-teen by his father to hear clarinetist Pee Wee Russell in Greenwich Village. According to Ken Franckling, writing in jazznotes.blogspot.com on September 20, 2012, Arbors became “a career revivalist for many significant elder statesmen of jazz and a career nurturer for younger players who loved and felt most comfortable in the classic jazz style.” Patrick J. Kiger, writing in blog.aarp.org on September 21, 2012, compared Domber to “the contemporary era’s version of [Norman] Granz.” Pointing out that Granz “resolutely kept putting artists such as Art Tatum and Lester Young on vinyl,” Domber, he said, “was instrumental in rescuing and preserving classic jazz.”



Warren Vaché, left and Arbors Records head man Mat Domber chat while John Allred performs on the big screen during the Arbors Records Invitational Jazz Party in Clearwater Beach, Florida, January 2011. Photo by Mitchell Seidel.

In 1994, Domber created Statesmen of Jazz, a non-profit organization that presented seminars at which high school students got to meet and learn from famous jazz musicians. He also helped to launch and expand the careers of many current musicians. “Mat,” violinist Weinstein told *Jersey Jazz*, “was the first person to give me serious music responsibility. He allowed me, at the age of 19, to produce my own record. His confidence and encouragement meant so much to me. He gave me the opportunity to work with many of my jazz heroes.”

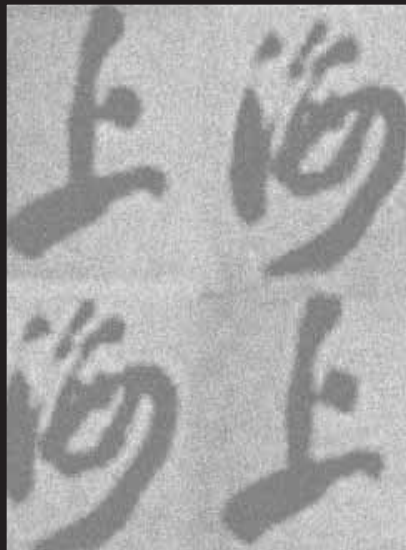
Drummer/vibraphonist Chuck Redd also credited Domber with furthering his career. “He changed my life,” Redd told *Jersey Jazz*, “by allowing me to begin recording as a leader on the Arbors label in 2001. He placed no restrictions on my selection of music or on my choice of accompanying musicians and made no musical suggestions. I had not witnessed this level of artistic freedom or trust from a producer before. He was in the room and listening to every note but never exerted pressure or control.”

Pianist Rossano Sportiello also talked about the freedom that Domber gave to

the musicians he recorded. “It’s hard to find a producer,” he said, “who lets you record whatever you want. He wasn’t concerned with selling records, just helping musicians whom he liked. That made him truly unique. He was a very generous person.”

Trumpeter Warren Vaché recalled the time Domber and his wife Rachel made it possible for him to record a CD with the Scottish

continued on page 10



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sat 10/27: WINARD HARPER

sun 10/28: DARYL SHERMAN

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BIG BAND IN THE SKY

continued from page 8

Ensemble in Glasgow. “They traveled to Scotland to be there for the recording,” Vaché remembered. “We used the BBC studios in Glasgow, and the BBC had originally insisted we use one of their staff engineers. I got a heads up from the director of the Ensemble that the G8 conference was scheduled for the same weekend, and the BBC had no engineers for the recording. Mat and I arranged for Jim Czak of Nola Studios in New York to engineer the date, and Mat never blinked an eye. He got Jim a ticket and a hotel for the weekend, and we made the recording. I found out later that Jim brought a couple of microphones with him and was charged over 400 pounds at customs to bring them into the country. Mat just smiled and took care of it. Mat kept a lot of us working. He will be sorely missed.”

Tenor saxophonist Allen described Domber as “profoundly kind, gentle and generous. His love of jazz was unparalleled. Through his countless recordings, many festivals and other ventures such as the Statesmen of Jazz, he greatly improved the lives of jazz musicians and jazz fans all over the world.” Trumpeter Randy Sandke called Domber “Irreplaceable. I never knew anyone else who had so much fun while giving pleasure to others. He was a friend, mentor and inspiration.”

Domber held an annual invitational jazz party in Clearwater, FL. The next one was scheduled for January 11–13, 2013, but his wife Rachel has decided to cancel it. Redd, mentioning the “grand jazz party in Clearwater,” added that, “Mat treated the musicians as family. I doubt I’ll encounter a more generous, respectful and trusting gentleman in the music business.”

He is survived by his wife and business partner, Rachel; two sons Jeffrey and Harlan; a brother Stuart; and several nieces and nephews.

■ **Eddie Bert, 90, trombonist, May 16, 1922, Yonkers, NY — September 28, 2012, Danbury, CT.** Bert played with Benny Goodman, Thelonious Monk and everyone in between. In addition, he was in the pit orchestra of several Broadway shows including *Bye Bye Birdie* and *Ain’t Misbehavin’*. And on rare occasions, he led his own jazz group. One of those occasions occurred in 1989, when his quintet, playing at Birdland, generated a rave review from Jon

Sanford Josephson is the author of Jazz Notes: Interviews Across the Generations (Praeger/ABC-CLIO). He has written extensively about jazz musicians in a variety of publications ranging from the New York Daily News to American Way magazine.



Eddie Bert (on right) was presented with the NJJS Musician of the Year Award at the 2008 PeeWee Russell Memorial Stomp by former NJJS President Joe Lang (left) and Rutgers Institute of Jazz Studies Director Dan Morgenstern. Photo by Tony Mottola.

Pareles of *The New York Times*. Pareles described his solos as “unfailingly lucid, fully formed melodies grounded in the blues and strolling with an unhurried swagger.”

But as Peter Keepnews wrote in *The Times* on September 30, 2012, those reviews were “...infrequent. Although Mr. Bert recorded more than a dozen albums as a leader, he was best known as a dependable and adaptable team player. The list of ensembles to which he made important contributions is extensive.” In addition to Goodman and Monk, the list of artists he played with included Charles Mingus, Stan Kenton, Woody Herman, Lena Horne, Bobby Short, Thad Jones and Mel Lewis.

As a teenager, Bert studied with trombonist Benny Morton of the Count Basie Orchestra and got his first significant job with vibraphonist Red Norvo in 1942. He also played in a U.S. Army band led by the arranger Bill Finegan.

He had lived in Danbury for nearly 20 years and was a favorite among many of the local musicians. Trumpeter Bucky Milam of Danbury described Bert as a “real musician’s trombone player,” in an October 1, 2012, article in the *Stamford Advocate*. “He had a talent for hearing what was going on and fitting in and enhancing it,” Milam explained.

Survivors include his daughters, Laura Csataj, Sharon Johnson and Jane Banza; five grandchildren; and two great-grandchildren. His wife Mollie, to whom he was married for 70 years, died in 2011.



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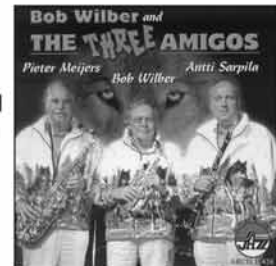
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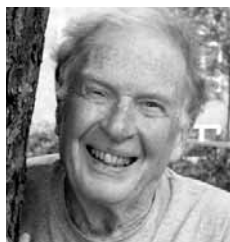


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Noteworthy

Fradley Garner International Editor *Jersey Jazz*

EU SAX BAND OF 12 LOOKS ACROSS THE POND ... EARLIEST USE OF 'JAZZ' IN 1912 ... DANISH TENOR KING LEERY OF A SATCHMO YARN ... 'STRANGE FRUIT' LYRICIST WAS A POET AND ACTIVIST ... STEVIE W PULLS OUT HIS HARMONICA IN RONNIE SCOTT'S

IMAGINE A BAND OF 12 young saxophonists from 12 countries and musical backgrounds, with a touring calendar of at least 10 indoor and outdoor venues — including a marketplace and

a train station — from July through December this year. Meet **The European Saxophone Ensemble**. Aged 18 to 34, the players range “from a virtuous contemporary reeds soloist to a punk baritone, from a jazz tenor to an Afro-soul Scandinavian baritone, from a chamber soprano to an alto playing in Eastern European traditional ensembles.” The European Union-funded band was

founded in 2008 by the Belgian saxophonist and composer Cezariusz Gadzina. Since then, ESE has toured Europe every year. Their first album, *Reed Action*, was followed by *Aeration*, in 2010. A French saxophonist and composer, **Guillaume Orti**, took over as artistic director last year. Improvisation is a vital element of the band’s book. “We would love to tour in America,” **Joana Oliveira** of the EU’s MET-X Productions tells me. www.european.saxophone-ensemble.eu.

A.WORD.A.DAY, the word-buff Web site, recently featured **Jazz**. “Meaning: noun: 1. A style of music characterized by improvisation, 2. Etcetera (in the phrase: and all that jazz), 3. Nonsense. And verb tr.: 1. To enliven (in the phrase: to jazz up), 2. To exaggerate or lie. Etymology: Of undetermined origin, perhaps a variant of slang jasm (energy, vigor). Earliest documented use: 1912.” Back in September 1968, a professor of ethnomusicology, **Alan P. Merriam**, and this writer published a paper, “Jazz: The Word,” in the journal *Ethnomusicology*. We traced it back to 1914 and could only speculate on its origin. The French verb jaser (to chatter or babble) was a possibility; another was the alleged Arabic jaz, meaning the cutting off. That could have been passed into the Creole tongue. Today, the Arabic news network’s name, Al Jazeera, has me speculating again.

JESPER THILO, DENMARK’S veteran tenor saxophonist and raconteur, broke up a packed room this fall at Valby Kulturhuset in

Copenhagen with yarns about **Louis Armstrong**. When Satchmo began touring with his band in the northern states before he was a big name, said Thilo, “he put up a banner outside a theater in a small

town where he was playing: ‘THE WORLD’S GREATEST TRUMPETER.’” Three trumpeters from a symphony orchestra in town saw it, and went backstage to tell Armstrong they planned to sit right in front of him, in the first row, that night. Satch was delighted. “In the first set you’ll hear more high C’s than you ever heard before. And when I’m through with that, I’ll start on the F’s.” Adds Thilo: “Harry Sweets

Edison told me this story, so it’s probably just a lie.”

THE MAN WHO WROTE “Strange Fruit,” the bluesy outcry against race hatred, was inspired by a photo of a lynching. **Billie Holiday**, who helped set the words to music and immortalized the song, probably knew this. But how many today know that **Abel Meeropol** (1903-1986), who wrote the lyrics, was a poet and social activist? He attended and later taught for 17 years at Dewitt Clinton High School in the Bronx — a seedbed of talent. Clinton junior **Richard Rodgers** wrote his first song (“Dear Old Wigwam”) with former Clintonite **Lorenz Hart** (“My Funny Valentine,” “Where or When?”). The Harlem Renaissance started with publication of Clinton senior **Countee Cullen’s** poems in the school magazine. **James Baldwin** and **Burt Lancaster** went to Clinton. So did **Neil Simon**, **Richard Avedon** and **Ralph Lauren**. It’s all in *The Castle on the Parkway* (Hutch Press, 2009) by **Gerard Pelisson** and **James Garvey**.

PLAYING AT RONNIE SCOTT’S club in London this fall, English bassist **Dave Whitford** told on Facebook about a surprise guest: “Just done the late set at Ronnie’s. Stevie Wonder was in the audience. So we’re playing a blues and all of a sudden this harmonica starts playing. Hold on I recognise that sound. S... he’s sitting in his seat playing through a radio mic. HOLY S... Then he gets on the piano and plays ‘The Masquerade Is Over.’ Humbled to say the least. One of the true musical greats. Amazing night.” 



Coming soon? The European Sax Ensemble ready to invade America. Photo by Sam Asaert.

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Talking Jazz

A Jersey Jazz Interview with Frank Vignola

By Schaen Fox

A few days before Christmas, 2011, my wife and I had an unusual treat. We went to see Frank Vignola and Vinny Raniolo but were shocked to see only six other people in the audience. The two artists, however, are complete professionals and performed as though we were not eight but eight hundred. I had a long and pleasant phone interview with Frank the next day. He spoke about how the internet has changed his life as a touring musician and family man and the two great New Jersey guitarists who have so strongly influenced him.



JJ: Would you tell us about your new PBS Special?

FV: It is going to be recorded February 13th. It will be "Four Generations of Guitar" with myself and Vinny Raniolo, who is 27 years old now. Our guests are the Australian guitar phenomenon Tommy Emmanuel and 86-year-old Bucky Pizzarelli, New Jersey's own. It's kind of an epic event for me, being inspired so much by those two guys.

JJ: But how did it come about?

FV: Vinnie and I were guests on Tommy Emmanuel's PBS show that was recorded last February at the Balboa Theater in San Diego. The producer of that show liked what we do. We knew each other when I worked with Les Paul. He suggested that we do a show of our own and before you know it, everything was set up and we are going for it.

We did a little pledge program in December out in Sacramento and we sold out in about two hours. So there is a definite desire for people to hear this music, and especially just the epic event of Tommy and Bucky being together for the first time. I think it is pretty cool how someone like Bucky Pizzarelli and Les Paul have inspired generations of guitar players. Without Bucky, there would be no Frank. I have learned so much from him, not only on a personal level but just on a musical level. My first record was a Bucky Pizzarelli record that my father bought for me when I was six. That inspired me to play guitar. That is what I wanted to do with my life as soon as I heard that record.

The music business is a lot of fun. I know that it gets a bad rap that there is no work and all this stuff; but there are plenty of people who want to hear the music. Vinny and I have been out there for about seven years now touring all

over the world. Sometimes we play for eight people like last night and sometimes we play for a thousand people. It is just fun for me to do this for a living, support my family and make people happy with music. I think it is a calling.

JJ: Yet it is so common to hear that jazz is dying.

FV: Jazz is kind of a funny word these days. When people hear the word most people think they are not going to understand the music or they are going to be bored. What we do is just play songs. Jazz to me is Louis Armstrong, and Louis was all about the melody and entertaining people. That has kind of been lost in jazz over the last 30 or 40 years. I don't market myself as a jazz guitar player. I market myself as an acoustic guitar player. I hate to be branded as a jazz guitar player. First of all, what is jazz? Is it smooth jazz? Is it be bop, swing, traditional? It is hard to categorize. We try to play great timeless melodies from Beethoven, Gershwin, Simon and Garfunkel — there are so many beautiful songs. In the first 10 minutes of the show last night, we played six songs. (Chuckles) We try to stick close to the melody and just play a lot of songs that people know. Especially as an instrumental artist, it is important to play songs that people know because we don't have that power of the human voice and the lyric.

JJ: Is there a long history of professional musicians in your family?

FV: My father is a tenor banjo player. He plays semi-professionally on the weekends and has the jam sessions at his house. That's really where I learned how to play, playing with my dad and his buddies. My great grandfather played a little accordion. There is a story that one Christmas, he had a little too much

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FRANK VIGNOLA

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to drink and was playing his accordion sitting on the windowsill in Brooklyn and fell out of the window. Luckily, he fell in a garbage pile so he lived to tell about it. [Chuckles] I think I am the first professional in the family.

JJ: Is there a chance your children will follow you?

FV: You never know. I don't push my kids to play. They are all boys, aged 13, 12, 9 and 5. They all take lessons. My second and third sons just practice all day long. They love the music, but I guess you never know. You never know. Time will tell that. (Laughs)

I think music is a calling.

I don't think people choose to do music for a living. If you are born a musician you just never think about doing anything else. That goes for all the professionals I know today. Vinny is a good example. Here is someone who, at the age of 13, wanted to play the guitar. His parents didn't buy him a guitar. He saved his money and bought his own and now, 14 years later, he is at the top of his field playing all over the world. Take my case, when I was 13 or 14, I was working four or five jobs a week. I never even thought about doing anything else.

JJ: How did your parents feel about your career choice?

FV: They were very encouraging. My mother made me get a summer job and I think I missed half the time because I was working and traveling around playing music. [Chuckles] After that summer she was like, "All right, you win." [Laughs] I think she just wanted me to see what it was like on the other side; to get up and go to work every day. When she saw that I was really serious about the music she was very encouraging.

JJ: In addition to your playing I enjoy the visual comedy. It is something rare today. Where did that come from?

FV: Mine comes more from Les Paul or people like Tommy Emmanuel who really strive to entertain; who take what they do and try to make people laugh a little bit. It could just be boredom on the road, too. [Laughs] We travel a long way and it is nice to get on stage and see people laugh. I think our little silly dances make it fun. Also, when you are playing two hours or sometimes even longer than that, how much music can people listen too? No matter how good it is, especially with



Bassist Gary Mazzaroppi and Frank Vignola perform at The Iridium. Photo by Vicky Fox.

instrumental music, I think it is important to get people singing along a little bit or do a little routine where you can make people laugh. I just enjoy that. I think it is an important part of entertaining. Again, Louis Armstrong — to me, he is jazz, although he didn't consider himself a jazz musician, incredibly enough. At the same time, he was about entertaining the audience.

JJ: How long do you keep performing the same stage show?

FV: Until it stops going over. The people kind of dictate what the show is going to be. Our repertoire is hundreds and hundreds of great arrangements of songs, and it is a lot of fun for me to continually work on perfecting the arrangements. If a song isn't going over, we drop it. We are always trying new stuff. We open with "Stardust" every night. You can't go wrong with that. It is such a beautiful melody and everybody knows it. Why not play it night after night? Don't forget — when people hear you, they are kind of hearing you for the first time. It is not like they are hearing you play "Stardust" 200 times a year.

I like knowing what we are going to play. I like having a show. It is hard to get up there night after night and entertain. A step in the right direction is having an act that is proven to work. For instance, we just added all that classical material about eight months ago. We have a recording coming out in August that is going to feature a lot of that. We used to do an extensive Django Reinhardt medley. Now if people request Django or we are at a Django

festival, obviously we play more Django. I know thousands of songs but we try to do something a little unique with each tune rather than just play the song.

JJ: Who does the choreography for your dances?

FV: I don't know if it is jazz or not, but I like doing that. (Laughs)

JJ: OK, back to a serious question: How important was your school experience to your development as a musician?

FV: I went to a music school in high school for three years on Long Island. That was great because I learned about analyzing classical music, sight-singing and a lot about the technicalities and the theory of music. Then, out of school, I was working so much I just decided, "Let me take a year, get a little place in Manhattan and start networking." That is when I met Vince Giordano, Ken Peplowski and all of those great musicians. I ended up working an awful lot, which was great, so instead of going to college I thought, "Why don't I just keep doing what I'm doing and study with a master?" I chose Howard Alden who had just moved to New York at the time. I met him through banjo conventions. He plays great tenor banjo. I took lessons from him and he really put me on a good study path. Then, later, I studied a little with Gene Bertoncini and would always be learning new songs and always trying to get work.

That is the other part of being a musician. The playing is fun but the work is getting the work,

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FRANK VIGNOLA

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getting to the job, setting up a tour. If we have a date in Michigan, it would be nice to play a few dates around Michigan. What about Ohio? It is just setting up that work and continually being out there playing your music for people. You don't get to the top just like that. I'm not even close to the top, but at the same time I'm able to go out and play for a hundred to three hundred people a night. Last night was an exception. It was kind of my fault because I knew it was a new market. There is a huge guitar community in Philadelphia and, being so busy, I didn't put a publicist on that. If all those guitar people knew we were there it would have been a full house. I dropped the ball on that one.

JJ: Well, so did the house.

FV: It's not really their responsibility. A little is, but at the same time, it always comes down to the artist. If the artist doesn't draw, it is the artist's fault. I really mean that. [Chuckles] You can only rely on the club so much to do promotion. Why do we go into a new market? How else are you going to get your music heard? Everybody says, "Oh, I'm not working. There is no work around here." You know what? The business is better than it has ever been because when it is an economic downturn, people like music.

People aren't going on their big vacations, so they will go out to dinner and some music. I'm noticing that more people are going out to hear music. This is my demographic, too. The demographic of people I appeal to have some money to go out and see a show. It is not like some young middle-class family where the guy just lost his job and they are really hurting. I really feel for those people. I've seen a lot of it throughout America and it is pretty frightening to think that the richest country in the world can't do better than we are doing now.

JJ: Amen to that. How did you get to work with Les Paul?

FV: I met Les when I was 19 years old. He just emerged from retirement and started playing at a little club in downtown New York. He was looking for a rhythm guitarist so I went and met him. I'll never forget it; we had dinner together and I sat in. The people loved it, he loved it, but I didn't get the job. Lou Pallo, who is one of the greatest rhythm guitarists on the planet, worked with him. But we remained friendly for all those years. Then in 2000, Les got sick and Lou called me to fill in for him. When Les came back he said, "Why don't you stay on and we will play together?" That was an

opportunity of a lifetime. I worked with him from 2000 to 2005 and he was 94 when he passed away. He used to practice seven, eight times a day — still at age 94.

Bucky Pizzarelli, too, practices every day. It is so inspiring for me as a 46-year-old man in the prime of my life; look what I have to look forward to. The playing never gets old. I think that is pretty cool and that is what keeps these people going, just the fact that the music is still in their lives. Bucky is remarkable. He still plays 200 shows a year all over the world. It is really inspiring. Not only that, another big inspiration for me is that Bucky is a father of four and a family man. His kids are all beautiful, great people.

It is an inspiration for me to see that you can be a musician and raise a family. That is important because, having four kids, everybody says, "Oh, how do you do it? They must miss you. Your wife must get so mad at you for traveling." No, she loves what I do. We travel a lot during the summer as a family, but dad has to go out and make a living. If I have to go out on a two- or three-week tour my kids are like, "Oh, three weeks." I'm like, "Well, you know we are really lucky because how about all those families where the father or mother goes off for a year-and-a-half to war?" So it is just perspective. Big insurance salesman travel more than I do, but the difference is they don't get to have fun playing music for people every night. [Chuckles] It is a great thing. I am really blessed.

JJ: How do you keep in touch with the family while you are on the road?

FV: The phone and Skype, the computer program. When I am at the hotel we do the video conferencing and I can see what is going on. I help them with their homework and all that kind of stuff. The video conferencing has made a big difference because you can see each other. I show them the hotel or, "Here I am in Italy," and go up to someone and say, "Can you say 'Hi' to my children?" [Chuckles] It kind of makes them part of it. We did a lot of traveling over the summer. I think I wore them out. We did a three-week tour of Italy. It was a real one-nighters trip. It was hours every day in the car, then get to the hotel, then run to the sound check, then eat and then play a show; and then the same thing next day. After that trip they were like, "I don't know if we want to travel with you anymore, Dad." [Laughs]

JJ: I am really amazed at how musicians can travel 26 hours and then do a show.

FV: Yeah, that is the tough part. That is what we get paid for. We don't get paid to play; we get paid

to travel and all the other work. [Chuckles] Again, I can't tell you how much time I spend just keeping in touch with people and setting up new dates. I have an agent in Germany, in England, in Italy and a Performing Arts Center agent here in America but otherwise the rest of the work I try to book myself. It is nice to have the personal connection with all of these different people throughout the country. It just makes it easier.

When you give away a percentage here and a percentage there, if the agents don't like the fee because their 15 percent isn't going to be that much, then they don't take the job. You don't hear about that when you are with an agency. So I like having the personal connections with the various venue presenters.

JJ: I imagine that the internet has been very significant for you then.

FV: Huge. I can't begin to tell you how big it has been; just in the fact that you don't need a record company anymore. It used to be that you needed a record company because they had the distribution network and were able to set up work for you. They got the publicity for you. I'm not saying that isn't in existence today, but you don't really need it anymore. Just the world of YouTube; I can't tell you how many times in the last couple of years people have checked out a clip from me on YouTube and then they send me an e-mail saying, "I saw your clips on YouTube — we would love to have you perform for us." That is huge. Also, the whole Facebook scene; I'm not really into that. I have a company that does my whole social media marketing. It is just amazing how much that ups the visibility of what I do.

My educational products alone, the sales have been going through the roof just because people can see what you do. They get a little free clip of what you are doing and in five seconds they can hit BUY and download it to their computer. Instant gratification. It is really fascinating how much that has helped my business. I know people who do music on the side and they are all over the internet and are licensing the music to different films and making up their own CDs for download. They find a market. It is really incredible. And download sales — it is more downloads than it is physical product now. We sell most of our physical product at shows. I don't really download. I'm not a big fan of MP3s. I think that the sound quality of a record album is far superior to an MP3 or a CD, but you have got to go with the times. So I offer all my stuff for download and people buy it up.

What is really amazing about the internet is if someone likes what you do, they are your biggest

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FRANK VIGNOLA

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advocate. Now, all of a sudden, they send out a notice to their 5,000 friends on Facebook about this Frank Vignola whom they like and attach a little YouTube clip. Then the next guy will send it out to his list of 500 people. (Chuckles) It is really remarkable — the World Wide Web. I have students online in Israel, Thailand, Italy and these people are taking lessons. The guys in Israel and Thailand are setting up some concerts for us; without the internet it would not be possible. Five years ago I had 500 publicity photos in my basement. I had CD envelopes, a press kit — you remember what a press kit is! Now, none of that; it is all on the computer. They download photos, press, posters and the music. It is rare that I go to the post office to send presenter materials, besides 10 or so CDs to go to radio.

JJ: Since you mentioned records, I read that you used to have over 1,000 jazz albums. What happened to them?

FV: I gave them to the music department at Arizona State University. I taught there for two years. When I left to drive across country I looked at all those records and I wish I would have kept them but at the same time, 800 records is a lot of weight. [Chuckles] I kept a handful of great records, although I haven't listened to them in years including "Nightwings," my first Bucky Pizzarelli record. It is all scratched and everything, but I still have it and it is a great memory.

I miss records. A big part of how I learned was going to the used record store and buying \$80 worth of records every week. Sometimes I'd walk out of there with 12 or 15 records of jazz artists I didn't know, or there might have been a song I wanted to learn, and it was a great way to learn. You'd sit down and read the LP; it was like an event. You would listen to the whole side and then have to get up and turn it over. It was not like an iPod where you have 10,000 songs and you just hit "play" and it plays them all. I really enjoyed the record album. Even CDs, the sound is OK and then I can't read the print half the time. [Laughs] You have to deal with opening the thing, and trying to get the booklet out is so difficult. [Laughs]

JJ: And that will only get worse as the years add up.

FV: Yeah, I know. I've just got my progressive lenses. That is why I was screwing up some notes, because you have to look a certain way to see the fingerboard.



Frank Vignola with frequent playing partner Vinny Raniolo at Trumpets Jazz Club in Montclair. Photo by Tony Mottola.

JJ: I'd like to go back and talk more about Les Paul. When was the last time you saw him?

FV: I think for his 94th birthday or around there. I didn't go to see him in the hospital, unfortunately, I wish I had. It was at the Iridium and he was still playing great.

JJ: Do you remember anything special that he said?

FV: Just that he said, "Every day I fall in love with the guitar more and more." I thought that was so profound, and the reason why this guy was 93 and going so strong. I remember he fell down his stairs to the basement when he was 89. I walked into the club and saw his helper had his arm around him kind of like dragging him. I thought Les had had a stroke, but he had bruised his hip. Now what other 89-year-old could survive that? Within a few weeks he was jumping up on that stage and playing like nothing had ever happened. It was really amazing. He had fallen down the stairs and because he had that Monday night to look forward to, it got him through it. It was that attitude of having something to do that made him so happy. I think that other people were made so happy by what he did, that really fueled him. These were great lessons for me

a young artist. It is not easy to raise a family and, keep in business in anything, especially music. Things like that just stick with me and made me realize that I have it made. Next time I think about complaining I'm just going to think about Bucky or Les and all that they went through, how at their ripe old ages they were going strong and [Bucky is] happier than ever.

JJ: Yeah, I'm always amazed by Bucky; even with his arthritis he is always smiling.

FV: Les's hands, oh my goodness, there were times he could only use his first finger and his pinkie and he would still play those beautiful melodies. I think he was his own worst enemy because he used to be like, "Augh, I can't play what I used to. People are used to hearing my records and I can't do that anymore." I said, "Les, all you have to do is go out there and play those beautiful songs you play because you have people in tears every night."

Fascinating guys, both him and Bucky — just fascinating people.

Then I meet Al Caiola a couple of weeks ago. We did a record together. Ninety-one years old and this guy looks like he is 50 and playing just unbelievably. I was like, "This is incredible." [Laughs] It was just Bucky, Al Caiola, Lou Pallo and myself and we did all Italian songs. It was very interesting to see the dynamic between Bucky and Al. They were both in the studio scene together. Al is a little bit older and just the amount of respect that I saw given to Al from Bucky, I was like, "Wow, that is pretty, pretty amazing!"

Another thing that I saw Bucky do — probably 20, 25 years ago — that always stuck out in my mind and made me realize that this guy is for real was when we were playing at the Waterloo Village Jazz Picnic. Jack Lesberg had been the bass player with Louie Armstrong. He was probably 83 at the time and Bucky was in his late 60s. I saw Bucky get up as he saw Jack coming; he ran over and grabbed his amp from him and ran it up on the stage and set it up for him. I was like, "Wow, that is Bucky Pizzarelli setting up someone else's amp because the guy is getting up in years." Ever since then, if Bucky can do that, I'm going to help everybody I can.

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FRANK VIGNOLA

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JJ: Why is it that you don't play a seven-string guitar? Both Bucky and Howard Alden have been such great influences on you and they both play it.

JJ: Because I'm still trying to get six strings. [Laughs] And that is the truth. I have three seven-string guitars. Every time I pick one up, I'm just not ready. It is one thing to hit a bass note once in a while on that seven string. It is another thing to do what Bucky and Howard do, which is to integrate it as another string, not just a bass note once in a while. One of these days, after I learn classical guitar, I'll go at the seven strings. [Chuckles]

JJ: Are you studying classical guitar now?

FC: No.

JJ: I've heard you talk about George Barnes as an unsung guitar hero. Do you have any others?

FV: Tony Mottola. Tony was the king of studio guitar. When Frank Sinatra needed a guitar player — Tony Mottola; when you hear the way he played rhythm behind Frank Sinatra and just all those records he did — just brilliant. The musicality is beyond belief, beyond belief, almost to the point of scary-good. He could read anything. That was a time when if you were a musician, you had to be a real musician. None of this pro-tool stuff where people go in and take an hour to construct a guitar solo or take all day to play their part right. These guys went in and read the music down one time through, done, perfect. There was a level of musicianship back then that I don't think exists today in most musicians because of the recording technology and how easy it is to sound great and play perfectly. You can take a note from another song and put it on the note that you flubbed. I've seen it in the studio many times where guys come in and they expect to be able to take an hour to do their part.

That wouldn't have gone on in those days. That actually made me realize how great guys like Tony Mottola, Al Caiola and Bucky Pizzarelli are. It is a whole other level of musicianship. How do you get a guitar player to turn down his amplifier? Put a piece of music in front of him. [Chuckles] That is really true but for those guys it is not true. I remember doing the record date with Al and there was a piece of music, the lead sheet, and it had the bass cleft and the treble cleft, like a piano score.

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.

This 91-year-old guy just sat down put the music in front of him and read it perfectly; both clefs, no problem. I was like, "Whoa, there is a lesson right there because that just doesn't happen anymore." Tony is another unsung hero of the guitar just like George Barnes. Not too many people have heard of them, but without them the guitar would not be where it is today.

Tony also scared Les [Laughs] because he was so good. I guess Les felt the competitive edge coming out. I remember he used to talk about Tony like he was God. I only met him once briefly. Unfortunately, I never got a chance to play with him or hang with him, but he was an amazing icon of the guitar and Jersey's own. If you think about it how many great guitar players come from New York and New Jersey — all Italian, I might add. [Chuckles]

JJ: Since you've mentioned Jersey, did anything of importance in your career happen here?

FV: Yeah. My first gigs were for The New Jersey Jazz Society. That was when I was first able to play swing tunes and do what I do, and people really liked it. It wasn't like playing a party where you play songs and no one is listening, and all that society work. It was my first exposure to people sitting down and listening to swing music. And the amount of musicians in the New York and New Jersey area is unlimited. When I meet college students or people in high school who want to go to college, I say, "You've got to get to New York because that is where everything is happening." If you are in the middle of Indiana, great, it is a wonderful university, but you've got to be in New York because there is opportunity on every corner. It is really true. The more I travel the more I realize how lucky I am that I grew up in New York; and that means New Jersey, too. It is all based around New York City [but it is] the tri-state area. And New Jersey had all those great clubs; Gulliver's and Trumpets when it first opened and many, many other places to play.

JJ: Do you have any stories of 9/11 that you would care to share?

FV: I have two. One is there was a gentleman with my exact name and he was a fireman. He perished in the buildings. That day, the phone would ring and I would pick it up and someone would say, "Are you Frank Vignola?" I would say, "Yes." Then they would hang up. I was thinking, "Why are people doing that?" Sure enough as the names started to come up over the next week I saw Frank J. Vignola. Actually, I met him. Whenever I would play on Long Island he would come and hear me play and he would say, "Hey Frank Vignola, I'm Frank Vignola."

The other story is Les Paul's gig on Monday night was packed every week, except for the few weeks after 9/11. It happened on a Tuesday and I remember driving on the Monday [after], and the city was obviously eerily empty and with that smell of the burning. And there were, like, 11 people in the club. Les still went out there. He said, "We are going to do this every week. We are going to have to take a pay cut because, obviously, no one is coming, but we need to be there giving the music to the people." The music prevailed in Les's mind. He could have easily said, "Ah, let's take a few months off." No. Let's play the music. People need to hear the music and we need to keep people's spirits up. That was what he said and I thought that was brilliant. Within a couple of months it was back to a full house, but we never got the raise back. [Laughs] That wasn't Les's fault. That is a club owner for you.


JJ: Do you have any souvenirs of your career that you show to visitors?

FV: Unpublished photos of Django. When I was playing in Michael's Pub in 1988 with my "Tribute to Django" show, a lady came in from London. She was a friend of Django's and handed me four pictures of him. Then the guitar that Bucky gave to me which was the first seven-string that he started on. They are my prize possessions. I've kept them all these years. I'm not really a collector. Sometimes I wish I were because I had so many great things throughout the years that I just don't know what happened to them. I have some picks that Les made for me, and some little things like that [but] I barely have any pictures of stuff that I have done.

JJ: Bucky gave you a Benedetto guitar?

FV: No, it is not a Benedetto. It is all beat up. It is barely playable. He gave it to Howard when Howard started on seven strings and then he gave it to me a couple of years ago. I told him that I'm probably never going to start on seven strings so he said, "Ah, keep it." [Laughs]

JJ: That sounds like Bucky and is a good story to end with. Thank you for doing this. It was fun.

FV: Thank you and we will see you soon, hopefully. 

Frank Vignola is scheduled to perform at the Bickford Theater in Morristown on November 19 at 8:00 PM. He will return to Morristown with Bucky Pizzarelli to take part in the First Night event on Dec. 31.

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Memories of Mat Domber

By Joe Lang

NJJS Past President

One of the best things about my involvement with the jazz community has been the opportunities to meet so many special people. We recently lost one of the best of these individuals when Mat Domber, President and Co-Founder with his wife Rachel of Arbors Records, left us with a void in our lives. It is a void that will be felt by the jazz community at large, and each of us who knew him as a friend individually.

I first met Mat in 1991 when he and I found ourselves with adjacent tables in the Vendor's Room at the convention of the International Association of Jazz Record Collectors in Teaneck. At the time Mat had recently formed Arbors, and I had a used record store in Red Bank. I was immediately impressed by Mat's dedication to the music that we both loved, and was pleased that there was a new label recording the kind of jazz that touches me most deeply.

The Dombers originally started their label to record their friend reedman/vocalist Rick Fay, and released their first album by him, *Rick Fay's Hot Five: Live at Lone Pine* in 1990. In the two plus decades of Arbors existence, they have released in excess of 300 albums. The hallmark of Arbors has been mainstream jazz, recorded with wonderful sound, containing informative liner notes by top jazz writers, and featuring great musicians playing tunes from the Great American Songbook and jazz standards. Among the artists who have recorded extensively for Arbors are Ruby Braff, Warren Vaché, Dan Barrett, Kenny Davern, Ken Peplowski, Bob Wilber, Allan Vaché, Harry Allen, Scott Robinson, Bucky Pizzarelli, John Pizzarelli, Howard Alden, Joe Cohn, Johnny Varro, John Bunch,

John Sheridan, Dave Frishberg, Dick Hyman, Rossano Sportiello, DIVA, Five Play, Becky Kilgore, Daryl Sherman, Carol Sloane, Nicki Parrott and Jessica Molaskey. The list would be far longer if I tried to make it all-inclusive.

As the years passed, I had many opportunities to share time with Mat. He was a nice man with no pretensions about him. His enthusiasm for the music that he recorded was infectious. It came through in his words, and in the way that he treated the musicians lucky enough to be part of the impressive roster of artists who recorded for Arbors. Mat recorded them in the finest studio conditions, gave them the freedom to pick the tunes, and always put together performers who had a natural empathy, usually allowing the leader to choose the roster of performers for a given recording. When he did the occasional live album, it was always recorded with the kind of care and attention that assured a final product with impressive sound.

Live jazz was also important to Mat. He produced a series of jazz parties, initially under the moniker of the March of Jazz, and eventually as the Arbors Invitational Jazz Party. Arbors sponsored a series of jazz cruises, and a series of Monday evening sessions at Feinstein's in New York City featuring the Harry Allen Quartet with a variety of guest artists.

Mat had a sense of history, often releasing material that had been recorded at gigs without a commercial release intended, but of such musical substance and quality of sound that he felt it was worthy of reaching a broad audience. One of his releases featured recordings of Bob Wilber and Kenny Davern's Soprano Summit taken from New Jersey Jazz Society concerts, the first of what he hoped would be a series of recordings featuring archival material recorded at NJJS events. When he approached the Society about this proposed series, he guaranteed that he would take the steps necessary to assure that he had



Mat Domber and a handful of keyboardists at his fourth annual Arbors Records Invitational International Jazz Party. Standing, from left: John Sheridan, Mike Lipskin, Dick Hyman, Ehud Asherie, Louis Mazetier, Rossano Sportiello. Seated: Paolo Alderighi, Domber, Stephane Rick. Photo by Mitchell Seidel.

obtained the approval of the artists for the use of the material that he wanted to release. He also offered to donate part of the proceeds from sales of the recordings to the Society.

His support for the Statesmen of Jazz, a joint venture of Arbors and the American Federation of Jazz Societies, offered gig opportunities for a roster of senior jazz musicians, mostly associated with the Arbors label, at various festivals, stand-alone concerts and student clinics. The Statesmen of Jazz initiative helps to keep the musicians active, and spreading the magic of jazz to young audiences.

Piano players had a special place in Mat's jazz heart, and he produced a series of albums by some of the best jazz pianists in the world in the Arbors Piano Series.

It was always a pleasure to be with Mat when he was enjoying the jazz that moved him. He looked like a man enjoying total contentment. Seeing him at a recording session with his video recorder was to see a man enjoying himself completely. He always had good words to say about the musicians, and deeply appreciated their talents. Ruby Braff, who had extremely high artistic standards, found a home at Arbors for almost the last decade of his life, by far his longest association with a record label. This was mainly due to the respect that developed between this sensitive musician and this supportive record label owner.

Jazz players are faced with many obstacles in their efforts to make a living in their chosen field. Among them are exploitive club owners, concert producers and record labels. While Mat did not own a jazz club, he did produce concerts and recordings. I never heard any musicians complain about the way that they were treated by Mat. He was an ethical and fair man who respected the artistic integrity of the players whom he hired. They, in turn, respected him, and appreciated his commitment to the music and his appreciation of their artistry. Whenever I mentioned Mat's name to a musician, they usually smiled, and were universal in their admiration for him.

Every time I received a package from Arbors containing CDs to review, I knew that it would be a pleasure to listen to and write about them. There was always an image of Mat's smiling face in my mind as I went through this process.

I feel privileged to have known Mat, and to be able to consider him a friend. One of the highlights of our relationship was the occasion when NJJS presented Mat with the 2000 Pee Wee Russell Award for his contributions as a Jazz Advocate.

The world is a richer place for having had Mat Domber contributing his part to the continuum of life, and those who were touched by him are richer for this blessing. Mat, we shall miss you, and you will always be there whenever I place one of those terrific Arbors recordings into my CD player. R.I.P. Mat!



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West Orange's OSPAC Fest Turns 10

By Sandy Ingham

“The Girl From Ipanema” floated like a warm breeze as we arrived at the OSPAC Jazz Festival in West Orange on a sunny Saturday, September 22. After the Jobim came improvisations on Ellington, Richard Rodgers and Cole Porter, and we knew we were in for a treat of a day.

The first of eight sets at the Oskar Schindler outdoor amphitheater was a dip into the Great American Songbook, 11 singers each performing two favorites backed by a superb trio — David Braham on piano, Rick Crane on bass and Gordon Lane, drums.

After Lula Valdivia’s “Ipanema,” Jan Carden warbled on “My Funny Valentine” and “Do Nothing Till You Hear From Me,” his supple baritone and tightly controlled vibrato reminiscent of Andy Bey, or even Billy Eckstine. Also noted: Braham’s tasty licks on the Ellington classic.

Amy London, who worked with composer Cy Coleman on Broadway for several years, chose his ballad of love and loss, “With Every Breath I Take,” then brightened up with his “The Best Is Yet To Come.”

Holli Ross brought on guitarist Bob Devos as a guest on an animated “Too Close For Comfort,” flirting with the lyric and the beat. They then dueted on a tender intro to “Without a Song” before the band chimed in double time, the tune swung hard and Ross scatted vibrantly.

More fine crooning from the multi-talented John Dukich and Judi Silvano — like the others, she deserved a full set to herself — before Antoinette Montague closed the hour with a soulful “Oh What a Beautiful Morning,” in gospel-mode three-quarter time, and a crowd sing-along on “Let The Good Times Roll.”

Pianist Bill Charlap’s solo set hewed to the Songbook theme in the day’s

Photos by Rich Skelly



Kate Baker and Enrico Granafei



Dave Stryker



Antoinette Montague

highlight hour. As emcee Gary Walker of WBGO promised, Charlap had complete command of his instrument and perfectly thought-out and executed arrangements of such classic ballads as “September Song” and “Like Someone in Love” and of up-tempo swingers like Bill Evans’s “Fun Ride” and a bubbly Cole Porter medley. On the latter, he cut loose with finger-busting runs and crashing left-hand bass chords that Oscar Peterson would have admired. And his “Blues In The Night” is still echoing whoo-ee, whoo-ee, in my aural memory.

Kudos are due too to the OSPAC tech crew, which produced ideal sound all day and which miked Charlap’s Steinway perfectly so that every precisely struck note was crystal clear.

Trumpeter Nat Adderley Jr. led a quintet boasting tenor sax master Don Braden into bop territory, opening with a Stevie Wonder opus, “You And I,” with a detour to Soulville — the old Luther Van Dross vehicle, “Superstar,” with Braden deftly doubling on flute. Adderley used to direct Van Dross’s band.

Singer Kate Baker, who runs the OSPAC fest with the help of a bevy of fellow North Jersey musicians and “a big family of dedicated volunteers,” was next up with some of her favorite melodies. “The Look of Love” was a seductive appetizer, and a haunting original (co-composed with her husband, guitar wiz Vic Juris) called “Moonscape” was enchanting — poetry set to beautiful music — enhanced by an atmospheric harmonica solo by Enrico Granafei, Juris’s otherworldly guitar effects and some chiming and bellshaking from percussionist Café da Silva. Baker’s voice got a workout on a challenging Hermeto Pascoal romp, “Mixing.” Then she dedicated “You’ve Got A Friend” to everyone involved in the festival, including the crowd of nearly 1,000 at this year’s 10th anniversary edition.

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Judi Silvano

OSPAC

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A 15-minute interlude of light rain cut Baker's set short before Juris returned to the stage with his quintet featuring Steve Wilson on saxes and Tim Hagans on trumpet. After some Miles Davis and Ellington tributes came the highlight, vocalist Kevin Burke's hip version of "Bye Bye Blackbird," with a high-pitched, high-intensity trombone-mimicking burst of scatting that showed how he used to keep company with vocalese master Jon Hendricks.



Roseanna Vitro



Vic Juris

More hard-driving bop-based jazz ensued under guitarist Dave Stryker's leadership. Saxmen Steve Slagle and Bruce Williams blended expertly on a couple of Stryker originals, "Other Worlds" and "Nomad," and Clifford Brown's seldom-heard "Daahoud," and veteran drummer Billy Hart kept everything swinging.

Singer Roseanna Vitro was last up as the sun vanished and dark clouds reappeared, but her "So Many Stars" created a bright glow for the few hundred listeners who remained. She barely got into her latest CD, a collection of Randy Newman compositions that earned her a Grammy nomination last year, when rain resumed in earnest. "Mama Told Me Not To Come" proved to be the whimsical closer, her ululation-marked scatting setting the pace for the reluctantly departing die-hards. JJ



Bob DeVos



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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Jazz Journeys

Sherrie Maricle to Guest at NJJS Jazz Social



Regarded as one of the finest drummers in the business, noted music educator Dr. Sherrie Maricle (PhD) and leader of the DIVA Jazz Orchestra, 5Play and the DIVA Trio will perform with her trio on Sunday November 18, and teach us a few things about jazz drumming that you may have wondered about. Free to members and \$10 for others. Sherrie will be accompanied by pianist Tomoko Ohno and bassist Adrian Moring. Purchase of food and or drink required. At Shanghai Jazz, 24 Main Street, Madison, NJ.

For information, contact the Deer Head Inn, 5 Main Street, Delaware Water Gap, PA 18327 at 570-424-2000 or jazz@deerheadinn.com.

The Nevermore Jazz Ball & St. Louis Swing Dance Festival

It's the most unique jazz dance and music festival in the Midwest, a convergence of ideas and people in true St. Louis style — announcing the second annual Nevermore Jazz Ball & St. Louis Swing Dance Festival, November 1-4, 2012.

The festival boasts instructors Andy Reid, Mia Goldsmith, Peter Loggins, Bill & Shannon Butler, John Bedrosian and live music provided by Meschiya Lake & Dem Little Big Horns, Miss Jubilee & Her Bella Rue Jazz Band, The St. Louis Sidemen and more.

The action takes place in such historic venues as The Casa Loma Ballroom, The Atomic Cowboy, Grandel Theatre, Grand Hall, and 2720 Cherokee/Arts Dimensions.

Enjoy the Best of St. Louis History Panel Discussions and see St. Louis dance legends. There's also a Cherokee Street Jazz Crawl, History & Architecture Tours and lots more.

REGISTER NOW at www.nevermorejazzball.com



Vancouver Jazz Dance Festival 2012

Friday, November 9, 2012–Sunday, November 11, 2012 is a weekend dedicated to social dancing to the hottest swingin' jazz Canada has to offer.

This year they've invited some of the best entertainers in the world, including trombonist Dan Barrett — rumored to be one of the best jazz trombonists in the world — who played with Benny Goodman band (<http://www.blueswing.com/>), Clint Baker, who learned the most authentic form of jazz and is completely fluent in four instruments (<http://www.clintbakerjazz.com/>); Vancouver's hometown boy Evan Arntzen who has played all over the world and in most major lindy hop events (<http://www.evanarntzen.com/>).

Also invited back: Mr. Chester Whitmore for some more of his awesomeness! Weekend pass will include a "Madison" routine class with the master himself!

<http://vanjazzdancefest.com/>

Deer Head Inn Offers Great Weekend Jazz Packages

The Deer Head Inn in Delaware Water Gap, PA, showcases a constant flow of fine music. But did you know the Inn offers whole-weekend jazz packages? Here's one weekend that looks like a good one:

Friday, November 9
Spencer Reed Not All Blues Band

Saturday, November 10
Co-op Bop with special guest Randy Brecker

Sunday, November 11
Jesse Green & Joanie Samra

WANNA HEAR SOMETHING GOOD?

SANDY SASSO & HER TRIO

Friday, November 2

South Brunswick Jazz Café

in the South Brunswick
Municipal Complex
Monmouth Junction
8 – 10 PM
Light refreshments served.



visit www.sandysasso.com for more info



Other Views

By Joe Lang
Past NJJS President

The CDs that have come my way this past month include new releases from The Four Freshmen, Nicki Parrott and Dan Block.

■ Little did Ross and Don Barbour, Bob Flanigan and Hal Kratzch realize that their vocal quartet, **THE FOUR FRESHMEN**, formed at Butler University in 1948, would last through multiple personnel changes so that the current group of Bob Ferreira, Brian Eichenberger, Vince Johnson and Curtis Calderon, the 22nd different combination, would soon be celebrating the 65th anniversary of the group's founding. The current incarnation has the second longest history as a unit, having come together in 2001, exceeded only by group Number Four that was together for 13 years. (For any curious readers, details about the personnel of the different combinations can be found at the website of The Four Freshmen Society, (www.fourfreshmen.society.com.) Now the current Freshmen have released their first new album in three years, **Love Songs (The Four Freshmen)**, and it is simply wonderful. These gentlemen truly capture the sound and spirit of the group that enjoyed such constant popularity during the 1950s and 1960s. For this recording, they have added a rhythm section of Andy Langham on piano, Hamilton Price on bass and Kevin Kanner on drums. Strings have also been included on six of the 10 tracks. While most of the tracks are performed as ballads, the guys vary the program by giving a bossa nova feeling to "Only Trust Your Heart," swinging out on "I Can't Believe That You're in Love with Me," taking it up a few notches on "Plenty of Money and You," and giving "On the Street Where You Live" a taste of funk. Most of the selections are standards, but two deserve special mention. "As Long As I'm Dreaming" is a too frequently ignored and lovely Jimmy Van Heusen/Johnny Burke song done by Bing Crosby in the film *Welcome Stranger*, and "I Love You" is a nice new song by Brain Eichenberger that fits right in with a program dominated by the Great American Songbook. The current Freshmen always seem to be having a lot of fun when you see them on stage, and their natural chemistry is reflected in the



way they sound. The legacy of The Four Freshmen is in good hands with Ferreira, Eichenberger, Johnson and Calderon, and *Love Songs* is a welcome addition to the extensive Freshmen catalog. (www.4freshmen.com)

■ It seems like only a few years ago that I first heard bassist **NICKI PARROTT** sing, but her first vocal album came out in 2007, and it was sometime before then that I first experienced her hip and oh so musical vocalizing. **Summertime (Venus - 1079)** is the second album of seasonal songs by Parrott, following up on her terrific spring collection, *Sakura Sakura*, released earlier this year. For her summer sounds, she is accompanied by Lisa Parrott on alto sax, soprano sax and bass clarinet, Dominick Farinacci on trumpet, John Di Martino on piano, Paul Meyers on guitar and Tim Horner on drums. Parrott opens with "Too Darn Hot" and proceeds through a 14-song program that ends with "You Are the Sunshine of My Life." The moods keep changing, but Parrott and her band are spot on wherever they go. As we head toward the winter season, it will be good to have this collection to warm things up inside while things are a bit cooler outside. (www.eastwindimport.com)

■ Vocalist **MICKEY FREEMAN** started her professional singing career in 1980 when she joined a vocal group in Boston that eventually evolved into the highly acclaimed quartet The Ritz. Her career took a temporary backseat in 1987 as she took time off to start a family, but by 1992, she was starting to gig as a solo vocalist around New Jersey. In 2008 she joined the Starliters, the vocal group that performs with the Silver Starlite Orchestra, the Caldwell-based big band that has appeared at a couple of Bickford Theater concerts. **Live! the Dream (Blue Duchess - 002)** is Freeman's first solo vocal album, and it is an impressive collection. For support, she has Paul Nagel on piano, Marty Ballou on bass and Mark Teixeira on drums and percussion, with special guest appearances by Duke Robillard on guitar, Scott Hamilton on tenor sax and Wendy Klein on flute. Freeman's superb voice and phrasing make you wonder why it has taken so long for her to have the opportunity to record as a solo artist, but the reality is that we can finally hear her whenever the fancy strikes us, and that is a good thing. In addition to her vocal talent, she has good taste in songs. There are several standards, "I've Got the World on a String," "More Than You Know," "It's All Right with Me," "You Turned the Tables on Me," "Surrey with the Fringe on Top," "Taking a Chance on Love," "It Might As Well Be Spring," "A Time for Love" and "Watch What Happens," and a few surprises, "An Occasional Man," "I Ain't Got Nothin' But the Blues" and "Red Top." This is a program that offers Freeman a chance to show off her jazz chops, as well as making you understand that a straight ballad reading is also right up her alley. May this be the first of many discs from Mickey Freeman. (www.cdbaby.com)

■ **RACHAEL MACFARLANE** is best known as the voice of the character Haley Smith on the animated television show *American Dad*. She studied voice as well as acting at the Boston Conservatory, so singing is something that comes naturally to her, and from the evidence on **Haley Sings (Concord - 33326)** MacFarlane is likely to become as familiar for her singing as for her other entertainment activities. She has a pleasing voice and is reads lyrics well. Sensitive playing by Tedd Firth on piano and George Doering on guitar lend a special dimension to the album that also features some fine big band charts. The songs are a mix of standards like "Makin' Whoopee," "Someone to Watch Over Me" and "I'm Glad There is You," and pop songs from the 1960s and 1970s including "Feelin' Groovy,"



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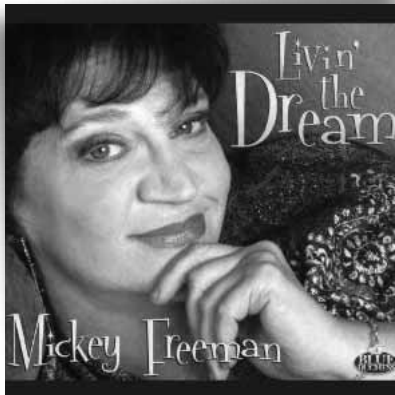
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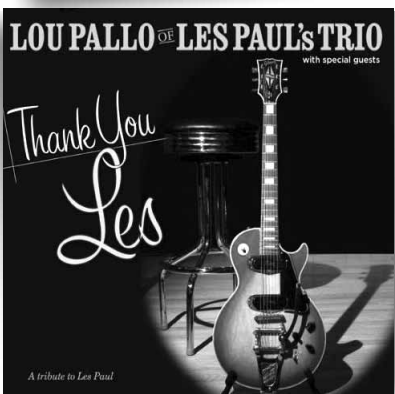
"One Fine Day" and "All My Loving." They are well chosen, MacFarlane is equally comfortable with both types of songs, and she is particularly impressive on the ballad tracks, imbuing them with the feeling that is appropriate to each. These are selections that will be sung by the Haley character during this season of the *American Dad* series. It will be a fine opportunity to expose a younger audience to much music that is likely outside of their listening experiences. MacFarlane is a good vehicle through which to give the material this exposure. For those of us who are already fans of these songs, it is always good to have a new album that pays proper respect to the source material. (www.concordmusicgroup.com)



■ For many, many years the tradition of the Les Paul Monday night gigs at the Iridium, and before that at Fat Tuesdays, packed in the listeners, and one of the mainstays on stage with Paul was rhythm guitarist **LOU PALLO**. *Thank You Les (Showplace Music – 10014)* is a star-filled tribute to Les Paul. Most of the 21 tracks have a rhythm section of Pallo, bassist Paul Nowinski and drummer Vince Ector, with Gary Mazzaroppi and Jay Leonhart filling the bass chair on some selections, and Steve Johns taking the drum chair at times. Pianists John Colliani and Rio Clemente are also present occasionally.



All of these players, along with Nicki Parrott, who plays bass and vocalizes on "Tennessee Waltz," were part of the floating cast of players who were frequent participants on the Monday night gigs. Paul's influence crossed through many varieties of music from jazz to rock, and the list of guests performers reflect the eclecticism of Paul's reach. Among the guitarists featured are Bucky Pizzarelli, Frank Vignola, Tommy Doyle, José Feliciano, Steve Miller, who wrote the nifty liner notes, Billy F. Gibbons, the cat with the long red beard in ZZ Top, Keith Richards of Rolling Stone fame, Slash, Nokie Edwards, Arlen Roth, Slash and Johnny A. Vocalists include Parrott, Miller, Richards, Feliciano, Eddie Brigati, Jr., Lexie Roth,



Blondie Chaplin, Jon Paris and Melinda Doolittle. While the lineup of musicians covers a wide stylistic range, the songs are mostly from the Great American Songbook, and all involved respect this music. The tempo is sometimes mellow, sometimes frenetic, but the album has a nice flow that would have brought a smile to Paul's face, and will do so for you also. (www.showplacemusic.com)

■ **DAN BLOCK** is one interesting musician. He is among the best and most versatile reed players in jazz. He really knows songs. He has an imaginative approach to selecting music and concepts for his albums. *Duality (Miles High Records – 8620)*, as you can gather from the title, is a collection of mostly duo performances by Block and a collection of top New York City jazz musicians. This is one of those albums that tempts the reviewer to comment on each track. The variety of tunes, styles and innovative approaches to the material being played is astounding, interesting and compelling. Block, who plays tenor sax, baritone sax, clarinet and bass clarinet, has as his teammates pianists Ted Rosenthal and Rossano Sportiello, bassist Lee Hudson, guitarists Paul Meyers, Matt Munisteri and Saul Rubin, vibraphonist Mark Sherman, drummer

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



Surprise me somewhere!

Sunday, November 4
A celebration for New Jersey Jazz Society. There will be many artists involved in this event. Keep checking the web site: www.njjs.org/.

Sunday, November 11
Marlene returns to Mahwah Library. 2-4 PM. A beautiful room, a knowledgeable crowd and a great time! FREE! call 201-529-7323 x27

Friday, November 16
Marlene swings Billy VerPlanck arrangements with The Greg Gelb Big Band, at The Sunrise Theater, 250 N.W. Broad St., Southern Pines, NC. 8 PM.

Saturday, November 17
Marlene with Rick Bean Trio at The Dana Auditorium, in Queens University, 1900 Selwyn Avenue, Charlotte, NC 8 PM.

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

OTHER VIEWS *continued from page 31*



Tim Horner, and Scott Robinson, who plays an array of reeds similar to Block. The exceptions to the duo format are on Duke Ellington's "Pitter Panther Patter" where Block and Robinson are joined by Rosenthal for a merry romp, and "I'll Build a Stairway to Paradise," where Block on

tenor sax takes Hudson and Horner for a march up those stairs, and then finds sudden diversions along the way. Each track is a gem unto itself, and when it is all finished, you sit there and shake your head in wonder at the exhilarating music trip that you have just experienced. Block and his partners in musical magic have given us an album that is instantly unforgettable, and will bring new pleasures with each listening. (www.mileshighrecords.com)

■ He hails from Wales, but clarinetist **DANIEL MCBREARTY** currently makes his home in Belgium. With the release of **Clarinet Swing (DanMcb Music)** he has come full circle from a childhood fascination with jazz, through involvement with several musical genres, and back to classic jazz. This album finds him in the company of pianist Dirk Van der Linden and bassist Jean Van Lint playing a program of six standards and three originals. McBrearty has a lovely tone, and a nicely creative mind. He gives each of the standards, "Poor Butterfly," "Jitterbug Waltz," "Body and Soul," "Diamonds Are a Girl's Best Friend," "When I Grow Too Old to Dream" and "Skylark," his own perspectives, fresh and swinging. His cohorts complement his playing nicely. McBrearty's touching vocal on "When I Grow Too Old to Dream" makes you hope that he will add a vocal or two to future albums. This is an easy album to like. (www.danmcb.com)

■ Bassist **IRIS ORNIG** has recently released her second album, **No Restrictions (Iris Ormig)**, and it is a worthy follow-up to her impressive debut disc, *New Ground*. This time out, Ormig once again features mostly original material that is well conceived, and superbly executed by trumpeter Michael Rodriguez, pianist Helen Sung, guitarist Kurt Rosenwinkel and drummer Marcus Gilmore. Each of the musicians has a strong individual voice, and Ormig allows each of them plenty of opportunities to demonstrate their artistry. Ormig has a wonderful flair for creating compositions that are listener friendly. She and her band have a good time exploring the musical avenues that spring from her tunes. The two non-Ormig compositions are from pop performers, "Venus As a Boy" by Bjork, and "The Way You Make Me Feel" by Michael Jackson. Both songs work well in a jazz context. This is another strong album from a wonderfully talented bassist and composer. (www.cdbaby.com)

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



BOOK REVIEW

OHIO JAZZ: A History of Jazz in the Buckeye State

By David Meyers, Candice Watkins, Arnett Howard and James Loeffler

The History Press, Charleston – London
189 Pages (Illus.), 2012 | \$19.99

By Joe Lang NJJS Past President

When you think about hotbeds of jazz, chances are that Ohio is not the first state that comes to mind.

Ohio Jazz is just the book to open your eyes to fact that jazz in Ohio has a long, proud and continuing history.

Among the major jazz and swing figures who had their roots in Ohio are musicians as diverse as Albert Ayler, Billy Butterfield, Una Mae Carlisle, Tadd Dameron, "Wild Bill" Davison, Doris Day, Vic Dickenson, Harry "Sweets" Edison, Frank Foster, Joe Henderson, Jon Hendricks, "Bull Moose" Jackson, Isham Jones, Sammy Kaye, Rahsaan Roland Kirk, Ted Lewis, Joe Lovano, Henry Mancini, The Mills Brothers, Joe Muranyi, Sy Oliver, Ken Peplowski, "Little" Jimmy Scott, Bud Shank, "Stuff" Smith, Billy Strayhorn, Art Tatum, "Sir Charles" Thompson, Norris Turney, Earl Warren, Nancy Wilson, "Bootie" Wood and "Snooky" Young.

Following roughly in chronological order, this book traces the history of jazz in Ohio. It explores the musicians, the musical trends, the geographic centers of jazz activity and venues that have been instrumental in presenting the eclectic music that falls under the umbrella term of jazz.

Along the way, we meet the names of many musicians and groups, some widely familiar, and others with more local fame. It is meeting the unfamiliar musicians, and learning of the ties that the more familiar musicians have to Ohio that gives this modest book its appeal. If you are fascinated with jazz history like me, getting a bird's eye view of unfamiliar territory is always fascinating and enjoyable.

The book is not a source of enthralling prose, but is a straightforward relating of the facts, names and places of importance to relating the story of the role played by jazz in the musical history of the Buckeye State.

The authors end the volume with a section containing brief biographical sketches of the jazz musicians whom they view as the most significant musicians who hail from their state.

I thoroughly enjoyed the time that I spent reading through *Ohio Jazz*, and recommend it to those of you who wish to expand your knowledge of jazz history, and learn of some previously unfamiliar cats who might be worth checking out for some tasty sounds that have not entered your listening territory.



Caught in the Act
 By Joe Lang
 Past NJJS President

**REBECCA KILGORE:
 The Jazzy Side
 of Judy Garland**

Feinstein's at Loews Regency, NYC
 July 31 – August 12, 2012

Once again, Rebecca Kilgore and the Harry Allen Quartet took to the stage at Feinstein's to pay tribute to a legendary performer. Last year it was Marilyn Monroe, and this year it is Judy Garland. Garland was never thought of as a jazz performer, and Kilgore did not pretend to make a case that she was. Rather, she and Allen's quartet revisited some of the tunes associated with Garland, and gave them jazzy readings that worked just swell.

There was a television show where Judy Garland was backed by the Basie band, and she sang a medley of "The Sweetest Sounds" and "Strike Up the Band," following a taste of "I Hear Music" from the band. This was about as jazzy as Garland ever got, as she swung nicely on that occasion, although a review of her career offers up several instances where she fit right in with swing or jazz backing. Kilgore and Allen left off the "Strike Up the Band" part, but in addressing the opening parts, Kilgore and Allen showed that swing is in their bloodstreams.

Kilgore is a very special singer, and Allen is a very special instrumentalist. Together, they are stunningly effective, especially with



Rebecca Kilgore; Photo by Denyce Weiler

support from Rossano Sportiello on piano, Joel Forbes on bass and Chuck Riggs on drums. They brought new creative life to a string of Garland classics like "Dear Mr. Gable (You Made Me Love You)," which Kilgore sang at a tempo quite unlike the Garland version, "The Boy Next Door," "The Trolley Song" and "Friendly Star."

Two rarities were particularly notable. "The Joint Is Really Jumpin' Down at Carnegie Hall" was an original song by Roger Edens, Ralph Blaine and Hugh Martin performed by Garland in the film *As Thousands Cheer*, and Kilgore and the band had a lot of fun with it. "The Jitterbug," is a song that was cut from *The Wizard of Oz*, but it was



The Anderson Twins; Photo by Carol Rosegg

recorded for the soundtrack by Garland, and provided arcane fun.

Allen and the band gave Kilgore a brief respite when they offered up a burning take on "Ding Dong, The Witch Is Dead." Allen and Sportiello are truly magical players.

Medleys when well conceived are very effective, and the "Men Songs" medley that Kilgore presented fitted this mold well. She combined "I Like Men," done in duet with Peggy Lee, who wrote the lyrics, on a Garland television show; "I'm Just Wild About Harry," recorded by Garland in 1939, and particularly appropriate for this program considering the tenor sax player on the gig; and "The Man That Got Away," a song that Garland owned.

For a spirited finale, Kilgore and company assayed "Zing! Went the Strings of My Heart," and the audience seemed to feel the zing of pleasure that accompanies a memorable evening of song.

**THE ANDERSON TWINS:
 Play the Fabulous Dorseys**

59E59 Theaters, NYC | Sept. 11 – Oct. 7, 2012

The Anderson Twins Sextet performed a creative tribute to Tommy and Jimmy Dorsey, the battling brothers of the Swing Era, at the cabaret venue of the 59E59 Theaters. On the evening that I was present, the versatile reed playing brothers were joined by Charlie Caranicas on trumpet, Jack Glottman on piano, Mike Karn on bass and Kevin Dorn on drums.

Pete and Will Anderson are becoming a ubiquitous presence on the New York City jazz scene. Their musicality and versatility have opened a lot of doors for these young reedmen, who between them have appeared with the Jazz at Lincoln Center Orchestra, the Village Vanguard

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CAUGHT IN THE ACT *continued from page 33*

Orchestra, the Jimmy Heath Big Band, Vince Giordano's Nighthawks and a variety of other groups, in addition to leading their own sextet.

Paying tribute to the Dorsey Brothers, who were mainly known as big band leaders, with a sextet that did not include a trombonist, provided an interesting challenge, but the brothers Anderson have used their considerable imaginations to concoct a fun-filled and interesting evening of music.

The performance opens with a video clip of the Dorsey Brothers appearance on the television show *What's My Line* where they respond to questions using the mouthpieces from their instruments, a clever and humorous way to kick off the evening.

Following a medley of "Cherokee" and "Opus One," the attention is switched to what becomes a recurring theme, clips from the biopic *The Fabulous Dorseys*, followed by musical selections. The clips that are chosen emphasize the contentious personal and professional relationship that plagued these successful siblings. The Andersons opted to have their commentary mirror the on again off again relationship between the Dorsey Brothers, leading to a staged blowup between the Andersons that immediately precedes the intermission. Eventually things are resolved as they were in the Dorsey relationship.

Along the way, we get to hear a lot of good music. For the most part, the Andersons avoid concentrating on the more famous selections from the Dorsey books other than the earlier mentioned medley, "Tangerine," and a medley of "I'm Getting Sentimental Over You," "Song of India" and "Sunny Side of the Street." They did feature several tunes composed by Jimmy Dorsey, ones that show him to be a creative tunesmith. I was particularly taken with "Oodles of Noodles," a quickly paced tune that has almost a classical chamber music feeling, and "Hollywood Pastime," a tune that evoked a scene from a black and white flick. The other selections were engaging, and it was fun to hear "Grand Central Getaway," a song composed and arranged by Dizzy Gillespie for the Jimmy Dorsey Orchestra in the early 1940s.

The Anderson Twins are both accomplished players on a variety of reed instruments. On this occasion, Will played alto sax, clarinet and flute, while Pete played alto and tenor saxes, clarinet and bass clarinet. Both cats also demonstrated fine senses of humor. Caranicas is always a treat to hear, and he used his mutes to capture some hint of the Tommy Dorsey trombone sound. Glottman was a new player to me, and he was impressive indeed. Karn, whom I had previously seen playing saxophone, was a steady presence on bass. Dorn has emerged as one of the finest exponents of classic jazz drumming, rock solid with his time, and dexterous with his hands.

Those who came expecting a rehash of the Dorsey sound scaled down for a smaller group were probably surprised by what they heard on this occasion. Those who simply came to enjoy good music played by a cast of talented and creative young jazzers were treated to a scintillating evening of fine mainstream sounds, framed by an interesting and effective structure.

For those who would like to hear the musical selections, you should go to the Anderson Twins website (www.AndersonTwins.com), order a copy of *The Anderson Twins Play the Fabulous Dorseys*, and check out their gig schedule. The album is filled with the lively and appealing music that is at the heart of their show. JJ





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FILM REVIEW

THE SAVOY KING: Chick Webb and the Music That Changed America

By Joe Lang

If you have been having a hard time getting going lately, a sure cure for what ails you would be catching a screening of *The Savoy King: Chick Webb and the Music That Changed America*. In it you will hear some of the most swinging sounds imaginable, and learn about the life of drummer/bandleader Chick Webb, a true jazz giant. Though short of stature, his talent and determination were immense, his influence on the world of jazz drumming was great, and his musical legacy continues to inspire musicians and jazz fans to the present day.

Producer/director/screenwriter Jeff Kaufman undertook a labor of love several years ago when he began researching *The Savoy King*, and his efforts have paid off with a truly superior jazz documentary.

Kaufman effectively ties together many threads, the story of Webb's life, a picture of Harlem in the 1920s and 1930s, with specific emphasis on the Savoy Ballroom, the racial climate in America during Webb's lifetime, the effect of jazz on American culture, especially on race relations, and a plethora of other subjects, into a coherent and informative whole.

Webb's chronology is presented starting with his birth in 1905 in Baltimore. His formative years, where a childhood accident left him with a broken back that led to his developing tuberculosis of the spine, leaving his spine deformed and his growth stunted, are explored. Taking up drumming was recommended to build up the strength in his upper body. Webb was a young man of great inner strength and a determination to become a great drummer. By the time he reached the age of 17, he moved to New York City where he struggled to establish himself. Webb's appearance was a hindrance, but he persevered, finally establishing himself as not only an admired drummer, but also as a formidable bandleader. He formed his first band in the mid-1920s, and moved frequently from venue to venue until his aggregation became entrenched as the



house band at the legendary Savoy Ballroom, an important site in Harlem, and one of the few places in Harlem where people of all races mixed, concerned only with the music and dancing. Webb became recognized as the leader of one of the great big bands, often taking on challenges from more famous bands that quickly discovered the Webb band took a back seat to no one. It was with Webb's band that Ella Fitzgerald first came to fame. Webb drove himself to the pinnacle of his profession, but was plagued by constant pain. While his spirit was strong, his body eventually succumbed to the demands that he placed on it, and his life ended in 1939 at the age of 34.

There is scant existing footage of Webb in action, so Kaufman has relied on a magnificent collection of still photos, some relevant film clips, and interviews with a variety of people, some from his hometown of Baltimore, some who knew him from his days in Harlem, the son of the owner of the Savoy Ballroom, Dr. Richard Gale, and three

master jazz musicians, Joe Wilder, Louis Bellson and Roy Haynes. He also enlisted an interesting group of actors and musicians to speak the words of several people from the jazz world, people like Bill Cosby providing the voice for Chick Webb, Janet Jackson as Ella Fitzgerald and Tyne Daly as Helen Oakley Dance. This is an effective device used throughout the film which is narrated by Rocky Carroll.

From start to finish *The Savoy King* keeps the viewer engaged by the fascinating story of Chick Webb and the people and events that surrounded his life. The film is chock full of fascinating characters, information and music. Oh, the music! There are ample examples of why the Chick Webb bands were so revered, and why he was considered one of the most creative and influential drummers in jazz history. You will find your toe tapping throughout viewing the film, and if you do not walk out of the theater with a smile on your face, you need real help. **J**

September Jazz Social

Petra van Nuis and Andy Brown

By Tony Mottola *Jersey Jazz* Editor

Early in her first set at Shanghai Jazz on September 23, Petra van Nuis was asked how she came to be a jazz singer. She quickly pointed to her accompanist (and husband) Andy Brown and said: "It's all his fault."

The musical pair have been together since they became high school sweethearts at the Cincinnati School for the Creative and Performing Arts 20 years ago. At the time van Nuis was involved in musical theater and dance (she trained in ballet and worked as a dancer

during her college years, including a turn with the Radio City Music Hall Rockettes). For his part Brown was an aspiring blues guitarist, until he came under the influence of local guitar legends Cal Collins and Kenny Poole who inspired him to begin to play jazz guitar and the music of the Great American Songbook.

"Listening to Andy's records and going to his gigs I just fell in love with the music," van Nuis says.

"Cincinnati was a great town to start out in. It was so behind the times," Brown quips.

After a brief time in New York, the couple moved to Chicago in 2004 and established themselves as a staple on the jazz scene in the Windy City, appearing both as a duo and in larger ensembles, together notably in the trad group Petra's Recession Seven, and



Guitarist Andy Brown and singer Petra van Nuis have been making music together since their teen years in Cincinnati. Photo by Tony Mottola.

separately all around what they conceded is "really a blues town, but with still a great jazz scene."

At Shanghai the couple mined the Great American Songbook, both the familiar and the not so familiar, offering a generous 16 numbers over two sets. Along the way van Nuis talked about and paid homage to some of her influences, beginning with Jo Stafford as she offered her takes on "For You" and "Early Autumn." The singer has an airy, almost minimalist style and a

sweet flowing legato that pairs perfectly with Brown's sometimes Pass-like warm and rich accompaniment, played finger style throughout.

Peggy Lee is another favorite, and the duo performed a swinging "Save Your Sorrow" and the lilting ballad "The Shining Sea" (written by Lee and Johnny Mandell) in tribute.


A little off the beaten path, the singer extols the Chicago legend Audrey Morris in a colloquy with *Jersey Jazz* reviewer Joe Lang and delights the audience with Frank Loesser's playful "I Go For That" ("you play the uke, you're from Dubuque") that shows just a bit of her trad bent. There are nods to Billie Holiday with "You're a Lucky Guy" and "Traveling Light," and two Jobim pieces for a change of pace.

Nearing the end van Nuis confides, "You guys are great to play for because you like the obscure old tunes," which apparently makes the singer comfortable to close with Bill Evans's "Wonder Why," "You're Blasé" ("Ord Hamilton's only hit") and "The Best Things Happen When You're Dancing."

Although van Nuis and Brown have long worked as a duo, they've been concentrating more on the format in recent years. The new CD *Far Away Places* is their first duet recording. It captures beautifully what CD annotator (and singer/pianist) Judy Roberts calls their "musical mind melding" and "the true essence of the deep connection that [Petra and Andy] share."

The CD is available at CD Baby and Amazon.com.





John F. Nobile
Executive Director

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CLARINET A LA KING!

THE Tribute to Benny Goodman



Saturday, January 26, 2013 at 8pm
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Theatre of the Somerset County Vocational and Technical Schools
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Co-sponsored by the New Jersey Jazz Society and Jazz in Bridgewater

Come celebrate the 75th anniversary of Benny Goodman's famous 1938 Carnegie Hall concert that helped define the Swing Era.

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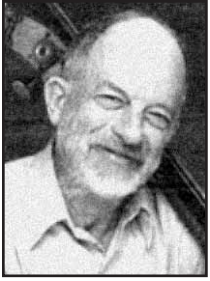
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To purchase by mail, state # of tickets & send checks to:

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



From the Crow's Nest

By Bill Crow

Bill Mays sent me this note: "Last week at the Trumpet Guild Conference I ran into Doc Severinsen. We were reminiscing and laughing about the infamous Al Lapin, music contractor at NBC back in the day. Al was known for his legendary malapropisms. (When a trumpet player hit a clam and

asked for another take, Al would say, 'Well, nobody's human.') In the 1970s I had compiled a list of Al's sayings. It had been missing for several years, but Bob Magnusson just forwarded that list to me." Bill's collection is too long to print in its entirety, but here are the ones I liked best:

"This situation is abdominal."

"That's your provocative."

"This is a real dilemon."

"He's a real bon voyant."

"I flew back to New York on a TWA Consolation."

"A bird in the hand is worth two around the corner."

"I got Bill Mays to come and play his sympathizer."

"When you can get those top-notch players, you're really scraping the top of the barrel."

A leader suggested that Lapin hire Al Vizzuti. His service told him, "Al Vizzutti is out with Chick Corea." Lapin told the leader, "Al Vizzutti is out with some chick in Korea."

■ Wayne Goodman passed along a story he got from trumpeter Chuck Bumcrot at a rehearsal for a Pit Stop Players concert. Chuck said that bassist Joe Russo was on his way to a gig, dressed in a tux and carrying his instrument. He was approached by a homeless man in need of some spare change. As Joe began searching his pockets clumsily with one hand while holding his bass with the other, the man brought him into better focus and said, "Hey, man, are you a musician?" Russo admitted that he was, and the homeless man backed off, saying "Oh, sorry, man!"

■ Ron LoPinto told me about a gig in Boca Raton, Florida, with Phil Silberman's Avery Lane Big Band. In the sax section were two players in their nineties, Sid Jekowsky and Al Feldman. An audience member asked them how they could account for their longevity. Jekowsky replied, to the delight of the crowd, "I keep my bowels clean and my mouth shut!"

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.

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. Robert (Britt) Adams, Kendall Park, NJ
 Mr. & Mrs. Peter T. Aiello, Southampton, NY *
 Mr. Rod Anderson, Princeton, NJ
 Mr. Anthony Barbuto, Bronxville, NY
 Mrs. Joan Bauer, Bethlehem, PA
 Mr. & Mrs. Charles Becht, Morristown, NJ
 Mrs. Rae Daley, Morristown, NJ
 Rich and Regina Desvermine, Flemington, NJ
 Elaine Dolsky, Parsippany, NJ
 Mr. & Mrs. John Doughten, Chadds Ford, PA *
 Mr. John W. Drew, Chatham, NJ
 Mr. Edgardo T. Farinas, Montclair, NJ
 William Glover, Irvington, NJ
 Len & Toni Hasson, Bloomingdale, NJ
 Mr. John Herr, Syracuse, NY
 Mr. Carl Hexamer, II, Lakewood, CO *
 Mr. Theodore Jones, Morristown, NJ
 Mr. & Mrs. Walter Keady, Jr., Ramsey, NJ
 Mr. James Lafferty, Monmouth Junction, NJ
 John Lasley, Princeton, NJ
 Mr. & Mrs. Howard D. Leigh, Toms River, NJ
 Ms. Joan McGinnis, Mission Viejo, CA
 Mr. David McLean, Nutley, NJ *
 Ms. Sue Moore, Weehawken, NJ *
 Mr. Greg Natic—Scotch Plains Music Ctr., Scotch Plains, NJ
 Mr. John Nobile, Neshanic Station, NJ
 Ms. Muriel O'Connor, South Hadley, MA
 Mr. Ed Ohr, Wallingford, CT
 Mr. & Mrs. Henry Parker, Madison, NJ
 Mr. John Quinn, Jr., Branchville, NJ
 Mr. & Mrs. Ted Radzewicz, Oxford, NJ
 Mr. Jerry Ritzer, West Orange, NJ
 Ms. Larissa Rozenfeld, Madison, NJ
 Gail Schulz, Columbia City, NJ
 Norman & Carole Semel, Edison, NJ
 Mr. & Mrs. Cornelius Sewell, New York, NY

Ms. Arlene Siebel, Springfield, NJ *
 Mr. Jon G. Sinkway, Glen Rock, NJ
 Mr. & Mrs. Sid Sirulnick, Teaneck, NJ
 Ms. Jane Stuart, Nutley, NJ
 David Toler, Montclair, NJ
 Michael Underwood, Watchung, NJ
 Mr. Richard Waters, Chatham, NJ
 Robert Wiener, West Orange, NJ *
 Mr. Gil Zweig, Morris Plains, NJ

New Members

Elizabeth Dodd Brinkofski, Somerset, NJ
 Mr. Ray Butler, Short Hills, NJ
 Dr. Catherine Colaizzo, Cranbury, NJ
 Dr. Jacquelyn E. Dix, Summit, NJ
 Dennis Faber, Butler, NJ
 Mr. & Mrs. James E. Gunn & Gillian Knapp, Princeton, NJ
 Mr. Chris Gribbin, Princeton, NJ
 Mr. Stephen Hiltner, Princeton, NJ *
 Mr. William Holzwarth, Piscataway, NJ
 Laura Kaufman, West Orange, NJ
 Deborah Lesser, West Orange, NJ
 Mr. & Mrs. Tony & Lisa Liccione, Yardley, PA
 Ms. Hitomi Margadonna, Plainsboro, NJ
 Mr. & Mrs. Herbert Marks, Lawrenceville, NJ
 Roylyn McNatt, Irvington, NJ
 Tim and Claudia Metz, Boonton, NJ
 Mary Ellen Morrow, West Orange, NJ
 Mr. & Mrs. Don and Rona Payne, Bayside, NY *
 Mr. Tarryk Rainford, Newark, NJ
 Sheryl Reece, Cranbury, NJ
 Marie Saylor, Monmouth Junction, NJ
 Gabriele Schadel, Princeton, NJ
 Sam Ward & Cierra Schusterick, Plainsboro, NJ
 Ms. Susan Shaw-McLemore, Hopatcong, NJ
 Mr. Rajesh Srinivasan, Monmouth Junction, NJ
 Mr. & Mrs. John Zoller, Hamilton, NJ

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 publicity@njjs.org.

Some of our partners make discounts and free tickets available to us, and often we are only able to pass those deals on via our e-mail list.

JAZZ TRIVIA ANSWERS

questions on page 4

1. The Pee Wee Russell Memorial Stomp, commemorating the first anniversary of the death of the famed clarinetist, who died on February 15, 1969.
2. Chuck Slate's Traditional Jazz Band at the Hillside Lounge tavern.
3. Bobby Hackett donated his LP *The Bobby Hackett Four*.
4. Warren Vaché.
5. Bill Cleland (1973), Warren Vaché (1974-1993), Don Robertson (1993-2001), Paul K. White (2001-2006), Tony Mottola (2007-present).
6. The American Jazz Hall of Fame.
7. They are stored at The Institute of Jazz Studies in the Dana Library at Rutgers University's Newark campus.
8. Benny Goodman's 1938 Carnegie Hall Concert.
9. International Jazz Day. Credit to Michael Denny and NJJS for its origination has been lost in the intervening years, but the history is there.



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.
- **Fan (\$75 – \$99/family)**
- **Jazzzer (\$100 – \$249/family)**
- **Sideman (\$250 – \$499/family)**
- **Bandleader \$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 **Caryl Anne McBride** Vice President, Membership 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.

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'Round Jersey

Morris Jazz

The Bickford Theater
at the Morris Museum

Morristown, NJ 07960

Tickets/Information: 973-971-3706

Paris Washboard has brought a lot of jazz fans to the Bickford Theatre due to their unusual-yet-compelling approach to vintage jazz. The French band has not been available in recent years, but New York Washboard is an agreeable substitute. To create the authentic sound, **Stéphane Séva** (PW's own percussionist) will be imported from Paris to play his "grand washboard" with NYC-based musicians. Those supporting players are **Dan Levinson** (clarinet), **Gordon Webster** (piano) and **Harvey Tibbs** (trombone), heard on the *Celebrating Bix* CD from Arbors. They will capture the essence of the French favorites when they return to Morristown on Monday evening, November 5.

Guitarists **Frank Vignola** and **Vinny Raniolo** are extremely entertaining...even if you dislike jazz guitar! They not only play with amazing speed and ferocity, unequalled by other practitioners in the field, but they inject humor into their performances, such that in addition to composition credits, there ought to be praise for the choreographer. They got a standing ovation in Toms River recently, and their CD sales that night set a record for that location. If you come out to hear them (and see them — it's a very visual performance) on Monday, November 19, you will understand why Les Paul included Frank in his rather exclusive list of Five Most Admired Jazz Guitarists, why Vinny is credited with "equally fiery playing," and why they are both saluted for their "jaw-dropping technique."

Sensational stride pianist **Jeff Barnhart** closes the year for this series on Monday evening, December 3. Jeff must be the busiest pianist in all of classic jazz, since he leads a couple of bands and is at nearly every festival of consequence with Ivory & Gold. This will be a solo jaunt though, a chance to see the Victor Borge of jazz piano in his element, injecting a touch of humor into some very serious but fast-paced playing. "Where appropriate," writes Jack Rummel, reviewing one of his many CDs, "Barnhart's talented fingers add anywhere from small bits to healthy dollops of improvisation, making these long-dormant gems leap into life." That describes Jeff's approach, whether he's



Stéphane Séva



Frank Vignola
and Vinny Raniolo

playing familiar Waller material or obscure but deserving pieces neglected by others.

All the above are at the usual low prices, but the **Big Bickford Benefit Band Reunion** on Wednesday evening, November 28, commands a slight premium. This is not surprising, because last year's benefit sold out completely, with quite a few people being turned away at the door. The same stellar band is returning this year: **Randy Reinhart** and **Bria Skonberg** (trumpets), **Jim Fryer** (trombone), **Joe Midiri** and **Dan Levinson** (reeds), **Gordon Webster** (piano), **Molly Ryan** (guitar), **Brian Nalepka** (bass) and **Paul Midiri** (drums, vibes). That

crew more than justifies \$20 per seat in advance, or you can take your chances and pay \$25 at the door...or be turned away when the capacity limit is reached! Don't complain though. You've been forewarned.

Jazz For Shore

Arts & Community Center
at Ocean County College

Toms River, NJ 08753

Tickets/Information: 732-255-0500

So much talent. So few available dates. MidWeek Jazz resolved that problem by booking **Three Stars** for their opening on Wednesday, November 28. Participating will be **Rossano Sportiello**, "a rousing player who straddles the bop of Tommy Flanagan, the traditionalism of Teddy Wilson and even a bit of ragtime, says reviewer Bruce Klauber, who missed stride as one of his specialties. Like his mentor Barry Harris, "he's clean as a whistle and never misses, no matter what the tempo." Tenor sax star **Harry Allen** is also on the team. His "tremendous tenor sax playing is endlessly inventive and with a flood of original ideas," writes Eddie Cook in *Jazz Journal*. "His tone and execution are always superb." Martin Richards calls him "rich and satisfying when he's balladeering, mind blowing when he's cooking." Third on the bill is vocalist **Laura Hull**, who "pays tribute to standards by adding subtle creativity, a real feel for the lyrics, and swing," according to noted reviewer Scott Yanow. "All of the individual composers would be pleased with her tasteful treatments, as will listeners who enjoy superior

material and classy singing." Don't miss this triple play, a rare opportunity to hear them all together.

"**Jesse Gelber** is a fine laconic pianist," according to the Michael Steinman's Jazz Lives blog. "His playing can summon up the right-hand epigrams of the great Harlem ticklers but I also hear the brisk cadences of nineteenth-century parlor piano and a hint of Garner." His solo appearance here on December 12 will not be his first for



Harry Allen

MidWeek Jazz. He's appeared several times with Kevin Dorn's groups, and has also brought his Gelber & Manning show to the series. His program is quite entertaining and varied, and so is an exciting way to close out the jazz year here.

Coming early in 2013: Young trumpeter **Geoff Gallante**, the **Midiri Brothers**, **Bucky Pizzarelli** and more.


"CARNEGIE" AT 75 November, 2012

Benny Goodman legitimized jazz and swing music by playing for a tuxedo-clad audience at Carnegie Hall in January of 1938. For the 50th anniversary, the New Jersey Jazz Society recreated that concert at Carnegie Hall itself with an all-star band. With the 75th anniversary approaching, NJJS has decided to lend its support to three celebrations taking place within the Garden State:

■ **Tuesday, January 15** — The Bickford Jazz Showcase has invited the **Midiri Brothers**, thus clarinetist **Joe Midiri** is assembling a sextet for the occasion, possibly involving some out-of-town players. Tickets and information: (973) 971-3706.

■ **Wednesday, January 16** — MidWeek Jazz presents **B3NNY**, with **Dan Levinson**, **Pete Anderson** and **Will Anderson** playing the clarinet parts in harmony on the actual anniversary date. Tickets and information: (732) 255-0500.

■ **Saturday, January 26** — Clarinetist **Dan Levinson** and vocalist **Molly Ryan** are with James **Langton's New York All Stars**, presenting a Big Band celebration of this landmark concert for Jazz in Bridgewater. Tickets and information: (908) 237-1238.

All three concerts have budget prices, not inflated for the occasion, thus the sellout risk is rather high. Best to order early, before the general public and casual jazz fans hear about it through the public media. MidWeek Jazz offers assigned seating, important to some. In Bridgewater, the front section (slightly more expensive) generally sells out before the elevated rear. The Bickford is limited to selling 300 seats and has a history of turning away people on lesser occasions. NJJS members should not grumble if they delay and are left out of these exciting, popular concerts. Each offers on-site parking, easy access, great acoustics, unobstructed sightlines and credit card advance purchase. 

'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. Financial support for the Roundtable is provided by the Rosalind & Alfred Berger Foundation.

■ **Oct 24, 2012: Transparent Heart: A Multi-media Portrait of Manhattan, by Bob Belden**
With pieces dedicated to 9/11, the Occupy movement, and others, this CD reflects his method of using music as a tool to get people to think about social issues. In addition, when the related videos are viewed online, it is also a demonstration of his unique multi-media approach which involves what he calls a "convergence of sound and light" in the state-of-the-art techniques of composition, orchestration, sound design, digital video, etc. Belden is a noted saxophonist, composer and record producer. He won a Grammy for his jazz orchestral recording titled *The Black Dahlia*. He has also won Grammy awards for the boxed sets he produced of the music of Miles Davis on Columbia. His recent works include *Miles from India* and *Miles Español*.

■ **Nov 14: Johnny Hartman: The Voice of Romance Revealed, with Gregg Akkerman**
Dr. Akkerman, author of *The Last Balladeer: The Johnny Hartman Story*, traces the enigmatic vocalist's journey from his big-band origins with Earl Hines to his storied solo career with the likes of John Coltrane. Akkerman is an Associate Professor of Music at the University of South Carolina Upstate and also performs as a pianist-vocalist specializing in the Great American Songbook.

■ Dec 5: The Archival Abbey Lincoln with Anders Griffen

IJS Archivist Anders Griffen, who is working on a two year grant from the Council on Library and Information Resources (CLIR) to process five women in jazz collections at IJS, will talk about some of the gems he has discovered while processing the collection of singer, composer, actress, and civil rights activist Abbey Lincoln.

CONCERTS/PERFORMANCE

Newark Jazz Legacy Concert Series, Dana Room, Dana Library, 2-4 PM Rutgers-Newark (free admission) 973-353-5595

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

■ November 13: Aaron Weinstein w/Warren Vache

Violinist Aaron Weinstein was named a "rising star violinist" by Downbeat Magazine. Aaron Weinstein is quickly earning a reputation as one of the finest contemporary jazz violinists. As a featured soloist, Aaron has performed at Carnegie Hall, Jazz at Lincoln Center, Wolftrap Center for the Performing Arts, Birdland, Blue Note the Iridium, and abroad at jazz festivals in England, France, Switzerland, Iceland, and Israel. Aaron has performed and recorded with an array of jazz icons including: Les Paul, Bucky Pizzarelli, John Pizzarelli, Scott Hamilton, Dick Hyman, Dave Frishberg, Ken Peplowski, Houston Person, Jon Hendricks and Annie Ross as well as New York Pops founder/conductor, Skitch Henderson. He has written arrangements for artists including Janis Siegel, Michael Feinstein, Billy Stritch, and Hilary Kole, is a New York Nightlife Award winner and recent graduate of the Berklee College of Music where he was awarded a full four-year, talent-based scholarship.

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.

■ visit www.wbgo.org for schedule.

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Somewhere There's Music

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

Listings alphabetical by town. We continually update entries. Please contact editor@njjs.org if you know of other venues that ought to be here.

Asbury Park

CHICO'S HOUSE OF JAZZ
631 Lake Ave.
732-774-5299
chicoshouseofjazz.com
Jazz 6 nights a week

HOTEL TIDES
408 Seventh Ave.
732-897-7744

LANGOSTA RESTAURANT
100 Ocean Ave.
732-455-3275

TIM MCLOONE'S SUPPER CLUB
1200 Ocean Ave.
732-744-1400
timmcloonessupperclub.com

MOONSTRUCK
517 Lake Ave.
732-988-0123

THE SAINT
601 Main St.
732-775-9144

Basking Ridge

BAMBOO GRILLE
185 Madisonville Rd. 07920
908-766-9499

Belmar

NICCHIO RESTAURANTE
1000 Main St.
732-280-1132

Bernardsville

BERNARD'S INN
27 Mine Brook Road
908-766-0002
www.bernardsinn.com
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July 18 - Sept. 19
8:30 PM - 12:30 AM

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www.harvestbistro.com
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Cranford

TONY'S CAFE
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908-272-2874

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201-541-7575
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Dunellen

ROXY & DUKES ROADHOUSE
745 Bound Brook Road
732-529-4464

Edgewater

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541 River Road
201-840-9311
Jazz, Thursdays

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

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

Hackensack

MARRONE'S 160
160 Prospect Ave.
201-880-8750

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www.pilsenerhaus.com/
events.html
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Sun Brunch Jazz Sessions
noon - 4 PM with solo
guitarist Greg Graham,
no cover
Parking: 6 hrs for \$4 just
across from Pilsener Haus
at 1501 Adams Street

Hopatcong

PAVINCI RESTAURANT
453 River Styx Road
973-770-4300
3rd Tuesday of the Month
(Big Band)

Jersey City

CASA DANTE RESTAURANTE
737 Newark Ave.
201-795-2750

MADAME CLAUDE CAFÉ

364 Fourth St.
201-876-8800

MOORE'S LOUNGE (BILL & RUTH'S)

189 Monticello Ave., 07304
201-332-4309

Lincroft

BROOKDALE COMMUNITY COLLEGE
765 Newman Springs Road
732-224-2390

Linden

ROBIN'S NEST RHYTHM & BLUES
3103 Tremley Point Road
Linden, NJ 07036
908-275-3043
www.robinsnestrhythm
andblues.com

STARBUCKS

693 West Edger Road
908-862-8545
Mondays

Lyndhurst

WHISKEY CAFÉ
1050 Wall St. West, 07071
201-939-4889
www.whiskeycafe.com
One Sunday/month
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.monmouth
countylibrary.org
Free monthly jazz concerts
Sept.-June

Manville

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

Maplewood

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

PARKWOOD DINER

1958 Springfield Ave.
973-313-3990
Mondays

Mendham

BLACK HORSE TAVERN
1 West Main St.
973-543-7300
Saturday Nights

Metuchen

NOVITA
New & Pearl Streets
732-549-5306
novitanj.com
No cover

Montclair

FIRST CONGREGATIONAL CHURCH
40 South Fullerton Ave.
973-744-6560

PALAZZO RESTAURANT

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

TRUMPETS

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

Montgomery

TUSK RESTAURANT
1736 Route 206 South
908-829-3417

Moorestown

ST. MATTHEW LUTHERAN CHURCH
318 Chester Ave.
856-234-5147
Tri-State Jazz Society
usual venue
www.tristatejazz.org
Some Sundays 2:00 PM

Morristown

THE BICKFORD THEATRE AT THE MORRIS MUSEUM
5 Normandy Heights Road
973-971-3706
www.morriismuseum.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
Tues, Fri, Sat, Sun brunch

ROD'S STEAK & SEAFOOD GRILLE

One Convent Road
(Madison Ave.)
973-539-6666

THE SIDEBAR AT THE FAMISHED FROG

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

Mount Holly

THE FIREHOUSE CAFE
20 Washington Street
609-261-4502
www.thefirehousecafe.net

Newark

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

BETHANY BAPTIST CHURCH

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

IDEAL LOUNGE

219 fellinghuysen ave., 07107
973-824-9308

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

Since music offerings frequently change, we recommend you call venue to confirm there is live music at the time you plan to visit.

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.

New Brunswick

DELTA'S
19 Dennis St.
732-249-1551
www.deltarestaurant.com/nj
Saturdays 7-11 PM

**THE HYATT REGENCY
NEW BRUNSWICK**
2 Albany Street
732-873-1234
NO COVER
New Brunswick Jazz Project
presents live jazz
Wednesdays, 7:30-10:30 PM
http://nbjip.org or 732-640-0001
for dates/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

TUMULTY'S
361 George St.
732-545-6205
New Brunswick Jazz Project
presents live jazz & Jam
Session Tuesdays 8-11 PM
http://nbjip.org for dates/times

Newfield

LAKE HOUSE RESTAURANT
611 Taylor Pl., 08344
856-694-5700

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

TRINITY LOUNGE
173 Spring St.
973-940-7916
Fridays

North Branch

STONE BROOK GRILLE
1285 State Hwy 28
908-725-0011

Oakland

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

Orange

HAT CITY KITCHEN
459 Valley St.
862-252-9147

PRIVATE PLACE LOUNGE
29 South Center St.
973-675-6620

Princeton

MCCARTER THEATRE
91 University Place
609-258-2787

MEDITERRA
590 Hulfish St.
609-252-9680
NO COVER
www.terramomo.com/
restaurant/mediterr

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

**UNION COUNTY
PERFORMING ARTS
CENTER**
1601 Irving Street
www.ucpac.org
732-499-0441
(Call for schedule)

Red Bank

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

JAZZ ARTS PROJECT
presents jazz at various venues
throughout the year...refer to
www.jazzartsproject.org for
schedules and details

"JAZZ IN THE PARK"
Riverside Park
732-530-2782

MOLLY PITCHER INN
88 Riverside Ave.
800-221-1372

OYSTER POINT HOTEL

146 Bodman Place
800-345-3484

SALEM GARDEN
2 Bridge Ave., 07701
732-224-1233

Riverton

THE PORCH CLUB
213 Howard St.
856-234-5147
Tri-State Jazz Society
occasional venue
www.tristatejazz.org
Some Sundays 2:00 PM

Sewell

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

Somerset

SOPHIE'S BISTRO
700 Hamilton Street
732-545-7778
NO COVER
New Brunswick Jazz Project
presents live jazz Fridays
8-11 PM
http://nbjip.org or 732.640.0001
for dates/times

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

ABOVE RESTAURANT
1 South Orange Ave.
973-762-2683
Fridays

PAPILON 25

25 Valley St.
973-761-5299

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

South River

**LATAVOLA CUCINA
RISTORANTE**
700 Old Bridge Turnpike
South River, NJ 08882
732-238-2111
www.latavolacucinanj.com/
The New World Order
Open Jam Session
Every Thursday 7:30-11 PM.
No cover, half-price drink specials

Spring Lake Heights

THE MILL
101 Old Mill Road
732-449-1800

Stanhope

STANHOPE HOUSE
45 Main St.
973-347-7777
Blues

Succasunna

ROXBURY ARTS ALLIANCE
Horseshoe Lake Park Complex
72 Eyland Ave.
201-745-7718

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
No cover Friday nights.

PUFFIN CULTURAL FORUM
20 East Oakdene Ave.
201-836-8923

ST. PAUL'S LUTHERAN CHURCH

61 Church St.
201-837-3189
Sundays

**ULTRABAR KITCHEN
& COCKTAILS**
400 Cedar Lane
201-357-8618

Tom's River

**OCEAN COUNTY COLLEGE
FINE ARTS CENTER**
College Drive
732-255-0400
www.ocean.edu/campus/
fine_arts_center
Some Wednesdays

Trenton

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

Union

CAFÉ Z
2333 Morris Ave.
908-686-4321
Thurs. & Fri.

SALEM ROADHOUSE CAFE
(Townley Presbyterian Church)
829 Salem Rd., 07083
908-686-1028

VAN GOGH'S EAR CAFÉ
1017 Stuyvesant Ave.
908-810-1844
www.vangoghsear cafe.com
Sundays 8 PM
\$3 cover

Verona

MIELE'S
125 Bloomfield Ave.
973-239-3363
Fridays

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

Westfield

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

THE OFFICE BAR & GRILL
411 North Ave.
(908) 232-1207

SORRENTO RESTAURANTE
631 Central Ave.
(908) 301-1285

West Orange

HIGHLAWN PAVILION
Eagle Rock Reservation
(973) 731-3463
Fridays

LUNA STAGE
555 Valley Road
(973)395-5551

MCCLOONE'S BOATHOUSE
9 Cherry Lane (Northfield Ave)
(862) 252-7108

WHOLE FOODS MARKETS
Baldwin Jazz Piano Series
Tuesday, 6-8 PM/Free

Westwood

BIBIZ LOUNGE
284 Center Ave., 07675
201-722-8600

Wood Ridge

MARTINI GRILL
187 Hackensack St.
201-939-2000
Friday-Saturday

The Name Dropper

Bethany Baptist Church in Newark presents 6 PM Jazz Vespers
11/3: **Billy Harper Quintet**.

11/10 **Carrie Jackson Trio w/Lou Rainone**, pn; **Gordon Lane**, drums at
Candlelight Lounge, Trenton 3:30-7:30 PM. No Music Cover

New Brunswick Jazz Project presents, at the Hyatt:
11/7 Vocalist **Jazzmeia Horn** and her group;

11/21 **Najwa Parkins** After Hours Trio +One. At
Makeda: 11/8 Saxophonist **Sharel Cassity** and her
quartet; 11/9 Vocalist **Vanessa Perea** and her group;
11/15 Pianist **Orin Evans** and his quartet.

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Award-Winning Publication



Also visit Andy McDonough's njazzlist.com



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