

# JerseyJazz

Journal of the New Jersey Jazz Society

*Dedicated to the performance,*

*promotion and preservation of jazz.*

Volume 41 • Issue 02

February 2013



THE HOT SARDINES: Jason Prover, Evan “Nips” Crane, “Miz Elizabeth” Bougerol, “Fast Eddy” Francisco, Evan “Bibs” Palazzo. Photo by Sarah Gainer © BibiBooth.

## Pee Wee Stomp serves up... **Hot Sardines!**

### **THE 44TH ANNUAL NJJS PEE WEE RUSSELL MEMORIAL STOMP**

is all set to swing on Sunday, March 3 at the Birchwood Manor in Whippany, NJ. This year’s headliners, NYC’s sensational Hot Sardines, share the stage with Emily Asher’s Garden Party, The Kevin Dorn Trio with Mark Shane and Dan Levinson’s New Millennium All Stars.

**See page 22 for complete details.**

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## Prez Sez

By Mike Katz President, NJJS

Some of you may have heard rumors that there will be no Jazzfest this year. Unfortunately, I have to confirm that those rumors are true. The New Jersey Jazz Society has been putting on Jazzfest each June since the 1970s. Originally, it was part of the New York City version of the Newport Jazz Festival, and held on consecutive Saturday and Sunday afternoons in Waterloo Village in Stanhope, New Jersey. Later on NJJS and Newport went their separate ways, and Jazzfest came to be run solely by NJJS and held on college campuses in northern New Jersey, including Fairleigh Dickinson and Drew Universities, and for the past two years at Saint Elizabeth's College, all located in Madison. Several years ago we adjusted the format, going from Saturday and Sunday afternoons to Saturday only, but extending into the evening, for a total of as much as nine hours of music.

However, despite what we feel has been outstanding programming, in recent years Jazzfest has not been supported by as much of the membership as we would like. Out of approximately 1,300 individual members, fewer than 300, less than 25%, attended Jazzfest last year (total paid attendance was about 375). Several reasons have been cited for the declining attendance, including that mainstream jazz is passé; Jazzfest is too expensive, especially for retirees living on fixed incomes; the program is too long, and many more elderly members don't

want to attend well into the evening; and competition from newly created jazz festivals, often sponsored by nearby municipalities and frequently with free admission. As a result, despite serious efforts to control our costs, we have lost money on Jazzfest for all but one of the last ten years. When I have been asked, "How was Jazzfest this year?" the answer invariably has been "It was an artistic success, but a financial failure."

In view of these circumstances, the NJJS Board last fall voted to not hold Jazzfest this year, and has tasked the Music Committee, led by Vice President-Music Programming Mitchell Seidel, to take a hard look at whether it makes sense to continue to produce Jazzfest in its present form, and what changes might be made to make it more attractive to the membership and economically viable to the Society. I invite members who may have ideas to share them with the Committee, by e-mailing Mitchell at [photo@njjs.org](mailto:photo@njjs.org). In addition, we are considering producing later this year, as a substitute of sorts for Jazzfest, some less elaborate programs, perhaps featuring just one or two musicians or groups. In the meantime, we will as always have the Pee Wee Russell Memorial Stomp on March 3, and the annual NJJS concert at the Mayo Theater in Morristown on April 14, this year featuring Sherrie Maricle's DIVA Jazz Orchestra, as well as our monthly Jazz Socials at Shanghai Jazz and Joe Lang's jazz film series at

Stay tuned to [www.njjs.org](http://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!

the Chatham Library. I urge all of you to attend as many of these events as you can — you will not be disappointed.

■ Last month, a giant of jazz, Dave Brubeck, passed away, just before his 92nd birthday. When I was attending college in the early '60s, jazz was king on college campuses, and I went to quite a few jazz concerts at my school, which were invariably sold out and included Brubeck, the Modern Jazz Quartet, and the Count Basie and Stan Kenton bands, among others. Sadly, those days are long gone, and I will resist the temptation to comment on what has taken their place in recent years. However, I have been increasingly convinced that jazz, in its traditional/mainstream forms which are most appealing to our membership, will live on, largely because of all the young musicians who are bringing new life to it. These include NJJS favorites such as Harry Allen, the Anderson Twins, Emily Asher, Ehud Asherie, Bria Skonberg and Aaron Weinstein, to name just a few, as well as the

many college jazz performance programs in our state and elsewhere.

■ Another sad event last month was the death of Ana Márquez-Greene, the 6-year-old daughter of saxophonist Jimmy Greene, who was tragically gunned down in the Sandy Hook Elementary School massacre in Newtown, Connecticut. Our deepest sympathies to Jimmy and his family.

■ Recently a new phenomenon came to my attention, called "Kickstarter." This is a Web site through which musicians and others have been raising funds to go forward with creative projects which they might not otherwise be able to fund on their own. Typically, the musician makes a video explaining the project, invites small contributions, starting at \$10 or \$20, and going up, and offers premiums to the donors, such as a CD to be produced with the funds raised. The value of the premium increases with the amount of the contribution. Payments are processed through Amazon, and are only given to t

**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!

he artist if a predetermined goal amount is achieved by a designated date; if not, the donations are cancelled. Recent successful Kickstarter projects which I learned of and donated to include one by banjoist Cynthia Sayer, to promote her new CD, *Joyride*, and another by Bria Skonberg, who raised funds to allow her and six other musicians to perform at a Jazz Education Network conference in Atlanta just after New Year's, which will hopefully bring wider attention to Bria's work. Obviously, one cannot support all of the many deserving projects that are now populating Kickstarter, but if you come across one involving a favorite musician, please consider contributing to it.

■ Finally, please come to the **Pee Wee Stomp on March 3 at the Birchwood Manor in Whippany**. Ordering information is elsewhere in this issue. As always, we have a terrific lineup and a great time will be had by all!

See you at the Jam!



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

for updates and details.

**Sunday January 27**  
40TH  
ANNIVERSARY JAM  
*All-Star Players*  
Drew University  
Madison  
3 – 7 PM

**Sunday February 17**  
JAZZ SOCIAL  
*Saxophonist*  
Scott Robinson  
*with pianist*  
Conal Fowkes of the  
*Woody Allen Jazz Band*  
Shanghai Jazz  
Madison  
3 PM

**Sunday March 3**  
PEE WEE RUSSELL  
MEMORIAL STOMP  
Birchwood Manor  
Whippany NOON – 5 PM

see ad p 5

**Sunday April 14**  
CO-PRODUCED CONCERT  
*Diva Jazz Orchestra*  
Mayo Performing  
Arts Center  
Morristown  
3 PM

# NJJS Calendar



## The Mail Bag

I LOOK FOWARD TO THE PUBLICATION EACH MONTH. I bring up performers mentioned on my iPad via YouTube. I also can bring them up on my TV and computer. This helps to further my jazz education.

Arlene Siebel  
Nalcrest, FL

## Jazz Trivia

By O. Howie Ponder



### The New Centenarians

Each year produces another crop of jazz artists who would have turned 100, had not The Grim Reaper cut them down. Here are some of those we celebrate in 2013 who are better known to the general public — and hopefully, to you.

1. He took over Cootie Williams's trumpet chair with Duke Ellington in 1940. In that band, he was nicknamed "Floorshow" for his entertaining carryings-on in front of the band while soloing, singing, or playing the violin.
2. This clarinetist and singer was best known for his leading adventurous big bands. His early "Band That Plays the Blues" morphed into various "Herds" which he led almost continuously until his death in 1987.
3. Originally from a musical family in Plainfield, this artist is best known as the "father of the 7-string guitar." He was a major influence on NJJS favorites Bucky Pizzarelli and Howard Alden, although he spent most of his playing career in the Los Angeles studios.
4. From the unlikely birthplace of Falls City, Nebraska, this trumpeter made his name in the Big Band Era before a long career with CBS. He was a Teaneck resident and an NJJS favorite, playing in many of our musical events in the 1970s and 1980s. He was immortalized in Warren Vaché Sr.'s bio, *This Horn for Hire*.
5. This saxophone-playing bandleader was as famous for his six marriages as for his Ellington-influenced big bands. Like #2 above, he was beloved by his sidemen as a tolerant leader, although in his case independent family wealth lessened some of the pressure to make ends meet.
6. Another "family business" case, this bandleader's older brother was the more famous. Our man led an excellent big band that styled its music around "dixieland" and played it well because of jazz-oriented sidemen such as Bob Haggart, Hank Lawson, Eddie Miller and Ray Bauduc. His "Bobcats" band-within-a-band had an extended life through the efforts and leadership of pianist and ex-NJJS President, the late Ed Metz Sr.
7. Born in Carrini, Sicily, this tenor saxophonist was a star of the early Benny Goodman orchestra, then with the bands of Gene Krupa, Harry James, Woody Herman and later, Stan Kenton, where his specialty was "Come Back to Sorrento." A poor music reader, he worked at it diligently, later claiming the problem wasn't with the notes, but the "restes."
8. Another NJJS favorite and frequent performer, this drummer played with many of the jazz-oriented bands in the Swing Era, Artie Shaw, Charlie Barnet, Woody Herman, among others. He spent the post-war years in groups led by Bobby Hackett, Eddie Condon, Wild Bill Davison and Kenny Davern. His driving rhythm, cymbal playing and eccentric solos were hallmarks of his style.

(answers on page 38)

Howie also welcomes suggestions for future questions — or comments from readers. Contact him at [jazztrivia@njjs.org](mailto: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](mailto: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. JJ

## MARLENE VERPLANCK

Surprise me somewhere!  
Off to the UK!



### IN CASE YOU HAPPEN TO BE TRAVELING, HERE'S THE UK SCHEDULE.

- |                                                                                                                                                          |                                                                                                                                     |                                                                                  |
|----------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------|
| <b>2/22:</b> The Carswell Golf and Country Club, Carswell Home Farm, Faringdon<br><a href="http://www.oxfordlivejazz.com">www.oxfordlivejazz.com</a> .   | <b>3/2:</b> The Drill Hall in Lincoln. Tel: 01522 873 894                                                                           | <b>3/16:</b> The Verdict, 1273 674 874                                           |
| <b>2/24:</b> The Wigan Jazz Club, Vauxhall Rd, Wigan.                                                                                                    | <b>3/5:</b> Oaklands Hotel, 87 Yarmouth Road, Norwich NR70HH.                                                                       | <b>3/17:</b> Ronnie Scott's, 47 Frith St. London. Tel: 0207 439 0747             |
| <b>2/27:</b> St. Mary's Chambers in Rawtenstall. <a href="http://www.dunrhythm.co.uk">www.dunrhythm.co.uk</a>                                            | <b>3/7:</b> The New Boathouse @ Broxbourne                                                                                          | <b>3/19:</b> Treorchy Rugby Club, Lower Regent St., Wales 01443 436 813          |
| <b>2/28:</b> Floral Pavillion Blue Lounge, Marine Promenade, New Brighton, Wirral <a href="http://www.floralpavillion.com">www.floralpavillion.com</a> . | <b>3/8:</b> The Verdict. Tel: 01273 674 847                                                                                         | <b>3/20:</b> Swansea Jazzland, St. James Society, Tel: 07802 912 789             |
| <b>3/1:</b> The Cinnamon Club, The Firs, Bowdon, Altrincham, Cheshire, WA 14 2QW. Reservations a must.                                                   | <b>3/10:</b> The Stables, Wavendon, Milton Keynes. Tel: 01908 280 800                                                               | <b>3/22:</b> Sylvia Gentil's Studio, Delft, Holland                              |
|                                                                                                                                                          | <b>3/13:</b> The Stamford Club, Clee Road Grimsby, North Lincolnshire. <a href="http://www.grimsbyjazz.com">www.grimsbyjazz.com</a> | <b>3/24:</b> John Ruddick's, Midland Youth Jazz Orchestra, Birmingham.UK         |
|                                                                                                                                                          | <b>3/15:</b> Fleece Jazz, Stoke by Nayland Hotel. Tel: 01787 211 865                                                                | <b>3/25:</b> The Kings Head, Bexley High St., Bexley, Kent UK Tel: 0208 467 1350 |

**SPECIAL EVENT Postponed to September — Watch for date:**  
*Marlene Meets The Saxes* at Ramapo College. The great Harry Allen with Billy VerPlanck's arrangements.

for complete upcoming schedule details, please visit  
[www.marleneverplanck.com](http://www.marleneverplanck.com)

New Jersey **Jazz Society**  
PRESENTS

THE 44TH ANNUAL  
**PeeWee  
Russell  
Memorial  
STOMP**

SUNDAY, MARCH 3, 2013

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

EMILY ASHER'S GARDEN PARTY  
THE KEVIN DORN TRIO WITH MARK SHANE  
DAN LEVINSON'S NEW MILLENNIUM ALL STARS  
FEATURING RANDY REINHART  
**THE HOT SARDINES**

We'll have CDs for sale.

A cash bar and food buffet will be set up next to the ballroom.  
Bring your dancing shoes!

**PLEASE DO NOT BRING FOOD OR BEVERAGES INTO BIRCHWOOD MANOR.**

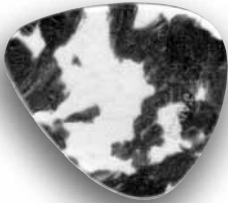
**Advance:** Members \$25, Non-Members \$30; **At the Door:** Members \$35, Non-Members \$40  
Students with current i.d. \$10 (in advance or at the door)

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

Reserve a table and get in free! Available for groups of 10 to 14. Purchase tickets for your entire group and  
get one free admission. Book early for best results. By phone only: 908-273-7827.

To order, or for directions and more information,  
please see our Website: **www.njjs.org**  
call: **908-273-7827** or fax: **908-273-9279**

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



## The Editor's Pick

By **Tony Mottola**  
Jersey Jazz Editor

### Jazz, And All That Art

The Montclair Art Museum seems to have struck on a winning formula that's attracting large crowds, and a new and younger audience to the highly regarded cultural institution. The new program, begun last October, is called Free First Thursday Nights. Once a month the Bloomfield Avenue museum opens its doors to the public with no admission charge from 5:00 to 9:00 PM and, in addition to access to its galleries and guided tours, offers patrons live jazz and a cash bar and light fare.

Live music is provided by the Montclair State University John J. Cali School of Music Jazz Studies Program, led by saxophonist Don Braden. Cocktails and light refreshments are provided via Montclair's popular Egan & Sons Pub.

Tours of the museum's renowned Native American collection are offered every hour on the half hour. Patrons may also view the current feature exhibit, *Patterns, Systems, Structures: Abstraction in American Art*. This exhibition is drawn entirely from the permanent collection of the Montclair Art Museum and explores the rich variety of approaches to abstraction in American art.

Lora Urbanelli, director of the Museum, said: "For a long time we've wanted to keep our galleries open on a regular basis for evening viewing, and to make them open to the public for free. This will be a wonderful opportunity for members of the community to break up the work week and relax and enjoy art with their friends while making new friends."

The Montclair Art Museum, a notable, community-based institution with an international reputation, boasts a celebrated collection of American and Native American art that uniquely highlights art making in the United States over the last three hundred years. The collection includes more than 12,000 objects: paintings, prints, original works on paper, photographs, and sculpture by American artists from the 18th century to the present, as well as traditional and contemporary Native American art and artifacts representing the cultural developments of peoples from all of the major American Indian regions. The Museum's education programs serve a wide public and bring artists, performers, and scholars to the Museum on a regular basis.

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



**Don Braden leads players from MSU's Jazz Studies program in monthly performances at the Montclair State Museum.**

#### Comments?

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

**New Advertising Rates** Quarter page: \$50; Half page \$75; Full page \$110. Biz card size \$25. \$10 discount on repeat full-page ads. To place an ad, please send payment at [www.PayPal.com](http://www.PayPal.com) using our code: [payment@njjs.org](mailto:payment@njjs.org), or mail a check payable to **NJJS** to New Jersey Jazz Society, 382 Springfield Ave., Suite 217, Summit NJ 07901; please indicate size and issue. Contact [art@njjs.org](mailto:art@njjs.org) or 201-306-2769 for technical information and to submit ads.

**NJJS Deadlines** The deadline for submission of material for upcoming issues is as follows:

**March: January 26 • April: February 26**

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

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## Big Band in the Sky

By Sanford Josephson

■ **Hal Schaefer, 87, pianist, composer, July 22, 1925, Queens, NY — December 8, 2012, Fort Lauderdale, FL.** Although he was perhaps best known for his affair with Marilyn Monroe, shortly after she was divorced from Joe DiMaggio, Schaefer was a notable musician and composer. In fact, he was nominated for a 2010 National Endowment for the Arts Jazz Masters Fellowship Award by vocalist Michael Feinstein.



Feinstein cited Schaefer's "large body of work over the past 55 years — cutting-edge jazz compositions, compelling jazz arrangements and orchestrations, startling jazz piano playing that ranges from an ethereal gentleness to a precise blistering speed." He also pointed out that Schaefer's music ranged from Hollywood scores for such performers as Monroe, Jane Russell and Judy Garland to "avant-garde compositions, orchestrations and arrangements."

Feinstein told *Jersey Jazz*: "Hal was a wonderful man and a prodigious talent who never compromised his artistic vision. He had a piano style and a musical palette that was possibly a little advanced for the average listener and that might have kept him from greater mainstream acclaim, but his richly textured style was all his own. He had a brilliant way of incorporating very modern musical language into his playing that was masterful, yet he also could instantly switch to creating a dance arrangement for Judy Garland or Marilyn Monroe and easily go mainstream. Hal was truly an original and I hope that his art will live forever."

Considered a protégé of Duke Ellington (as a young man, he led a trio during intermissions of Ellington concerts), Schaefer played with bands led by Benny Carter, Harry James and Boyd Raeburn and was part of a group co-led by Max Roach and J.J. Johnson. He accompanied such singers as Vic Damone, Billy Eckstine and Peggy Lee, and worked closely with choreographer Jack Cole on the movie, *Gentlemen Prefer Blondes*, which starred Monroe and Russell. He also wrote the score for such movies as *The Money Trap* with Glenn Ford and Elke Sommer and *The Amsterdam Kill* with Robert Mitchum.

After a concert at the Kool Jazz Festival in New York in 1982, *The New York Times*'s John S. Wilson described him as "A romantic with a rhythmic soul. Mr. Schaefer is very much a mainstream pianist, but he has his own way of looking at the mainstream, enlivening the relatively standard repertory that he played with fresh and entertaining ideas."

Schaefer's relationship with Monroe was perhaps blown out of proportion by the famous "wrong door raid" in which Joe DiMaggio and Frank Sinatra broke down the door of the wrong apartment, expecting to find Schaefer and Monroe together (they were across the street). According to Bruce Weber, writing in *The New York Times* on December 12, 2012, Schaefer's ultimate failed relationship with Monroe left him so depressed that he tried to commit suicide on July 27, 1955.

He retired to Florida in 1990s but stayed active performing, recording and teaching. He is survived by a brother, Robert Schaefer; a son-in-law, Ross Charap; and a grandson, Sam Riggs.

■ **Ana Marquez-Greene, 6, daughter of tenor saxophonist Jimmy Greene, April 4, 2006, Hartford, CT — December 14, 2012, Newtown, CT.** Greene was one of 20 children killed in the terrible shooting incident

that also took the lives of six adults at the Sandy Hook Elementary in Newtown. Only two months earlier, the Greene family had moved back to Connecticut from Canada, where Greene had been teaching at the University of Manitoba. He is currently a music professor and assistant jazz program coordinator at Western Connecticut State in Danbury.

In 2009, Greene had written "Ana Grace," a composition dedicated to his daughter. It is on his 2009 album, *Mission Statement* (Sunny Side) and, since her death, his performance of it has been posted on YouTube. Ana was described by NBC News as "a joyful little girl who loved to sing, dance and leave sweet notes under her parents' pillows." In a statement, the family said: "In a musical family, her gift for melody, pitch and rhythm stood out remarkably. And she never walked anywhere — her mode of transportation was dance. She danced from room to room and place to place. She danced to all the music she heard, whether in air or in her head."

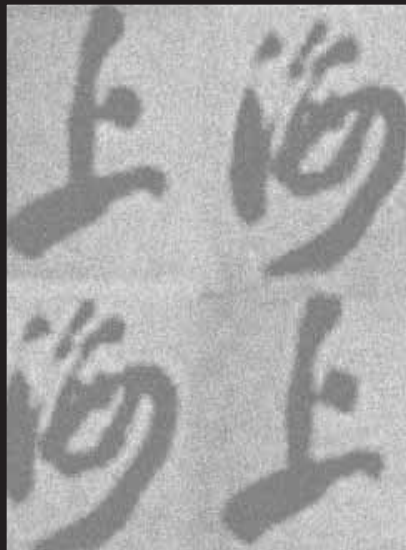
In addition to her father, Ana is survived by her mother Nelba Marquez-Greene, a flutist, and a brother Isaiah, who also attended the Sandy Hook Elementary School.

■ **Dave Brubeck reprise.** *The following comment from pianist Taylor Eigsti was e-mailed to Jersey Jazz after we'd gone to press with our January obituary of Dave Brubeck.*

"Dave set an example that any musician would be wise to follow — to be loving and treat everyone around you with respect and create new music every minute we have on earth. I feel lucky to have known him and his amazing family through the years and will always be inspired by the Brubeck family and all the positivity and brilliant music Dave gave to the world." JJ

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





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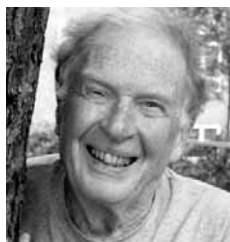
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## Noteworthy

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

### **RAYA: 'THE MIX OF VOICE AND GUITAR IS POWERFUL' ... WAS POPS REALLY A PAPA? ... LENOX LOUNGE TO REOPEN, CHARMING OR NOT ... SHEET MUSIC SHOW AND TOUR**

**SUSANA RAYA, A CLASSICALLY** trained guitarist and singer from Córdoba, Spain, took her jazz guitar degree in Amsterdam last year, and has been touring the festival circuit in Europe and recording with her trio.

Raya's self-made solo video of "Orfeo Negro" ("Black Orpheus") has scored over 100,000 YouTube hits and caught this writer's ear and eye for its Portuguese gentleness and her beauty, and for the unison guitar and voice passage near the end. How could this be improvised? "Keep the secret — it's not," Susana divulged in an e-mail. "I can improvise much better with my voice than on the guitar. When I record a song, I prefer being precise. I play the tune many times and it's a kind of composition. I choose my best ideas and 'compose' my solo. The mix of voice and guitar is powerful, somehow." In his new book, *The Jazz Standards — A Guide to the Repertoire* (Oxford University Press), Ted Gioia praises Raya's version of "My One and Only Love." This, too, was made and uploaded by the artist herself and is only watchable on YouTube. By all means, Google and enjoy! If you love Astrud Gilberto, you'll adore Susana Raya.

**WAS POPS A PAPA** after all? Officially, the Armstrong estate recognizes no living heirs. But in private letters to Lucille "Sweets" Preston, a former dancer at New York's Cotton Club with whom Louis Armstrong allegedly had a 20-year relationship, the most celebrated jazz icon leaves no question that he was the father of her daughter, Sharon Preston-Folta, born in 1955. Thirteen letters and postcards were offered at a suggested \$60,000 to \$80,000 by the online Hollywood auctioneers, Profiles in History, in mid-December. The same day, Preston-Folta listed her self-published memoir, *Little Satchmo: Living in the Shadow of My Father Louis Daniel Armstrong*, on Amazon.com. "The physical resemblance between her and Armstrong is striking. Her forehead, nose, brow line and mouth, especially, all recall Armstrong's," wrote *The New Orleans Times-Picayune*. "When you look at me," Preston-Folta said in an interview, "it's not that hard to see."



Susana Raya's YouTube version of "My One and Only Love" is recommended in Ted Gioia's new guidebook, *The Jazz Standards*. Photo by Maria Moya.

**LENOX LOUNGE, A HARLEM** jazz landmark for 70 years, is no more. Long live Notar Jazz Club, opening in the same space in March. "This is a gem of New York," the new owner, Richard Notar,

told a community meeting, adding that the club will stay much the same. He said he would add a bakery and Southern menu to the restaurant and performance venue at 288 Lenox Ave., off 125th Street. The meeting brought together for the first time Notar and Alvin Reed, the owner-manager since 1988. "You haven't even come to me," Reed remonstrated Notar, according to the *Daily News*, which described Reed as "visibly shaken." The tabloid said he was "forced out of his iconic Harlem watering hole when the rent was

doubled to \$20,000 per month." Some regular customers worried whether the place would change. Calvin Davis, 62, a retired social worker, told *The New York Times* he had been coming to the lounge since he was 18, but did not plan to return this year. "It's going to lose that charm" as a neighborhood bar, he predicted. "It will never be the same."

**FRAMED SHEET MUSIC** of old African-American and Jewish songs and magician posters brighten the walls of Harlem's Ristorante Settepani in a show, *Harlem's Black and Jewish Music Culture 1890-1930*, that runs through February 28. It took John T. Reddick, a black historian and local resident, three years to collect the items. He interviewed experts and researched online how the district's black performers, composers and music publishers worked with their Jewish colleagues to market ragtime, blues, jazz, and patriotic marches. Many titles and graphics stereotype African-Americans. "Who Dat Say Chicken in Dis Crowd" is the title of an 1898 cakewalk. Reddick has been leading weekend walking tours starting at Settepani, 196 Lenox Ave. between 119th and 120th streets. Contact HarlemOneStop.com for details. □

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

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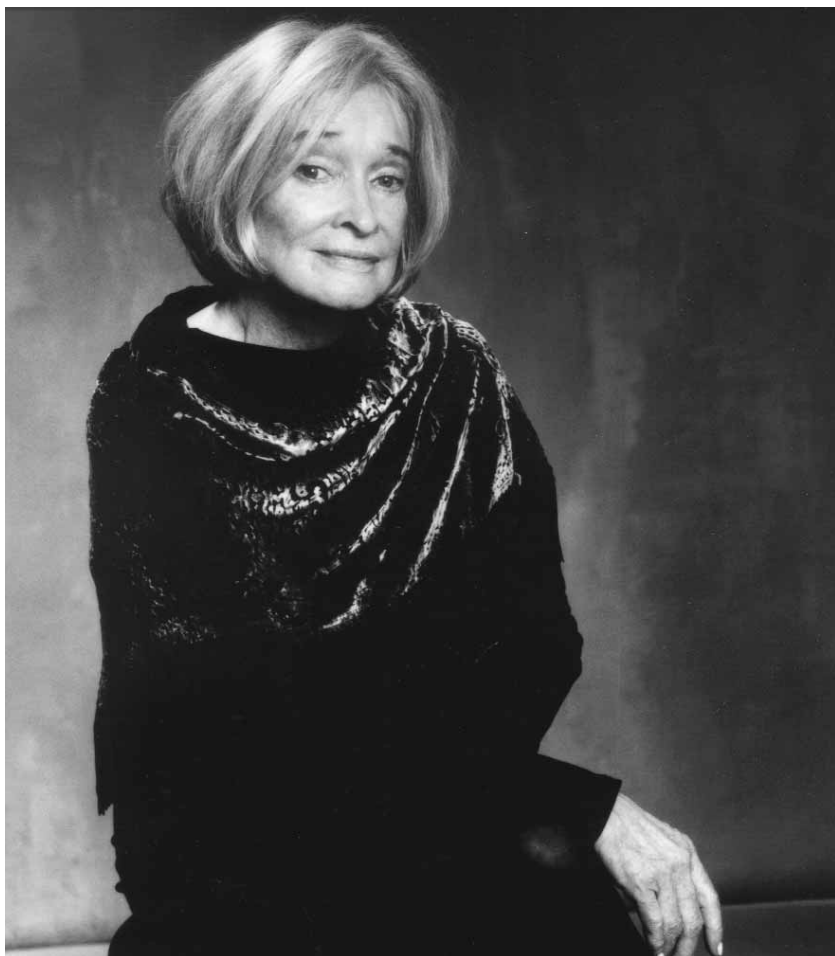


## Talking Jazz

### A Jersey Jazz Interview with Sue Mingus

By Schaen Fox

*Our area is home to two very different repertory ensembles that sit near both ends of the jazz spectrum. Vince Giordano's Nighthawks provides for fans of the '20s and early '30s while Sue Mingus provides the music of her late husband Charles Mingus. While the other great composers of modern jazz receive occasional tributes, Sue has made it her mission to keep her husband's music before the public every week of the year. Thanks to her tireless work, it will may be that it is easier now to hear live performances of the maestro's work than it was when he was at his prime. The fact that the 2011 Grammy for Best Large Jazz Ensemble went to the Mingus Big Band recording Live at the Jazz Standard speaks to the quality of her efforts. In addition to the Mingus Mondays at the Jazz Standard, she has also developed the annual Charles Mingus High School Competition and Festival that will take place in New York this President's Day weekend. Early this past October, she took time from her busy schedule to give us the following interview.*



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

**SM:** No. I leave that to you.

**JJ:** Okay. Well, I am a retired high school teacher, so I am especially interested in your Charles Mingus High School Festival and Competition. Would you care to tell us about that?

**SM:** I would indeed. We are in our fifth year. We have schools from across the country from Boston to California. Do you have any suggestions for schools in New Jersey that might like to participate?

**JJ:** No, sorry, I don't. Sad to say, I am more familiar with schools cutting out music rather than expanding their program.

**SM:** That isn't the answer I wanted. [Laughs] One of the healthiest aspects of jazz today are the high school jazz programs. We just did a mailing to close to 6,000 high schools that have jazz departments. We publish Mingus charts through Hal Leonard, the music publisher in Milwaukee. They recommended the mailing house M.T.D. which reaches many, many high schools with jazz departments.

**JJ:** I see that you're also reaching Canada. Did a Canadian school approach you?

*continued on page 14*



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## SUE MINGUS

*continued from page 12*

**SM:** Yes, from Edmonton. We have had students from as far away as Australia participate in a workshop with Mingus musicians. That was very exciting and very challenging. The Mingus Dynasty performed for them in the studio. Then their band performed and our musicians adjudicated them and swapped information. Beyond Canada, however, we have not yet included other foreign schools in our competition.

**JJ:** Is the structure of your program similar to the Jazz at Lincoln Center's Essentially Ellington high school program?

**SM:** I'm not sure what the Essentially Ellington program is. We are a festival/competition that, this year, begins on Friday, February 15 and concludes Monday, February 18, which is Presidents' Day. Two days of our Festival take place at the Manhattan School of Music. On Saturday we have workshops all afternoon that include brass clinics, reed clinics, a rhythm section clinic and probably a conductor's clinic, and a jam session. In the morning schools can rehearse if necessary. Sunday the competition takes place all day.

There are four categories at the competition: Big Band (Regular and Specialized) and Combos (Regular and Specialized). I think this is different from the Ellington competition. We allow combos which make their own arrangements from a large number of lead sheets that we offer on our educational website. If schools enter with a big band, they can order Mingus big band charts that are published and provided by Hal Leonard, one of the sponsors of this event.

**JJ:** What are the specialized subcategories?

**SM:** Specialized schools are magnet schools that focus on the arts. They have special music programs so in some sense they may have a leg up on a regular school where music is simply an elective and their students don't have any ultimate interest in becoming musicians.

Special features during the weekend include Mingus big band performances Friday, Saturday, Sunday and Monday at the Jazz Standard. Normally we play Monday nights at the Jazz Standard and we have just celebrated our fourth year there. In connection with the Mingus High School Competition we have added weekend performances there so that students who come with their music directors can hear the Mingus Big Band perform the very charts they may be performing the following Sunday. In addition,

Sunday afternoon following the Competition, the Mingus Dynasty band, which is a seven-piece ensemble, will perform a half-hour set at the Manhattan School of Music just before the awards are announced.

Following the competition, outstanding soloist winners are invited to sit in with the Mingus Big Band at the Jazz Standard. That's one of the most exciting moments of the competition. The kids are exceptionally talented. [Chuckles]

This is music that was considered fairly inaccessible, very challenging and difficult when Charles died. We've come a long way as you'll see when you hear the music in the hands of these high school students.

**JJ:** How did Charles react when he heard people say his music was inaccessible?

**SM:** I think he realized it would take time for people's ears to grow up to his music as it does for any art that's outstandingly original and creative. People broke chairs when they first heard Stravinsky.

**JJ:** Essentially Ellington has several students that have gone on to successful careers in music. Does the Mingus festival have any such alumni?

**SM:** I don't know. We are in our fifth year and haven't done any research on this. The first students would just now be graduating from college.

**JJ:** I know with Essentially Ellington many of the competitors have never been in New York before so to make things a bit easier, do you have a list of hotels for the students to stay in the city?

**SM:** Yes, we have a list. Some are near Manhattan School of Music and some are midtown.



Sue and Charles Mingus in an undated photo.  
Photo courtesy of Sue Mingus.

**JJ:** I imagine Justin DiCioccio is an important part of your association with that school.

**SM:** Justin makes the school available for us which is an absolute blessing. We couldn't do it without Justin. I had researched venues and costs. It is tremendously expensive to rent space at Carnegie Hall or Town Hall, for example. Justin provides the weekend of Presidents' Day, when the school is not in session. We have access to the whole school. They have a production

staff which is fantastic. The whole event goes off like clockwork. Our nonprofit foundation — Let My Children Hear Music — is in charge of the mechanics of the weekend. I hire the judges and musicians who perform at the clinics and I organize everything. Justin makes it possible. It is a wonderful collaboration between the Manhattan School of Music and Let My Children Hear Music.

**JJ:** Have any alumni from the festival gone on to attend the Manhattan School of Music?

**SM:** There is now a Manhattan School of Music Charles Mingus scholarship offered to the winning candidate of the Mingus High School Competition. If you go to our website [www.mingusmingus.com/education](http://www.mingusmingus.com/education), where we have all the information about this competition, you can see all the details.

**JJ:** You mentioned your association with the Jazz Standard. You have been there now for a number of years so it must be to your liking.

**SM:** The Jazz Standard has turned out to be a second home for us. We have packed audiences that are Mingus audiences which we really didn't have in the more commercial area we were in formerly. We are very happy at the Jazz Standard and are sorry we waited so long!

**JJ:** I'd like to ask you a little about Charles himself. Would you care to say anything about Charles's sense of humor since so much is made of his explosive temper?

**SM:** People missed his great sense of humor. I think he was so overpowering that people didn't give his humor a chance. He was very funny and ironic which frequently got lost. I had an art director who immediately hooked into his humor and they became fast friends. But that didn't often happen. And of course you can hear a lot of his humor in his music.

**JJ:** I seem to remember that he was also a professional photographer for a while.

**SM:** No, there was a time when he enjoyed carrying a bunch of cameras but I wouldn't go so far as to call him a professional photographer! When he briefly bowed out of music, around the time the Beatles came into fashion and jazz took a backseat, Charles got involved with all sorts of projects that had nothing to do with music. He wheeled around the East Village on a 10-speed bike — which was unusual in those days — and he carried a bunch of cameras. He actually got one gig at a neighbor theater as a photographer. [Chuckles] I would not call it any sort of part-time career. [Chuckles]

**JJ:** Have you ever thought of publishing any of his photographs?

**SM:** No.

**JJ:** Would you tell us about the evolution of your three Mingus units?

**SM:** The Mingus Dynasty was the first band that we formed after Charles died. It was formed specifically for a Mingus tribute at Carnegie Hall that included a number of well-known bands: Sonny Rollins, Lionel Hampton, Dexter Gordon. I was asked to form a Mingus band for the occasion, something I had never done. I put together a seven-piece band based on the 1959 seminal records *Mingus Dynasty* and *Mingus Ah Um*. There were four horns and a rhythm section. That became the first Mingus Dynasty and it lasted about 10 years. Then we expanded it to the Mingus Big Band after premiering Charles's work "Epitaph." "Epitaph" is a work requiring over two and a half hours to



Ku-umba Frank Lacy, Sue Mingus and Boris Kozlov at The Jazz Standard, 12/10/12.  
Photo by Vicki Fox.

perform with a 500-page score, written for 31 musicians. We premiered it at Alice Tully Hall in 1989, a decade after Charles died. It received great acclaim and we took it around the country and around Europe. Gunther Schuller was the conductor.

After hearing Mingus music in this much larger context I wanted to expand the possibilities of the repertory band that was carrying on Mingus music. The orchestra was formed because our home at the time was Fez in the East Village. We did very well there for a dozen years. The owner asked me if I would put together a second Mingus Big Band for a venue, he was opening uptown. I thought, "Why don't we tweak this?" I had a meeting with a number of music directors and arrangers to discuss what kind of band or orchestra we might put together that would be different. We discussed many different instrumentations. We originally had a tuba, which became a cello, which became a bass clarinet. We ended up with some rather unusual instruments that Charles particularly loved. The last chapter in my memoir *Tonight at Noon* describes the repertory bands and what has happened musically since Charles died.

**JJ:** I was at the Philadelphia Art Museum when the band performed there a few years ago.

**SM:** Oh, were you? We have just been asked to perform there again. It was a wonderfully successful event. I remember I hired as many musicians from Philadelphia as possible who were part of our Mingus pool.

**JJ:** My strongest nonmusical memory of that night was Ku-umba Frank Lacy standing up and berating people for being

noisy during the performance.

**SM:** Well, good for him; and in the Mingus tradition. [Laughs] He's on his way over here now. I'll have to remind him of that.

**JJ:** Absolutely in the tradition. And he did have a good effect on the crowd. Please thank him for me. We were so pleased that he did that. Do you have a date yet?

**SM:** I'm not sure. I think the person who called spoke of April 20th, but we may be out in California at that time.

**JJ:** I also have a question about Boris Kozlov and

Charles's lion-head bass. Does he just use it or does he now own it? I've seen it both ways in print.

**SM:** No. That bass is currently in my living room. It suffered a lot of wear and tear in the last decade and David Gage has just made a lot of repairs. It's back home for the moment. Boris has played it for the last six or seven years. It is still around and still "plays itself" — as some musicians say. It has a special resonance. When you pluck the strings the sound continues on and on. [Chuckles]

**JJ:** In the past I've read about unreleased material that you have and it is referred to as still being on tape. Is it still on tape or has it been transferred to something more stable?

**SM:** We transferred a number of things to CDs or DATs.

**JJ:** You have released both award-winning new recordings as well as previously unreleased treasures Charles held back. Will there be more of his originals coming out?

**SM:** We continue to release new material. Some of it will be on the new Mosaic box set.

**JJ:** That is good to know and a good note to end on. Thank you for taking the time out to do this.

**SM:** Thanks so much. I think we have covered the waterfront and I appreciate your interest. Anything that helps get out the word is wonderful for us. **JJ**

*Post Script: As of this writing, the new Mingus seven CD Mosaic box set, with star sidemen such as Eric Dolphy, Jaki Byard and Danny Richmond, was released with a limited pressing of 7,500.*

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.



## Memories of Jake Hanna

By Don Robertson Former Editor *Jersey Jazz*

I enjoyed Joe Lang's review last month of *Jake Hanna: The Rhythm and Wit of a Swinging Drummer* and appreciated the author's including my small anecdotal contribution (Page 78). Jake Hanna was my favorite drummer. I first saw him at the Metropole in New York when the Woody Herman band played that famous 1963 engagement, lined up single-file behind the bar. I even remember the date, November 21, because of what happened the next day.

I had the opportunity of meeting him three times, all occasioned by my loaning him drums when he came from California to play at NJJS events. I wish I could say that we became good friends, but he only knew me as a drum owner and not as a player. A wooden plaque at the entrance to my teacher, Sonny Igoe's studio said, "Owning drums does not make one a drummer." On the other hand, if Jake had ever heard me play...we won't go there.

The first time we met was in 1990 at our annual Jazzfest weekend at Waterloo Village (then part of the JVC Jazz Festival). Our music chairman, Red Squires, asked me to provide a drum set for Jake and gave me his California telephone number so I could learn what he needed. Jake had just completed a jazz cruise and the other drummers on the ship were Louie Bellson and Ed Shaughnessy, both famous for their multi-drum setups; two bass drums, four tom toms, etc. Jake proceeded to reel off a veritable drum catalog of needs. Then he broke into laughter, and said, "Just give me a bass drum and snare." I actually brought him more than that, as the accompanying photo shows, but he played the following day with Dave McKenna and Kenny Davern with only the two drums and he showed how much music he could make with that stripped down setup.

I also learned a few Hanna "secrets." Jake was famous for his touch and the sound he got playing with wire brushes. Many attributed that sound to the calf hide heads he used — notice that's his own white snare drum with my natural wood-finished kit in the picture. By this time, strong and stiff Mylar plastic drumheads had pretty much taken over and anyone who stuck to calf hide was considered a "purist." When I raised the subject with him he laughed. The drum

in question — a vintage Slingerland "Radio King" of about 5" in depth — had originally been 6" deep. Over the years, someone with limited carpentry skills had done the narrowing with a hand saw, leaving the heads' "bearing edges" so rough and uneven that only calf hide could adapt to the irregularities.

The sound of brushes comes from one hand — usually the left — making a circular swishing motion while the right hand plays rhythm. The natural texture of calf hide aids the swishing sound. (Mylar plastic heads are sprayed with an abrasive white paint called a "brush coat" to give the same effect.) Over time, the brush wears the roughness smooth and the swishing sound is lost. The secret to its recovery? Judicious use of sandpaper. Eddie Metz confirmed this to me at a Sacramento Jazz Jubilee, where he followed Jake on the same bandstand, playing the same house drums as Jake had. He rubbed his fingers on the plastic head of the house snare drum, felt the sandpapered roughness and said to me, "Jake's been here."

Another surprise was Jake's drumsticks. One of the major manufacturers makes a special model stick named for him. When Jake unrolled his stick bag, not only were there no "Jake Hanna" model sticks, but those he was using looked homemade. He explained that — at least at that time — he was buying a longer, thicker stick [a 5B model, drummers] shortening it by

about an inch and trimming the wooden tip almost to a point — which he coated with Denisa's clear nail polish. I tried the idea, but I never got to sound more like him. (As though changing drumsticks would make a difference!)

The Waterloo event marked the first time Jake had ever seen Joe Ascione play. I was with him at the time and Jake was mesmerized. "Who is this guy? He's doing everything right!" were his exact words and we lost Jake's attention for the rest of the evening. Jake and Joe developed a lifelong friendship with Jake even passing on his high hat cymbals to Joe at his death.

*continued on page 18*



Jake Hanna at kit with drummer/drum maker Don Robertson at NJJS Jazzfest in Waterloo Village, 1990.



"One of the top ten jazz albums of 2012." – Joe Lang, *Jersey Jazz* Critic



***Alone With My Dream* is a fresh new take on traditional acoustic jazz that, for the first time, combines the refined instrumental and vocal talents of Dan Levinson (clarinet, tenor sax and C-melody sax), Nicki Parrott (string bass, vocals), Bria Skonberg (trumpet, vocals) and Gordon Webster (piano). At 79½ minutes total playing time, this CD is the first release from a new indie label, JazzRules LLC.**

**WILL FRIEDWALD**, WSJ Jazz Critic and 8-time Grammy nominee, wrote: "I have rarely enjoyed such a quartet as this one. And so I'm saying thanks a million to everyone concerned for this grandly swinging set of jazz that's blissfully free of agenda, an ambition thoroughly communicated by the opening track, Cole Porter's "It's All Right With Me." Is this swing? Traditional jazz? What we once called "Mainstream Jazz?" It doesn't matter. It's as thoroughly modern, relevant, and contemporary as any music being played today. Throughout, the four participants all seem to be

saying that whatever else you might choose to call this music, it's all right with me."

**JOE LANG** had this to say in the October, 2012 issue of *Jersey Jazz*: "One of the special things about jazz is the ability of the good players to make their playing with compatible musicians sound more organic than spontaneous, even when they are playing together for the first time...[Dan] Levinson is among the finest and most versatile reed players you could hope to hear, and his playing on this disc is simply magnificent."

**MALCOLM SHAW** wrote for *VJM*: "I've listened to the CD several times over, in the week since I got it, and it's a combination of both freshness and accomplishment, familiarity and novelty...it's delightful!"

**MAX MORATH** ("Mr. Ragtime"), pianist, vocalist, actor, and composer wrote: "Starting with the cover art (!!)" I love the new CD, and am both pleased and impressed that it got made...it's a musical leap in several directions, starting with repertory-widening and continuing with style and improvisation."

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**JAKE HANNA** *continued from page 16*

The next time I saw Jake was in 1995 when he played at our financially disastrous Jazzfest at the Stevens Tech Hoboken campus. Musically it was great, but people stayed away in droves and we lost our shirt and had to raise our membership dues later to recoup. (Jake had a one-liner for this kind of situation, quoted on Page 83 of the Hanna book: "If people don't want to hear you play, you can't stop them.") We had three venues and I supplied three drum sets. This kept me so busy that I didn't get much of a chance to speak to him — or my other favorites, Joe Ascione, Tony DeNicola and Alan Dale, who were also on the bill. The general understanding when providing loaner drums is that the player is free to tune them — tighten or loosen heads — to suit his personal tastes. When I unpacked the drums the following week I was gratified to see that nothing had been changed by anybody. At least my drums were getting to sound right!

The last time I saw Jake was a few years ago when he played in Morristown at the Bickford Theatre in one of Bruce Gast's Monday night programs. I recall Howard Alden and, I think, Ken Peplowski, were in the band. (That group would be plenty entertaining, even without their instruments!) This time I knew Jake's needs; although I brought him a full complement, he just chose the two drums. And he played the hell out of them. Howard remarked onstage, "Did you ever hear anyone do so much with so little?" or words to that effect. Again, Jake didn't have much to say to me except at the end, when I was packing things up, he asked about the brand of the snare drum I provided. I told him that I had made it myself. He said, "That was one of the best ones I ever played." Wow. High praise, indeed. (Now if I could only play it that way.)

Jake Hanna should be a model for the young drummers in our college jazz programs. He could do it all. Some said he was the best big band drummer, others, the best small band drummer. Pianists as diverse as Marian McPartland, Ralph Sutton, Joe Bushkin and Roberta Gambarini loved him, as did singers such as Bing Crosby, Rosemary Clooney and Tony Bennett. He played on Merv Griffin's commercial television shows for eight years. He carried on in the tradition of the great ones: Gene Krupa, Buddy Rich, Jo Jones, Sid Catlett, et al. He was loved and respected not only for his musicianship but also his humor and honesty. As Warren Vaché said, "Jake told it like it was, no b.s."

Jake left us too soon, but he left us richer for his presence. JJ

## What Makes a Good Jazz Club?

*Why do some clubs thrive and others fold? Has the food and drink got a lot to do with survival, or is it more a matter of clubs not respecting their acts? What attracts you guys to a jazz venue?*

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

Gloria Miglionico Krolak raised these questions recently on Jazz Friends, a LinkedIn blog with a small coterie of active contributors. Gloria is the hostess of *Good Vibes*, the only radio show featuring the vibraphone. "We broadcast on WWFM HD out of Trenton, NJ, and from a growing number of sister stations and online as well." She adds, "I live in a rural area of central New Jersey (yes, it does exist)."

What trots the big question into our own stable is the shuttering a year ago of Cecil's Jazz Club and Restaurant in West Orange, after eight increasingly hard years. Other North Jersey venues face lean times. And across the Hudson, the venerable Lenox Lounge in Harlem closed this January, after 70 years. Yes, that hallowed space is supposed to reopen in March under another name, with a new menu and maybe a bakery (Noteworthy, page 10), but who knows what could happen between now and then?

Addressing her own questions, Gloria Krolak writes that to succeed, "First and foremost the music has to be top rate. Not necessarily big names, just big music. A club needs to build a reputation of having great music no matter who is playing, so you can drop in on any given evening and hear great stuff." She goes on:

"It helps to have a jam night for new talent, but it has to be managed well (helping those with lesser talent off the stage and encouraging those with greater). A sound engineer who knows what he is doing, and a grand piano in tune. A close and cozy atmosphere helps, too. Allowing time for musicians to mingle with the crowd, less formality, good drinks (not too expensive). As an example, The Lafayette Bar in Easton, PA has all of these things, except for the piano. It is a great place to go because you know you will hear good music. They don't serve much in the way of food, but the crowds keep coming. So food is not imperative. Lastly, the owner, Tunsie Jabbour, does not require bands to bring in audiences of their own. He says it is his job to publicize, not the musicians. He and his partner Erica do a great job of it."

Picking up the thread, George Watson, another Jazz Friends member, writes: "I would like to see a jazz club that respects the artist. So many clubs treat the artist like background music. Many don't much care about the brilliance and sacrifice that goes into becoming an artist. A proof of concept can be found by asking the club owner or manager to let you see where the artists wait prior to performing. The disrespect and lack of caring comes across to the audience. Club owners should take

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heed of this behavior. The audiences attending these events are astute and see the lack of caring. They recognize that the club is out to make money; however, it can be done with a greater level of consideration of the artist. More jazz lovers would embrace the art and clubs would make more money, if the club environment were more respectful of the artists.”

### Turning the Tables

Kent Johns, a guitarist and composer retired in Michigan, seconds Gloria Krolak’s call for “helping those with lesser talent off the stage and encouraging those with greater.” Then he turns the tables 90 degrees: Musicians need to “support and encourage” owners to offer quality music instead of pleasing themselves or delivering a product of lesser quality “for the sake of having a gig.” Johns dismisses the argument that clubs should act first to show respect for the musicians. “I’d say it is first of all for the musicians to respect their art and their audience. Their job, like it or not, is to bring in and...maintain a loyal and engaged clientele for the club — YES, so the club can make money. That’s why it exists, not as a charity venue for disenfranchised musician wannabees.”

A jazz club is not in business “to reward musicians for brilliance and sacrifice unless that all translates into consistently filling the room,” insists Johns. “However, by the same token, a band that has proven it can draw an audience needs to be treated with respect because, let’s face it, such bands are becoming few and far between, and it’s only to the club owner’s benefit to try and keep them in his/her club and not performing in the club down the road and drawing the



**CLOSING NIGHT:** Cecil’s Jazz Club in West Orange was packed on its closing night — and at its opening eight years earlier when comedian Bill Cosby performed two sold-out shows. Apparently attendance had lagged over time and club owner Cecil Brooks III chided “those of you who are here for the first time tonight” at the club’s swan song a year ago this month. Photo by Tony Mottola.

crowd away. If a band is not receiving the ‘respect’ it believes it deserves, then it’s probably a good idea for that band to take a close look at themselves...to see where they can improve their audience appeal. If you appeal to the customers, you automatically appeal to the club owner. Whether he loves your music or not, he can certainly see the benefits of a full house every night you play.”

Dominic Reilly, store manager at American Golf in Ireland, writes that he has spent the last eight months researching a new jazz club he plans to open in Dublin. “Things are coming together now and it looks like I will be open by April. I was interested in different peoples’ idea of what a club should look and feel like. I have of course got my own ideas, but I keep an open mind to advice. It was interesting to see how quickly the conversation went in a certain direction.”

“Dominic — Wow, that’s great!” responded Kent Johns. “You should be able to make a

great success of it. It’s Europe, after all — where people are musically more literate by and large than here in the States. I believe the British Isles has plenty of great jazz musicians and if you’re into jazz guitar, one of the first players I’d like to recommend is Martin Taylor,” a multi-award-winning British guitarist who may have a summer home outside Dublin.

“In Denver,” offers Rob Johnson, of the *Denver Jazz Music Examiner*, “we have a truly fine jazz club called Dazzle. The food is excellent, the waitstaff is cheerful and helpful, and they bring in terrific national acts while also showcasing local artists. But all that means nothing without the one thing that Dazzle’s music director, a young man named Kevin Lee, actively promotes: Dazzle is a LISTENING CLUB. Before each set, he (or an assistant) will politely remind the audience to turn off all telephones and cease unnecessary talking out of respect for the artist(s) and their fellow patrons. This makes any night at Dazzle a great night. I believe that is the number one, most

*continued on page 20*



**JAZZ CLUBS** *continued from page 19*

important, value a club can have: You're here to listen, not loudly espouse your genius theories, or drunkenly order another scotch and soda. A LISTENING experience is what makes a jazz club great, and Dazzle does it."

There is no set formula for a jazz club, avers Ron Murray, yet another guitarist and entrepreneur in Mystic, CT, but "having opened, booked and managed several clubs in the Boston area, including the world-renowned Regattabar and the now well-established Scullers, I can say that audience density is important, so a city is the first requirement, and Dublin is a world-class city. Sound system, piano, actual raised stage, lighting, all contribute to the experience. A listening policy for the 'name' acts is also a positive."

Adds Murray: "Two more things that may not be obvious at first glance: a well-coded mailing list (snail-mail and/or email), meaning that each patron should be included...and a little code for style of music and even for which night that patron comes to shows. In the long run, this can save a lot of money in advertising costs, and eventually becomes a way to target your publicity to an audience segment. The other thing will be to try to build good relationships with booking agents; I managed to book some great acts for bargain fees when last-minute cancellations happened to them. Creating a relationship with a local hotel is a must, for the traveling acts, and getting a break in exchange for promotion and advertising extends to sound and lights as well."

**Kessell and Ellis Workshop**

Hire local favorites as weeknight performers, openers or hosts of a jam session, the veteran club manager advises, and book a weeklong festival of top locals twice a year, "looking for promotional support from local media and sponsorship from local businesses. My experience has been that including the wider community is always smart, jazz fans are rather fickle in their tastes, and the best way to success is to create new fans by making sure the patrons

have a good experience, all the way from parking considerations to ease of ticket purchase to good service during the show."

A display of artists' merchandise is a good way for the customer to connect with the artist, Murray suggests. "CDs for sale that can be autographed in a meet-and-greet after the set...Also, some artists are very good at presenting master classes and seminars in the daytime; my very first experience as a 'producer' was in presenting a Saturday afternoon workshop with [guitarists] Barney Kessell and Herb Ellis at the club where they were performing. Ancillary income can make or break a freestanding club, so perhaps even renting the club out for rehearsal space can be considered. Best of luck!"

"Great responses!!!" applauds Jim Ferris, a saxophonist who leads a trio in Raleigh, NC, "and we are fortunate to have a club like that here. There is some strong local jazz talent, a few monsters here and there and a wonderful club called C GRACE. The atmosphere is circa '20s speakeasy, the crowd is wonderful and the cocktails are high-end...Simply put, I think it's great 'Atmosphere,' great 'Drinks,' great 'Audience' and of course great 'Musicians.' The responses on this thread have been fantastic at detailing...what each of these mean. The music has to be there, the audience has to be 'engaged,' the atmosphere (room) has to be warm and personal and the cocktails should be wonderful. New York has those clubs and you can find one in most major cities. Dazzle is great (Is El Chapultepec still around?)"

**What about food?**


"If a jazz club doesn't have food and drink in 2013 they will not make it," declares the Grammy Award-winning keyboardist, arranger and producer Jason Miles. The New York native asks: "Where does the owner make money? Getting people in the door to pay is a really hard task. Do you know people who would pay \$20 to see local talent? That is an issue. The national acts are going to cost more money. I don't buy the fact that when people eat they don't listen. I've been to many clubs and if the music is presented in a professional nature with a good sound system, good stage and

presentation, the audience responds by listening. When you have a bar masquerading as a jazz club, people talk. There are so many variables, but you need to be well-funded with a unique spin and good programming or the club will not make it."

"Jason, you've made my point," retorts Jim Ferris. "When it becomes a matter of profit from the food, the focus then is on the food instead of the music (for both the owners and the patrons). I play at many restaurants. Their atmosphere impacts the song selection, the energy, the focus. We must play so as not to disturb those who are eating. People are again focused on their food and their company. When I play a good jazz club," he insists, "the energy is alive, the volume is not an issue, the crowd is focused on the music and engaged, the drinks are great (and pricey). Profits on alcohol are significant. But you don't need food to stay in business if you have a great jazz club."

A Belgian jazz station programmer, Yannick Carreyn, couldn't agree more. "A jazz club is not a restaurant and everybody knows that if somebody eat, he eat and he doesn't listen the music, he just hear it...is that respect for the musician? (sorry for my english, it's not my mother tongue!)"

Opening times are also crucial for jazz spots generally. Jason Miles has talked with many owners, and most tell him that from Sunday to Thursday, "their late sets are empty."

"I see [this] article has already been written," writes the New Jersey-raised Normita Jeffery, well before the final sentence is in place, "but I'd like to add two or three cents. I'm in the Tampa area, and the term 'jazz' seems to be synonymous with 'live top 40.' As a jazz/original artist, club owners are stuck on the 'keep 'em drinkin' and dancin' mentality. My NJ LadyFingers band plays some standards and smooth jazz, also originals. My current CD is #6 on the UK smooth jazz charts! But what do the 'jazz' clubs want? Lady Gaga and CeeLo covers! I'm done." 

*To review and keep up with this still active thread, Google LinkedIn and Jazz Friends.*  
— fG



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## 44th Annual Pee Wee Russell Memorial Stomp Set for March 3

*NJJS's founding event is one of the country's longest running trad-jazz parties. The 44th Annual Stomp features returning favorites and exciting new artists guaranteed to please listeners and dancers alike. The Stomp features five hours of nearly non-stop music along with a cash bar, paid food buffet and hard to find jazz CDs for sale. Once again the event returns to the beautiful Grand Ballroom at the Birchwood Manor in Whippany. Music begins at noon on Sunday, March 3. Here are the bands that will be performing, along with the 2013 NJJS College Scholarship Quartet. Full details can be found on page 5 of this issue.*



"The Hot Sardines play high-energy traditional jazz with a Parisian accent ("Sweet Sue, Just You" actually sounds better in French) and their chief assets are vocalist Elizabeth Bougerol, pianist Evan Palazzo, and clarinetist Jay Rattman, who also plays soprano with a trumpet-like, Sidney Bechet-inspired attack." — Will Friedwald, *The Wall Street Journal*

### The Hot Sardines

In just a few years, the Hot Sardines have gone from their first gig — at a coffee shop on the last Q train stop in Queens — to selling out their Joe's Pub debut in fall 2012, headlining at Lincoln Center's Midsummer Night Swing (where they played to a crowd of 6000 on Bastille Day 2011), opening for the Bad Plus, Lulu Gainsbourg and French gypsy-jazz artist Zaz.

The Sardine sound — wartime Paris via New Orleans, or the other way around — is steeped in hot jazz, salty stride piano, and the kind of music Louis Armstrong, Django Reinhardt and Fats Waller used to make: Straight-up, foot-stomping jazz. (Literally — the band includes a tap dancer whose feet count as two members of the rhythm section). They manage to invoke the sounds of a near-century ago and stay resolutely in step with the current age. And while their roots run deep into jazz, that most American of genres, they're intertwined

with French influences via their frontwoman, who was born and raised in Paris (and writes songs in both languages).

The band was born when said Parisian ("Miz Elizabeth" Bougerol) met a stride piano player (bandleader Evan "Bibs" Palazzo) at a jam session they found on Craigslist. Above a noodle shop on Manhattan's 49th Street, they discovered a mutual love for songs from the 1920s, '30s and '40s that no one really plays anymore. Or if they play them, "they handle them with kid gloves, like pieces in a museum," says Evan, underscoring a point the pair can't stress enough: "This music isn't historical artifact. It's a living, breathing, always-evolving thing."

"Everything's kind of being rewritten. And when nothing makes sense, there's something real and satisfying about going to hear raucous jazz played in a dancehall with wooden floors and brown liquor," says Miz Elizabeth.

## Emily Asher's Garden Party

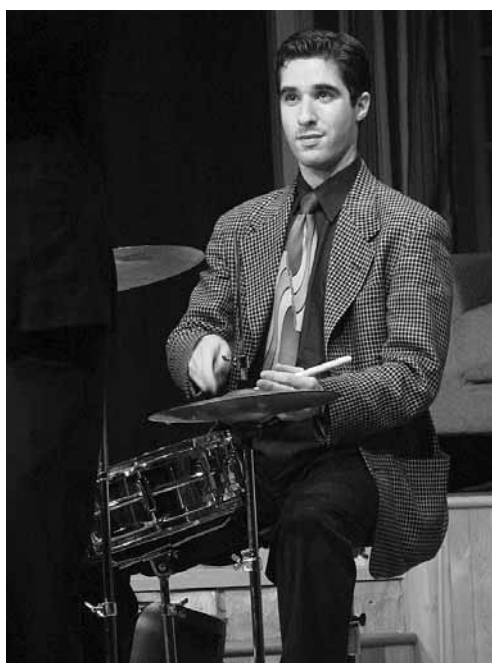
Emily Asher's Garden Party is a versatile musical ensemble led by Asher's tenacious trombone and sweet vocals. This band of all-stars from New York City's vibrant early jazz scene draws on the repertoire of Louis Armstrong's enchanting Hot Fives and Duke Ellington's sophisticated melodies to the funky and soulful music of New Orleans brass bands. Traditional jazz with original compositions create fresh growth from vintage roots.

Trombonist and vocalist Emily Asher is a rising musical personality in New York City, leading Garden Party and The Emily Asher Quartet, and making regular appearances with Brooklyn-based Baby Soda Jazz Band. She toured North America with the groundbreaking Mighty Aphrodite Jazz Band and Europe with New Orleans's Tuba Skinny.

Her bold, expressive style has led to sharing the stage with Branford Marsalis, Frank Wess, Anat Cohen and many others. Emily's debut album, *Dreams May Take You* featuring Wycliffe Gordon, Philip Dizack, Bria Skonberg and seven other outstanding musicians, was officially released April 15, 2012.

## Kevin Dorn Trio featuring Mark Shane

Born in New York City, Kevin took up drumming at the age of 14. Since then, he has become one of the busiest drummers in traditional jazz. With Gene Krupa, George Wettling and Dave Tough among his main influences, Kevin's exciting career has included performances with Dan Barrett, Ed Polcer, Dick Hyman, Allan



Vaché, Johnny Varro, Bob Wilber, Dan Levinson, Mark Shane, Terry Blaine, Howard Alden, Jon-Erik Kellso, and Warren Vaché. Kevin has performed with the Loren Schoenberg Big Band, Vince Giordano's Nighthawks, The Flying Neutrinos, David Ostwald's Gully Low Jazz Band, The Manhattan Rhythm Kings, Banu Gibson and the New Orleans Hot Jazz, and many others. Kevin has performed at such notable New York City venues as Lincoln Center, Carnegie Hall, the Iridium Jazz Club, and the famous Birdland Jazz Club, where he currently plays every Wednesday with the Louis Armstrong Centennial Band.

Kevin has taught drumming at the United Nations International School, the Manhattan School of Music, and the Stanford Summer Jazz Workshop.

## Dan Levinson's New Millennium All Stars

*The Mississippi Rag* calls Dan Levinson the "in-demand reedman." A specialist in traditional jazz and swing, Dan is indeed one of the most prolific musicians on the scene today, equally at home as both a leader and sideman. During a 20-year career, he has appeared alongside such prominent artists as Dick Hyman, Mel Tormé, Wynton Marsalis, Ed Polcer, Howard Alden, Joe Ascione, Dan Barrett,

Jon-Erik Kellso, Randy Reinhart, Mark Shane, Kevin Dorn, Dick Sudhalter, Frank Vignola, Randy Sandke, and John Cocuzzi.

Though based in New York City, Dan's busy schedule often takes him across the country and around the world. An ardent Benny Goodman devotee, Dan's tributes to the clarinet legend have brought him many accolades over the years.

Dan has performed on over 75 CDs, including seven under his own name. He can also be heard on the soundtracks to the films *Ghost World*, *The Cat's Meow*, and Martin Scorsese's *The Aviator*.

The New Millennium All Stars group includes Dan Levinson, clarinet/sax, Matt Musselman, trombone, Dalton Ridenhour, piano Molly Ryan, guitar/vocals, Rob Adkins, bass and Kevin Dorn, drums.





## Dorthaan's Place: Jazz Brunch at Newark's Elegant Nico Bar + Kitchen

Photos by Tony Graves

One of the outcomes of last October's James Moody Democracy of Jazz Festival at NJPAC is a new series of intimate jazz brunches at the arts center's NICO Kitchen + Bar, curated and hosted by WBGO programmer Dorthaan Kirk, Newark's "First Lady of Jazz." Called Dorthaan's Place, the events have so far featured appearances by pianist Geri Allen and saxophonists Houston Person and Don Braden. This month's edition presents the Cyrus Chestnut Trio.

"I am so excited," Kirk says. "I'll have one Sunday a month at first...and we'll see what happens. There are a couple of challenges presented that I'm thinking about: How is it going to be structured to keep people happy so that they can both eat and listen to the music? How can we make sure that people aren't too talkative and disrespectful to the music? And the music has to be jazz brunch appropriate — good music, up-to-date music — but it'll be real grassroots. When it takes off, we'll do it maybe twice a month and so on."



*Tickets are \$45 per person, and \$15 for children under 12. Price includes brunch and concert. Doors open for brunch at 11:00 AM. Music begin at 12:00 PM and again at 1:30 PM. For tickets visit [www.njpac.org](http://www.njpac.org).*



**ALL EARS:** An attentive crowd listens to the Houston Person Quartet featuring John Di Martino on piano, Matthew Parrish on bass and Chip White on drums at Dorthaan's Place on December 16.



**FIRST IN A NEW SERIES:** Geri Allen performing at the first Dorthaan's Place jazz brunch on October 31, 2012.

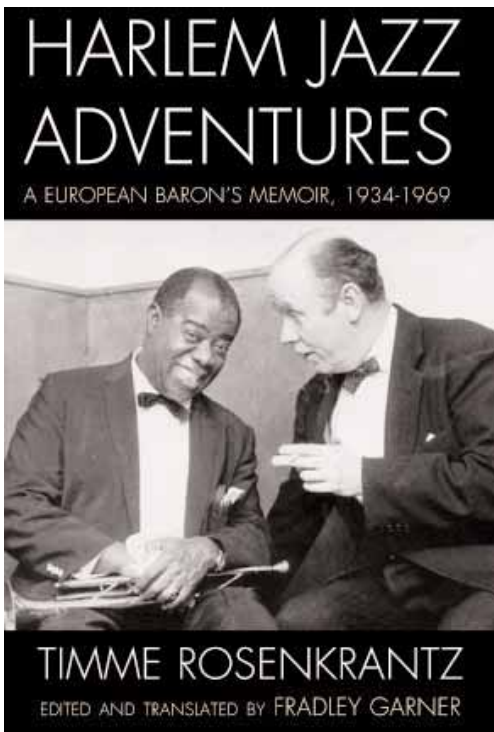


Linda Moody welcomes the audience to the first Dorthaan's Place jazz brunch on October 31, 2012, closing day of the inaugural James Moody Democracy of Jazz Festival.

Jazz brunch series music curator Dorthaan Kirk (center) poses with NJPAC CEO John Schreiber and John Di Martino.







## Rosenkrantz Memoir on 2012 "Best Of" List

Congratulations to *Jersey Jazz* International Editor Fradley Garner on having his English language adaptation of Baron Timme Rosenkrantz's 1964 memoir selected as one of the best jazz books for 2012.

*Harlem Jazz Adventures: A European Baron's Memoir, 1936-1969* (Scarecrow) was cited by the Denver-based JazzHistoryOnline.com in its "2012: The Summation" posting, along with Ted Gioia's *The Jazz Standards* (Oxford) and Ricky Riccardi's *What A Wonderful World: The Magic of Louis Armstrong's Later Years* (Vintage) as the best jazz books published last year.

To see the site's full list of jazz bests for the year and read editor Thomas Cunniffe's review of *Harlem Jazz Adventures*, visit [www.JazzHistoryOnline.com](http://www.JazzHistoryOnline.com). You can learn more about the book by visiting [www.jazzbaron.com](http://www.jazzbaron.com) where you can view an 8-minute video of Mr. Garner reading Rosenkrantz's chapter about Mezz Mezzrow, including the Baron's unsuccessful experimentation with marijuana — all to the "walking bass" accompaniment of Danish musician Erik Moseholm.



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Fran Kaufman photo

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

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

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Check out where Fran's hanging, and see what she sees, at [www.wbgo.org/photoblog](http://www.wbgo.org/photoblog)



## Jazz Goes to School | The College Jazz Scene

By Frank Mulvaney NJJS President

JAZZ U

### Princeton University, Dec. 1: Thad Jones Tribute and Ralph Bowen Quartet

When I sat down and began to read the program, I got very excited because the university ensemble was doing a tribute to my favorite big band arranger, the one and only Thad Jones. That was only half the program; the other half was a performance by tenor monster Ralph Bowen and his quartet. Ralph was subbing for the usual conductor, Dr. Anthony Branker, who was on sabbatical. Opening the first set was Thad's "Rhoda Map." This is a lesser-known composition — a pleasant moderate swing that has a very distinctive harmonic blend that you expect to hear in a Thad Jones arrangement. Tenor sax man Jacob Shulman was featured, as was trumpeter Daniel Brooker. Trombonist Peter Gustafson had some very eloquent comments, while pianist Charles Stacey made an important contribution and bassist Alice Terrett did a great job providing a strong pulse. The ever-popular "Groove Merchant" was next in the program. This is one of Thad's best-known arrangements of the Jerome Richardson composition and for good reason; it really swings. The sax section carried the load beautifully and trombonist Francisco Avila delivered big time. Lead alto James Bartusek stepped forward with an outstanding solo and we also heard a good one from Ryan Budnick (bari sax). Nobody does it like Thad and the chart depended on bassist Terrett to make it swing like it's supposed to. Jim McNeely's homage to Mr. Jones, simply called "Thad" followed. Jim is a brilliant composer/pianist who was a featured soloist with the Thad Jones/Mel Lewis Orchestra in the early eighties and later became the pianist and composer-in-residence with the successor organization: the Vanguard Jazz

Orchestra, beginning in 1996. At the start there was a brief full ensemble statement followed by a fine piano solo by Mr. Stacey. This enjoyable moderate tempo swing has some wonderful ensemble harmony and gets to doing some hard swinging complimented by a cool guitar solo from Simon Segert. Muted trumpets for a few bars provided a soft landing. The rhythm section, anchored by drummer Phil McNeal was exceptionally strong throughout the set. Bob Brookmeyer's arrangement of "Willow Weep for Me" was very satisfying, full of rich harmony and a touch of dissonance at the end. Trombonist Gustafson had a dynamite solo and bassist Eric Weiser provided essential rhythmic depth. Closing out the set was one of Thad's up-tempo burners, "Cherry Juice." Featured on this tune we had very impressive piano playing by Mr. Stacey again and scalding hot licks from tenorist Mark Chertoff. Drummer Phil McNeal finally got a solo and really made the most of it. I would be remiss if I did not mention what a fine job Anthony Fazio did as lead trumpet and in handling the stratospheric notes.

For the second set we were treated to selections from Ralph Bowen's latest heralded album of original compositions, *Total Eclipse*. Completing the quartet were three top-notch musicians: Jared Gold (organ), Mike Moreno (guitar) and Donald Edwards (drums). The opening choice was the album title track. I can't quite figure out the appropriateness of the title. It takes off in an easy swinging fashion and along the way Ralph mixes an avalanche of notes in varying phrase lengths, rhythms and articulations as only a master technician can. Mike had a killin' solo and Jared issued a creative improvisation that humorously included a quote from "Swinging on a Star" while Donald settled for a short and sweet drum kick. "Behind the Curtain" was difficult to describe. It was clearly of the bebop genre but I thought I detected a rumba-like beat as Ralph dazzled us with his amazing tenor play. Mr. Moreno was at it again carving out unique variations on the theme. Next up was a ballad called "In My Dreams," the origin of which was an actual dream that Ralph had. Jared was entrusted with the intro and delivered some interesting thoughts. After Ralph played an improvised head, Jared and Mike took turns imaginatively interpreting the foundation statement. "Into the City" was a fast angular tune in which Ralph built some long convoluted lines from a few related tones. It's a bit funky and saw Donald driving it hard all the way right into a long awesome solo. From his 2002 album, *Soul Proprietor*, Ralph pulled out "Under a Cloud," a pretty and bluesy ballad, which seemed to have a melancholy feel. The final tune of the evening was called "Hip Check," which was launched by a big drum rumble and settled into a sold, if not funky rock beat. Ralph's playing was appropriately frenetic at times and Mike demonstrated once more why he is considered to be one of the hottest and much-in-demand young guitarist on the scene today. Ordinarily jazz art of this quality would require a trip to NYC and a layout of significant bread, as the cats would say.

I believe I am one lucky jazz fan to have discovered the fabulous jazz program at Princeton 11 years ago and I hope my enthusiasm resulted in more than a couple of readers making the trek down Route 1 to the beautiful and historic campus of one of the greatest universities in the world. The magical moments were numerous and I regard them as priceless. I will miss it immensely.

### New Jersey City University, Dec 3: Trumpeter Ingrid Jensen and University Ensembles

Over the last six years that I have been covering jazz concerts at NJCU I've come to expect diverse programming that was designed to entertain and the



Steve Turre, trombone  
Tim Ries, saxophone  
Max Morden, trumpet  
John Girvin, piano  
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program this day was definitely no exception. In constructing the programs Dr. Ed Joffe does not rely on tried and true standards, which are guaranteed to click with the audience, rather he dips into the vast treasury of lesser known gems that can illicit a visceral response and stimulate one's cerebral cortex. Then, the tough taskmaster that he is, he rehearses the 18-piece ensemble of young musicians until the material is mastered. The result is always solid jazz music entertainment. This night's first selection was an excellent example of my point, "Latin American Sunshine" by the immortal Mr. Ellington. It had a piano intro and then just the rhythm trio before altoist Jon DiSanto stepped forward to carry the melody extremely well. This is a great chart, chock full of different colors and with a hypnotic Latin rhythm. It's not a short piece and featured a marvelous duet with Jon and the second alto Julie Pacheco. Later we had an exciting trombone solo by Dave Tallacksen and an impressive piano contribution by Barry Spatz. The most interesting selection of the evening was called "Rain" by Bill Finegan, who wrote many arrangements for Glenn Miller and is the Finegan of Sauter-Finegan, an innovative jazz orchestra in the 1950s that you might have heard of. In keeping with the unusual instrumentation that the S-F orchestra was known for, this piece featured a clavinet (electric clavichord), a tuba, a harp, a piccolo, a bass clarinet and a glockenspiel. The band handled the hybrid sound extremely well. We heard a lot of muted brass, a few pleasing rhythm changes and a cool conclusion featuring two flutes and two clarinets. At this point, the Jazz Vocal Ensemble directed by Allen Farnham come on stage. We were treated to two great tunes wonderfully arranged by Allen. The first was a Horace Silver composition called "Strollin." It's one of those songs that you don't hear often enough but you know it when you hear it, although you can't put a title on it. The quartet of Barry Spatz, Rafaela Gurvica, Sara Guttman and Robert Marrero did a fabulous job with it and later they knocked me out with Chick Corea's "Spain." Their voices blended so beautifully that if you closed your eyes you might have thought you were

listening to the New York Voices or the Manhattan Transfer. The kids deserved and received a thunderous round of applause. The final listed tune of the set was Bill Mobley's "New York." It had several different feels from jazz waltz, to swing, to Latin to represent the melding of influences typical in the big city. Neil had another first-rate solo, Barry made another important contribution and the entire sax section deserved to take a bow. An unlisted seasonal tune followed with magnificent flugelhorn playing by Alan Quinn on "Have Yourself a Merry Little Christmas." The ensemble harmony was impressive and it put me in the Christmas spirit earlier than normal.

The second set would feature the ensemble with the amazing guest performer, trumpeter Ingrid Jensen. Her name did not ring a bell but her fabulous horn playing triggered my memory of seeing her in a couple of YouTube videos with the Maria Schneider Orchestra. The first selection was "Vernal Suite," a serious jazz orchestral piece by Ingrid's sister Christine, who leads her own big band. Ingrid has wonderful tone and she had a simply gorgeous solo at a waltz-like tempo in the

early part of the piece. Tenorist Neil Johnson had an outstanding solo and the band was really clicking before Ingrid got into some fun trading eights with guitarist Brian Prining. This fairly long composition transitions to a rock beat towards the end. The second selection was written by Jon Wikan in honor of Ingrid's husband and he called it "The Man in the Black Hat." Ingrid was featured on this and all the material of the set but we also had a splendid trumpet solo from Chris Ferre. Drummer Darrell Smith did a fine job as the band generated lush harmonies building in intensity to double forte for a strong finish. Next we heard a marvelous up-tempo swing tune by Kenny Wheeler called "Kayak." It had a terrific opening guitar solo from Brian and in addition to Ingrid's awesome playing we had fine solos from Pablo Rodriguez (trombone) and Barami Waspe (tenor sax). "Sail Away" by Tom Harrell was a lovely ballad that displayed the depth of Ingrid's talent. The arrangement was wondrous and I especially liked the passage without the rhythm instruments. Ingrid really excelled on her own composition "At Sea." It was inspired by her honeymoon voyage in a small boat in Alaska and you can hear the sound of whales, imagine the

fury of a storm and feel the fear and helplessness on the water as mechanical trouble is encountered. Topping off the concert was an amazing piece of music by hot young composer Darcy James Argue called "Transit." This is an up-tempo straight-ahead chart that goes into a rock groove about halfway through. It was a tour de force for Ingrid on flugelhorn, who had to navigate through many twists and turns throughout her long solo. This brilliant composition, which won the prestigious Charlie Parker award in 2004, left a strong impression on me. This was a really special concert and I wish more of you could have been there. Ingrid made me an instant fan. You are going to hear her name often in the future. You won't want to miss the spring concert with Grammy Award-winning Kurt Elling. I've grown so fond of the NJCU program, its students and its faculty that it makes me very sad that this was my last trip to the campus.

*continued on page 28*

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**COLLEGE JAZZ** *continued from page 27*

**William Paterson University,  
Dec. 7: Jazz Legend  
Benny Golson and  
the WPU Jazz Orchestra**

As is traditional for the WPU Jazz Room series, a student small group was the opening act. This day it was the WPU Chamber Ensemble coached by James Weidman. The quintet, which was led by a wonderful vocalist, included students from Hungary, Ukraine, Massachusetts plus two Jersey boys. Their first tune was Jerome Kern's "Yesterdays," which according to an acceptable survey is the ninth most popular jazz tune. Vocalist Artemisz Polonyi exhibited a natural jazz sensibility as she delivered Otto Harbach's lyrics adroitly. Tenorist Evan Butler showed off his considerable chops and Fima Chupakhim (piano), Josh November (bass) and Errol Lanier (drums) all had something to say. Seasonally appropriate "Autumn in New York" by Vernon Duke followed. This wonderful ballad from 1932 was played at a slower than traditional tempo at the outset but the pace picked up considerably for the second chorus as Artemisz interpreted the lyrics with polished poise. Evan had another excellent solo and Fima showed us why he was selected for a Fullbright scholarship. Artemisz convinced us she was a real jazz singer on Cole Porter's "You'd Be So Nice to Come Home To" as she skillfully scatted and sang nonverbally like a horn. The tune swung at a moderate tempo and featured splendid solos by Evan and Fame. I must mention that Errol was a NJ Jazz Society scholarship recipient last March.

The WPU Jazz Orchestra opened the second part of the concert with an exciting Thad Jones piece called "Counter Block," which he wrote for Count Basie. David Zaks did an outstanding job playing the role of Count on this brassy arrangement, which was superbly driven by the drummer Joe Spinelli. The chart had some marvelous varying dynamics and featured a sensational duet by the two tenor sax players Ben Kovacs and Matt Tischio. The rest of the program consisted of compositions and arrangements by today's special guest NEA Jazz Master, Benny Golson, who made his way on stage to warm recognition applause. The first Golson tune was "Strawboss" which was defined by a strong bass vamp laid down by Charles Dougherty. Trumpeter Jeff Butta had a fine solo before 84-year-old Benny picked up his tenor sax to blow. He still has magnificent chops. Mr. Zaks did some cool piano work and the trumpet section delivered timely short comments. Benny soloed from the

start on "Along Came Betty," which reflected an episode in his life when he became enamored of a young lady before he met his wife of 53 years. The trumpets were muted much of the time on this moderate swing and fine solos were delivered by Jeff Butta once more and altoist Michael Emmert. Benny soloed with just the rhythm section on "Stablemates" as the band got to do some hard swinging. Excellent solos were heard from Peter Lin (trombone), Carlos Torres (trumpet) Charles Sigler (guitar) and altoist Josh Marcus. "Whisper Not" is a favorite of many players and one of mine too. The trumpet section was busy changing mutes and switching to flugels. Benny had a sweet solo and trombonist Andrew Zhang excelled in the spotlight followed by some hard ensemble swinging. Curiously, there is an interesting interlude in the middle of a marching rhythm. Benny wrote "Vas Simeon" for a fairly recent Art Farmer album, *Back to the City*, on which he also played. Benny led this somewhat quirky and funky tune, which featured an excellent bass trombone solo from Caleb Rumley and the dynamic drumming of Mr. Spinelli. It should be noted that the rhythm section was absolutely outstanding throughout the entire set. The last three selections are well known to every jazz fan. Benny's arrangement of his "I Remember Clifford" was magnificent and except for a fine trumpet solo by Sean Weiss, he was continually in the spotlight. Benny shared that his memorial to his friend Clifford Brown has been recorded more than five hundred times. Clifford was a legendary trumpeter who did not survive beyond age 26 because of a tragic auto accident in which he was a passenger. "Killer Joe" is a very memorable title and with the familiar opening vamp incorporating the title makes it almost impossible to forget. Benny intimated that he wrote three tunes based on the same two chords and that interestingly, he got the idea from the demeanor of a particular pimp who hung around a club that he frequently gigged at. Danny Reyes delivered some hot muted trumpet licks and all the brass were on plungers before the swinger evolved into a burner. The final tune of the afternoon was the distinctive "Blues March" that Benny wrote for Art Blakey. In addition to Benny's wonderful playing, it featured some fabulous drumming by Joe Spinelli once more, impressive tenor sax play by Ben Kovacs, a boss trombone solo by Collin Banks and another excellent contribution from Charles Sigler. For a big band junkie like me, it just doesn't get much better. The student talent at WPU is so overwhelming and I will miss it badly. JJ

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## Other Views

By Joe Lang  
Past NJJS President

It is once again time to let you know about some new

albums and DVDs that caught my ears and eyes.

### DVDs

In the November issue of *Jersey Jazz*, I wrote about the CD **Thank You Les**. This tribute to Les Paul was one part of a pair of releases dedicated to Paul's memory. The other part of the release is **Thank You Les (Showplace Music - 10015)**, featuring, as did the CD, **LOU PALLO**, the long time rhythm guitarist for Les Paul, and a roster of players who had played with or were influenced by the guitar master.

This documentary contains excerpts of the recording session for the CD, and much commentary from the participants. It gives an interesting portrait of a musical and technical wizard with a ready wit that was sometimes cutting and bawdy. The universal affection and respect that all of those interviewed express for Paul is impressive. In addition to honoring Les Paul, there are also ample accolades for the talent and character of Lou Pallo. Among the commentator/musicians are such NJJS favorites as Bucky Pizzarelli, Frank Vignola, Nicki Parrott, Jay Leonhart, Gary Mazzaroppi, Rio Clemente, Tom Doyle and Bob Leive. Also present are such non-jazz stars as Jose Feliciano, Keith Richards and Steve Miller.

While there are tastes of some fine music, it is the spoken word portion of the documentary that raises it to a special level. Be sure to watch the last of the bonus features where there are several humorous Les Paul stories. This is a tribute to Les Paul that would have assuredly brought a smile to his face, as it will to yours. ([www.showplacemusic.com](http://www.showplacemusic.com))

I had never considered it likely that I would be reviewing a DVD featuring **PAUL MCCARTNEY**, but life is full of surprises. When I heard his latest CD, **Kisses on the Bottom**, earlier this year, I found it pleasant, and far better than most efforts made by rock musicians to address pop standards, but I was not truly blown away by it. When the DVD **Live Kisses (Eagle Vision - 305679)** arrived in the mail, I was curious to hear how his performance would strike me. Well I found it delightful.

When McCartney and producer Tommy LiPuma discussed the recording project, they decided that it made sense only if it did not seem like another rock star paying lip service to the Great American Songbook.

One decision that they made early on was to select songs that were somewhat different than those found on most albums of standards. The songs on the video include "I'm Gonna Sit Right Down and Write Myself a Letter," "Home (When Shadows Fall)," "It's Only a Paper Moon," "The Glory of Love," "More I Cannot Wish You," "We Three (My Echo, My Shadow and Me)," "Ac-Cent-Tchu-Ate the Positive," "My Valentine," a sensitive McCartney original, "Always," "My Very Good Friend the Milkman," "Bye Bye Blackbird," "Get Yourself Another Fool" and "My One and Only Love." Over the closing credits you can hear McCartney singing "Inchworm."

Secondly, they opted to use musicians who came from the world of jazz. The band is comprised of Diana Krall on piano, John Pizzarelli and Anthony Wilson on guitars, John Clayton on bass and Karriem Riggins on drums. There are guest appearances by guitarist Joe Walsh and trombonist Alex Iles, and several selections have a string section conducted by Alan Broadbent.

Finally, the songs were approached with a style that was more Matt Dennis than Frank Sinatra. The intimate feeling that resulted was best suited to McCartney's vocal instrument, and conveyed the kind of close relationship with each lyric that he wanted to communicate.

All were wise choices.

in discussion with the musicians, he comes across as a natural and pleasant individual.

There are several portions of interviews with McCartney, the musicians on the live gig, as well as some with Eric Clapton and Stevie Wonder who had performed as guests on the album, and also with LiPuma and the leader of the recording team Al Schmitt. These comments, and the 15-minute interview with McCartney and LiPuma that is included with the bonus material, give a well rounded portrait of the project and its primary component, Paul McCartney.

The DVD is packaged in a 5x7 hard bound book that includes an interesting interview with McCartney conducted by Elvis Costello, who is married to Diana Krall, and has had a long friendship with McCartney. It is a nice addition to a most appealing package. ([www.eagle-rock.com](http://www.eagle-rock.com))

### CDs

Although he started out as a straight ahead jazz player, **PAUL WINTER** eventually became more known for his ventures into world music and New Age/Spiritual music. **Count Me In 1962 & 1963 (Living Music - 44)** presents recordings from the early days of the Paul Winter Sextet when their music was pushing the limits of mainstream jazz, and they were early proponents of bossa nova in the United States. The band gained its initial recognition at college jazz competitions, and this success led to their being signed by Columbia Records. This collection contains selections from their early recordings, and material from their November 1962 concert at the White House. The sextet in 1962 was comprised of Winter on alto sax, Dick Whitsell on trumpet, Les Rout on baritone sax, Warren Bernhardt on piano, Richard Evans on bass and Harold Jones on drums. There were some personnel changes by the time of the 1963 recordings. The sextet disbanded following the assassination of President John F. Kennedy, and Winter eventually found himself spending much time in Brazil, absorbing that country's musical culture. The material on this two-disc set is a far cry from the music that brought Winter his later fame, and is consistently interesting from a jazz perspective. This is stimulating music from a particular time that retains its freshness 50 years later ([www.paulwinter.com](http://www.paulwinter.com))

Drummer **ANDREW SWIFT** has gathered together an impressive lineup of musicians who are used in a variety of combinations on **Swift Kick (D Clef - 155)**, his initial album as a leader. The music covers a stylistic palate from mainstream through avant garde, with most of the tracks being highly accessible. Among the players are pianist George Cables, bassist Dwayne Burno, trombonist Wycliffe Gordon, trumpeter Ryan Kisor,

This video does not document the recording session, rather it is a performance in front of a small audience that was filmed at Studio A of Capitol Studios. McCartney sounds stronger in voice, and more relaxed than on the CD. His spontaneous and informative commentary between songs is charming and effective. In this performance, and during some segments where he is



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"All of Me" and "I Thought About You." He does not have a classic voice, but he has a good feel for phrasing, a trait common among jazz musicians who try their hand at singing. Both players are understated in their playing, giving the session a gentle feeling that has a light swing foundation. They are subtle improvisers who keep you listening for their individual statements, and they keep it interesting throughout. ([www.bobarthursmusic.com](http://www.bobarthursmusic.com))

saxophonists Eric Alexander and Sharel Cassity, and Michael Dease who is primarily known as a trombonist, but also plays flugelhorn and tenor sax on this outing. There are three vocal tracks, one by Gordon, and two by Vanessa Perea, who performed with Swingadelic at our last Jazzfest. The program consists of five Swift originals, six jazz tunes by the likes of Cassity, Jimmy Heath, Duke Pearson and John Lee, and the standard "Alfie," wonderfully sung by Perea. While the program is eclectic, the high level of musicianship is constant. This is an album that gives you new pleasures with each listening. ([www.dclefrecords.com](http://www.dclefrecords.com))

■ There is a lot of good music being played in the Delaware Water Gap/Poconos area where many top musicians have found a home. Three of them, guitarist Bill Washer, bassist Paul Rostock and drummer Glenn Davis perform together as **THE ABSOLUTE TRIO**. Some of their fine work can be found on **A Tropical Treat**, a program of eight songs that includes four Washer originals, Thad Jones's "Three and One," Donald Fagan's "Maxine," "Jesse Green's "Guitar Hero" and Rodgers and Hart's "I Didn't Know What Time It Was." They develop a nice easy groove from the outset, and maintain the feeling throughout the album. I really love this kind of music. It is relaxing and stimulating at the same time, and it is always fun to hear three excellent musicians who have this kind of chemistry. ([www.billwasher.com](http://www.billwasher.com))

■ You will not hear many trumpet/guitar duo albums. **Jazz for Svetlana** pairs trumpeter **BOB ARTHURS** and guitarist **STEVE LAMATTINA** for nine thoughtful musical dialogues. These gentlemen have been playing together frequently over a 10-year period, and have developed the kind of empathy demanded by a duo setting. There are five standards, "How Deep Is the Ocean," "All of Me," "I Thought About You," "Melancholy Serenade" and "Sweet Georgia Brown," two Dizzy Gillespie jazz tunes, "Birk's Works" and "Night in Tunisia," plus "Lonnie's Blues" and "Stellar Probe," both composed by Arthurs. Arthurs adds vocals on

■ **CURTIS FULLER** has been on the jazz scene since the mid-1950s, and has been recognized for most of that time as one of the premier trombonists in jazz. **Down Home (Capri - 74116)** is another in a series of superb albums that he has done for the Capri label. He is joined by Keith Oxman on tenor sax, Al Hood on trumpet and flugelhorn, Chip Stephens on piano, Ken Walker on bass and Todd Reid on drums for a ten-tune program that seems much shorter than its length of about 65 minutes. The playing is so engrossing that you lose track of time as you are enjoying the sounds that envelop you. The songs are six originals by Fuller, two by Stephens and one by Oxman, plus "Then I'll Be Tired of You," a beautifully played feature for Oxman and the rhythm section. Fuller continues to shine after 50-plus years at the top of his profession. Oxman and Hood are worthy compatriots, and the rhythm section complements them as nicely as they could want. This is another milestone in Fuller's recording career, one of his best. ([www.caprirecords.com](http://www.caprirecords.com))

■ Trombonist **STEVE TURRE** spent eight years on the recording and road band of trumpeter Woody Shaw. That was the period when Turre believes he really matured as a player thanks to the encouragement that Shaw gave to him never to be afraid of trying new things, even when they did not work out perfectly the first time. It is a lesson that all good jazz players must learn sooner or later, for improvisation is at the heart of their artistic expressions, and this aspect of their performances requires some chance-taking if they want to create a musical voice of their own. **Woody's Delight (HighNote 7728)** is Turre's nod to Shaw. One of the unusual aspects of Shaw's group was the trumpet/trombone front line. For this album, Turre has chosen five trumpet players, Jon Faddis, Wallace Roney, Claudio Roditi and Freddie Hendrix, who play on two tunes each, and veteran Cuban player Alfredo "Chocolate" Armenteros on the other track, to join him out front. Eight of the

nine compositions are by Turre with the other by Roditi. The variety of styles on the program make for continually interesting and challenging listening. The rhythm section has a variety of players in different combinations, too many to list in this brief review. Suffice to say that each is a master player. As is usual from Turre, he plays shells on a few selections. This tribute to Shaw would certainly meet with his approval. It is stimulating music from a roster of first-call jazz players. ([www.jazzdepot.com](http://www.jazzdepot.com))

■ Vocalist/pianist **JUSTIN HAYFORD** is a terrific singer who has a knack for finding good songs that are far from overdone, and sharing them with those who have discerning taste. His fourth album, **Here I'll Stay (LML)**, has 12 songs, the most familiar among them being "Why Try to Change Me Now," "The Best Thing for You (Would Be Me)," "Blame It on My Youth," "Everything Happens to Me" and "Here I'll Stay." Hayford's light baritone and superb phrasing are easy on the ears, and make each lyric come alive. In addition to the songs mentioned above there are some that would be familiar to many of you like "My Very Good Friend the Milkman," a tune associated with Fats Waller that made its way onto Paul McCartney's recent album of standards, "Blah, Blah, Blah," a clever Gershwin song, "Poor You," most famously recorded by Frank Sinatra, and Antonio Carlos Jobim's "Dreamer." New to me, and probably to most of you are "Like I Used to Do," a tune with a country flavor by Tim O'Brien, a western swing tune by Mike Dowling, "Nothing Could Be Better," and Ron Sexsmith's pop ballad, "It Never Fails." Jim Cox on bass, Phil Gratteau on drums and Brad Hayford on guitar provide the rhythmic backing for the album that has a nice jazz/pop feeling. Hayford has produced another appealing collection for fans of good songs, well sung. (This album is a benefit project for the AIDS Legal Council of Chicago, and is only available as a download from <http://justinhayford.bandcamp.com>. There is no set price for the album, you pay whatever amount you wish to donate to the AIDS Legal Council of Chicago, and all funds will go directly to them.)

■ It is a real treat to hear an album like **Love Lost and Found Again (HighNote - 7739)** from vocalist **LAVERN BUTLER**. This is an album by a singer who has a great voice, and just the right feeling for her material, no matter the tempo. In addition, the instrumental support from pianist Bruce Barth, who also served as the arranger, bassist Ugonna Okegwo and drummer Rudy Royston is right on target. A special bonus is the appearance of Houston Person and his tenor sax on four tracks. The songs are a nice mix of standards, "Any Place I Hang My Hat Is Home," "I've Told Ev'ry Little Star," "Travelin' Light," "That's All" and "Smile,"

*continued on page 32*

**OTHER VIEWS**

*continued from page 31*

a few pop songs that found their way onto the hit charts, "Everybody's Somebody's Fool" and "Be Anything (But Be Mine);" and some lesser know gems, "Be a Sweet Pumpkin," "The Bluest Blues" and "I'll Never Be Free." The other selection, "In My Own Little Corner," deserves special mention. This rarely heard song by Oscar Hammerstein II and Richard Rodgers comes from their score for the television production of Cinderella. Butler gives it a perfect reading, taking this obscure show tune on a fascinating trip to the land of jazz. This is among the best vocal albums that I have heard in recent times, and shows that LaVern Butler should be among the front rank of jazz vocalists. (www.jazzdepot.com)

■ Another fine album from a female vocalist is **Two for the Road (Mighty Pretty Records)** by **TIANNA HALL & THE MEXICO CITY JAZZ TRIO**. Hall and the MCJ Trio, Agustin Bernal on bass, Miguel Villicaña on piano and Gabriel Puentes on drums, have been collaborating occasionally for the last 10 years, and the way that they complement each other on the album has its foundation in this extended relationship. Most of the album contains standards, but Hall has also chosen to include three songs, Radiohead's "Creep," Soundgarden's "Black Hole Sun" and 10cc's "I'm Not in Love," in the 14-song program. While not the equal musically of the likes of "Till There Was You," "What Is This Thing Called Love," "I've Never Been in Love Before" and "Two for the Road," among others, they do not feel out of place. Hall's voice has a haunting quality that suits the ballads on program, and she sounds equally comfortable with the more up tempo pieces. The trio is tight and swinging. This outing is a wonderful match of singer, musicians and songs. (www.TiannaHall.com)

■ Tommy Krasker and the folks at PS Classics have produced another winner with **The Land Where the Good Songs Go (PS Classics - 1211)**. This collection of songs from the catalog of **JEROME KERN**, spanning the years 1907 to 1946, has been creatively and thoughtfully sewn together into a performance piece by David Loud. It was initially presented at Catholic University in 2004, and staged once more at Merkin Hall in New York City in 2010. This two-disc recording has a stellar cast of Broadway musical performers including Kate Baldwin, Heidi Blickenstaff, Rebecca Luker, Philip Chafin, Graham Rowat and Matthew Scott. There are many familiar songs here like "They Didn't Believe Me," "A Fine Romance," "All the Things You Are" and "Smoke Gets in Your Eyes," but it is the presence of many lesser know, but wonderful songs that make this recording a special treat. Many of them are from the early part of Kern's career, but Loud also found places for two trunk songs, "April Fooled Me," with lyrics by Dorothy Fields from 1955, and "Now That We Are One," with lyrics written by Ira Gershwin in 1968. The singers are well suited to the material, and give each selection its own particular glow. There is a synopsis of the story created by Loud, and an interesting essay about Kern written by Stephen Sondheim for a 1957 recording of Kern songs included in the booklet that accompanies the discs. Jerome Kern is among the premier composers of songs for the musical theater, and this album presents his work in the best possible light. The word that kept popping into my head as I listened to the discs was "delightful." (www.psclassics.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.*



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## BOOK REVIEW

### THE LAST BALLADEER: The Johnny Hartman Story

By Gregg Akkerman | Scarecrow Press, Lanham - Toronto - Plymouth, U.K., 2012 | 367 Pages, \$55.00

By Joe Lang NJJS Past President

There is always controversy when it comes to defining whether or not a singer should be categorized as a jazz singer. Johnny Hartman is one of those singers who really defied such a limiting definition. As the title of this biography, *The Last Balladeer*, implies, Hartman was most in his comfort zone when singing ballads. He did so in a rather straightforward manner, but was often accompanied by first-rate jazz musicians. His first major gigs were as a vocalist with The Earl Hines and Dizzy Gillespie big bands, and his most famous and acclaimed recording was his 1963 collaboration with John Coltrane.

Gregg Akkerman has written an engaging biography of Hartman tracing his life from his formative years in Chicago, through his experiences in the United States Army, the gigs with Hines and Gillespie, his up and down career as a solo vocalist, and his final years where his career was experiencing a revival that was cut short by his terminal bout with cancer.

Hartman's story is told with a rich amount of detail, and firsthand contributions from his family, peers and associates. The picture that emerges is one of a talented man who for a variety of reasons never achieved the kind of fame and success that his talent seemingly deserved.

His biggest influences as a singer were singers like Bob Eberly and Jack Leonard, pop vocalists who were primarily ballad singers. Because Hartman was a black singer with a deep baritone voice, and handsome looks, he was frequently compared with Billy Eckstine. It was a detriment in that the period of his emergence occurred at a time when racial attitudes mitigated against his being accepted as the kind of stylist that meshed with his natural inclinations. As a result, he survived in kind of a nether world where it was assumed that he should be marketed as a jazz singer rather than as the crooner that he desired to be. His early experiences as a recording artist reflected this conflict.

When Hartman finally was signed by RCA in 1951, it was with the expectation that he could be that label's answer to Eckstine and Nat Cole as a black crooner with the potential to attract a white audience, but the company never figured out how to effectively promote their artist.

During the following decade, Hartman recorded some superb albums for the Bethlehem and Roost labels, but they never resulted in the kind of sales volume that their quality deserved.

Finally, in March 1963, Hartman recorded the album that has come to be recognized as one of the finest vocal albums ever produced, *John Coltrane and Johnny Hartman*. It brought enough attention to Hartman's artistry that the Impulse label released two more albums by Hartman, *I Just Dropped By to Say Hello* and *The Voice That Is!*, before the parent company moved him over to its ABC-Paramount label for two more LPs. These five albums were recorded between 1963 and 1966. The first three were aimed at a jazz audience, while the last two attempted to move him into a more mainstream pop market.

It would be six years before Hartman would again enter a recording studio. In between, the gigs were hard to come by, and it was the low point of Hartman's career. One good thing from this period was the onset of a working relationship with pianist/arranger Tony Monte, a man who contributed many of the insights quoted in this volume, and who continued to work often with Hartman right up until Hartman's death.

In 1972, Hartman recorded the first of two albums for the Perception label, and also recorded enough material during a tour of Japan for two albums that were released only over there. He also had an increase in his live bookings during the ensuing few years.

Hartman gained some important national exposure when he was included among the roster of outstanding singers recruited to

participate in the NPR radio series *American Popular Song with Alec Wilder and Friends* that started airing in 1976. Hartman appeared on two programs, one devoted primarily to songs by Billy Strayhorn, and the other concentrating on songs by Cole Porter.

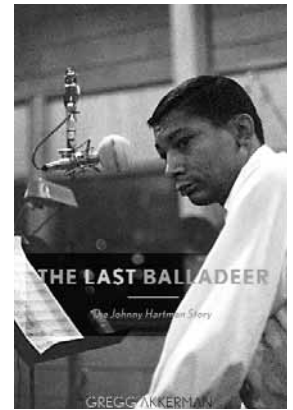
With his career once again on an upward track, Hartman appeared at several first-rate jazz and cabaret venues, returned to Japan where he had enjoyed a warm reception each time, and received strong support from pianist Billy Taylor who gathered outstanding jazz players like Frank Wess, Joe Wilder and Al Gafa to join him in backing Hartman on a new recording, *Once in Every Life*, his most jazz influenced record date since his Impulse days. This recording earned Hartman his first Grammy nomination.

Unfortunately, just when Hartman was enjoying more success than ever, he developed throat problems in early 1983 that eventually led to a diagnosis of the lung cancer that was to cut short his life at the age of 60.

In 1995, 12 years after his death, there was a renewed interest in Hartman's singing resulting from Clint Eastwood's decision to include several selections from the album *Once in Every Life* in the soundtrack to the film *The Bridges of Madison County*. Especially memorable was the use of Hartman's version of "I See Your Face Before Me" in a cathartic scene where the romance between the two main characters was cemented. The soundtrack from the film was so successful that Eastwood released a companion CD, *Remembering Madison County* that contained the songs from *Once in Every Life* that were not on the original soundtrack.

Over the next several years much of the Hartman catalog came back into print on various CDs, and the album with Coltrane continues sell well to this day, frequently being mentioned on lists of the best jazz and vocal albums ever released.

*continued on page 34*







## Chicken Fat Curtain Call Photo by John Herr

Event organizers Don Greenfield (far left) and Al Kuehn (far right) pose at the January 6 Chicken Fat Ball with band members (from left) Rossano Sportiello, piano; Warren Vaché, cornet; Frank Vignola, guitar; Nicki Parrott, bass and vocals; Ken Peplowski, clarinet and sax; Ed Metz, drums; Bria Skonberg, trumpet and vocals; John Allred, trombone.

The Ball moved from its longtime home at the Maplewood Women's Club two years ago to the nearby Prospect Presbyterian Church, and gone is the seating at family-style tables topped with bottles of wine and Italian cold cuts. But the patrons seem fine with the new more serene setting and the CFB continues as a reliable sell-out to open the Jersey jazz calendar.

## BOOK REVIEW continued from page 33

Akkerman has given us a portrait of a gentle man with a smooth voice, and a kind nature. While he felt that his career was hampered by the racism that was prevalent in the earlier years of his career, he refused to allow this situation to inhibit his determination to follow an artistic path that meshed, as well as was possible given the social and cultural conditions surrounding him, with his innate musical nature.

Hartman led a personal life that was devoid of the kind of sensationalism that has plagued many figures in the world of entertainment, so we get to read a book about a decent person and how his career developed and progressed. Akkerman gives enough detail about the non-musical factors that affected Hartman's career to give a rounded picture of his life, but he never gets bogged down in the kind of diversionary side discussions that often interrupt the flow of biographies. This narrative is developed smoothly, and the reader comes away feeling that he or she has been presented with a well-rounded depiction of Johnny Hartman the man and the artist.

The first person comments by musical associates like Tony Monte, Marlene VerPlanck and Billy Taylor; and relatives like his wife Tedi, his daughters Lori and Tedi and his niece Hermene, add a special personal touch to his story.

I have long been an admirer of Hartman's singing. *The Last Balladeer* makes me wish that I had gotten to know him on a personal level for he appears to have been a truly nice person. JJ



## TIM HORNER QUARTET

The Kitano, NYC  
December 8, 2012

Drummer Tim Horner showed on his recent CD, *The Places We Know*,

that he is a talented composer. In anticipation of recording a new album of his original compositions, he brought pianist Jim Ridl, vibist Joe Locke and bassist Dean Johnson into The Kitano to give us a taste of the material to be recorded.



The group that he gathered was comprised of exceptional musicians who had the kind of empathy that is at the heart of all exciting jazz units. Physically Locke and his vibes were out front, and com-

bined with his exuberant style to garner much of the attention during the performance. Ridl is a fine and creative pianist, supportive when the situation required it, and impressive when the opportunities came for him to take the spotlight. Johnson is a very strong presence on bass, and an interesting soloist. Horner not only provided the tunes, but was the rhythmic rock of the group. He is a very musical and imaginative percussionist who is not timid about thinking outside of the normal parameters that encompass most drummers.

The opening piece, "A Room Full of Cubes," is a catchy tune that featured some soaring playing from Locke. "Listen and You'll See" is a dreamlike ballad that was lush and full of emotion. There followed an as yet untitled number that exuded excitement. "I Wish I Knew You" is a ballad that reflects the kind of questioning attitude implied by the title. "Requiem" was an interesting statement on a life apparently well led. It opened with a solemn feeling, but soon was bursting with energy, inspiring images of birds fluttering and whistling. The conclusion mixed a sense of the end of a life that never seemed like it wanted to end, with spurts of activity flowing out of the terminal serenity.

The group is to be augmented by horns for the recording. Based on the aural evidence on display during this gig, the album promises to be a worthy follow-up to *The Places We Know*. JJ



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## ANYTHING BUT STANDARD

### BOOK REVIEW

# The Jazz Standards: A Guide to the Repertoire

By Ted Gioia | Oxford University Press, USA 2012 | 544 Pages, \$39.95

By Jim Gerard

It's hard to think of a more maladroit term than "standard" (primary definition: "normal, average") for the glorious body of airs that permeated American life across a four-decade span (roughly 1920 to 1960, not coincidentally contemporaneous with the outpouring of jazz). Songs such as "It Might As Well Be Spring," "All the Things You Are" and "Sophisticated Lady" married lyrics of a formal elegance and emotional expressiveness that at their best approached great poetry, to sublime, often unorthodox melodies undergirded by inventive harmonic structures, issued from the voices of cabbies, bellhops and manicurists, as well as professional singers.

While a lot of popular music, most of it odious, has interposed in the interim, "Over the Rainbow" and "Stardust" are universally recognizable today, some 80 or so years after their genesis.

Most of these tunes were written, often in commerce-driven haste, for Broadway musicals, theatrical revues and films, and often are the sole remnants therefrom. (Who can remember the subject, let alone the plot, of Rodgers and Hart's 1937 musical *I'd Rather Be Right*,<sup>1</sup> for which they wrote "Have You Met Miss Jones?" or the stars<sup>2</sup> of the 1929 musical film *Marianne* from which sprung "Just You, Just Me"?)

In recent decades, a small cadre of musicians, musicologists and scholars of popular culture have studied these songs with the academic acumen they deserve. Numerous books, such as Alec Wilder's seminal *American Popular Song: The Great Innovators*, Lissauer's *Encyclopedia of Popular Music in America*, Will Friedwald's *Stardust Melodies*, *The NPR Curious Listener's Guide to Popular Standards* by pianist Max Morath and numerous books by Robert Kimball, have entrenched "The Great American Songbook" as one of the country's greatest cultural contributions.

Ted Gioia's *The Jazz Standards* is the latest contribution to the genre. His aim, however, is neither an academic exegesis nor a general introduction to the layman but, as the book's subtitle reads, *A Guide to the Repertoire* for jazz musicians.

While the uninitiated can glean much from Gioia's sprightly accounts of, say, the genesis of "The Man I Love" (dropped from three Broadway shows), his primary goal is to create a canon of songs that the working musician<sup>3</sup> is expected to know when they're called on the bandstand.

With *The Jazz Standards*, Gioia aims to supplant "fake books" such as *The Real Book* (and if that's not an oxymoron, I don't know what is) — assemblages of often hand-written lead sheets transcribed (and often transposed) from records by its creators, Berklee College of Music graduates.

Over the years since their emergence in the early 1970s, these fake books have assumed Biblical authenticity, despite the fact that many of these charts were standard deviations from the songwriters' published music.

Gioia intends to exchange his canon for that of the fake books, but more important, to place each song in its historical context and direct the reader to a wide range of interpretations.

Gioia's approach also diverges from the aforementioned Songbook studies. Gioia redefines "standard" by not only emphasizing those "Tin Pan Alley" tunes that have appealed most to jazz musicians, but also by including songs composed by jazz musicians from Jelly Roll Morton to Ornette Coleman (whether or not they have lyrics).

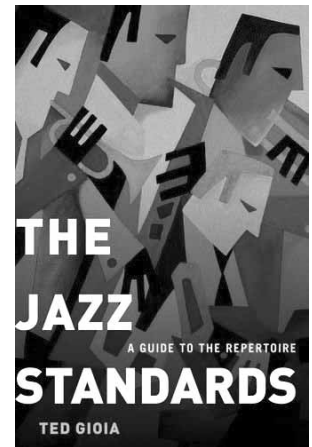
So, while Gioia gives Gershwin, Rodgers, Kern, Porter and Berlin their just due, he treats with equal reverence works by Thelonious Monk, Sonny Rollins, Horace Silver, Wayne Shorter, Antonio Carlos Jobim and other modernists whose work post-dates the golden age of American songwriting.

This is all to the good, for without an explicit declamation, Gioia sheds light on a hitherto under-explored phenomenon: the fact that jazz musicians have been — right from the start — essential disseminators of American popular song.

They've done this by prolonging the life of many great tunes and unearthing hidden gems that other branches of showbiz (cabaret and nightclub singers) had ignored or allowed to lie fallow — especially since the emergence of rock.

In addition, the deeper musical investigations of geniuses such as Louis Armstrong, Coleman Hawkins and Charlie Parker brought to light overlooked elements in these tunes' melodic and harmonic architecture and created new pathways for their reinterpretation.

In short, without jazz, many of these standards wouldn't be.



1 A political satire featuring George M. Cohan as Franklin Roosevelt.

2 Lawrence Gray, who introduced the song, ukulele in hand, to Marion Davies.

3 Or, perhaps more accurately, the jazz novice, for any player who isn't familiar with at least 90 percent of these songs won't be working much.



*The Jazz Standards* is encyclopedic in form.<sup>4</sup> Gioia devotes a short, invariably entertaining essay about the background, structure and interpretations of 252 songs, and appends a list of over 2,000 of their most important, influential recorded versions — although he mystifyingly fails to include names of record labels. (The book also is missing a bibliography.)

As the author told *The Atlantic Monthly*, the book includes “performance advice, anecdotes from other musicians, bits of lore and legend, musical analysis, and other information that I thought readers would enjoy.”

Gioia is one of our leading jazz historians and the author of numerous books on jazz and related music, including *The History of Jazz* and his excellent *West Coast Jazz*.

He writes fine sentences and conveys a wealth of knowledge and informed opinion — of which there is more than expected in a book of this kind — in a sprightly and entertaining manner. (One example: He calls Monk’s “Misterioso” a “Czerny exercise from an alternative universe.”)

His selection of standards is refined and drawn from exhaustive listening — he says he listens to 700 new CDs a year.

The only problem with his canon is that it is a tad too wide. Unfortunately, jazz is still divided into camps — “trad,” “bop,” “hard bop” and “post-bop, etc. — and I can’t imagine any combo today whose “book” would include Don Redman’s “Gee, Baby, Ain’t I Good to You?,” Miles Davis’s (or, according to Gioia, Charlie Parker’s) “Donna Lee” and John Coltrane’s “Impressions.” And even if such a group existed, I doubt that they would possess the temperamental (if not the technical) versatility to do justice to a diversity of styles from ragtime to modal.<sup>5</sup>

*The Jazz Standards* has a few irritants, such as Gioia’s enthusiastic encouragement of the flagrantly experimental. He calls “gripping” Anthony Braxton’s “trample-the-changes” rendition of Tadd Dameron’s “Hot House.” (If you’re going to trample the changes, why play the tune?)

He also makes several disparaging and inaccurate comments about Charlie Parker’s approach and oeuvre (e.g. Bird’s reliance on the blues proves he was not “subversive” like other musical revolutionaries). And he issues hearty endorsements of heavy metal-meets-electronica interpretations — and even a few versions by “DJ” so-and-so.

This brings us to a perennial question: Does jazz need to constantly reinvent itself, and if so, how? By assimilating other music(s)? Must jazz herald a “new thing” to prevent it from becoming an ossified art form — and even less captivating to the public than it already is?

These questions are thorny and worthy of book-length explorations, but two things are evident to this writer: 1) the Great American Songbook and the blues (and their underlying harmonic and rhythmic foundations) have been the bedrock of jazz virtually since its inception; 2) the volume of outstanding jazz that has drawn upon these sources far outstrips that based on non-diatonic, non-Western (or “world”) musical forms.

I suspect the answer depends on not only one’s taste, but also one’s relationship to the music. It’s easy to understand why an experienced jazz musician would tire of playing the bridge to “Cherokee.”

On the other hand, I posed the question: “Will there be anything really new in jazz?” to my piano teacher (a very distinguished musician). He replied, “Barry Harris plays something new every night.”


Despite a few flaws, *The Jazz Standards* is a thoroughly researched, well-written and edifying book— one that the less obsessive reader could peruse at random. Perhaps some day it will become a standard. JJ

4 Unlike, say, *Stardust Melodies*, in which Friedwald explores at great length what he considers the dozen quintessential American songs from the Songbook era.

5 Perhaps the only aggregations capable of such wide-spanning inclusion are well-funded, institutionally based repertory bands such as the Jazz at Lincoln Center Orchestra. But even in that case, it’s clear that most of its members feel more comfortable with one certain style of jazz.

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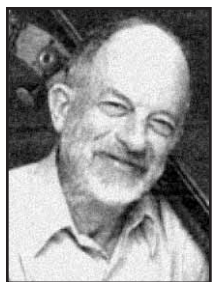


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## From the Crow's Nest

By Bill Crow

■ Louise Sims has an unusual wood carving on her living room wall. She told me that Zoot had carved it from an interesting piece of wood he found. He brought the piece of wood home, saying, "I think I see an owl in it." In his spare time, often late at night after a gig, Zoot would carve away at it, making it more owl-like every day. One night, after playing at the Half Note with Al Cohn, Zoot went home and started to work again on the owl. He was well oiled, and very tired, and Louise asked him if it wouldn't be better to get some sleep and carve the owl in the morning. Zoot said he wanted to stay with it...he could see what the owl needed. Louise went on to bed, and shortly afterward, Zoot came up and ruefully showed her the owl. His hand had slipped, and he had damaged one of the eyes in a way that wasn't repairable. Zoot felt bad, but then he remembered that Al Cohn had one bad eye. He happily declared the owl finished, and named it "Owl Cohn."

■ Wyn Walsh passed along a story he got from Vinnie Riccitelli: The late Eddie Bert, who did a lot of big band, jazz and Broadway work, was not one of those club date players who know a million tunes, but he did his share of club dates. On one of them, a woman

approached the stand and asked the leader if they could play any songs from *How To Succeed in Business*. The leader asked Eddie if he knew those tunes. Eddie replied "No, but I can play the second trombone parts."

■ Ian Royle sent me a cartoon from London. A man being interviewed says, "Technology doesn't give a damn for people. West End musicals used to employ 20-piece to 40-piece orchestras, but once live music was replaced by taped or digital accompaniment, my livelihood was killed stone dead." The interviewer asks, "Were you a musician?" The man replies, "I ran a pub next to a theatre."

■ Dan Miller got called for jury duty in Brooklyn during the time when PBS was airing Ken Burns's ten-part documentary on jazz. During the jury selection voir dire, the defense attorney asked Dan his profession, and he replied, "Musician." The judge, who hadn't said anything during the previous half-hour of juror questioning, asked, "What kind of music do you play?" When Dan answered, "Jazz," the lead defense attorney turned to him and asked, "Do you think that the Ken Burns PBS series on jazz focuses too much on Louis Armstrong and Duke Ellington, and not enough on Bill Evans, Ornette Coleman and the avant-garde?" There was complete silence in the courtroom, and everyone was looking at Dan. He offered: "Other than Bach, Louis Armstrong is the most important figure in western music in the last five hundred years." The assistant DA conferred with his team, and then announced, "Dismissed with a peremptory challenge."

■ Dave Lambert once told me a funny story about a big band rehearsal he attended. Pianist Blossom Dearie had written her first arrangement, and was eager to hear how it sounded. As the musicians looked over their parts, one of the trumpet players said, "You've got us changing to straight mutes at letter B, but we're playing in the previous measure, and don't have time to make the switch." Blossom looked at her score, and said, "The trombones aren't doing anything there, are they?" She called in the trombone parts, wrote something on them and passed them back. She had written, at letter B, "attack trumpets with straight mutes." **J**

*Bill Crow is a freelance musician and writer. His articles and reviews have appeared in Down Beat, The Jazz Review, and Gene Lee's Jazzletter. His books include Jazz Anecdotes, From Birdland to Broadway and Jazz Anecdotes: Second Time Around. The preceding stories are excerpted, with permission, from Bill's column, The Band Room in Allegro, the monthly newsletter of A.F. of M. Local 802.*

### JAZZ TRIVIA ANSWERS *questions on page 4*

- |                           |                   |
|---------------------------|-------------------|
| 1. Ray Nance              | 5. Charlie Barnet |
| 2. Woody Herman           | 6. Bob Crosby     |
| 3. George VanEps          | 7. Vido Musso     |
| 4. George "Pee Wee" Erwin | 8. Cliff Leeman   |

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## What's New? Members new and renewed

We welcome these friends of jazz who recently joined NJJS or renewed their memberships. We'll eventually see *everyone's* name here as they renew at their particular renewal months. (Members with an asterisk have taken advantage of our 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.)

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 Mr. Joseph Arena, Hillsborough, NJ  
 Mr. & Mrs. Robert L. Boardman, Mahwah, NJ  
 Jeffrey J. Brown, Roselle Park, NJ  
 Mr. Alexander James Cox, Redding, CT \*  
 Rick Crane, Verona, NJ  
 Frederick Davis, Irvington, NJ  
 Mr. Tobia Del Giudice, Monroe Twp., NJ \*  
 Mr. Robert Fitterer, Morris Plains, NJ  
 Mr. Bruce M. Gast, Watchung, NJ  
 Marcia Graff, Basking Ridge, NJ  
 Dr. & Mrs. Donald Greenfield, East Orange, NJ \*  
 Mr. & Mrs. Richard C. Griggs, Westfield, NJ  
 Ms. Joan Hecht, Fair Lawn, NJ  
 William Hrushesky and Patricia A. Eood, West Orange, NJ  
 Mr. Sandy Ingham & Nadine Lawson, Morganville, NJ  
 Mr. & Mrs. Richard E. Kameron, Scotch Plains, NJ \*  
 Mr. Dan Katz, West Orange, NJ  
 Mr. & Mrs. James Kellett, Bernardsville, NJ  
 Mr. Albert E. Koska, Jersey City, NJ  
 Mr. & Mrs. Kent Lindquist, Portage, IN  
 Mr. & Mrs. Frank McCann, Somerset, NJ  
 Mr. & Mrs. Dick Meldonian, Haworth, NJ  
 Mr. & Mrs. John Mintz, Rockaway, NJ  
 Mr. Charles J. Mowry, Piscataway, NJ  
 Mr. Tom Offerjost, Washington Township, NJ  
 Mr. & Mrs. Allen Parmet, Springfield, NJ  
 Flip Peters, South Orange, NJ  
 Mr. Larry Peterson, Wyckoff, NJ  
 Mr. C. Douglas Phillips, Kenilworth, NJ  
 Mr. Thomas Piccirillo, Warren, NJ \*  
 Mr. & Mrs. Pat Pratico, Trenton, NJ  
 Mr. & Mrs. Louis L. Rizzi, Sarasota, FL  
 Mrs. Charles Root, Madison, NJ

Barbara Roth, Somerset, NJ  
 Rutgers University Distributed Technical Services, New Brunswick, NJ  
 Rutgers University SPCOL, New Brunswick, NJ  
 Jan Scheerer, Morganville, NJ  
 Mr. George W. Siver, Marlboro, NJ  
 Mr. & Mrs. Bud Smith, Boynton Beach, FL  
 Mr. & Mrs. Robert V. Smith, Murray Hill, NJ  
 Mr. Roland E. Smith, Basking Ridge, NJ  
 Somerset County Vocational Foundation, Bridgewater, NJ \*  
 Mr. & Mrs. Anthony Speranza, Garwood, NJ  
 Mr. & Mrs. Dixon Stearns, Hackettstown, NJ  
 Ms. Irene Stella, Closter, NJ \*  
 Howard Tavin, Fort Lee, NJ  
 Mr. John Tobia, Somerville, NJ \*  
 Mr. David Voorhees, Hopewell, NJ  
 Mr. & Mrs. Michael Weiner, New Milford, NJ  
 Mr. & Mrs. LeRoy Williams, Montclair, NJ \*  
 Mr. & Mrs. Franklin Wortman, Easton, PA  
 Ms. Irene Young, New Providence, NJ

### New Members

Mrs. Lee Boswell-May, South Orange, NJ  
 Michael Kozaczek, Millington, NJ \*  
 Yi Liu, Summit, NJ  
 James & Margaret Lowe, East Orange, NJ  
 Larry Maltz, Livingston, NJ  
 Margaret Marsh, Flemington, NJ  
 Ms. Diane Martin, Springfield, NJ  
 Nicole McKinney, Cranford, NJ  
 Lynn Redmile, New York, NY  
 Mr. Robert J. Robbins, Broomall, PA  
 Mr. Ken Saari, Farmingdale, NJ  
 Mr. Daniel Sanders, Westfield, NJ  
 Brynn Stanley, Basking Ridge, NJ  
 Mr. Jerry Swanberg, New Brighton, MN  
 Christopher Swatt, Basking Ridge, NJ

## About NJJS

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

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

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

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

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

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

## Member Benefits

### What do you get for your dues?

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

## Join NJJS

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

- **Family \$40:** See above for details.
- **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)**
- **Jazzer (\$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](mailto:membership@njjs.org)  
 OR visit [www.njjs.org](http://www.njjs.org)

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



'Round Jersey

Morris Jazz

The Bickford Theater  
at the Morris Museum

Morristown, NJ 07960

Tickets/Information: 973-971-3706

Busy musicians are generally less so in February, so both audiences and participants alike responded when **Herb Gardner** initiated what was to become an annual tradition.

After about a decade as the GroundHog Day Jam, the popular event had to be scheduled later in the month to fit the host's calendar, so it morphed into the **St. Valentine's Day Massacre** with the same mixture of all-star cast, upbeat music and spontaneous humor, all by musicians seemingly jamming together with friends rather than being constrained by the formality of a concert.

This year's edition, on Monday, February 11, has Herb returning on his trademark trombone and occasionally piano, joined by **James Chirillo** (guitar) and **Robbie Scott** (drums) from last year's aggregation. Fans will recognize **Joe Licari** (clarinet) and **Mike Weatherly** (bass) from previous appearances, but may just be discovering **Barry Bryson** (trumpet with Swing Street and Dixie Rascals), a new face this year. Vocalist **Abbie Gardner** (nationally known with her group, Red Molly) makes her annual visit to sing with the band. All in all, a fun evening that serves to chase away the winter blues every year.



Abbie Gardner



Herb Gardner and James Chirillo

The **Big Bix Beiderbecke Birthday Bash** is another fixture on the Bickford calendar, paying tribute to the early jazz cornetist who made such an impact on fellow musicians that there are elements of his unique style in virtually all jazz being played today. Organizers try to rotate the cornet/trumpet role each year so that nobody gets typecast as Bix. The high honor falls to **Mike Davis** on March 11. Mike played at Jazzfest as part of Emily Asher's popular band, and the folks there liked what this new "young man with a horn" did, even commenting that he looked a bit like Bix. The rest of the band is certainly made up of familiar faces, with **Dan Levinson** (reeds), **Mark Shane** (piano), **Brian Nalepka** (bass) and **Kevin Dorn** (drums).

The **Jazz Lobsters** fill the stage a week later on March 18. This is probably the most popular and certainly among the most potent of the big bands, and they always put on a good show. They'll be making a special effort at this appearance, playing for microphones that will capture the event for posterity. You've heard them at JazzFest more than once, they've played for the Jersey Shore Jazz and Blues Foundation and they've brought their powerhouse ensemble to MidWeek Jazz, all with similar positive results. "The Bickford Theater in Morristown was on fire last night!" writes reviewer Maria Miaoulis. "Known in this region as the best of the big bands, the Jazz Lobsters took to the stage with their 18-piece set featuring five saxophones, four trumpets, four

trombones, and of course, the amazing rhythm section. The Lobsters pulled out all the stops to make sure the crowd was not left disappointed."

Three attractions sparkle on the Jazz Appreciation Month calendar this year. **Randy Reinhart** brings his all-star group on April 8, followed by the **Anderson Twins** doing their Dorsey Brothers program on April 24, a Wednesday. Pianist **Gordon Webster** closes the month on April 29 with his touring group that is exciting young people all over the country.

Farther out, **Frank Vignola** has accepted the "60 years without Django" theme for his appearance on May 6. Pianist **Neville Dickie** will be teamed with the **Midiri Brothers** on June 10, followed a couple of days later by **Mona's Hot Four** augmented by **Emily Asher** and **Bria Skonberg**, all on June 12.



Geoff Gallante

Mona's Hotter Six? That leaves just a few openings to be filled, but plan your travel so you are around for these concerts.

## Jazz For Shore

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

Tickets/Information: 732-255-0500

**Geoff Gallante** is full of surprises for first time concertgoers. He is a surprisingly good trumpet player, surprisingly young for his skill level, and has a surprisingly large repertoire of tunes written long before he was born. But, having been introduced to MidWeek Jazz through a guest appearance with Al Harrison's Band, he now manages to fill the room for his own trio appearances. Once you've caught his act, he's addictive.

Last year he played to an above average crowd in midwinter, thrilled on trumpet, introduced the audience to his new flugelhorn, and even played a bit of piano. Perhaps he'll bring his cornet this year, but in any case it will be an entertaining evening. Just close your eyes, and you'll think a seasoned veteran is leading the band. The date to save is Wednesday, February 6.

A month later, on March 6, pianist **Tom Roberts** comes back to MidWeek Jazz, but many regulars will remember his previous appearances, most recently with Albert clarinetist **Susanne Ortner-Roberts**, with whom he will return this time. Tom alone presents a full and varied program, because he can play ragtime and stride with the best of them, wade into obscure pieces from early in the jazz era, or romp through anything from the swing repertoire as well. Susanne covers similar ground on the clarinet, but will also surprise many as she deftly tosses off a Klezmer piece or two, recalls an Edith Piaf hit, perhaps a Goodman medley, or mixes in some Chopin where you least expect it. Two players who can sound like an orchestra!

Additional dates have been booked, including a return visit by the popular **Midiri Brothers** on April 3 (a fitting feature for Jazz Appreciation Month!), **Bucky Pizzarelli** on May 15 (flanked by violinist **Aaron Weinstein** and bassist **Jerry Bruno**), the hot new group **Baby Soda** (generally six pieces) from NYC on June 5 and an encore by **Fête Manouche** playing Gypsy Jazz in their usual spirited manner (with **Dan Levinson** on clarinet, backed by vigorous strings) on June 19. Mark your calendars. 

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



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

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

### calendar:

#### JAZZ RESEARCH ROUNDTABLES

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.

##### ■ January 23: A History of Jazz Marketing, by Steven Pond

Dr. Pond, professor at Cornell, will discuss such topics as how the CD reissue business affected emerging performers, and how the Internet seems to be affecting live/recording career strategies.

##### ■ February 13: The Loft Jazz Era, by Brent Hayes Edwards

Professor Brent Hayes Edwards of the Center for Jazz Studies at Columbia University offers a multi-media presentation on "loft jazz," the network of musician-run performance spaces that flourished in downtown Manhattan in the 1970s, drawing on extensive archives of unreleased concert recordings and photographs.

##### ■ March 6: The Issues of European jazz, by Heli Reimann

Heli Reimann is a PhD fellow and researcher at the University of Helsinki, Finland, and a saxophonist. She will speak about the experience of jazz under the former Communist regimes of her native Estonia, and other topics of interest relating to European jazz, along with relevant recordings.

##### ■ April 17: Experimental Jazz Composers, by Ben Bierman

John Benson Brooks, George Handy, and other now-forgotten composers of the 1950s wrote fascinating and forward-thinking pieces for such soloists as Cannonball Adderley, Zoot Sims, and Art Farmer. Dr. Bierman will present audio of these pieces with his own insightful analyses. Ben Bierman is professor of music at John Jay College in Manhattan, after years of touring and recording as a freelance trumpeter with noted groups in a variety of genres. He is also an active composer.

#### 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.

##### ■ March 12: Akua Dixon, cellist

Akua Dixon is a native of New York City. A graduate of the High School of Performing Arts, she studied cello with Benar Heifetz and composition with Rudolf Schramm. Akua studied bass concepts with Reggie Workman and Jazz Practice Techniques with Jimmy Owens, at the Collective Black Artists Institution of Education. She is the 1998 recipient of "The African American Classical Music Award," given by the Northern New Jersey Spelman Alumnae Association. Among the many noted artists she has performed with a few are: Duke Ellington, Lionel Hampton, Max Roach, Betty Carter, Ray Charles, Tony Bennett, etc. She has been engaged at many Broadway shows, including: *Doonesbury, Barnum, Cats, and Dreamgirls.*

Akua performs nationally and internationally at concert halls and colleges, public schools and libraries; at jazz festivals in Chicago, Hawaii, Berlin, St. Lucia, Tri-Sea, North Sea, Pori, Saalfelden, Jamaica, Puerto Rico, Martinique, Guadeloupe, and San Diego, etc. Her music for string quartet has been featured on an eight country, 26 concert tour of Europe and Scandinavia.

#### 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](http://www.wbgo.org).

■ Watch for listings...

free  
roundtables

free  
concerts

on  
WBGO radio

# 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

**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  
Monday – Saturday 6:30 PM  
Piano Bar

## Bridgewater

**THEATER OF SOMERSET COUNTY VO-TECH**  
14 Vogt Dr., 08807  
908-526-8900

## Cape May

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

## MAD BATTER

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

## BOILER ROOM, CONGRESS HALL

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

## MERION INN

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

## Closter

**HARVEST BISTRO & BAR**  
252 Schraalenburgh Road  
201-750-9966  
www.harvestbistro.com  
Thursdays & Fridays

## Cranbury

**BLUE ROOSTER CAFÉ**  
17 North Main St.  
609-235-7539

## Cranford

**TONY'S CAFE**  
21 N. Union Av., 07016  
908-272-2874

## Cresskill

**GRIFFIN'S RESTAURANT**  
44 East Madison Ave.  
201-541-7575  
Every Tuesday & Wednesday

## Dunellen

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

## Edgewater

**THE CRAB HOUSE**  
541 River Road  
201-840-9311  
Jazz, Thursdays

## Englewood

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

## BLUE MOON MEXICAN CAFÉ

23 E. Palisade Ave.  
201-848-4088  
Sundays

## Ewing

**VILLA ROSA RESTAURANTE**  
41 Scotch Road  
609-882-6841

## Fairfield

**BRUSCHETTA RESTAURANT**  
292 Passaic Avenue  
973-227-6164  
www.bruschettarestaurant.com  
Live piano bar every  
night **CALANDRA'S MEDITERRANEAN GRILLE**  
118 US Highway 46  
973-575-6500  
Piano – Fri. & Sat.

## CALANDRA'S CUCINA

216-234 Route 46  
973-575-7720

## Garwood

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

## Glen Rock

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

## Hackensack

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

## SOLARI'S

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

## STONY HILL INN

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

## Hasbrouck Heights

**HOULIHAN'S**  
5 State Route 17  
201-393-9330  
Thursdays

## Hawthorne

**ALEX BISTRO**  
142 Goffle Road  
973-310-3019

## Highland Park

**ITALIAN BISTRO**  
441 Raritan Ave., 08904  
732-640-1959

## PJ'S COFFEE

315 Raritan Avenue  
732-828-2323  
Sunday 1–5 PM Somerset Jazz  
Consortium Open Jam

## Hoboken

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

## PILSENER HAUS & BIERGARTEN

1422 Grand Street  
201-683-5465  
www.pilsenerhaus.com/  
events.html  
Live music Wed & Thur, 8–12 PM,  
no cover charge  
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.morrismuseum.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://nbjp.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://nbjp.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

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

## Old Bridge

**CAFE 34 BISTRO**  
787 Route 34  
732-583-9700  
www.bistro34.com  
Thursdays, 9:30 PM-12 AM

## 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**  
29 Hulfish St.  
609-252-9680  
NO COVER  
www.terrantomom.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.jmggroupprinceton.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**  
213Howard 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://nbjp.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 Amboy

**BLUE MOON**  
114 South Broadway  
732-525-0014  
www.bluemoonhome.com  
Jazz jams Sundays, 3-7 p.m.

## South Brunswick

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

## South Orange

**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 Eycland 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.vangoghsearcafe.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

Recommendations may be sent to editor@njjs.org.

2/8 **NEW YORK VOICES** at Roxbury High School, 1 Bryant Dr.  
Succasunna NJ. 7:30 - 10:30 PM www.roxburyartsalliance.org

**STEPHEN FULLER QUARTET** at Priory Jazz Club 7 PM,  
Featuring Lou Rainone on piano, Thaddeus Expose on bass  
and Greg Bufford on drums, 2/8

2/10 Pianist/Vocalist **DANIELA SCHACHTER**, Luna Stage,  
555 Valley Road. West Orange, NJ 7 PM

**HIGHLIGHTS IN JAZZ 2/14:** 40th Anniversary Gala Feat.  
**BARBARA CARROLL, JAY LEONHART, BRIA SKONBERG,**  
**KEN PEPOWSKI, HARLEM BLUES AND JAZZ BAND, JOEY**  
**MORANT**, many more. TRIBECA Performing Arts Center

2/15 **MICKEY FREEMAN TRIO**, The Grille Room at Bowling  
Green Golf Club 7 PM with Regan Ryzuk and Tim Metz.  
53 Schoolhouse Road, Oak Ridge, NJ 07438, 973-697-8688

**PAQUITO D'RIVERA** and  
**CLAUDIO RODITI** at Shanghai  
Jazz, 2/15, 16.

**LOU PALLO** and **AL CAIOLA**  
at Glen Rock Inn, 2/21.

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