"Ten thousand people clearly remember being at the original concert," said Jack Stine, with a chuckle. He was selling the NJJS Board on the idea of recreating Benny Goodman’s historic Carnegie Hall concert on its 50th Anniversary. The joke was that Carnegie only has 2800 seats. The Society went ahead with the project and filled every one of those seats, much to its financial betterment.

Fast forward to January 17, 2009 as Jazz in Bridgewater celebrates that momentous anniversary with its own sellout concert, somewhat closer to home. Dan Levinson was the headline clarinetist, backed by the star-studded James Langton Big Band that was filled with faces familiar to NJJS members. This is believed to be America’s first celebration of Benny Goodman’s birth centennial. The “world’s first” title belongs to Dan himself, since he had already been doing Goodman tributes in Europe earlier in January.

continued on page 26
Prez Sez
By Andrea Tyson President, NJJS

This issue is hopefully at your mailbox late February so there is still time to get your tickets for the Stomp. The New Jersey Jazz Society was started because there was such an outpouring of interested listeners at the original Stomps. Well, this month is our 40th Stomp. And Pee Wee Russell would be bowled over to know his name has lived on all these many years to grace such an enduring event. What a legacy! Please make sure to get your tickets and join us via www.njjs.org or at the door. And for all our new members or non-members reading this issue, don’t be shy — we’ll seat you with fun-loving people and you’ll be able to see and hear from every seat in the beautiful Birchwood Manor ballroom, and dance, too. And I thank the people who donated to our scholarship program. In these difficult times we are trying to keep the NJJS jazz education scholarships meaningful. We’re still accepting donations if you can see your way clear to do so. The donations are specifically segregated for the scholarships.

Our Member Meetings (open to all) are continuing under the umbrella of our Music Committee so please read Laura Hull’s Music Committee column for details of upcoming performances or go to our Website for further information. We thank Trumpets for their hospitality and hope that you will patronize their establishment at other times as well, www.trumpetsjazz.com. Our meeting on January 18 was well-attended and the graduate students jazz quartet from Jersey City University was spectacular. We had some special audience members who added to the fun as Pam Purvis and Bob Ackerman joined the band and Laura Hull also added her dulcet tones to the group.

Upcoming this month, Sunday, March 15, we are continuing our Duets Series with Pianist Larry Ham and bassist Lee Hudson. They will share their insights and music with the audience with room for questions. Pianist, composer and arranger Larry Ham has long been a noted leader and sideman, from playing in the Lionel Hampton Orchestra to serving as United States Department of State Jazz Ambassador, Larry has toured the world playing jazz piano. Bassist Lee Hudson, a long time musical partner and member of the Larry Ham Trio, will join in this great afternoon of music. And you never know who else will show up and hop on the bandstand. So, plan to join us, please.

I recently had dinner with friends at Shanghai Jazz in Madison, and listened to Jerry Vezza and Zan Stewart. Between the fabulous food and the great music, my party enjoyed every bit of the evening. Here is

-- Andrea Tyson

NJJS Bulletin Board

Pee Wee Raffle and 50/50 will be making the rounds on March 1. Tickets to Cape May’s April Jazz Festival are one of the prizes — valued at $300! Get in on it!

FREE Member Meetings Next Member Meeting: March 15 at Trumpets. These are a fun way to meet fellow members and friends while enjoying programs that entertain and inform. Find some details on page 8. Free for members, but also open to the public, so invite somebody! Watch for details at www.njjs.org or via E-mail.

FREE Film Series Next Film: Wednesday March 25 in Chatham. Some details on page 8 and watch for E-blasts.

Got E-mail? Some special offers for NJJS members are late-breaking — so please send your E-mail address to webmaster@njjs.org. For example, one of our partners recently offered a generous buy-one-get-one-free ticket deal.

We were only able to extend that offer to our E-mail list.

Friends got E-mail? We’ve started a new initiative to further spread the word about NJJS. If you’ve got friends and relatives who’d like to receive our occasional E-mail blasts, please send their E-mail addresses to publicity@njjs.org.
another supporter of live jazz and we hope you will keep the music alive by patronizing this restaurant...whether at the bar or at a table. All are welcome and the sight lines are perfect!

**Bruce Gast** is providing excellent offerings at his venues. He hit a home run at his Benny concert in January at the Bridgewater Vo-Tech honoring the music of Benny Goodman and who better than Dan Levinson to lead the band, with Molly Ryan as the big band singer. We’re having Dan Levinson and his Swing Wing at our Stomp. So, there’s more beautiful music from Dan to be heard by NJJS audiences.

**Elliot** and I and some other NJJSers attended a concert/dance in Chatham where Dr. Lou Iozzi, past NJJS Vice President and Music Committee Chair, was leading his band, *Reeds, Rhythm & All That Brass*. Many of you will remember them from our 35th Anniversary party. They did a fine job on “Take the A Train” and “Don’t Get Around Much Anymore” with tight arrangements of these wonderful standards. The Folk Project presented this evening and had a large roomful of dancers and listeners. We’re so happy they are supporting live jazz. Check out their website, www.folkproject.org for more of their offerings.

**Elliott** and I are off to London to visit my relatives and hopefully catch some jazz at Ronnie Scott’s, Spice of Life, and/or Pizza Express (many moons ago that’s where I saw Mark Shane in their basement playing to only my table...the others were empty!). I should be interesting and I’ll be reporting on it when we cross back over the pond.

**Our Film Series** continues on **Wednesday, March 25** when Joe Lang presents *Symphony in Riffs*. Burt Lancaster narrates this dynamic portrait of Benny Carter, alto saxophonist, composer, arranger, band leader and film score composer.

Later this month, Elliot and I are off to London to visit my relatives and hopefully catch some jazz at Ronnie Scott’s, Spice of Life, and/or Pizza Express (many moons ago that’s where I saw Mark Shane in their basement playing to only my table...the others were empty!). I should be interesting and I’ll be reporting on it when we cross back over the pond.

**Our Film Series** continues on **Wednesday, March 25** when Joe Lang presents *Symphony in Riffs*. Burt Lancaster narrates this dynamic portrait of Benny Carter, alto saxophonist, composer, arranger, band leader and film score composer.

We have a wonderful array of jazz for you in the following months so mark your calendars. We are partnering with other venues to bring you the best offerings possible, such as:

**Saturday, April 4, 2009 at 7PM**
A night of jazz being presented at the Theatre at Raritan Valley Community College www.theatre@rvccarts.org (RVCC) featuring Five Play, Vocalist Frank Noviello, pianist Rio Clemente, and a wonderful jazz violinist/fiddler Mark O’Connor coming in with his Hot Swing Trio. I saw Mark at The Egg in Albany a while back and this is a first class act that’s not around too often, so you want to make sure to be at this fabulous event! Tickets are $20 and $25 and are available at the box office or by calling 908-218-8867.

**Sunday, April 19, 2009 at 3PM**
Join us at the Mayo Centre for the Performing Arts, www.mayoarts.org in Morristown when we present the incomparable Bucky Pizzarelli Trio with Jerry Bruno and young jazz violinist Aaron Weinstein when they salute Django Reinhardt and Stephane Grappelli. Tickets are only $15 and are available at the Box Office or by calling 973-539-8008.

Of course, **Jazzfest** is coming, this year on **June 5/6** at Drew University again and we’ve got a great lineup to start the festival season off with a bang. More about that in later issues and from Laura Hull but keep us in mind as you start to plan out your summer festival attendance.

As is the usual case, March is coming in like a lion and leaving like a lamb so stay warm and don’t miss out on some of these tasty treats happening right here in our Garden State.
The Mail Bag

EACH MONTH AS I RECEIVE my copy of Jersey Jazz, I immediately stop what I am doing to read it from cover to cover. It’s such a pleasing read since Linda Lobdell jumped in and it continues to improve.

So therein I noticed your call to arms for educational donations and I am responding with this check. Now that my 10-year-old son is an aspiring trombone player, I see the need at the schools for additional assistance. My band, Swingadelic, does a yearly Duke Ellington program in April in Hoboken Elementary Schools. (April is Jazz Appreciation Month.) I invite my fellow NJJS members to come see us on alternate Monday nights at Maxwells in Hoboken where our “little big band” is into its sixth year.

Dave Post
Hoboken

[Swingadelic swung their eclectic magic “under the tent” at last June’s NJJS Jazzfest to enthusiastic crowds. —Editor]

THANKS FOR PRINTING my snapshot of Nicky Parrott in an excess of glee at the Chicken Fat Ball in Maplewood on January 4.

By coincidence, I actually took both pictures that appear on page 22 of your February issue (JJ#3702). The other photo shows Dan Levinson’s band, then posing as the Bud Freeman Summa Cum Laude Orchestra on April 7, 2006 at the Bridgewater VoTech. The musicians, if anyone fails to recognize them, were Mark Shane (p), Don Dworkin (b), Matt Munisteri (g), Robbie Scott (d), Molly Ryan (voc), Levinson (ts), Randy Reinhart (c) and Harvey Tibbs (trb). I sent a picture-CD and a few of my prints from the date to the leader at that time.

Keep swingin’,
John Herr
Syracuse, NY

RE. HOWIE PONDER’S QUERY about jazz players in the Lawrence Welk organization — Med Flory was an important player there for some time.

Fred McIntosh
Old Tappan, NJ

I SURFED THROUGH a friend’s 400 cable TV channels today. This one sells a real estate DVD that will bring me wealth. That one sells a book, a vacuum cleaner, exercise equipment. I saw an unholy mix of police chases, showbiz gossip, “wild girls” and TV preachers. There was a NASCAR channel, a cowboy rodeo, sports, sports, and more sports. I couldn’t find a trace of jazz. In the world of basic cable, it doesn’t exist. Why not?

Who decides what will appear on all these channels? Who draws the unbelievably cynical conclusion that watching some guys play poker is more interesting than watching live jazz being performed? Is my only recourse — other than complaining like this — to just not subscribe? Why pay for something I don’t like? Why endorse those who are being so hostile to the music?

Is there anything else I can otherwise do to change this status quo? Is cable private, or do the American people technically still own the airwaves? Aren’t broadcast licenses still granted by the FCC?

Fred McIntosh
Old Tappan, NJ

I JUST ATTENDED this year’s first monthly Sunday afternoon live Cape May Traditional Jazz Society gig at the VFW Post 386 in Cape May. The Atlantic City Jazz Band featured Herb Roselle on trombone, Bob Rawlins on clarinet, Paul Grant on trumpet, Frannie Smith on banjo, Harry Salotti on tuba and Chuck Harms on drums. They were swinging hot and wowed the large crowd of true Dixieland enthusiasts with lots of old traditional tunes. Herb and his band are committed to keeping this great music alive and affordable. I password-protected view of the world.

Why can’t we see any of America’s Classical Music, America’s Gift to the World, through our most popular medium? Wouldn’t one single arts channel that included some jazz reach some of the younger generation, even those just channel surfing like I was?

I’m just asking.
James Pansulla
Bloomfield

Comments? Jersey Jazz welcomes your comments on any article or editorial. Send E-mail to editor@njjs.org or mail to the Editor (see masthead page 6 for address). Include your name and geographical location.

Like this issue of Jersey Jazz? Have it delivered right to your mailbox 11 times a year. Simply join NJJS and get your subscription. See page 47 for details or visit www.njjs.org.
New Jersey Jazz Society presents

THE 40TH ANNUAL
PeeWee Russell Memorial STOMP

SUNDAY, MARCH 1, 2009

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

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 INTO THE BIRCHWOOD MANOR.

Advance: Members $25, Non-Members $30; At the Door: Members $30, Non-Members $35
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 handling fee will be charged except for orders by check with stamped self-addressed envelope.

Reserve a table and get in free! Available for groups of 10 to 14. Purchase tickets for your entire group and get one free admission. Book early for best results. By phone only: 1-800-303-NJJS.

For directions and more information, please see our Website: www.njjs.org
call our Hotline: 1-800-303-NJJS 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

Happy Birthday Benny

No matter the economy is collapsing all around us, 2009 is shaping up to be a pretty good year for clarinet players. All thanks to Clarinet King Benny Goodman, born May 30, 1909, whose centennial year is being celebrated with performances far and wide.

Dan Levinson, for example, who suavely graces this issue’s cover leading an NJJS co-sponsored Goodman tribute in Bridgewater on January 17, appeared exactly one month later in Prato Italy, fronting the Aldrej Hermlin Swing Dance Orchestra in another performance of Goodman repertoire. And NJJS member/clarinetist Alan Vaché not only takes his Goodman estate-sanctioned Benny tribute program on the road for (as of now) 11 dates, he also hits the high seas with a BG show for JazzFest at Sea in November. Even South Carolina’s Hilton Head Symphony Orchestra took a symphonic shot at The King of Swing’s songbook last month.

The Main Event, however, takes place over three nights this spring when the Jazz at Lincoln Center Orchestra performs at the Rose Theater in New York City on May 28–30. No fewer than four clarinet masters will be on hand to celebrate the 100th anniversary of Benny Goodman’s birth with JALC’s own Victor Goines welcoming the legendary Buddy DeFranco, Ken Peplowski and Bob Wilber. The brilliant Mr. Wilber, we might add, fronted the all-star band that appeared at Carnegie Hall in the NJJS-sponsored 50th anniversary recreation of Mr. Goodman’s historic 1938 concert there.

JALC follows up with a Who is Benny Goodman? Jazz for Young People concert on June 6, again at the Rose Theater. For those who want to mark the occasion with the real McCoy, the RCA Bluebird Benny Goodman: The Centennial Collection CD/DVD package (released in 2004) is widely available, not to mention the best selling one in Prato Italy, fronting the Aldrej Hermlin Swing Dance Orchestra in another performance of Goodman repertoire. And NJJS member/clarinetist Alan Vaché not only takes his Goodman estate-sanctioned Benny tribute program on the road for (as of now) 11 dates, he also hits the high seas with a BG show for JazzFest at Sea in November. Even South Carolina’s Hilton Head Symphony Orchestra took a symphonic shot at The King of Swing’s songbook last month.

The Main Event, however, takes place over three nights this spring when the Jazz at Lincoln Center Orchestra performs at the Rose Theater in New York City on May 28–30. No fewer than four clarinet masters will be on hand to celebrate the 100th anniversary of Benny Goodman’s birth with JALC’s own Victor Goines welcoming the legendary Buddy DeFranco, Ken Peplowski and Bob Wilber. The brilliant Mr. Wilber, we might add, fronted the all-star band that appeared at Carnegie Hall in the NJJS-sponsored 50th anniversary recreation of Mr. Goodman’s historic 1938 concert there.

JALC follows up with a Who is Benny Goodman? Jazz for Young People concert on June 6, again at the Rose Theater. For those who want to mark the occasion with the real McCoy, the RCA Bluebird Benny Goodman: The Centennial Collection CD/DVD package (released in 2004) is widely available, not to mention the best selling 1938 Carnegie Hall Jazz Concert, originally released in 1950 on Columbia Records, that has never been out of print and is available in a whole passel of re-issues.

CORRECTIONS: We spelled bassist Gary Mazzaroppi’s name wrong in Crow’s Nest last month. In College Jazz, some Spring 2009 dates were wrong. See page 34 for corrections on concerts that can still be heard.

WRITERS WANTED: We are seeking coverage of local jazz events, in all regions of the state. If you go to a jazz show anywhere in Jersey, send us a paragraph or two about your experience: where you went, when you were there, musicians you heard, jazzy people you met. Doesn’t have to be academic, shouldn’t be long, no need to include every song. If you can E-mail a snapshot to flesh it out, great! Send to editor@njjs.org.

Advertising Rates Quarter page: $50; Half page $75; Full page $100. Biz card size $25. 10% discount on repeat ads except biz card size. To place an ad, please send payment at www.PayPal.com using our code: payment@njjs.org, or mail a check payable to NJJS to New Jersey Jazz Society, 382 Springfield Ave., Suite 217, Summit NJ 07901; please indicate size and issue. Contact art@njjs.org or 201-306-2769 for technical information and to submit ads.

NJJS Deadlines The deadline for submission of material for upcoming issues is as follows: April issue: February 26, 2009 • May issue: March 26, 2009

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.
Restaurant and bar
24 Main St. (Rt. 124), Madison, NJ 07940
973.822.2899 • info@shanghaijazz.com

LIVE JAZZ SIX NIGHTS
a WEEK & NO COVER (except special events)

Highlights, end of February, March 2009:

wed 2/25: BUCKY PIZZARELLI
thu 2/26: ROSSANO SPORTIELLO with CHUCK REDD
fri 2/27: RICH EISENSTEIN
sat 2/28: JERRY VIVINO
tue 3/3: JUNIOR MANCE
wed 3/4: DEREK SMITH
fri 3/6: ROB PAPAROZZI
sat 3/7: CLAUDIO RODITI
thu 3/12: MORRIS NANTON
fri 3/13: TONY DESARE
wed 3/18: NICKI PARROTT
fri 3/20: GROVER KEMBLE
thu 3/26: BUCKY PIZZARELLI
fri & sat 3/27 & 28: JAVON JACKSON
sun 3/29: DICK HYMAN (by reservation only)

Book your holiday parties at Shanghai Jazz.
Call for information.
Tuesday: 6:30 PM – 8:30 PM
Wednesday and Thursday: 7:00 PM – 9:30 PM
Friday and Saturday two seatings: 6:30 PM & 8:45 PM
Sunday: 6:00 PM – 9:00 PM

for latest schedules and updates,
please visit www.shanghaijazz.com

Please note: We take reservations by telephone only 973.822.2899 and not by e-mail.

NEWS FLASH!!!
WE NOW HAVE TUESDAY NIGHT MUSIC
6:30 – 8:30 PM

Thank you
Down Beat Magazine for
again in 2007 naming
SHANGHAI JAZZ one
of the TOP 100 JAZZ
CLUBS IN THE
WORLD!!!

New Jersey’s
“Top Jazz Club”
— Star Ledger

ZAGAT 2005/06:
“If you are looking for
top-flight live jazz
look no further than
this Madison
restaurant-cum-club,
where there’s no cover
and you’re always
treated like a favorite
customer.”

“It’s a true night out
on the town.”
Notes from the Music Committee

By Laura Hull NJJS Music Committee Chair

We are energized over here at NJJS Central, so get out your calendars!

■ The Pee Wee Russell Memorial Stomp will take place on Sunday, March 1 at the Birchwood Manor in Whippany. Four bands are on the bill — Vince Giordano and the Nighthawks, Dan Tobias Quintet, Dan Levinson and His Swing Wing, and the Warren Vaché Trio. We’ll open the festivities by making the 2009 Pee Wee Russell Scholarship Awards to outstanding New Jersey college jazz studies students and we will also be presenting our annual NJJS Pee Wee Russell Awards. Advance tickets are $25 for NJJS members and $30 for non-members; tickets at the door will be $30 and $35 respectively. Student tickets are also available for $10 (with student ID). Tickets are still available and we encourage you to get your best jazz pals together and reserve a seat to get the best savings of all (one free ticket)! Visit us on-line at www.NJJS.org, call the NJJS Hotline at 1-800-303-NJJS (6557), or send your check to New Jersey Jazz Society, c/o Mike Katz, 382 Springfield Ave., Summit, NJ. There is a $3 handling charge except for orders paid by check with a self-addressed stamped envelope. You can also fax your credit card order to 1-908-273-9279. Tickets will be held at the door. Seating will be limited, so please get your orders in early to secure your seat for the festivities.

■ Our Member Meetings continue on Sunday, March 15 from 2–5 PM at Trumpets Jazz Club and Restaurant, 6 Depot Square in Montclair. We meet and mingle from 2–3 PM, and from 3–5 PM we are pleased to present another Duets program featuring pianist Larry Ham with bassist Lee Hudson. Larry will talk about his background in music as well as entertain for what is sure to be a fun afternoon. Admission is free to members and $10 for non-members, with the door fee good toward a new NJJS membership. Coming next month is another in our ongoing series, Intimate Portraits, featuring Dena DeRose on April 26. Spread the word to family and friends and introduce them to the NJJS and its value-added benefits of membership!

■ Our film series continues on Wednesday, March 25 with Symphony in Riffs, an overview of the life and career of jazz saxophonist Benny Carter. The films are presented at the Library of the Chathams, 214 Main St., Chatham Boro, starting at 7 PM. There is no admission charge and the programs are open to the general public. We will have a discussion following the showing of each film. Details about the films will be featured on the Website.

■ Make plans to be at the Theatre at Raritan Valley Community College on Saturday, April 4 from 7–10 PM. We will be co-hosting Night of Jazz, a program that will feature Mark O’Connor & His Hot Swing Trio, Five Play, Rio Clemente and vocalist Frank Noviello. Yours truly will be hosting. Tickets are $20 and $25, and can be purchased through the RVCC box office at Route 28 and Lamington Road in North Branch, by telephone at 1-908-725-3420 or online at their website at www.rvccarts.org.

■ Mark your calendar for Afternoon of Jazz at the Morristown Community Theatre on Sunday, April 19. This will be our fifth year co-sponsoring this jazz concert with the theatre, and the program will feature the Bucky Pizzarelli Trio saluting the music of Django Reinhardt and Stéphane Grappelli. Tickets are only $15 and are available through the box office at 100 South St. in Morristown, by phone at 1-973-539-8008, or online at www.mayoarts.org.

■ The sanofi-aventis Jazzfest 2009 will be held at Drew University in Madison on June 5–6. Advance ticket prices are $50 for members and $60 for non-members; tickets on site will be $60 for members and $70 for non-members. Admission is good all day, no matter what time you enter — and you can come and go as you please. Ordering information is available online at www.njjs.org. More details will be included in the April issue of Jersey Jazz. Also in the next issue is detailed information about the artists on the program. The tentative schedule is as follows:

**Friday, June 5 from 7–10 PM FREE ADMISSION**

**Jazzfest joins forces with Jazzmobile to bring three of New Jersey’s best high school jazz bands to Madison. Join us for a free concert under the tent located on the rugby field next to the Dorothy Young Center. Bring your family, friends and a picnic for an evening of swinging jazz.**

**Saturday, June 6 from Noon – 10 PM**

Our 2009 program will be a full day and night of jazz, so get out your lawn chairs, picnic baskets, and SPF 30 cause it’s going to be one jazzy day! Included in the day’s festivities are children’s programs, vendors, and plenty of good food. Here is the lineup:

**TENT: NOON – 1:00 PM**

Vince Giordano & the Nighthawks

1:00–2:00 PM

Vince Giordano & the Nighthawks

2:40 – 3:40 PM

A Benny Goodman Centennial Tribute with Allan Vaché

4:00 – 5:00 PM

A Benny Goodman Centennial Tribute with Allan Vaché

5:15 – 6:45 PM

Rio Clemente Trio featuring Laura Hull

7:15 – 8:30 PM

Curtis Stigers

8:45–10:00 PM

DIVA Jazz Orchestra

**CONCERT HALL:**

**NOON – 1:00 PM**

Trio da Paz

1:00 – 2:00 PM

Houston Person Group

2:40 – 3:40 PM

Trio da Paz

4:00 – 5:00 PM

Houston Person Group

**CHILDREN’S PROGRAMS**

(ART ROOM IN CONCERT HALL)

**NOON – 1:30 PM**

Generations of Jazz

2:00 – 3:30 PM

TBD

4:00 – 5:30 PM

Generations of Jazz

Be sure to visit www.NJJS.org frequently for updates and program information.
You will recall that last month I mentioned there were two things I could live very well without: first, personal war recollections and, second, record reviews. This month I’m temporarily suspending both of these disinclinations to conclude the little saga I started in the last issue. If you missed it, let me bring you up to date. I’ll be brief.

First, I recalled one of my own experiences in WW II in India where I met a fine young jazz pianist named Lennie Jacobus who was serving there in the RAF. Lennie had everything at his command that I admired in jazz pianists: a profound love of melody that he adorned with thrilling harmonic inventions, an uncanny way of hiding a tune’s beat that roused his listeners’ sense of rhythmic order, and amazingly fast hands that he never allowed to overcome the music's purpose.

They were all factors that made anyone who listened attentively a presumptive pianist himself. Lennie’s gift at the keyboard was the same as Crosby’s or Sinatra’s at a microphone: he made us feel that if we could play the piano, that’s how we’d do it — or sing in the shower, as the case might be.

Referring to the war days in India, I mentioned something that all of us survivors well know, that friendships made during the time of service were dependent on the fortunes of war itself, easily broken by sudden travel orders or command change. In the case of my friendship with Lennie Jacobus, the surrender of Japan in late 1945 resulted in my immediate recall home. In the fury of turning in equipment, signing transfer papers, debriefing, and packing, I never did get to say good-bye to Lennie, and I never saw him again.

But there’s a bit more to the story, as I promised last month.

Here it is.

After the post-war clamor for white shirts, cherry pie, new cars, and blessings of peace was satisfied, life State-side reverted to the same old same old.

Time passed, as it will.

I spent 20 years or so of my share of it getting married, raising five children, starting a little business, and performing such civic duties as serving on the Board of Education and teaching Sunday School (which in my case was a more secular assignment of baby sitting while the elders were cleansing themselves of sin in the morning’s service).

Jazz at that time was decidedly a non-issue. For me it existed in the protected custody of some five or six hundred pre-war 78s I’d assembled before the unpleasantness started at Pearl Harbor. I played some of them occasionally, but to be honest they served mostly as relics of the past and very little of the stuff that passed for live jazz in those early post-war years inspired me to get current. As I said, the same old same old.

But things started to change around 1960 when I heard of rumblings in Chester, a little village, some 10 miles north of where I lived. Chuck Slate, a drummer I’ll always describe as “nifty,” had begun to provide weekends of live jazz at a joint there called the Hillside Lounge, using local players who had mostly learned their crafts from the recordings of players like Jelly Roll Morton, Louis Armstrong and Bix Beiderbecke.

For jazz fans the time was ripe for renascence, and of course I became a regular in the crowds that jammed Chuck’s weekly sessions. To be honest, the music at first was more promising than fulfilling, but that was beside the point. We felt we were at the forefront of a movement that would eventually sweep mainstream jazz into the prominence it had not had for decades. We all shouted, “Play that thing!!” at the right break, and out of it all came a community of new and devoted listeners. Thus was the New Jersey Jazz Society born.

One member of the first wave of fans that formed NJJS was Dave Dorn, whose knowledge of recorded jazz was legendary. We quickly put him in charge of the record department of the Society to use his expertise for the good of the cause. In no time Dave made his department one of the main sources of our organization’s income. Almost as important, Dave was dependably the first stop for anyone seeking info about any matter of jazz on records that might come along. If he didn’t have an answer, he usually knew where to get it. One day he called me on the phone, asking me if I knew anything about Felix the Cat.

“Come on, Dave,” I said to him. “That stuff is for kids in high school.”

“No. I’m serious,” he said. “Somebody sent me a piano cassette asking if I knew anything about the player, said it was from someone who told him the performer’s name was Felix the Cat. Ever heard of him?”

I said no, and if I were him, I’d probably give the cassette the heave-ho. “Anyone who thinks

We all shouted, “Play that thing!!” at the right break, and out of it all came a community of new and devoted listeners. Thus was the New Jersey Jazz Society born.

continued on page 46
Big Band in the Sky

By Tony Mottola Jersey Jazz Editor

The influential saxophonists Fathead Newman and Hank Crawford died within nine days of each other in January. That's somewhat fitting, as the two had much in common in their careers. Both were southerners, and while Newman played tenor and Crawford played alto, both were first hired by Ray Charles to play the baritone horn. Both also had their solo careers helped by Charles who brought them to Atlantic Records for their first recordings as leaders. Newman and Crawford continued to perform and record together over the years.

David “Fathead” Newman, 75, saxophonist/flutist, February 24, 1993, Corsicana, TX – January 20, 2009, Kingston, NY. A jazz saxophonist and flutist who came to fame in the 1950s and '60s as a featured member of the Ray Charles Band, David “Fathead” Newman later played with Herbie Mann's group for 10 years and had a successful solo career playing hard bop as well as R&B and blues. His fanciful sounding sobriquet was first hurled at him as an epithet by an angry high school music teacher, but Newman's reaction was good-natured and the Fathead tag became a trademark part of his influential style.

Newman graduated from Lincoln High School in Dallas and attended Jarvis Christian College where he studied theology and music as a scholarship student and worked in local bands. After two years he left school to pursue music full-time, working first in Red Connor's group with Ornette Coleman and later in a band led by Charlie Parker mentor Buster Smith, playing dance halls all over the southwest. It was during this time that he met Ray Charles who was also touring that scene as a sideman. The two hit it off and when Charles started his own group in 1954 he called on Newman. Newman joined the band as a baritone player but he is best known for his scaring tenor solos that were a signature feature of the gritty sound of Charles's records of the time.

Charles was also instrumental in helping Newman embark on a solo career, bringing him to his label, Atlantic Records, in 1959 for his debut album as a leader, Fathead: Ray Charles Presents David Newman which featured his famed soulful rendition of Paul Mitchell's “Hard Times.” Newman recorded dozens of albums and CDs over the years for a number of labels, including Atlantic, Warner Brothers, Prestige and High Note.

He received a Grammy nomination in 1990 for work with Art Blakey and Dr. John. Newman also appeared as a sideman on recordings by many popular music and jazz artists, including Aretha Franklin, Natalie Cole, B.B. King, Lee Morgan and fellow...
The Theatre at RVCC Proudly Presents

NIGHT of JAZZ

In Cooperation with the New Jersey Jazz Society

Mark O’Connor & His Hot Swing Trio
Five Play
Rio Clemente
Frank Noviello
Hosted by Laura Hull

The Theatre at RARITAN VALLEY COMMUNITY COLLEGE
Route 28 & Lamington Road • North Branch, NJ

SATURDAY, APRIL 4, 2009 • 7-10 PM
BOX OFFICE 908-725-3420 • TICKETS $20 & $25
www.rvccarts.org

Night of Jazz is a Hullarious Production
BIG BAND IN THE SKY continued from page 10

Charles alumnus Hank Crawford. His latest recording, *Diamondhead*, was released on High Note in January 2008. Newman last recorded only three months ago at Rudy Van Gelder's studio in Englewood Cliffs. This last work, *The Blessing*, is expected to be released by High Note later this year.

Bernie Ross “Hank” Crawford, Jr., 74, ■

Note later this year.

Crawford remained rooted as a musical entertainer, once telling the Los Angeles Times: “I found out as a young musician in Memphis that there was nothing happening. So I’ve always played for the average listener, rather than the jazz die-hard.”

AT PRESS TIME: The following E-mail was sent to NJJS members on February 13:

It is with deep sorrow that we report the cancellation of the Jeanie Bryson show in Trenton scheduled for Saturday, February 14th. Our community is saddened to learn that guitarist Coleman Mellett (Jeanie’s husband) and saxophonist Gerry Niewood were killed in yesterday’s Buffalo plane tragedy. Our thoughts and prayers go out to Jeanie and her family, and the Niewood family. — The New Jersey Jazz Society

**Hail and Farewell, Leslie—and The Mississippi Rag**

By Fradley Garner Jersey Jazz International Editor

Leslie Johnson made it. All the way through 35 years of publishing and editing *The Mississippi Rag*, a world-class monthly she founded for fans of ragtime and traditional jazz. And she never missed a deadline.

Before meeting her own publisher-in-the-sky deadline on January 17, the Minnesota journalist met all five of her end-of-2008 goals: putting the final December *Rag* online, enjoying Christmas with her family, sending a personal farewell letter to all her contributors, writing another to post on the website, and issuing her last monthly E-mail advisory. The Rag was stopping, too.

In her last *Rag*. Johnson, 66, let everybody know what a privilege and joy it had been to publish for all those years. She converted the paper in 2007 from a tabloid to a modern online format to save on expenses—and her own dwindling energy reserves. She thanked everyone for the cards, E-mails and supportive phone calls over the last three and a half years, as she struggled with cancer.

“Once all of the goals were completed to her satisfaction,” wrote Leslie’s second husband, Willard Shapira, “she was able to let go of everything tying her down. Although we knew this day was coming, we were unprepared for how quickly it actually happened. The hospice staff made sure her time there was... peaceful and pain-free.”

Born June 16, 1942 in Bloomington, Minnesota, Leslie Carole Johnson took a B.A. in journalism from the University of Minnesota/Minneapolis School of Journalism in 1964. Her love affair with hot music started at the Emporium of Jazz in Mendota, where she heard the Hall Brothers Jazz Band and other hot groups. The young freelancer felt that many of these lesser-known artists had stories to tell. Encouraged by her first husband and fellow journalist, Dennis Johnson, Leslie started *The Mississippi Rag* in 1973.

A balanced menu of well-written features and profiles, new album releases and book reviews, guest columns and “the world’s most complete lists of festivals and gigs” soon made the trade paper a favorite of thousands of hot and mainstream jazz fans in America and more than 40 countries abroad. Johnson chronicled many lesser-known, often black, musicians, and had some of them writing for her. Although a younger rival, *The American Rag,*
Cape May Traditional Jazz Society™

The World’s Best Sounds

The Cape May Traditional Jazz Society is a non-profit organization whose purpose is to develop, educate, promote and enjoy Traditional Jazz (Dixieland, Blues, Ragtime & New Orleans Style) in South Jersey.

Our goal is to keep this unique original American art form of great music alive and affordably available on a regular basis.

Gigs with Traditional Jazz bands are held on Sunday afternoons from 2 to 4 PM at the VFW Post 386 at 419 Congress St., Cape May, NJ (609-884-7961).

Open to the public. All are welcome to a fun time enjoying great Jazz.

Ticket charge $10 advance purchase (609-884-7961).
$15 at door — everyone is welcome • $10 CMTJS member price

Proceeds donated to Lower and Middle Township High Schools to help support their music/band programs to benefit local youth musicians.

• Free parking • ADA compliant • Refreshments

Please help support our goals by becoming a member.

Annual dues are $10.
For more up-to-date details see
www.capemaytraditionaljazzsociety.com
E-mail info@capemaytraditionaljazzsociety.com
609-884-7961

Thank you.
We appreciate your support.

The Cape May Traditional Jazz Society is an independent organization and is not affiliated with Friends of Cape May Jazz or Cape May Jazz Festival.
covers hot jazz mainly on the West Coast, “There was nothing like this, and never will be,” Butch Thompson, a Wisconsin pianist and friend, was quoted in StarTribune.com. Thompson visited and played some songs for Johnson the day before she died.

“Many NJJS members were subscribers,” recalled the New Jersey Society’s Bruce Gast, an occasional reader. “I picked up a copy from time to time, and was overwhelmed by all the information.”

Leslie Johnson was past president and a board member of the Twin Cities Jazz Society. Active in several charitable organizations, she also served on the Minnesota State Board for the Arts. She was listed for years in the Marquis Who’s Who in America. In 2008, both the Jazz Journalists Association and Twin Cities Jazz Festival awarded her for achievement.
2009 Jazz Lineup

Morristown’s All Jazzed up for 2009

Jazz at Lincoln Center Orchestra with Wynton Marsalis
Saturday, March 21, 2009 at 8 pm

Boney James
Thursday, April 16, 2009 at 8 pm

Bucky Pizzarelli with Aaron Weinstein and Jerry Bruno
Sunday, April 19, 2009 at 3 pm
A co-presentation with New Jersey Jazz Society

Great music, great restaurants, great town.

100 South Street, Morristown, NJ • 973.539.8008 • www.mayoarts.org
Noteworthy

Bradley Garner  International Editor Jersey Jazz

SAVING TIN PAN ALLEY … JAMES TORMÉ SWINGS ON … WHERE THEY’RE PLAYING … PEE WEE PANEL, MARCH 28 … THOSE OLD PIANO ROLLS …WEB HIT-OF-MONTH

“TIN PAN ALLEY,” a row of five brownstones from the 1850s on West 28th Street, Manhattan, that once were to popular music what the early model Ford factory was to car production, may not be facing the wrecking ball during this recession. But the old buildings are still not protected landmarks. Here in the birthplace of America’s sheet music industry, the careers of Irving Berlin, W. C. Handy, George and Ira Gershwin and James P. Johnson were launched. There’s a plaque in the sidewalk on West 28th, between Broadway and Fifth Avenue. In the time Berlin wrote “Alexander’s Ragtime Band” in 1911, the sheet music firms had moved on. Still, a stream of songwriters and composers, vaudeville and theater performers and musicians beat a path there — and then to the Brill Building at 1619 Broadway, which inherited the Tin Pan Alley mantle. “Those brownstones are no longer on the market, so there is no immediate threat to them,” Simeon Bankoff, executive director of the Historic Districts Council, a preservation group, told this column. He added: “We are still asking the city to intercede and designate them as landmarks, so they’ll be safe for the future.”

SINGER JAMES TORMÉ carries on a family calling. The youngest son of the late Mel Tormé won the 2007 Chuck Niles Jazz Music Award. He also does vocal arrangements and composes. A new CD is set for release early this summer, Tormé told Jazz, adding in an e-mail: “Last year I sat in with Les Paul at Iridium Jazz Club and played at the Swing 46 club in New York.” He has also toured abroad. James hails from a show business family. “The Velvet Fog,” as fans called his father, was one of the great male jazz singers of our time; his mother, Janette Scott, is a well-known British actress, as was his grandmother, Dame Thora Herd. With his dad, James spent time with icons like Duke Ellington, Peggy Lee and Buddy Rich. On transatlantic flights between his father in Los Angeles and his mother in London, he listened to Mel’s music and current pop singers. Visit www.jamestorme.com.

CONVERSATIONS WITH CHRISTIAN (Monday)
“Christian McBride, a reliably locomotive bassist and a relentlessly charismatic conversationalist, kicks off this series of duo concerts with a sterling guest…” That’s from the January 1 weekly listing of New York City jazz appearances in The New York Times.

ENJOY THE BASH? Or even if you missed the 40th Annual Pee Wee Russell Memorial Stomp in Whippany, how about learning more about the celebrant in Harlem? “We are doing a Saturday panel on March 28 dedicated to Pee Wee Russell and Frankie Newton,” Loren Schoenberg alerted this column. Newton, a modern trumpet forerunner, was a master of the mute.

Schoenberg, executive director of The National Jazz Museum in Harlem, said the forum will feature “four people who actually knew them well — George Wein, Nat Hentoff, Dan Morgenstern and George Avakian.” The museum, a Smithsonian Institution affiliate, is housed at 104 East 126th Street, New York, NY. Tel. 212.348.8300, E-mail: jazzoffice@earthlink.net.

TIME HAS ROLLED OUT for America’s oldest piano roll company. QRS ended production of player piano rolls 108 years after the company’s founding, reports The Buffalo News. Some 5,000 master recordings and 45,000 music rolls are still offered by the firm, including 51 different items in boogie-ragtime-blues at about $14. QRS had stopped making player pianos a few years ago, after buying the unique Classic Player Piano in 1993 to assure a continuing source of pianos to play its rolls. Today, QRS is a leading maker of digitized and computerized player-piano technology that runs on CDs.

WEB HIT-OF-THE-MONTH:
Family and fans of the late Freddie Hubbard gathered January 10 at Abyssinian Church in Harlem to celebrate the trumpeter and composer’s life. A 2006 National Endowment for the Arts Jazz Master honoree, Hubbard died December 29. His newly revised website, FreddieHubbardMusic.com, features rare videos, photo galleries and tributes from the likes of Clark Terry, Herbie Hancock, Dave Douglas and Brian Lynch. The kudos keep coming. If you are a musician who had worked with Freddie, e-mail Info@JazzCorner.com. Other messages will be forwarded to his widow, Briggie Hubbard.
Tenafly Salutes Forte

NJJS MEMBER DR. FRANK FORTE has been lauded once again for his humanitarian efforts on behalf of musicians in need through his work at the Dizzie Gillespie Cancer Institute and its Memorial Fund at Englewood Hospital and Medical Center, this time with an award from his hometown of Tenafly.

“Dr. Frank Forte serves as a wonderful example of how one person can make a difference in today’s world,” explained Mayor Rustin. “It benefits the entire community when we take time out to recognize the efforts of those special people we are lucky enough to have as our neighbors.”

“I was honored and happy to accept an award from my own town, and accepted it on behalf of all the people who made it possible,” said Dr. Forte. “That includes the visionary Dizzy, the Englewood Hospital and Medical Center administrative and governing people, the volunteer docs who represent every specialty, and the Jazz Foundation. I can’t forget my partners who have been so generous in allowing our practice to do this.

“Let’s not forget the patients themselves who trust us, and that while we are helping them, we learn so much about life,” he continued.

The council meeting was followed by a reception featuring music by bassist Kermit Driscoll, guitarist Glenn Alexander and drummer Terry Silverlight.

Your Will Can Benefit NJJS

Many people include one or more charitable organizations as beneficiaries of their Wills. If you would like a portion of your estate to be used to carry on the work of NJJS, please consider a bequest to the Society as part of your estate planning. You can either make a bequest available for general use as the Directors of NJJS may determine, or you can designate it for a specific purpose, such as for educational programs. NJJS is a qualified charitable educational organization under section 501(c)(3) of the Internal Revenue Code. For more information, including specific bequest language that you can provide to your attorney, contact Mike Katz, Treasurer, at (908) 273-7827 or at treasurer@njjs.org.

Jazz Trivia

By O. Howie Ponder II

Questions

1. This clarinetist-bandleader, called “The King of Swing,” was born in Chicago on May 30.

2. This tenor saxophonist, born in Denton, Texas on March 9, epitomized the big toned “Texas tenor” style. He and Lester Young were mainstays of the Count Basie band until his early death in 1939. He is best remembered for his solo on Basie’s “Blue and Sentimental.”

3. Another Chicagoan, this drummer was born on January 16 and played a major part in the career of #1 above, 1934-38, before leaving to start his own successful big band. He is perhaps best known for his playing on “Sing, Sing, Sing” with The King of Swing’s band.

4. Born on February 27 in Kansas City, this tenor saxophonist, with bassist Jimmy Blanton, added such distinction to the 1940 Duke Ellington Orchestra that it became known as the “Blanton-[Mystery Man]” edition of the band. He was also an accomplished stride pianist.

5. A classically trained pianist-bandleader born in Terra Haute, Indiana on August 10, his pre-war band was distinguished by its use of French horns. He served with Artie Shaw’s US Navy band in WWII. His post-war band embraced bebop and was distinguished by the arrangements of Gil Evans.

6. This drummer, born in East Orange on October 17, is best known for his work with Cab Calloway 1939-42 and was a member of Louis Armstrong’s first All Star touring group, 1949-1953. In his later years he, and #5 above, ran a school for drummers in Manhattan.

Centenarians

All of the subjects this month have one thing in common; they were all born in 1909 and thus would be 100 years old this year. Actually, they have two things in common; they are all also now deceased.

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

A Jersey Jazz Interview with Billy VerPlanck Part I

By Schaen Fox

Every performance by the fine vocalist Marlene VerPlanck that I’ve seen always included her husband Billy in the back of the room focused on her with a warm smile lighting his face. A lifelong musician, Billy VerPlanck has spent decades “in the back” as a successful trombonist, songwriter, arranger, or doing whatever task he was called to do by numerous stars of the industry. Like one of his idols, Bill Finegan, he has been happy to stay out of the public’s eye. At the start of his career, however, he was on stage, a sideman in numerous big bands, including those of both Jimmy and Tommy Dorsey. We talked about those times and the people he knew in several conversations between September and November of 2008. This is the first part of that interview.

JJ: The great Billy May wrote the liner notes for the Marlene VerPlanck Meets Saxomania in Paris CD. How did you meet him?

BVP: I was on the west coast in 1950 in Los Angeles. I got this call, “Would you come to a rehearsal studio?” It was Billy May. I go and it was all heavy guys. We are all standing around and Sy Zentner sat down so everybody would know that he was playing first trombone. Billy came in with Conrad Gazzo and Conrad had on a beautiful sport jacket, and a fifth of Haig & Haig. He had ripped his jacket pocket trying to put that bottle in, and they were stoned. They sat down and Billy was playing Conrad’s trumpet and Conrad was playing the drums. The manager said, “Look, Billy we are paying these guys $25 an hour, let’s do something.” So they pull out this book and of course the music was wonderful. We did that marvelous chart of “My Silent Love.” In the second chorus the tenor and trumpet are way up high and in harmony. I swear if that mute had fallen out of Conrad’s trumpet the world would have disintegrated.

That was a very relaxed thing, but I thought Billy’s not going to take this seriously. Jimmy Dorsey needed a third trombone player and I knew his baritone sax player. I had written for bands here in Newark when I was in the Navy and he was in one of them. He recommended me; I auditioned, read the book and got the gig with Jimmy. Then six months later, “My Lean Baby” comes out and the rest is history. (Billy) was always a great arranger. He did all those hits for Charlie Barnett and Glenn Miller.

About 20 years later, Marlene did a lot of song demos for this man from Ohio. He was a millionaire several times over and an amateur songwriter who wrote like an amateur but he would hire super arrangers. (Derek Smith said, “I say, if I take my eyes off this music for one moment, all is lost.”) Marlene had done about 25 of his songs, and this room was filled with people drinking, and I’m in the back and Billy May comes over and says, “Listen man, I really appreciate what your wife is doing. These songs are shit, but I’m getting so much money that I’ll go along with it.” So whenever he came in town and wanted a vocal group, Marlene always got the singers and sang lead with them. We were semi-friendly, and when they had the banquet for his 50th year in the music business, we were requested. Marlene sang “Somewhere in the Night” and I wrote the arrangement. It was really nice that he asked us to do it.

JJ: I read that sometimes he would still be writing arrangements while on the way to the recording session.

BVP: Oh, yeah. The band would be working on one chart and he’d be finishing the second. They would do four that day, and he would do three in the booth, and they were all wonderful. Billy May was number one.

JJ: Did you know others who worked that way?

BVP: I studied orchestration with Marion Evans, and Marion introduced me to Don Costa. Don asked if I could orchestrate when he was hung up which he was most of the time. He was...
an A&R man working not exactly nine to five, but whenever to whenever, night and day. To see him work was astonishing. He could literally write 10 charts [per] night. He could have these in his mind. He would look at the lead sheet for about 10 minutes and just fill out the whole thing and then give it to me or Larry Wilcox or somebody like that to fill it in, and then the copyist would have it. We just did what he told us and all of the charts were marvelous.

Before he discovered Paul Anka, he tried to get rid of him, but Paul stayed in his office. Then, I think, they had to get rid of three or four thousand dollars and didn’t have anything interesting, so he went and looked at Paul’s lead sheets. He picked out six and they were six hits and Paul Anka became a gigantic star. Don introduced Paul to Frank Sinatra and I think that’s how’s he did “My Way.”

Don once said to me, “I studied to be a very sophisticated musician. I can look at a lead sheet and it’s a piece of swill, but I know it’s going to sell. I don’t know why, but God tells me it is going to sell. It seems that he hit me in the head with this thing and it really is quite amazing to me. I asked my mother how have I sinned that God did this to me? She’d say, ‘Don’t fight it, just take the money.’” I learned so much from him. He was such a decent person; I can’t say how much I loved him. I was lucky he would call me. I was very fast in those days — desperation, I guess.

Neal Hefti was absolutely remarkable. I played on the “So Rare” date with Jimmy Dorsey. Jimmy did that on his own; he didn’t talk it over with Tommy. We had four arrangements for a big commercial radio orchestra with strings. And Jimmy said, “I don’t know why, but God tells me it is going to sell. It seems that he hit me in the head with this thing and it really is quite amazing to me. I asked my mother how have I sinned that God did this to me? She’d say, ‘Don’t fight it, just take the money.’” I learned so much from him. He was such a decent person; I can’t say how much I loved him. I was lucky he would call me. I was very fast in those days — desperation, I guess.

Neal had brought Basie back in the business. Then [Basie] moved on; Ernie Wilkins did an album for [him], Johnny Mandel, Jimmy Mundy and Quincy Jones, and they were all pretty good albums, but they didn’t have the appeal Neal had, and Neal had been watching this. [So he] said, “I want the publishing, I want to write all originals and I want my name over Basie’s.” Teddy said, “Are you kidding?” and he hung up. I said, “…Neal… I don’t know what to say.” And Neal said, “Don’t worry. He’s going to call me back.” And I think it was a week later [Teddy] said, “We want you to write the album. You can do all originals and we’ll give you the publicity but you can’t have your name over Basie, it’s his band.” Of course you know what was in that album: things like “Has Anybody Here Seen Basie” and “Cute.” After that he did three more albums for Basie and there were hits in every one of them. All the hits he wrote for Woody Herman and “Repetition” for Charlie Parker, that’s what Neal did — magnificent things.

When Neal went out to Hollywood I believe the first movie he did was Harlow and for that he wrote “Girl Talk.” Then [laughs] in the mid-60s I ran into him. He was in town, and we had a beer. He said, “Hey, Billy, I want to show you my new hit song.” And he showed me this thing; it was about four bars long — “Bateman.” And he said, “Words and music by Neal Hefti.” He made a fortune off of that. I hadn’t talked to Neal in a couple of years. Then he did the Odd Couple theme, and I was writing cover records for Empire Records which was Paramount Pictures. So I get called to do “Odd Couple,” “Mission Impossible” and two other things and put them on Mounted Records, my little record company. There wasn’t any lyric that said “odd couple” so Sammy Cahn put down a lyric. Weeks later after it had been released and forgotten about and the check had gone into the bank, Neal called and said, “Why did you put Sammy Cahn’s lyric on my song?” I said, “Neal, Paramount Pictures said put it into the lyric.” Sammy jumped in on the thing because he had friends in high places. Before that, Neal had owned the song 100 percent. How it works is the writer of a song gets 25 percent, the composer gets 25 percent and the publisher gets 50 percent. So when Neal wrote it, there was no singing in it. I said, “I hope it didn’t hurt our friendship. I had no idea it was against what you were trying to do.” He said, “Well no, that’s one of those things that happens out here in Hollywood. I’m really [angry] at Sammy. He’s like a great shark for doing that.” There is a stiletto behind every smile in Hollywood, as they say.

JJ: You spent some years with Jimmy Dorsey. What was that like?

continued on page 20
BILLY VERPLANCK
continued from page 19

BVP: It was great. It was my first really big name band. It was a Lunceford-type band, and it was a treat to work under Jimmy. He was a very good person. I got out of the Navy in 1949 and got a gig with Henry Busse who was going to California. We got out there and the band was a drag. Jimmy needed a third trombone player, and I got the gig. I was with the band for two and a half years until it broke up. We had a bus, and we averaged about 300 miles a day. It was getting on the bus, going to sleep, or playing cards or whatever, then play another gig, get back on the bus and do it all over again. We didn’t have eccentric people [in the band], they were older guys. Shorty Sherock was the featured trumpet soloist, and we had two great trombone players, Jimmy Henderson the lead trombone player and Frank Rehak a great, great jazz player.

Tommy was a little crude, but he was wonderful for our business. He had this charismatic something. When he came around, he attracted the multitude. Jimmy was not colorful. He was just a background sort of guy. I mean he could get lost in a crowd very simply, but when he played he was absolutely sensational. Did you know that Jimmy was a virtuoso trumpet player when he was a child? When I was on the band, Shorty Sherock got really drunk and passed out. Jimmy could be so drunk he couldn’t talk, but he could always play — and I mean play. Well, we were playing this Howard Arlen medley which had a beautiful trumpet solo, and he went around to the back, took the trumpet out of Shorty’s hand and played the solo and it was absolutely marvelous.

His father, Tommy Dorsey, Sr. was another of those fearless types. When Jimmy was about 12, John Philip Sousa’s band came through and [this great trumpet player] was known for playing “Carnival of Venice.” Tommy Dorsey, Sr. said, “My son can play that 50 times better than he ever played it in his life.” Sousa said, “I’d like to hear your son.” So Jimmy played the thing and [Sousa’s player] cried. I asked Jimmy and he said, “Yeah, I played trumpet, but when we got the band together I figured it would be better to play the saxophone, because I could never get a lead alto player to play the way I wanted him to.” Jimmy really liked the saxophone because the trumpet hurt his chops too much.

Jimmy broke up his band and went with Tommy [because] he had stomach problems and his manager was stealing from him. I think it was $40,000 he owed the IRS and Tommy paid it off. We were in Las Vegas when we got our notice. So I got back to New York and was in Charlie’s Tavern and Leon Cox said, “Do you want to join Claude Thornhill’s band?” So I got on the band and we played that marvelous arrangement of “Godchild” and I said to Claude, “Do we really get paid to do this?” I’ll never forget, he said, “Oh, God, I hope so.”

I joined in January and in March we did the Gerry Mulligan album. We went on the road for a month and a half. We played this gig in Texas for some millionaire who was married to an opera wannabe. She brought her music and Claude dutifully played the intro. She came in a minor second below what he had played and, not to be perturbed, Claude followed as she kept going further and further out of it. When she finished we all stood and applauded. She thought it was for her, but it was for Claude. He had played absolutely magnificently. She said, “You are the best player I’ve ever had,” and with a
straight face he said, “Well thank you very much.” Gene Quill asked, “How the hell did you get through that?” And Claude said, “Well, I found it very intriguing.”

Claude was an intellectual and had a very cultured way about him that was just wonderful. He was just different from anybody I ever met, a great individual. He was a very, very close friend of Artie Shaw. They were inseparable when they were in New York City. He was very well read and an absolutely marvelous piano player with a great classical background. If we were fortunate enough to get to a place with a really great piano, he would play some Delius, Ravel or something like that. He wrote beautiful impressionistic arrangements, different from what others were doing.

He just loved interesting people, but that band was the most screwed up that I was with. Well, it wasn’t exactly screwed up. He liked exotic players. We had seven junkies, but everybody came and played except Dale Pierce. He disappeared one night when we were in New Orleans and never came back. Al “Jumbo” Hirt replaced him. He came in, read the book and loved it. He was a swing player, not a bop player. The other trumpet players tried to put him down, but they couldn’t. He played “Stardust” and “Stars Fell on Alabama” every night because Claude really liked the way he played. He was really top drawer. He was gigantic. It was nothing for him to eat three steaks and drink a fifth of moonshine and still not stagger around. He was a real New Orleans boy.

Bob Brookmeyer was also in the band. He wrote a couple of charts and they were wonderful. He was really a very, very fine trombone player. He played great slide but finally decided that it got in the way. The slide is a clumsy instrument if you want to do fast, intricate things, and the valve was perfectly suited for him. He became a great virtuoso and that is why he changed.

Dick Zuback the baritone player was an intellectual, always reading about the Orient. He was a real yogi. He could bend his body into a pretzel. He would wrap his legs around his head when Claude would play something that was very slow and spooky. He did it so calmly and naturally that people didn’t notice it a lot of times and Claude enjoyed it. [Dick] loved to play pinball. He would put the legs of the pinball machine on his feet and manipulate it for free games. He would play for hours on one nickel. [Later] Dick became a policeman. He said the music business wasn’t paying off, so he decided to do that.

JJ: Since you’ve mentioned junkies, would you tell us how you stayed clean at a time

continued on page 22
when the drug scourge was so common among musicians?

**BVP:** This sounds kind of strange, but I still thought I might become a baseball player. I didn’t even smoke until I was 23. I drank beer because my father made wonderful home brews and I grew up with that. The other thing was I had a phobia against needles. When I was a little boy, like four and a half years old, I had to get vaccinated and the doctor came at me with a spike that looked like it was a foot long. He stuck it into my arm and I vomited right there. So, I saw all kinds of junkies doing all kinds of things, but when they brought it into my arm I saw all kinds of junkies doing all kinds of things, but when they brought it into my arm

**JJ:** Well, thank God for one phobia. Would you go back and tell us about Gene Quill?

**BVP:** Oh Gene was a wonderful guy and a great friend. He was short, but he weighed about 210 and was made of muscle. If a chick was at least a head over him, he had to have her, no fooling around. We played at an Army Air Force base in Mississippi and then went jamming at an after-hours club. This redneck comes in with a chick built like you can’t believe. Gene went over and pushed the guy away and said, “You’re with me baby.” The guy is ready to haul off, and Gene hits him right on the bottom of the jaw. He went straight up, fell over backwards, flat on his back and out. I thought we were going to get mobbed, but nothing happened.

[Another time,) we played this gig at a ballroom up in Quebec. They had a dormitory where the band stayed, and one night Gene fell asleep naked in the hall. Bill Crow was the bass player and he is a brilliant Renaissance man and very artistic. So Bill got his watercolors and drew red, green, yellow and black leaves all over Gene. He looked like a forest. When he woke up in the morning he said, “Who the hell did this?” Then he just laughed about it, took a shower and it was all gone.

Jimmy Dorsey adopted Gene. They had a saxophone contest and Gene won over thousands of others, but he could not go because he was only 15. So, Gene’s parents let Jimmy adopt him, and he went all over the country playing. He was ready to go when he was 12. I think he picked up a clarinet and played it in a week or something like that. When Gene and Phil Woods got together it was sensational. They played faster and better than anybody could imagine. And Bill Harris was a close friend of his although Bill was about 15 or 20 years older. He was a wonderful player and a great friend, a really good guy. It is really sad that Gene died in such a tragic way.

**JJ:** What happened?

**BVP:** Well, he really felt invincible. From what I understand, he was in a club in Atlantic City and he did something and someone had a blackjack and hit him over the head and he was never the same. He just should have stayed with musicians. He didn’t mix well with civilians. He deserved better.

**JJ:** I’m sorry I asked. You mentioned Bill Harris, do you want to tell us about him?

**BVP:** Ah, what a wonderful...Did you know that my real name is John? I changed it when I was a kid because Bill Harris was my hero; it just shows what a romantic I am. I caught the Woody Herman band at the 400 Club on 5th Ave. and 43rd Street (and) I got to talk to him at the bar and I remember shaking his hand. Of course I couldn’t drink, but I had a record of “Bijou” which he signed. I stayed that whole night to listen to him. That was my favorite band — the ’45 band, and Bill Harris was my absolute hero. Of course, those solos he would play...he was talking to you. It was more than a chorus...it was just absolute entertainment.

Later when I got off the Tommy Dorsey band I got this job with Savoy Records. I did a lot of charts for Savoy and a couple of albums featuring Bill. I really selfishly wanted to write for him and give him work. I can’t believe what a wonderful person he was. He had a marvelous sense of humor. He and Al Cohn, I don’t think they even thought about it. It was like blowing jazz. They would come up with the most remarkable phrase or story just at the spur of the moment. They just had great humor. I [have] this story about Bill Harris told to me by Nat Pierce, his roommate and fellow sideman with the great Woody Herman Band. Bill Harris was one of the great stalwarts of the road. He drove tirelessly and fearlessly, night and day to the gigs. One of the great distractions that a driver of this merit could not tolerate was the constant interruption of a back seat driver. The quintessential pest was Stan Fishelson, alternate lead trumpet, who never slept while Bill was driving and his only conversation was, “red light, green light, left, right, red light, green light,” on and on and on. Finally, about 10 [minutes] before arriving at the destination after driving all night, he would fall asleep. This went on for about six months. Bill being the quiet, gentle giant, he turned to Nat and said, “Nat, Stan is getting to me.” On a particularly long trip from Virginia Beach to Detroit’s Wolverine Hotel, true to form Stan fell asleep at Detroit’s city limits. As Bill approached the front of the hotel, he spotted an uncovered manhole. To make sure his plan would be workable; he drove around the block and lined up the back door of the car with the manhole. Then he announced to the guys, “OK, we have arrived.” Everyone opened the doors and “rolled” out, except Stan, he fell down the open manhole. He could have been killed, but as they say on the road, god protects the sideman. Stanley looked up and Bill looked down. In disbelief, Stan [said], “Why did you do this to me?” And Bill’s retort, looking down at the garbage-covered Fishelson, answered in his own dramatic way, “Don’t Bug ME MAN!!!”

He went out to Vegas, and then his wife wrote a letter to me saying that Bill died on the operating...
Jazz ’n the Hall

Tuesday, March 31 at 7:30PM

DICK HYMAN and RAY KENNEDY Piano Duo

At the South Orange Performing Arts Center (SOPAC), One SOPAC Way located in the heart of South Orange Village. Ample parking is available just steps from the theatre.

For information on all Seton Hall Arts Council sponsored arts events visit our website at artsci.shu.edu/artscouncil. Call us at (973) 313-6338 or email artscouncil@shu.edu.

A mesmerizing night of ragtime, stride, swing and bop by two world-class jazz pianists.
“Legends and More Blues”

Cape May Festival Features a Salute to Mr. B and Sassy Sarah

A tribute to legendary vocalists Billy Eckstine and Sarah Vaughan headlines the 31st Cape May Jazz Festival scheduled for April 17–19 in New Jersey’s picturesque and southernmost shore town. The jazz-packed weekend will present 15 top acts and also includes free workshops in voice, guitar, saxophone, percussion and improvisation.

The festivities open Friday evening with “Have A Song On Me” featuring the B Swingers Big Band performing music from the 1940s and ’50s with singers Steve Butler and Sabrina Carten stepping in to perform music associated with the famed “Mr. B,” Billy Eckstine, and Newark, New Jersey’s own “Sassy One,” Sarah Vaughan.

“More Blues” Saturday night presents Grammy Award winner James “Superharp” Cotton, one of the most sought-after, hard-driving blues musicians touring today. “More Blues” continues through the weekend with Andrew Jr. Boy Jones, Eddie Shaw and the Wolf Gang, Alan Weber and Frenz, and Juke Joints Last Stand.

Other artists appearing at six venues spread around town are the Odean Pope Quintet, the Mayra Casales Group, Roni Ben-Hur, the Sylvia Cuenca Group, Sharon Clark, Barbara King and the Michael Thomas Quintet.

Now in its 16th year, the twice annual Cape May Jazz Festival, held each April and November, receives support from the New Jersey State Council on the Arts/Department of State, a partner agency of the National Endowment for the Arts, the New Jersey Cultural Trust and the local business community and friends.

Schedules, musician information and sound clips can be found on the Web at www.capemayjazz.org. For more information or to be put on the mailing list please call 609-884-7277. An All Event Weekend Pass to attend 18 events beginning 8 PM Friday through 4 PM Sunday is $150, general admission. Individual Friday or Saturday Night All Event wristbands are $35, Sunday Jams, $25. Reserved seating is available at the Theatre at Lower Regional High School for an additional $25 per person. Complimentary transportation running every 10 minutes is available between venues all weekend.

JJ: You also did a Coleman Hawkins album at Savoy.

BVP: Yes, with the Count Basie sax section. I came in with Coleman, and it was a very interesting thing: When we came in, everybody stood up, and when he sat down, that’s when everybody sat down. [He was treated] like royalty, and it was quite wonderful. I enjoyed working with them. They were remarkable: Marshall Royal and Coleman read the charts once and never looked at them again. They had photographic minds. We were there about six hours, no overdubbing in those days. You read the charts down, played it through a couple of times and got all the solos together and that is the way it went. It turned out great.

JJ: Oh, I wanted to ask: After Claude Thornhill broke up his band, he settled here in New Jersey. Did you have any contact with him then?

BVP: No, at that time Marlene and I were living in New York and doing the studio scene. We were working night and day and it was just hard to socialize.

This is the end of part one. Next month Billy talks about his time with Tommy Dorsey, Ralph Marterie, Russ Morgan, the legendary Charlie’s Tavern and more.
Proudly Presents a Musical Tribute
to Jazz Legend Sarah “Sassy” Vaughan

Featuring

Carrie Jackson
& Jazzin’ All Star Ensemble

Norman Simmons, pn, Lisle Atkinson, bs,
Gordon Lane, drms

Friday, March 27, 2009
7:00 – 11:00 pm

No Cover Charge • Minimum – Food or beverage purchase required
First come, first served basis

For this Priory performance in Newark, NJ, home of Sarah Vaughan, Jackson will be accompanied by world renowned musicians. Carrie’s Jazzin’ All Star Ensemble are all shining stars with singular voices. Carrie’s cohorts have all paid their dues and eagerly await an evening to perform classic jazz together. Carrie’s web site: www.cjayrecords.com

Sarah Lois Vaughan (nicknamed “Sassy” and “The Divine One”) (March 27, 1924 – April 3, 1990) was a great American jazz singer, described by Scott Yanow as having “One of the most wondrous voices of the 20th century.” Sarah was born in Newark, NJ, and at her request was buried in Newark on April 3, 1990, where thousands came out for her.

PRIORY RESTAURANT & JAZZ CLUB • Located in the Atrium @ St. Joseph’s Plaza
233 West Market Street, Newark, NJ 07103 • 973-639-7885 or 973-242-8012
The capacity crowd was generous with its applause, particularly after Mike Ponella (regularly seen with the Nighthawks) duplicated Ziggy Ellman’s soaring trumpet solo from “And the Angels Sing.” Fellow trumpeters Randy Reinhart and Charlie Caranicas also drew an audience reaction with their moments in the spotlight. Few probably noticed that Randy chose his cornet for most of his solos, playing a trumpet the rest of the time.

The night contained many of the memorable Goodman hits, including the popular “Stealin’ Apples” and concluding with a rousing “Sing, Sing, Sing,” a
March 2009 Jersey Jazz

Benny Goodman. Early career publicity. Courtesy CTSIMAGES.COM

Performance photos by Bruce Gast.

drummer’s tour de force that displayed Kevin Dorn’s percussive skills. This year, after all, is Gene Krupa’s centennial too. In between were more favorites plus some lesser known but certainly worthy tunes, resulting in a nicely balanced program. Molly Ryan contributed several sparkling vocals, and leader James Langton took a turn at the mike to prove that he could be a crooner too.

The Somerset County Vocational-Technical Schools Education Foundation was the prime sponsor and beneficiary of this event, with the New Jersey Jazz Society supporting their efforts as co-sponsor. Jazz in Bridgewater has used that acoustic room for nearly a decade, previously running monthly concerts there but recently cutting back to just the annual Goodman salute. Fortunately, Benny left a huge legacy of music, so there could be many more such evenings without audiences feeling they had heard it all before.

The Benny Goodman centennial celebration continues at the Bickford Theatre in Morristown on August 17 (and August 19 at the Toms River Library) as Allan Vaché, doing the clarinet honors, treats us to a sampling of Benny’s hot small group swing. Those dates approximate the anniversary of the Goodman band’s Palomar Ballroom engagement, which historians credit with launching the Swing Era.

Bruce M. Gast is most familiar to area jazz fans as the frequent presenter of jazz concerts in Bridgewater, Morristown and Toms River. A member of NJJS for over 30 years, he started doing concerts at the Watchung Arts Center nearly 20 years ago. He is a former NJJS Board member and served as Treasurer. He also cares for the NJJS sound equipment.
Dan’s Den | Remembering RMS
By Dan Morgenstern

He had two public first names: Dick as a musician, Richard M. as a writer. But the two were inseparable and shared the same virtues, first among them the gift of having something of value to say. On his beloved cornet he created choruses, and at the alphabetic keyboard sentences with form and content, structure and shape. He told a story that sounded good and made sense.

If that makes Richard M. Sudhalter, who signed “RMS” on his E-mails to friends, sound like a classicist, let it be said that he was also a romantic, with a passion for a too-rapidly receding past—the age of such personal icons as Bix, Fred and Ginger, Louis, the doomed British poets of the First World War. And, of somewhat earlier vintage, Joseph Conrad, that master of an adopted language. Dick had a flair for other tongues, too, speaking German almost like a native and fair French, as well as what he called “mangled Serbo-Croat.” That he acquired while serving as United Press International’s Eastern European bureau manager, in Belgrade. He landed that job when, in 1968, already working for UPI in London, he dashed to Prague, having heard of Soviet troops massing on the Czech border. Thus he became the only Western journalist on the scene when the Russians ousted Alexander Dubcek. Dick never gave up playing during those eight years, and he eventually opted out, his love of music the winner.

Dick even had a third name, under which I first made his acquaintance in print. Art Napoleon was his pseudonym when writing about jazz for British magazines like the late, lamented Storyville and Jazz Journal. But it didn’t take long before the secret was out. It just had to be a musician, and one with great ears, to ferret out what collectors, discographers and fellow players had failed to hear on a piece from the small and revered Frank Teschemacher legacy, “One Step to Heaven.” There was a fourth horn present, and that had to be Dudley Fosdick’s mellophone. Dick Sudhalter also penned a definitive piece on the differences between cornet and trumpet.

So when Dick relocated to his homeland and we met for the first time, I greeted him with “Mr. Napoleon, I presume?” We met cute and became first friendly, later friends. The first real opportunity to hear what he could accomplish in combining his deep love for and knowledge of the jazz of the ’20s and early ’30s was with his New California Ramblers, a band that unfortunately never was recorded but included such veterans as Al Gallodoro, Eddie Barfield and Tommy Benford in a repertory that went beyond the Ramblers to such tunes as Paul Howard’s “Stuff” and Louis’s lovely “If We Never Meet Again,” vocal by Marty Grosz. Like Dick’s much better known New Paul Whiteman Orchestra, a modest success in Britain but not to catch on in the U.S., this was an example of how to mint living music from the past, something Vince Giordano knows (Vince was in the American Whiteman lineup).

The Whiteman relationship came naturally to Boston-born Sudhalter, whose father, Al, had been a professional alto saxophonist of repute. (He turned down an offer to join Britain’s famed Ambrose Orchestra.) There were records at home, and Bix was a special Al favorite. Dick started playing piano, then cornet at age 12. On piano, in high school, he struck up lifelong friendships with two piano masters-to-be, Steve Kuhn and Roger Kellaway. He majored in English and music at Oberlin, where he made his debut, mainly on piano, and wrote his first of many, many liner notes, one-half as Dick Sudhalter, the other as “J. Waxy Farris,” who describes his real self this way: “For four years, he has been a familiar sight, dashing briskly about the campus clutching alternately a trumpet, a cornet, a C-melody sax, and a girl bassoonist.”

Dick is one of three cornetists on “Cornet Chop Suey,” and here is “Small Fry,” from an obscure Adrian Rollini Decca, with a lovely early Bobby Hackett solo—Dick knew already and decades later introduced me to this little gem, and to the Sunshine Boys, whom I’d skipped over in reading through Rust (f.y.i., Joe Mooney and his singing brother Dan, great stuff including one of Tommy Dorsey’s hottest solos), and much else. During his British years, Dick got to record several LPs with his father and formed a close and lasting friendship with the one and only John R.T. Davies. I’ll be forever grateful to Dick for hooking me up with that remastering genius of classic jazz records during a visit to England; we’d met several times, but this time I got to spend a day with John R.T. and his fabulous record collection and charming wife and house. Just in time—we lost John too soon thereafter.

continued on page 30

Southside Bethlehem’s First Friday Celebration
Friday, April 3, 2008
6:30 pm - 9:30 pm
The WDIY Studios
301 Broadway, Bethlehem, PA

Live Music by the Brooks Tegler Sextet, CD on sale: $15.00
Free Admission, cd baby.com: $18.00

Mainstream Jazz at its Best!

Trumpets Jazz Club & Restaurant
6 Depot Square, Montclair, New Jersey 07042

Jazz 6 Nights a Week! and Continental Cuisine

TUESDAYS
The Trio with Lenny Argese, guitar; Eddie Monteiro, accordion; Rich DeRosa, drums
Brazilian & straightahead jazz

SUNDAYS
Brunch with John DiStefano Duo
NO music charge. $20 includes Buffet Brunch, music and a drink.
(Tax and tip additional).

visit www.trumpetsjazz.com for our complete schedule.

NEW!! Tuesdays THROUGH Thursdays at Trumpets — no music charge/$5 minimum 6:30 – 10:30 PM

Tel 973-744-2600 • Fax 973-744-7735 • www.trumpetsjazz.com

« Trumpets is closed on Monday evenings except for special events. »
« Sunday & Weekday sets 7:30-11:30 PM « Friday & Saturday sets 8:30 PM, 10:30 PM & MIDNIGHT unless otherwise noted. Doors open 6:30 PM. »
« Italian/Continental cuisine, full service restaurant and bar open to 1:00 AM Friday & Saturday; to 12 MIDNIGHT weekdays. »
« Kitchen open to 12 MIDNIGHT Friday & Saturday; to 11:00 PM weekdays »

Southside Bethlehem’s First Friday Celebration
Friday, April 3, 2008
6:30 pm - 9:30 pm
The WDIY Studios
301 Broadway, Bethlehem, PA


Southside Bethlehem’s First Friday Celebration
Friday, April 3, 2008
6:30 pm - 9:30 pm
The WDIY Studios
301 Broadway, Bethlehem, PA

Live Music by the Brooks Tegler Sextet, CD on sale: $15.00
Free Admission, cd baby.com: $18.00

Mainstream Jazz at its Best!

Trumpets Jazz Club & Restaurant
6 Depot Square, Montclair, New Jersey 07042

Jazz 6 Nights a Week! and Continental Cuisine

TUESDAYS
The Trio with Lenny Argese, guitar; Eddie Monteiro, accordion; Rich DeRosa, drums
Brazilian & straightahead jazz

SUNDAYS
Brunch with John DiStefano Duo
NO music charge. $20 includes Buffet Brunch, music and a drink.
(Tax and tip additional).

visit www.trumpetsjazz.com for our complete schedule.

NEW!! Tuesdays THROUGH Thursdays at Trumpets — no music charge/$5 minimum 6:30 – 10:30 PM

Tel 973-744-2600 • Fax 973-744-7735 • www.trumpetsjazz.com

« Trumpets is closed on Monday evenings except for special events. »
« Sunday & Weekday sets 7:30-11:30 PM « Friday & Saturday sets 8:30 PM, 10:30 PM & MIDNIGHT unless otherwise noted. Doors open 6:30 PM. »
« Italian/Continental cuisine, full service restaurant and bar open to 1:00 AM Friday & Saturday; to 12 MIDNIGHT weekdays. »
« Kitchen open to 12 MIDNIGHT Friday & Saturday; to 11:00 PM weekdays »
Dick Sudhalter will live on in his books—and in his music, which kept getting better.

Dick, alas, did not go gentle into that good night. The hand fate dealt him opened with a stroke in 2003; he was making a good recovery, and, prodded by his dear friend Daryl Sherman, played in public at a tribute to Daryl’s father in Woonsocket, Rhode Island and sounding fine. But soon after, he was diagnosed with a terrible autoimmune condition, multiple system atrophy. M.S.A. gradually deprives one of all faculties—except full awareness of what is taking place.

Dick Sudhalter, a man who was so articulate, soon could no longer speak intelligibly, then could no longer move his hands well enough to write. Friends took him, wheelchair and all, to clubs and concerts, theater and movies; of course there had been a benefit, when he could still speak, well attended and filled with heartfelt music, and a private celebration of what turned out to be his final birthday, December 28, 2007, his 69th, when he could still enjoy good food and drink. When death came, on September 19, all who loved him were certain it was a liberation.

There was a fine memorial on January 12 at St. Peter’s Church in Manhattan, where Dick had so often paid tribute to lost friends. (He was a major producer of jazz events, such as the memorable series at the Vineyard Theater, some preserved on records, and the outstanding tribute to Hoagy Carmichael at the 1977 Newport Jazz Festival, with the honoree present—and delighted.)

Dick Sudhalter will live on in his books—the two biographies, Bix: Man and Legend, nominated for a National Book Award; Stardust Melody: The Life and Music of Hoagy Carmichael, winner of a Deems Taylor Award, and the monumental Lost Chords: White Musicians and Their Contribution to Jazz, 1915-1945, controversial only to those who don’t understand what jazz is about, and who never read what he wrote as jazz critic for the New York Post from 1978 to 1984, which should be collected in book form—and in his music, which kept getting better, such as his last, Melodies Heard, Melodies Sweet (Challenge) on which he reaches for, and grabs much of what he loved about Bobby Hackett, and another great love, Louis Armstrong, whose If We Never Meet Again is there—now with a special message.

Dick left to the Institute of Jazz Studies his papers, much of his record collection, and his beloved horns, which now take their place alongside those of Ruby Braff, Buck Clayton, Bobby Hackett, Red Nichols and sometime cornetist and Sudhalter favorite Brad Gowans. And Adrian Rollini’s goofus, which he didn’t live to see but would have relished. I miss RMS whenever I think of something we could have shared, and that’s often.

Dan Morgenstern, a columnist for Jersey Jazz, is director of the Institute of Jazz Studies at Rutgers University, Newark, and author of Jazz People (Pantheon Books).
JazzFest at Sea

10 Nights of Tropical Splendor, European Charm and Amazing Jazz

November 30 - December 10, 2009

Roundtrip from Ft. Lauderdale, Florida

Allan Vaché – clarinet
David Jones – cornet
Bill Allred – trombone
Matt Hoffmann – vibes
Mark Shane – piano
Bob Leary – guitar
Phil Flanigan – bass
Ed Metz Jr. – drums
Terry Blaine – vocals

Banu Gibson
& the New Orleans Hot Jazz

Banu Gibson – vocals
Randy Reinhart – cornet
Marc Phaneuf – saxophone
David Sager – trombone
David Boedinghaus – piano
Frank Tate – bass
Jeff Hamilton – drums

AND SPECIAL GUESTS

Becky Kilgore, Eddie Erickson, Dan Barrett & Joel Forbes

MUST BOOK WITH CRUISE & VACATION DEPOT TO ATTEND PRIVATE PERFORMANCES!

PRICES STARTING FROM ONLY $1269 PER PERSON!

FOR MORE INFORMATION, VISIT www.JazzFestatSea.com

CALL US AT 1-800-654-8090
Fun and photos at WBGO

Jazz radio station WBGO welcomed the community to a reception on January 22 for *Stolen Moments*, a show of works by photographer Fran Kaufman. Look for a profile of this lovely artist and her exuberant, jazz-filled photos in a future issue of *Jersey Jazz*.

Dorthaan Kirk, resplendent in velvet, presided over the festivities, thanking staff and volunteers.

Junior Mance provided elegant musical highlights.

Photographer Fran Kaufman, above. Some of her work can be seen at her Website: www.frankaufman.com

Longtime NJJS member Tony Caltabiano, right, told *Jersey Jazz* he may be the longest-term volunteer at WBGO. Here he talks with Gloria, wife of Junior, Mance, and another WBGO volunteer.

It's always fun to see the faces that go with the radio voices. Here News Director Doug Doyle, left, is cajoled by Program Director Thurston Briscoe.
CEDAR GROVE ELKS & STS. KIRIL & METODIJ CHURCH PRESENTS
A CONCERT/DANCE/TRICKY TRAY FOR

TRAUMATIC BRAIN INJURIES
POST TRAUMATIC STRESS DISORDER

THE WORLD FAMOUS

THE GLENN MILLER
ORCHESTRA
LIVE AT THE
MEADOWBROOK
BALLROOM

MAY 23, 2009
1050 POMPTON AVE
CEDAR GROVE NJ 07009
$35 DONATION
DOORS OPEN AT 5
TIX INFO MIKE GRABAS
973-239-9523
GRABASJR@AOL.COM
MUSIC/DANCING/LITE FOOD
CASH BAR
Spring 2009 College Jazz Schedule

New Jersey City University
Monday 3/30/09: Phil Woods, Saxophonist, Master class & Recital, 7:30 PM, Ingalls Recital Hall, Free Admission
Monday 5/4/09: Maria Schneider, Composer, Concert w/NJCU Jazz Ensemble, 7:30 PM, Margaret Williams Theatre, $15 general admission; $10 students/seniors

Rutgers University — New Brunswick
Monday 3/2/09: Undergraduate jazz ensemble, Nicholas Music Center (NOTE: THIS DATE WAS WRONG IN LAST ISSUE.)
Tuesday 4/14/09: University Concert Jazz Ensemble, Nicholas Music Center
Monday 4/20/09: Undergraduate Jazz Ensemble, Nicholas Music Center
Thursday 4/23/09: Chamber Jazz Ensembles, Schare Recital Hall
Tuesday 4/28/09: Chamber Jazz Ensembles, Schare Recital Hall
All Rutgers concerts are FREE and begin at 8:00 PM. Ample convenient, free parking

William Paterson University
Sunday 3/1/09: Brian Lynch, Trumpeter and WP Latin Jazz Ensemble with Chico Mendoza
Sunday 3/8/09: Mulgrew Miller, pianist — Memorial Tribute to James Williams. (NOTE: THIS DATE WAS WRONG IN LAST ISSUE.)
Sunday 4/19/09: Randy Brecker, Trumpeter with University Jazz Orchestra
All performances are at the magnificent Shea Theatre on the Wayne Campus at 4:00 PM, Admission: $15 ($12 seniors, $8 students). Ample, convenient, free parking. Artist interviews (Free) at 3:00 PM in rehearsal room. Exceptional students do opening sets.

Rowan University
Thursday 4/2/09: University Lab Band and Big Band, Pfleeger Concert Hall, 8:00 PM, FREE
Tuesday 4/21/09: Small Ensembles, Boyd Recital Hall, 8:00 PM, FREE

Princeton University
Saturday 2/28/09: University Concert Jazz Ensemble, Richardson Auditorium, 8:00 PM, $15
Thursday 5/7/09: University Concert Jazz Ensemble & Sinfonia, premier of new work by Laurie Altman, Richardson Auditorium, 8:00 PM, $15
Saturday 5/9/09: University Concert Jazz Ensemble, Alumni Jazz Program Celebration, Richardson Auditorium, 8:00 PM, $15

Your comments and questions are always welcome. E-mail me at fmulvaney@comcast.net.

Sandy Sasso
“Sasso kicks vocal ass” — Jazz Times Magazine
“A great singer who knows how to swing” — WBGO Jazz Radio
“Sasso does smooth and suave superbly, she delivers her vocals with style” — JazzTimes Magazine
“Sasso garners 4 out of 5 stars” — jazz.com Magazine
“Her originals provide the sweetest surprise” — Cadence Magazine

Visit her Website for Performance Schedule and CD purchase info at: www.sandysasso.com

LOOK FOR SANDY’S NEWEST RELEASE “SANDYLAND”...COMING SOON

Bob Ackerman
is now accepting students in jazz improvisation and in saxophone/woodwind technology.

973-375-5859 | pwsax@comcast.net
www.bobackermansaxophones.com
www.myspace.com/bobackermanmusic

Bob Ackerman, vintage instrument and mouthpiece expert, master jazz musician/recording artist, has devoted most of his life to developing his perceptions with regard to quality musical instruments.
Antoinette Montague

Saturday, February 28, 2009
Two sets 8:00 pm and 9:30 pm
Jazz at The Baird — Season Kickoff
The Baird
5 Mead Street
South Orange, NJ 07079
$15 in advance, $20 at the door
973-378-7768 www.thebaird.org

Saturday, March 14th, 2009
9:00 pm, 10:30 pm, 12 midnight
Lady’s Got Chops Festival * Blues Sisters
The Jazz Spot
375 Kosciusko Street, Brooklyn, NY
$10 • 718-453-7825

Tuesday, April 14, 2009
8:00 pm - 9:30 pm
Jazz at the Baháí Center
Johns Birkes Gillespie Auditorium
53 East 11th Street, New York, NY 10003
$15 • 212-674-8998
www.bahainyc.org

Saturday, April 18, 2009
1:00 pm - 4:00 pm
Jazz, A Woman’s Viewpoint
Central Brooklyn Jazz Consortium
23 Pulaski Street, Brooklyn, NY 11206
$10 • 718-569-1896 ext. 104
www.centralbrooklynjazzconsortium.org

appearing with Antoinette at The Baird
Houston Person, sax
Tommy James, piano
Hassan Shakur, bass
Vince Ector, drums
Compact Views

By Joe Lang
NJJS Board Member

There are some nice additions to the NJJS inventory this month, so here they are.

DAN LEVINSON & HIS SWING WING is the newest group formed by Levinson, and, judging from the performances on At the Codfish Ball (Loup-garou – 104), he has another winner.

Joining him on this nostalgic trip are Randy Reinhart on trumpet, Jim Fryer on trombone, Mark Shane on piano, Matt Munisteri on guitar, Mike Weatherly on bass, Kevin Dorn on drums and Molly Ryan on vocals. Levinson shows off his musical versatility by making contributions on clarinet, C-melody, tenor and soprano saxes, and vocalizing on “Old Man Moon” and “Mis’ry and the Blues.” Levinson states in the liner notes that he wanted to produce a recording that was more representative of what he and his bands play on most gigs, rather than the recreations of early jazz performances that have been the bulwark of the bulk of his recorded output. He simply wanted to play small group swing that leaves plenty of room for his talented cohorts to freely improvise as they do on most gigs. At the Codfish Ball will quickly convince you that they have succeeded in accomplishing their mission. This 18-song collection is replete with rarely heard gems that have long been personal favorites of Levinson. His detailed liner notes provide interesting information about each selection. The most familiar songs to most listeners will probably be “A Garden in the Rain,” “I Didn’t Know About You,” “Keep Smiling at Trouble (Trouble’s a Bubble),” “The Milkman’s Matinee” and “Ten Cents a Dance.” As for the balance of the program, one listen is all it will take to make you understand the appeal that these songs have for Levinson. For me, jazz is at its best when it emits a joyful aura, and At the Codfish Ball lifts your spirits consistently.

(Note: This is the band that Levinson will bring to the Pee Wee Russell Memorial Stomp on March 1.)

How do you make an essentially perfect jazz record? The first thing is to get the right players, for example pianist JOHNNY VARRO, clarinetist KEN PEPLOWSKI, bassist Frank Tate and drummer Joe Ascione. Then program 15 fine tunes, and let these cats loose in various formats, quartet, trio, duo or solo, to play on the selections with their unique improvisational sensitivities. What you would get is an album like Two Legends of Jazz (Arbors – 19363). The configurations on the disc are six by the quartet, “Menina Flor,” “Bluesette,” “Secret Love,” “Out of Nowhere,” “I Love You” and “Someday You’ll Be Sorry,” four trio selections without the bass, “My Baby Just Cares for Me,” “The Touch of Your Lips,” “A Smo o o o oth One” and “The Way You Look Tonight,” one trio take without the drums, “After I Say I’m Sorry (What Can I Say?)”, three piano/clarinet duos, “It’s Easy to Remember,” “Love Locked Out” and “Blues on 57th Street,” and a solo piano track by Varro, “You’re a Sweetheart.” Varro is one of those players who always seems to be right where he should be. There are no wasted notes, and his sense of swing is unering.

Peprowski is a player who combines a beautiful tone with limitless imagination to great effect. Tate is a bassist who keeps rock solid time, and often lets his wry sense of humor peek through. Ascione is another grand keeper of time, and has a quiver full of just the right accents for any occasion. Altogether, this is an album that combines creativity and accessibility in a way that should please any listener.

I must start this review by confessing that piano and trumpet are my two favorite instruments. Doin’ the Voom Voom (Arbors – 19832) features trumpeter DUKE HEITGER and pianist BERND LHOTZKY, and a terrific pairing it is, playing 15 duo selections, with Lhotzky taking the solo spotlight for “You’ve Got to Be Modernistic” and “Embraceable You.” Both players are grounded in early jazz styles, Lhotzky being a passionate advocate of stride, and Heitger having started his professional life playing on Dixieland gigs. This does not limit them, as they stray wonderfully from the stylistic limitations that often inhibit players with their background. For their program, they opted to mix jazz tunes like “Warm Valley,” “Shades of Jade,” “Volver,” Saturday Night Function” and the title song, with standards such as “Jeepers Creepers,” “The Folks Who Live on the Hill,” “Liza” and “Manhattan.” The closer, Elgar’s “Salut d’Amour,” gives a nod to the world of classical music where Lhotzky started his musical journey. No matter the tempo, from the mournful “Shades of Jade” to a rollicking “Liza,” these gentlemen stay on the same wavelength. Both play with technical mastery and sprightly imaginations. Their musical empathy translates into an album that is constantly engaging.

Anyone who has seen guitarist/banjoist/vocalist EDDIE ERICKSON is immediately taken with his warmth and sense of humor, and, by the way, his great musicality. All of these attributes are evident on I’m Old-Fashioned (Arbors – 19373). The 15 tracks on this disc are garnered from a 2007 concert in Castrop-Rauxel, Germany where the California-based Erickson was joined by a complement of international jazz stars. The others on the gig were trumpet Menno Daams from the Netherlands, reedman Antti Sarpila from Finland, bassist Henning Gailing and drummer Moritz Gastreich from Germany, pianist Rossanno Sportiello from New York City by way of Milan, Italy, and trombonist Bill Allred from Florida. They all possess, however, a common language — that of continued on page 38
31st Cape May Jazz Festival
APR.17-19,’09
CELEBRATING OUR 16th YEAR

“Legends...and more Blues”
Tribute to Billy Eckstine and Sarah Vaughn
“Have a Song on Me Celebrating Mr. B”
& the Big Band Music of the 1940s & 50s
B Swingin’ Big Band starring Steve Butler
with special guest Sabrina Carten
James Cotton Blues Band
Odean Pope Quintet
Sharon Clark
Sylvia Cuenca Group
Mayra Casseles
Roni Ben-Hur
Barbara King “Perfect Timing”
Andrew Jr. Boy Jones
Eddie Shaw and the Wolf Gang
Michael Thomas Quintet
Alan Weber and Frenz
Juke Joints Last Stand
and many more...
plus jam sessions, workshops
and CD Signing Party

For more information/tickets visit:
www.capemayjazz.org
or toll-free 877-7-CMJAZZ

The Cape May Jazz Festival wishes to thank the following organizations whose generous support makes the programs possible: The New Jersey State Council On the Arts/Dept. of State, a partner agency of the National Endowment for the Arts; New Jersey Department of State Division of Travel and Tourism VisitNJ.org, New Jersey Cultural Trust local businesses and donors.

Presented By:
New Jersey visitnj.org
Bank of America
COMPACT VIEWS

continued from page 36

jazz, particularly the sounds of small group swing. Most of the tracks feature vocals by Erickson, and they are always fun and spot on. Sportiello is given a solo feature with a medley of “It’s the Talk of the Town” and “Chinatown, My Chinatown” that affords him the opportunity to show off his great chops and versatility. The two group instrumental tracks, “Little White Lies” and “That’s a Plenty” are full of wonderful play with an improvised duo by Sarpila on clarinet and Erickson on guitar on the former tune being particularly memorable. Erickson brings things to a romping conclusion with a banjo solo version of “Waiting for the Sunrise.” The bottom line is that you will find I’m Old-Fashioned satisfying and smile inducing.

The only time that I have seen reedman ANTTI SARPILA in person was many years ago on Cape Cod when Bob Wilber brought a young student of his from Finland to sit in on a gig at the Captain Linnel House in Orleans. That was over 25 years ago, and since that time, Sarpila has developed international recognition for his jazz prowess. For We’d Like New York … in June! (Arbors – 19375) Sarpila teams up with pianist Rossanno Sportiello, bassist Nicki Parrott and drummer Ed Metz Jr. to assay a 17-song program that never wavers in its tasteful musicality. There are many surprises here, particularly in the three numbers that borrow their inspiration from the world of classical music, “Moonlight on Germont,” based on Germont’s aria from Verdi’s La Traviata, “Revolutionary Jump,” a variation on Chopin’s “Etude in C Minor” (“Revolutionary Etude”), and “Swing ala Chopin,” inspired by Chopin’s “Waltz in Ab Major #1”. Sarpila is equally fluent on clarinet, tenor sax, and like his mentor, Wilber, soprano sax, an instrument that is rarely played with the kind of pleasing tone that Sarpila achieves. The supporting cast is superb. Sportiello is quickly establishing himself as a first call pianist on the New York City scene since his move to the Big Apple from Milan about a year ago. Parrott enjoys a similar standing in the New York City area, although, like Sportiello, she has an ever-widening international presence. Metz, who also gigs throughout the world, is the epitome of what one looks for in a small group drummer, always tastefully there, but never overpowering his fellow musicians. He also has great big band chops, but that is for another occasion. Together, these four players have created an album that swings, and keeps you swaying with the rhythms from start to finish.

CDs from the NJJS inventory are $16 each for single discs, and $26 for two-disc sets. Shipping is $2 for the first CD, and $1 for each additional CD. Orders should be sent to Jon Sinkway, 43 Windham Place, Glen Rock, NJ 07452. There is a terrific selection of CDs in the NJJS inventory. The list of titles can be viewed on the “NJJS Store” page of our Website (www.njjs.org). There is also an order form that can be downloaded from the site.

Other Views

By Joe Lang NJJS Board Member

Here are some nifty new releases that are not part of NJJS inventory.

Singer/pianist RONNY WHYTE has been a fixture on the New York City nightlife scene since the 1960s. Through years of seeing him, I have always enjoyed the occasional original song that he has performed. In some cases he had written both words and music, in others he served as either composer or lyricist. When Whyte on Whyte (Audiophile – 337) arrived in the mail, I was pleasantly surprised to see that Whyte had gathered together 15 of these songs on a single disc. Whyte on piano and vocals, Boots Maleson on bass and David Silliman on drums form the basic musical crew, with John Bunch on piano, Dominick Farinacci on trumpet, Michèle Ramo on guitar and violin, and Lou Caputo on alto sax and flute guesting on occasional tracks. The two tracks with Bunch on the piano are “Listen to the Piano Man,” and “Certain People,” the latter of which has music by Bunch. Eight of the tunes are the sole work of Whyte, three have lyrics by Roger Schore, two have lyrics by Jack Burns, one has music by Billy VerPlanck, and the other is the song with music by Bunch mentioned above. The earliest of the songs represented here was the 1981 collaboration with VerPlanck, “You Know What,” with the most recent creations first seeing the light of day in 2006. I was particularly glad that he included “Hamptons Blues,” with a clever lyric from Jack Burns. Not included on the album is Whyte’s best-known song, the wonderful “Forget the Woman” with Whyte’s lyrics for a melody by Ettore Stratta, one that he sang on his Soft Whyte release. Whyte’s performances are first rate. Over the years, his piano jazz chops have grown significantly, and we get a taste of that here, but his impeccable vocal stylings are the heart of this album. Some of the selections have been recorded by other artists, but this concentrated dose of...
Whyte’s creative songwriting should encourage others to pick up on them. I encourage you to get the album and dig some fine songs that you probably have not heard before, but will enjoy hearing time and again. (www.jazzology.com)

■ With the release of Come and Get It (Judy Carmichael), pianist JUDY CARMICHAEL can now be billed as a singer/pianist, for she has included six nifty vocals among the 12 selections. To support her on this new outing, she has recruited Mike Hashim on baritone, soprano and alto saxes, Jon-Erik Kellso on cornet, Nik Payton on clarinet and tenor sax, Dan Barnett on trombone, Dave Blenkorn on guitar and Ed Grinowski on drums, with Tony Monte adding his piano on two of the vocal tracks. Carmichael is best known as one of the premier stride pianists, but she often extends herself stylistically into a swing mode. On this album she gives a fair sampling of her eclectic side. Her somewhat husky vocalizing is wonderfully phrased, and reflects the kind of swing that is always present in her piano playing. Carmichael’s vocal tracks are “All the Cats,” “Gee Baby ( Ain’t I Good to You),” Come and Get It,” “Everything But You,” “Deed I Do” and “You’re Drivin’ Me Crazy.” The band is comprised of cats with great chops who use their musical imaginations to produce some delightful sounds. Trombonist Barnett shows off another side of his talent handling the vocal chores on “Love Is Just Around the Corner.” You would be wise to go and get Come and Get It. (www.judycarmichael.com)

■ A debut vocal album from LISA HEARNS proves that good things come to those with patience. Hearns has been gigging around the New York City area for about a decade, and I Got It Bad & That Ain’t Good should help her to develop a wider audience. She performs a 10-song program with a band comprised of Keith Ingham on piano, Kelly Friesen on bass and Arnold Wise on drums. Howard Alden adds some tasty guitar licks on four tracks. The arrangements by Friesen nicely set the assured and relaxed singing of Hearns. She has a warm and pleasant voice, phrases with a jazz feeling, and has good taste in her song selection. Special kudos go to Friesen for his jazzy take on “I Heard It Through the Grapevine.” Often the placing of a more pop-oriented tune in a collection of standards can be jolting, but Friesen has provided an arrangement that makes the inclusion of the tune seem natural. Other selections include “Easy Living,” “Cheek to Cheek,” “Lonely Woman,” “Wild Is Love” and “Cry Me a River.” Ingham once again demonstrates that he is simply one of the best accompanists on the scene, sensitive and full of sly wit. This is a satisfying first album from a fine singer. (www.LisaHearns.com)

■ Live at the Jazz Showcase (Jazzed Media – 1038) by THE BOB LARK/PHIL WOODS QUINTET is the second album for this group of players. Lark, who plays flugelhorn on this album, heads the Jazz Studies program at DePaul University. He’s had both alto saxophonist Woods and pianist Jim McNeely, who was the pianist for Woods from 1990 through 1995, as guest participants at the college. When Woods plays most gigs, his bassist is Steve Gilmore and his drummer is Bill Goodwin, and they complete the lineup for this disc, recorded live in the Chicago jazz club. Three Lark originals, “Ravenswood,” “Mad Darlin’s” and “Cathy’s Song,” are followed by the Miles Davis classic “All Blues,” and three standards, “It’s You or No One,” “Ev’ry Time We Say Goodbye” and “What Is This Thing Called Love.” They cover a fairly broad range of stylistic territory here, a bit of bebop, some hard bop, a touch of Latin, and some forays into post bop. No matter their musical destination, each of these players has what it takes to get there successfully. The customers at the Jazz Showcase surely left the club after hearing this music fully satisfied. (www.JazzedMedia.com)

Remember that these recordings 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.

From the Crow’s Nest
By Bill Crow

Andy Stein told erb Gardner about a motel clerk who, at check-in, advised Andy, “Come down in the morning for our complimentary breakfast.”

I got this story from Steve Voce in England who interviewed Buck Clayton regarding the Hollywood movie “The Benny Goodman Story.” Buck said that while they were making the film, Benny lost his temper with the band and, in the band room, railed at the musicians, who stood in silence. His tirade over, Benny turned and stalked through the door, slamming it behind him. But, since he had walked into a broom closet, he had to back out again, and stalk out once more through the right door.

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 story is excerpted, with permission, from Bill’s column, The Band Room in Allegro, the monthly newsletter of A.F. of M. Local 802.

Jim Eigo
Jazz Promo Services
Specializing in media campaigns for the music community: artists, labels, venues and events

269 S. Route 94 Warwick, NY 10990 www.jazzpromoservices.com
p: 845.986.1677 • f: 845.986.1699 • e: m: jazzpromo@earthlink.net
Book Review

Monk’s Music: Thelonious Monk and Jazz History in the Making


Gilbert Solis, an Assistant Professor of Music at the University of Illinois, Urbana-Champaign, has written, in Monk’s Music, a scholarly overview of the music of Thelonious Monk, and the influential legacy derived from his music. Solis has opted to concentrate on the performers who explore the Monk catalog, and what those performances, diverse as they are, have to say about the significance of the Monk output. Along the way, Solis engages many references to sociology, ethno-musicology, and a host of other social sciences to expand upon his basic musical points of reference.

Let me start by stating that this is not a book that one will sit down and read through swiftly. Its writing style is heavily academic, that is to say on the dry side, replete with references to written sources by other academics and social scientists that are often somewhat puzzling to a layman like this writer. Being a devoted fan of Monk’s music, I made the effort to plow ahead, and was rewarded with many insights that have enhanced my appreciation for Monk’s genius.

This is not a biography, although Solis devotes a brief opening chapter to the essentials of Monk’s life story. He is more concerned with how musicians view Monk’s music. He found that many musicians think about Monk in terms of a broader perspective than the specifics of his chord voicings, selection of notes and use of space. He explores the challenges that musicians face in trying to incorporate Monk’s music, and stylistic individuality into their own concepts of and approaches to making jazz music. He addresses how Monk’s music fits into musical history, not only within the context of jazz, but also in the broader parameters of Western classical music.

There are many ways to evaluate Monk’s music, and what limitations, if any, should be placed on how it is played. Monk is often referenced as a rebel of sorts, looking for new ways to express himself musically, but there are many contradictory views of Monk, ones that see him as an evolutionary, rather than a revolutionary figure. There is no way to ignore the influence on him of the stride pianists that he listened to in his formative years, and he also incorporated many blues and gospel influences in his music. Monk was not an individual given to expansive statements about his work, and that makes it difficult to understand in depth exactly how he felt about his music, and how he felt about the way others played his compositions.

Some players feel compelled to adhere fairly closely to what they believe is an accurate representation of how Monk intended his music to sound. Others have taken more of a middle ground, referencing Monk’s original concepts, but taking them to places where the individual musicians feel comfortable. There are also those who study to avoid anything but the spirit of exploration that they sense in Monk’s approach, opting to find new ways of expressing themselves without reference to the specifics of Monk’s compositions.

Solis examines all of these approaches in great detail, incorporating many technical musical references, as well as referencing the kind of social science disciplines mentioned earlier. He spoke to many musicians who have played a lot of Monk’s music, people like Fred Hersch, Danilo Perez, Roswell Rudd and Steve Lacy, and he found a wide degree of diversity in how each approached and used Monk’s music in their development as jazz musicians.

There is a lot of food for thought presented in Monk’s Music, but it takes a determined reader to forge ahead through the dense text. I have often stated my desire that footnotes be placed on the pages on which they are referenced. This is especially true for a book like this where many of the notes are lengthy and complex, but, unfortunately, the publisher opted to place them together at the back of the volume.

Solis seems to be more in tune with those who have striven to push the limits in addressing Monk’s music than with those who tend to limit themselves to performing the tunes more as repertory pieces than as a jumping off place. No matter where you fall within this spectrum of views, this book should make you examine Monk’s output with a more open eye, and, perhaps, even seek out some of the recordings by musicians who take Monk’s music to places that you had not previously considered.
JAZZ ALIVE!  By Tony Mottola  Jersey Jazz Editor

Centenary’s Jazz in January Caps 3rd Season with a Hot “All-Star” Jam

Ed Coyne is fast becoming the George Wein of Hackettstown, presenting twice-yearly cycles of Saturday night jazz events at Centenary College that have garnered a loyal and appreciative audience in the historic Morris County town.

Ed has two of the three “J” months covered with his Jazz in January and Jazz in July series, and the last show of this season’s winter edition presented an “All-Star Jazz Septet” comprised of “seven of the hottest musicians around.” The show lived up to the title, the hype, and then some.

Jazz is at its best when it gets made up on the spot, and it was clear that the evening’s performers (handpicked by Mr. Coyne) had not played together before, at least not in this particular configuration. The January 24 show in the Whitney Chapel was arranged cleverly and accordingly.

WNTI-FM jazz DJ Bob Bernotas got things started by introducing the rhythm section of Jesse Green, piano, Evan Gregor, bass, and Daniel Gobzales, drums, and the trio opened to the near sellout crowd with Bronislaw Kaper’s always fitting “Invitation.” Then each of the four front-line players came onstage to perform in a quartet setting. Grammy-winning alto saxophonist Nelson Hill was up first with “It Could Happen to You;” he then introduced trombonist John Jensen who chimed in “Sweet Georgia Brown.” Jensen in turn introduced Aussie sax star Lisa Parrott, who passed around music parts for an original tune, after which performance she introduced trumpeter/vocalist — and the evening’s star — Dennis Jeter, who offered a liltling “Fly Me To the Moon.” All hands were on deck for “Oh Papa” to close the first set.

After a brief intermission the septet swung their way through extended versions of “Bye-Bye Black Bird,” “Moonlight in Vermont,” “Paper Moon” and “Lester Leaps In,” with most engaging vocals by the show-stealing Jeter on “Blackbird” and “Paper Moon.”

The series returns to Centenary for the sixth season of Jazz in July with consecutive Saturday evening shows featuring the Carrie Jackson Sextet, the Chico Mendoza Sextet, a tribute to Nat Cole by the 2009 NYC Nightlife Award Outstanding Jazz Vocalist Allan Harris and his quartet, and closes with the powerhouse 15-piece Diva Jazz Orchestra led by Sherrie Maricle.

Jane Monheit Opens 31st “Jazz Room” Season at WPU

Fresh off a three-week run at the uber posh Feinstein’s at the Loew’s Regency, Concord recording artist Jane Monheit seemed very much at home on the cozy stage of the Shea Center for the Performing Arts at William Paterson University, at least after she rearranged the music stands: “My inner Martha,” she explained.

“At Feinstein’s the ladies all wear furs you know, (now) I get to wear pants and the guys get to leave their ties at home.”

continued on page 42
The tie-less guys, most simpatico cohorts for the down-to-earth, full-voiced singer, were pianist Michael Kanan, bassist Neal Minor and drummer Rick Montalbano, who is Monheit’s husband.

The 14-song set featured several songs from the singer’s new CD, The Lovers, The Dreamers and Me — including a poignant and thoughtful “Ballad of the Sad Young Men” — as well as “standards” fare, for example a hot romp through “Robin’s Nest” that: “Believe it or not I think that song just put our nine-month-old baby to sleep. He’s right over there,” Monheit said pointing to the wings.

She closed her fine performance with her young child’s “favorite tune” — “Rainbow Connection,” in a medley that concluded with “Somewhere Over the Rainbow.”

Opening the afternoon’s music was the WPU Jazz Studies program John Coltrane/McCoy Tyner Ensemble, directed by Vincent Herring and featuring Joseph Schmidt (tenor sax), Jordan Piper (piano), Jonathan McElroy (bass) and Nathan Webb (drums). The ably-performed set opened with a tasty Piper Original, “L-Y” and continued through Coltrane’s “Afro Blue” and “My Shining Hour.”

Still remaining this March in WPU’s The Jazz Room series are: guitarist Roni Ben-Hur (March 1), a James Miller Tribute featuring Mulgrew Miller and Friends (March 8) and Randy Brecker with the William Paterson Jazz Orchestra, directed by David Dempsey (April 19).

For more information call 908-720-2371 or visit www.wplive.com.
From Manhattan’s Melodious Cabarets

By Robert L. Daniels

Through the years with Tony Martin at age 97

Some things never change!

Alvin Morris was born on Christmas day in 1912. A mere 97 years later and with a name change, Tony Martin returned to Gotham for a five-night sold-out engagement at Feinstein’s at Loews Regency. Living legends are few and far between these days and Martin more than qualifies for the title. Still looking like an 8 x 10 glossy photograph, poised and polished with a ruddy tinsel town Technicolor sheen, Martin offered an elegant hour of song, singing the old standards with the kind of phrasing and intonation that would be the envy of younger vocalists.

A little weak in the knees, he had to be assisted to his stool on the stage, but once seated he boasted the familiar dapper charm once displayed so elegantly in films like *Hit the Deck, Two Tickets to Broadway* and as jewel thief Pepe Le Moko in *Casbah*. Before singing “You Stepped Out of a Dream,” Martin recalled the three ladies who paraded down the grand staircase in *Ziegfeld Girl*. The lovely MGM stars were Lana Turner, Hedy Lamarr and Judy Garland. Nice company!

Cued by his musical director, Dick Parent, the singer reminisced about such legends as Russ Columbo, Nat Cole and a handsome young CBS page who subsequently replaced him on radio, Gordon MacRae.

When Bing Crosby was about to embark on a South American vacation, he recommended to his record producers to let the kid record the new Cole Porter song. It was “Begin the Beguine,” and Martin beautifully recreated Porter’s tropical allure and passionate rhythms.

Martin recalled a friendship with Fred Astaire with whom he appeared as a sailor boy in *Follow the Fleet*. He noted what a fine gentleman Astaire was, and saluted his memory with “Let’s Face the Music and Dance.” A meeting with “little sparrow” Edith Piaf in Paris inspired his English-language version of “La Vie en Rose.” The baritone’s program was distinctively dotted with nostalgic landmark tunes from the great American songbook. From “I Surrender Dear” and “The Very Thought of You” to his benedictory “I’ll See You in My Dreams,” Tony Martin re-defined romanticism and the enduring sentiment behind one of his greatest hits, “There’s No Tomorrow.”

At a post-performance reception, Martin met with Barbara Rosene, the current vocalist with the Harry James orchestra. Rosene noted that she recorded “There’s Something in the Air,” a tune by Jimmy McHugh and Harold Adamson which was introduced by Martin in the 1937 film *Banjo on My Knee* starring Barbara Stanwyck and Joel McCrea. The melody lingers on.

Steve Ross “I Remember Him Well” — The Songs of Alan Jay Lerner

One of Gotham’s best loved troubadours has returned to the Algonquin Hotel, comfortably ensconced in the Oak Room, the cozy and elegant cabaret he opened in 1980. Steve Ross has long been one of most polished interpreters of song. His musical profiles of Cole Porter, Stephen Sondheim and Noel Coward were definitive studies in the history of the theater song. In his latest outing he has structured an invisible proscenium arch around the songs of Alan Jay Lerner, a playwright, poet and lyricist who crafted 16 musicals from 1943 to his passing in 1986.

Ross is a reedy light baritone whose phrasing and diction is impeccable and he accompanies himself on the piano with flourish and assurance. In a coupling grouped as “songs of rue and regret,” Ross reveals the big hurt embedded in “Too Late Now” from the film *Royal Wedding* and “What Did I Have That I Don’t Have?” from *On a Clear Day You Can See Forever*. For a witty aside, Ross relates the laborious eight-month cycle it took for Lerner to write the lyrics for the title song of the latter.

And of course there was that journey into the misty Scottish highlands and the mystic village that reappears once every hundred years. *Brigadoon* summoned many memories for this reviewer as it was the very first Broadway musical I ever saw at the historic Ziegfeld Theater in 1947. Ross sweetly recalls “the mist of May in the gloamin’” that permeates “The Heather on the Hill” and “all the music of life” that is so ardently expressed in “Almost Like Being in Love.” He knows how to capture the fervent romanticism of a theater piece.

With “On the Street Where You Live” from *My Fair Lady*, (written with his famed and most frequent partner, composer Frederick Loewe) which Ross performed as a piano solo, the words spin in the listener’s head. It would have been so easy for Lerner to express himself as a lovesick Lothario walking on air. The lyricist, however, went one step further: “the pavement always stayed beneath my feet before.”

Lerner’s final project was an uncompleted score for a musical version of the Carole Lombard-William Powell screwball comedy, *My Man... continued on page 45
January Member Meeting
Great Graduates!

Story and photos by Linda Lobdell Associate Editor Jersey Jazz

Polish, pizzazz and personality were all on brilliant display during January’s NJJS Member Meeting, held at Trumpets in Montclair on the 18th. Four musicians currently enrolled in New Jersey City University’s Graduate music program provided the music, from “On Green Dolphin Street,” through “Angel Eyes,” and Sonny Rollins’s “Oleo.”

The youthful players have racked up considerable experience playing, composing, arranging, recording in a variety of settings and combos, and their jazz careers seem to be well underway.

None of these fellows is a New Jerseyan by birth. The very exciting pianist Jason Teborek is from Portland, Oregon, and did his undergrad work at the University of Oregon. He arrived at NJCU accompanying Roseanna Vitro’s vocal students, and is now piecing together his Master’s degree. He names J.P. Johnson and Keith Jarrett as influences; a Wynton Kelly piece was the first transcribed solo he learned.

Bassist Mike Preen hails from New Orleans. He started on electric bass guitar at 15, then moved to upright bass in college. He’s spent years as a musician on several cruise lines, and also has experience in the orchestra pits of musical theatres, recently traveling with the national tour of The Producers. He did his undergrad work at NJCU, and has studied and played with some of New York City’s finest musicians, like Jimmy Heath and Eddie Palmieri. He will finish his MA program next year.

Drummer Noel Sagerman of Vermont regularly plays with saxophonist Bruce Williams, and with Joshua Nelson — “the Prince of Kosher Gospel Music” — at the Blue Note. One of his most memorable musical moments was hearing Farrell “Pharoah” Sanders at Iridium, which in person was, he says, “overwhelming.”

Saxman Jeremy Fratti grew up in West Palm Beach, Florida and will get his MA next year. He played tenor on this gig, but also plays clarinet, as well as his favorite, flute. His number one sax idol is Coltrane. He did his undergrad studies at University of Northern Florida with faculty Bunky Green and Wayne Shorter.

That all of these fine players chose to do their graduate studies at NJCU speaks volumes about the quality and reputation of the program there.

NJJS Board Member and College Jazz Scene columnist Frank Mulvaney emceed, adding a special dose of glee to the proceedings.

Pam Purvis took the stage for “All Blues,” and Bob Ackerman played flute on another number. Then songstress Laura Hull took a turn singing “East of the Sun” with the group.

What a pleasure to get to know musicians who will be making beautiful music for many years to come.
NJJS Seeks Ad Manager

One ongoing need in our publication process is a person to be the liaison between Jersey Jazz advertisers and its editors.

Steps involve making contact with advertisers via phone or email (can be done via spray email outreach) prior to issue deadline. Determine whether ads will run, what size, how often. Convey technical information and pricing to client, and get complete contact information for each.

Communicate with Jersey Jazz editors as to what ads to expect. Follow up as deadlines approach with anyone who has not responded.

Keep a written record of advertising agreements and submit information for billing.

As time permits, begin to develop new advertisers.

Please contact pres@njjs.org if you can take over this vital function. It’s not a hard job but it would be a giant help to our tiny magazine staff.

And the Winner is...

Winner of Jersey Jazz’s January “Win This Book” contest is…(snare drum roll)… Jerry Gordon of Troy, New York! Congratulations to Jerry. A copy of The Jazz Ear: Conversations Over Music by Ben Ratliff is on its way. Thanks to our many other entrants — and as Irving Berlin might say, “Better luck next time.”

As is our corporate practice, the contest winner was randomly sniffed out by Chickie the Jazz Dog at Jersey Jazz’s editorial offices in Newark.

Advertising = Another Way to Support NJJS

When you advertise, you help NJJS defray the considerable cost of printing and mailing Jersey Jazz. No matter what your business, you can share the word with hundreds of jazz fans around the state and beyond. As we expand the publication and our visibility at jazz venues, more and more people have an opportunity to discover you! You won’t find more reasonable rates: ads start at $25/month for a business card size, and go up to a mere $100 for a full page. E-mail art@njjs.org for more information.

STEVE ROSS SINGS LERNER

continued from page 43

Godfrey. Ross offered an appealing triplet from the project that including “Try Love” set to an exotic Cole Porter tempo and “I’ve Been Married.” The latter was an amusing postscript as Ross noted that Lerner was wed eight times.

Finally there was a quintet from Gigi that also paid homage to Maurice Chevalier with the plaintive recall “I Remember It Well” (a two-character song in which he sings both parts) plus “Thank Heaven for Little Girls,” “I’m Glad I’m Not Young Anymore” and the infectious title tune. It’s a keenly paced stylish and affecting hour of song and sentiment.

Robert Daniels is a jazz, cabaret and theatre reviewer for Variety, Daily Variety Gotham and New York Theater News.

Shelly Productions presents

Live Jazz Thursday Nights at The Glen Rock Inn

MARCH 5, 2009
Lenny Argese & Joe Caniano

MARCH 12, 2009
Jack Wilkins & Howard Alden

MARCH 19, 2009
Bucky Pizzarelli & Jerry Bruno
(Make Reservations)

MARCH 26, 2009
Mark Clemente & Ritche Deraney

222 Rock Road, Glen Rock, NJ
201-445-2362

Entertainment Starts 7:00 PM
Call for Reservations
Host — Victor Quinn

Shelly Productions, Inc.
P.O. Box 61, Elmwood Park, NJ • 201-796-9582
Felix the Cat has jazz appeal has probably just learned how to play Kitten on the Keys real fast. I don’t think it’s for us, Dave, so I’d say dump it."

But Dave was the kind of a guy who’d never throw anything pertaining to music away, a habit that may well have been the subject of occasional discussions with his good wife Helen. One day I dropped in on the Dorns to go over a few things, one of which was a bottle of 15 year old Dalwhinnie someone had laid on Dave for Christmas, and we didn’t want it to spoil. When I got there, the record player was already revved up and it looked like a very good afternoon, all things considered.

Turned out it was.

An hour or so into things something hit me like an epiphany. It could have been the single malt, but at once I knew what it really was. Dave had put on a new tape and suddenly I was listening to a piano I hadn’t heard for all of a quarter of a century. “David,” I blurted, “where on earth did you get this tape?”

“It’s Felix the Cat.” He answered. “The one you told me to throw away a few months back.”

It was, as you’ve possibly guessed, my old friend from army days Lennie Jacobus and, as the Good Bard might have said under such circumstances, “Time had not withered him, or custom staled his infinite variety.”

After an absence of some 25 years, what I was hearing in Dave’s living room was perhaps a more mature pianist than I knew in 1943, but not necessarily a better one. Lennie, when I heard him in New Delhi was a more daring musician, perhaps more willing to take a chance or two in his younger days that experience could have said no to. A quarter of a century on, I could hear a more polished Lennie, but the exquisite touch, the personal joy of making music, was still there, and his alone. I have never heard another one quite like it.

I told Dave the story of my knowing this wonderful pianist during WWII and he shared my interest. Before the afternoon was over, with recourse to Dave’s manuals and a few phone calls, we pretty well put together a plausible accounting of the post-war career of my old friend.

First of all was a list Dave had of British Jazzmen that made the hardest part of our quest pretty easy. Under “Pianists” there was a listing for Lennie Felix (Jacobus), and so the two parts of the puzzle (Lennie Jacobus to Lennie Felix to Felix the Cat) easily merged. There have been any number of musicians who chose to record under names other than their own so this wasn’t anything to worry over. The big problem was why he, Lennie Felix or his alter name Felix the Cat was such an unknown? Certainly a talent like Lennie’s should have made any record producer drool.

The answer to that one came as we learned that Lennie spent much of his career time as a shipboard entertainer on cruise ships and, presumably, wasn’t in port long enough to make any recording contacts. I’m making this up, of course, but at least that’s one way we could accept the unaccountable lack of recordings. Dave’s tape, on closer listening, was plainly made on a hand-held instrument — a bootleg, in other words, just like the prohibition days of old.

A few days after the afternoon with Dave Dorn I took a chance and dropped Lennie a line, asking one of the companies he was known to have worked for to forward it. It worked, and a few weeks later I received his response. It was the same old Lennie, warm, friendly, delighted to hear from me, like to see you again, etc, but, sadly, there was news that he was just headed for a six month cruising gig on the SS Ariadne, Eastern Steamship Line, Leaving for Miami on 12/17/1970.

Adding things up as best we could, it seemed likely that this was a general condition of Lennie’s playing career. Always on the go.

Once again, time passed and still we hadn’t been able to meet. I take it that toward the end of the 1980s Lennie Felix began to play clubs once more in and around London. I even heard of a gig he played in the States with Wild Bill Davison, but I knew nothing of it at the time.

And then came the crushing news.

In late December, 1980, as Lennie left the 606 Club in London after finishing an evening’s gig, he was struck by an auto as he was crossing the road. Rushed to the hospital, he lay in a coma for nine days before dying on December 29, 1980.

I didn’t hear about this for almost the same time it had taken me to renew touch with him back in 1970 after the war’s end.

I’ll never forget the late night joys back in New Delhi’s GI radio station when Lennie would play for me after sign-off time in the GI radio station. Wonderful stuff it was, and in retrospect I see myself as one of those favored few who heard Lennie at his best, relaxed and buffing his great talent. Others might have missed this, standing around the keyboard on late shipboard evenings, drink and cigarette in hand, because musical judgment did not figure largely in the reason for going on those jaunts in the first place. But if any of those fortunes are around any longer, I hope they, too, can look back on evenings spent with one of the most talented musicians they’ll ever hear.

Now you will recall when I started this little discourse a month ago that I wrote how at this stage of my life I can live very well without two things: army reminiscences and record reviews. Without apology, I then proceeded to give you one of my wartime recollections and now here’s a very brief record review.

In George Buck’s exhaustive Solo Arts Records catalogue there is a listing for a CD you might have missed. Its call letters are SACD-155 and it’s named Lennie Felix and Dick Wellstood. George told me he issued it in 2006 hoping to get people State-side interested in Felix’s playing, piggybacked on Wellstood’s popularity. Now I don’t know if Dick or Lennie ever met personally, but they certainly do on this wonderful little CD. Dick has 11 cuts recorded in Ronnie Scott’s Club in London on January 23, 1974. Lennie has seven, recorded in London, no place given, on December 14, 1966. I’d have to say that both Dick and Lennie were in wonderful company. The eight years separating the performances seem very small indeed.

Since jotting these lines about Lennie, NJJS’s good friend in England, Clarrie Henley, has volunteered some news. Lennie cut a number of cat LPs (That Cat Felix, Cat on a Hot Piano, Let’s Put Out the Cat, etc.) that are all out of print and doubtlessly closely guarded by those favored to own them. The tunes appearing on George Buck’s Lennie Felix/Dick Wellstood album were extracted from a CD recorded in London by Doug Dobell, but the original release was very small and I understand those few copies that remain are very valuable. Clarrie is of the opinion that George Buck now owns the original Dobell tapes.

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

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

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

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

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

- Generations of Jazz (our Jazz in the Schools Program)
- Jazzfest (summer jazz festival)
- Free Film Series — NJJS sponsors and co-produces a number of jazz events each year, ranging from intimate concerts to large dance parties and picnics. Members receive discounts on ticket prices for the Pee Wee Russell Memorial Stomp and Jazzfest. Plus there’s a free concert at the Annual Meeting in December and occasionally other free concerts. Ticket discounts (where possible) apply to 2 adults, plus children under 18 years of age. Singles may purchase two tickets at member prices.
- The Record Bin — a collection of CDs not generally found in music stores, available at reduced prices at most NJJS concerts and events and through mail order. Contact pres@njjs.org for a catalog.

Member Benefits
What do you get for your $40 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 Member Meetings — See www.njjs.org and Jersey Jazz for updates.
- Free Film Series — See www.njjs.org and Jersey Jazz for updates.
- Musical Events — NJJS sponsors and co-produces a number of jazz events each year, ranging from intimate concerts to large dance parties and picnics. Members receive discounts on ticket prices for the Pee Wee Russell Memorial Stomp and Jazzfest. Plus there’s a free concert at the Annual Meeting in December and occasionally other free concerts. Ticket discounts (where possible) apply to 2 adults, plus children under 18 years of age. Singles may purchase two tickets at member prices.
- The Record Bin — a collection of CDs, not generally found in music stores, available at reduced prices at most NJJS concerts and events and through mail order. Contact pres@njjs.org for a catalog.

Join NJJS
MEMBERSHIP LEVELS Member benefits are subject to update.

- Family $40: See above for details.
- NEW! Family 3-YEAR $100: See above for details.
- Youth $20: For people under 25 years of age. Be sure to give the year of your birth on the application where noted.
- Give-a-Gift $40 + $20: The Give-a-Gift membership costs the regular $40 for you, plus $20 for a gift membership. (Includes your 1-year membership and your friend’s first year membership. Not available for renewals of gift memberships.)
- Supporter ($75 - $99/family)
- Patron ($100 - $249/family)
- Benefactor ($250 - $499/family)
- Angel ($500+/family)

To receive a membership application, for more information or to join: Contact Membership Chair Caryl Anne McBride at 973-366-8818 or membership@njjs.org

OR visit www.njjs.org

OR simply send a check payable to “NJJS” to: NJJS Membership, PO Box 410, Brookside, NJ 07926-0410.

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

Renewed Members
Ms. Mary Baxter, Martinsville, NJ
Mr. & Mrs. James M. Blackwood, Mountainside
Ms. Dorothy Caccio, Mt. Bethel, PA
*Mr. & Mrs. Peter R. Caldwell, Pine Beach, NJ
Mr. Gerry Cappuccio, Passaic, NJ
Ms. Alison Collins & Warren D. Larson, Wharton, NJ
Mrs. Shirley Cook, Hackensack, NJ
*Mr. & Mrs. Raymond Cuneo, Jr., Ocean Grove, NJ
Mr. William B. Dunham, New York NY
Mr. Bill Feldman, Colonia, NJ
Mr. & Mrs. Robert Fitterer, Morris Plains, NJ
Mr. & Mrs. Tom Forgash, Westfield, NJ
Mr. & Mrs. Wayne Frey, Somerset, NJ
Mr. Anthony J. Fuccello, Hamilton Square, NJ
Mr. & Mrs. Jack Gentempo, Stockton, NJ
Mr. & Mrs. James W. Gentles, Basking Ridge, NJ
Mr. & Mrs. Jack Hawkins, Bound Brook, NJ
Ms. Edythe Hittion, Iselin, NJ
Mr. Brian Hochstadt, Morristown, NJ
Ms. Carrie Jackson & Gil Benson, Newark, NJ
Dr. & Mrs. Richard L. Klein, Tenafly, NJ
Mr. Joel Krauser, Tenafly, NJ
Ms. Nita Loebis, Freehold, NJ
Mr. & Mrs. Jim Long, Reading PA
Gus & Susan Loukedis, Franklin Lakes, NJ
Mr. Mike Maroukis, Toms River, NJ
Edward & Sharon Meyer, Austin, TX
Mr. & Mrs. Donald R. Mildrum, Alpine, CA
Mr. & Mrs. John J. Moore, Murray Hill, NJ
Ms. Mary Morris, Edison, NJ
Mrs. Mitzi Mottola, Denville, NJ
Mr. Charles J. Mowry, Piscataway, NJ
Dr. & Mrs. Michael Nakhamkin, Basking Ridge, NJ
The New York Public Library, New York, NY
Mr. & Mrs. John O’Leary, Hackettstown, NJ
Mr. & Mrs. Jack Obenauffer, Doylestown, PA
Mr. & Mrs. D. A. Ortmann, Newfoundland, NJ
Mr. & Mrs. Vic Pecore, Westfield, NJ
Mr. & Mrs. Robert D. Pierson, Mendham, NJ
Mr. & Mrs. Joseph M. Pizzano, Boonton Township, NJ
Mr. Dave Post, Hoboken, NJ
Mr. Paul A. Prusinski, Monroe Township, NJ
Mr. & Mrs. Bruce J. Revesz, Cedar Grove, NJ
Mr. Abraham I. Rosen, Bridgewater, NJ
Mr. Richard Royce, Chatham, NJ
*Dr. & Mrs. Gregory Sathananthan, Demarest, NJ
*Mr. Mitchell Seidel, Bayonne, NJ
Mr. George W. Siver, Marlboro, NJ
Mr. & Mrs. Anthony Speranza, Garwood, NJ
Patron Mr. Lindley S. Squires, Upper Montclair, NJ
Mr. & Mrs. Dixon Stearns, Hackettstown, NJ
Wayne & Barbara Thoen, Teaneck, NJ
Mr. George M. Wallhauser, Jr., Monroe Township, NJ
Ms. Margie Walsh, Flemington, NJ
Mr. & Mrs. Michael Weiner, New Milford, NJ
Mr. & Mrs. J. Richard Weiss, Jr., Westfield, NJ
Mr. Herb H. Wolke, Lewisburg, PA
Mr. John Yanas, Albany, NY

New Members
Bruce Adams, Paterson, NJ
Mr. & Mrs. Donald R. Dixon, Attherton, CA
Patricia Okiefe, Sparta, NJ
Gary V Roberts, Lodi, NJ
*Ms. Hollis Wasser, Maplewood, NJ
Mr. Gregory Winter, Highland Park, NJ

JAZZ TRIVIA ANSWERS questions on page 17
1. Benny Goodman 4. Ben Webster
2. Herschel Evans 5. Claude Thornhill
That’s followed on Monday, March 23 by pianist devoted Bix fan, Kevin Dorn of appreciative fans to the Bickford. Fred’s sister known as a singer in this area. Her recent Gershwin tribute drew a lot instrumental as vocal. That’s to be expected from The “unusual” part of his trio is that they are not so much hardly do better than booking Fred Fischer for your party. with the Glad Rags, but surprisingly he is a recognized name up in gigs, local and NYC club dates with guest stars, and is a regular and his unusual trio. Fred is a regional sensation, playing solo (both bass and tuba) and ubiquitous drummer Conal Fowkes (piano — the uninitiated should take note of him), in recent visits. You should come and find out why. The music continues through the spring. April 6 marks the return of the rest of the hand-picked band is similarly exceptional; all first choices: Dan Levinson (saxophones), Orange Kellin (classic-style clarinet), Conal Fowkes (piano — the uninitiated should take note of him), Brian Nalepka (both bass and tuba) and ubiquitous drummer Kevin Dorn. It’s a band well worth hearing even if you are not a devoted Bix fan.

That’s followed on Monday, March 23 by pianist Fred Fischer and his unusual trio. Fred is a regional sensation, playing solo gigs, local and NYC club dates with guest stars, and is a regular with the Summit Stompers, the Beacon Hill octet and several other bands and orchestras. Local fans will remember his years with the Glad Rags, but surprisingly he is a recognized name up in New England as well. If you can only afford one musician, you could hardly do better than booking Fred Fischer for your party.

The “unusual” part of his trio is that they are not so much instrumental as vocal. That’s to be expected from Nancy Nelson, well known as a singer in this area. Her recent Gershwin tribute drew a lot of appreciative fans to the Bickford. Fred’s sister Liz Fischer sings with them too, also contributing on guitar. Expect variety and good taste in this program, drawn from their huge repertoire.

The music continues through the spring. April 6 marks the return of the 24-piece Silver Starlite Orchestra, a group that has delivered sellouts in recent visits. You should come and find out why. The BJBJB is back on April 20. That’s Bria and Jim’s Borderline Jazz Band, featuring West Coast trumpet marvel Bria Skönberg and Nighthawks’ trombonist Jim

Fryer leading an all-star aggregation. Guitarist and raconteur Marty Grosz is assembling a group for May 18, and the increasingly popular Summit Stompers will be back on June 1. Boogie-woogie wonder Bob Seeley is returning on June 29…and the summer is just beginning!

Jazz For Shore NOTE temporary venue change
Mancini Hall, Ocean County Library Toms River, NJ 08753 Tickets/Information: 732-255-0500

If you have not noticed the excitement over Aaron Weinstein in jazz circles, esteemed critic Nat Hentoff certainly has. He’s labeled Aaron’s new Arbors CD (A Handful of Stars) “the rebirth of hot jazz violin.” Down Beat labels him a rising star, perhaps an understatement for a young fellow who has already played Lincoln Center, Wolftrap, the JVC Festival, several Django Reinhardt festivals, and prestigious clubs like Iridium and Birdland, to drop a few names.

Aaron won a lot of new fans when he performed with Bucky Pizzarelli for the Wyeth Jazz Showcase. On Wednesday, March 18 they take the show south to the Ocean County Library in Toms River. The young violinist and legendary guitarist will be joined by swinging bassist Jerry Bruno for an all-string’s evening that has “sellout” written all over it. Sage advice: order your tickets now!

Easterners have few occasions to hear Bria Skönberg play trumpet, but she is a festival favorite along the Pacific. Jim Fryer is more accessible, playing his trombone regularly with the Nighthawks and other bands. The pair excited the audience here last year, and are returning on April 22, supported once again by Matt Munisteri playing guitar and Ed Wise on bass. A band made up of leaders, you might say, since all of them front their own groups in other settings.

Wednesday, May 20 marks the debut of Gelber & Manning for this series. You already know Jesse Gelber as the powerful and versatile pianist with the Traditional Jazz Collective and the Dreamland Orchestra. Always a hit when they visit. This is his partnership with vocalist Kate Manning, formed to celebrate the fabulous songs of the 1920s. Kate’s voice and delivery have been compared to Sophie Tucker and Judy Garland. Their group includes cornetist Charlie Caranicas (who thrilled this audience recently, appearing here with Tom Roberts) and drummer Kevin Dorn, selected by so many leaders for his jazz, swing and pops skills.

Boogie-woogie master Bob Seeley follows on June 24, reprising his in-the-round performance that intimidated other pianists in the room. A rare opportunity to hear a guy considered the best in the world at what he does. The six-piece Merchant Street Jazz Band will make their debut here on July 29, with Allan Vaché’s Benny Goodman centennial tribute closing the summer on August 19.
The Institute of Jazz Studies at Rutgers University—Newark is the largest and most comprehensive library and archive of jazz and jazz-related materials in the world! — a valuable resource for jazz researchers, students, musicians and fans. The archives are open to the public from 9 AM – 5 PM Monday through Friday, but please call and make an appointment.

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

Calendar:
JAZZ RESEARCH ROUNDTABLES
A series of lectures and discussions. Programs are free and open to the public and take place on Wednesday evenings from 7:00 to 9:00 PM in the Dana Room, 4th floor, John Cotton Dana Library, Rutgers University, 185 University Ave., Newark, NJ. Refreshments are served. Information: 973-353-5595. Names in italics are the presenters.

■ March 11: Terry Josephson: “Cafe Society: The wrong place for the Right People”
■ April 8: Dennis Brown: Gene Krupa
■ May 6: Grant Gardner: Jimmy Giuffre: Gentle Radical

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.

■ February 22 - Snowfall: Loren Schoenberg examines the music of Claude Thornhill and his orchestra; one of the more interesting bands of the Swing Era.
■ March 1 – Remembering Cafe Society. Host Tad Hershorn with guest Terry Trilling-Josephson, author of Cafe Society: The Wrong Place For the Right People and widow of Cafe Society and Cookery proprietor Barney Josephson.
■ March 8 – Goodbye, Freddie: Host Bill Kirchner pays tribute to trumpet-er Freddie Hubbard, the hard bop icon who died on December 29, 2008.
■ March 15 – Faith and Begorrah! It’s St. Patrick’s Day Again: Host Annie Kuebler plays jazz with a wee bit of Irish flavor.
■ March 22 – Does Anyone Remember Tesch? Clarinetist Frank Teschemacher, born this month 103 years ago, was not quite 26 when he died, leaving a handful of records. Ahmet Ertegun was one of his biggest fans. Hosted by Dan Morgenstern.
■ March 29 – 1909 Centennials, Pt. 1: Celebrate with host Loren Schoenberg the centennials of tenor saxophonist Lester Young and clarinetist/bandleader Benny Goodman in the first of two shows that feature their complete collaborations as well as recordings that did not see the light of day during their lifetimes.
■ April 5 – 1909 Centennials, Pt. 2: Celebrate with host Loren Schoenberg the centennials of tenor saxophonist Lester Young and clarinetist/bandleader Benny Goodman in the second of two shows that feature their complete collaborations as well as recordings that did not see the light of day during their lifetimes.

NEW solo piano series produced by US and featuring leading artists of different generations! Dana Room; 2:30-4:00 PM, FREE of charge
■ March 11: Brandon McCune
Somewhere There’s Music

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

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

Ashbury Park
JAZZFUL NOISE CAFE
1400 Ashbury Ave.
“Jazz Alive Ashbury Park”
second Friday each month 8 pm
$8

TIM MCMULLEN’S SUPPER CLUB
1200 Ocean Ave.
201-764-1400
timmcmullen@supperclub.com

Bayonne
THE BOILER ROOM
280 Avenue E
201-436-6700
www.artsfactory.com
Fri/Sat 10 pm; Sun 7 pm

Bernardsville
BERNARD’S INN
27 Mine Brook Road
908-766-0002
www.bernardsinn.com
Monday – Saturday 9:00 pm

Bloomfield
WESTMINSTER ARTS CENTER/ BLOOMFIELD COLLEGE
467 Franklin St.
973-748-9000 x343

Brooklawn
BROOKLAWN AMERICAN LEGION HALL
Browning Road & Railroad Ave. 08030
856-234-5147
Tri-State Jazz Society usual venue
www.tristatejazz.org

Cherry Hill
TRINITY PRESBYTERIAN CHURCH
Rt. 70
856-234-5147
Tri-State Jazz Society occasional venue
www.tristatejazz.org

Clifton
ST. PETERS EPISCOPAL CHURCH
380 Clifton Ave.
973-546-3406
Sat 7:30 pm

Closter
HARVEST BISTRO & BAR
252 Slaferdenough Road
201-750-9466
www.harvestbistro.com
Every Tuesday. Ron Affifi – Lyle Atkinson/Ronnie Zito

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

Deal
AKELORD PAC
Jewish Community Center
732-531-9100 x 142
www.artsurfoplow.com

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

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

Englewood Cliffs
ASSEMBLY STEAK HOUSE
495 Sylvan Avenue
201-568-2614
www.assemblysteakhouse.com
Harlem blues & Jazz Band Quartet
Saturdays 8:30 PM
Reservations recommended

Garwood
CROSSROADS
76 North Ave.
908-232-5466
www.xoroads.com
Jam Session Tuesday 8:30 pm

Hackensack
SOLARIS
41 River St.
201-487-1969
1st Tuesday 8:00 pm
Rick Visone One More Once Big Band
1st Tuesday 8:00 PM
201-445-2362

Highland Park
PY’S COFFEE
315 Harlan Avenue
732-828-2332
Sunday 1 pm Open Jam

Hillsborough
DAY’S INN
118 Route 206 South
908-685-9000
Thursday 7 pm Open Jam

Hoboken
MAXWELL’S
1039 Washington St.
201-798-0406
Every other Monday 9:00 pm
Swingadelic

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

Lawrenceville
FEDORA CAFE
2633 Lawrenceville Road
609-895-0844
Some Wednesdays 6:00 pm
No cover/80's

Little Falls
BARCA VELHA RESTAURANT/BAR
440 Main St., 07424
973-890-5554
www.barcavelha.com
Fridays 7:30 pm Bossa Brazil
No cover

Lyndhurst
WHISKEY CAFE
1050 Wall St. West, 07071
201-993-4889
www.whiskeycafe.com
One Sunday/month James Dean Orchestras
swing dance + lesson

Madison
SHANGHAI JAZZ
24 Main St.
973-822-2899
www.shanghajazz.com
Wednesday/Thursday 7 pm
Saturday/Sunday 6:30 pm
Sunday 6 pm

Mahwah
BERRIE CENTER/RAMPO COLLEGE
505 Ramapo Valley Road
201-664-7844
www.ramapo.edu/berriecenter

Maplewood
BURGDORF CULTURAL CENTER
10 Durand St.
973-376-2133
www.artmaplewood.org

Manville
RHYTHMS OF THE NIGHT
729 S. Main Street
908-707-8757
rhythms@nightlight.net
Open Jam session Wednesdays 7–10 pm

Matawan
CAFÉ 34
787 Route 34
Jazz trio Wed and Thur 8 pm
732-583-9700
www.bistro34.com

Mendham
KC’S CHIFFAHA HOUSE
5 Hilltop Road
973-543-4726
www.chiffaha.com
Live jazz — Rio Clemente, others
Call for schedule

Metuchen
NOVITA
New & Pearl Streets
732-549-5306
Fridays 7:30 pm

Montclair
CHURCH STREET CAFÉ
12 Church St.

PALAZZO RESTAURANT
11 South Fullerton Ave.
973-746-6778

RICHIE CECERE’S
2 Erie Street
973-746-7811

SOMERSET RESTAURANT & JAZZ CLUB
396 Bloomfield Avenue
973-746-2553
somerestaurant.com
Jazz Evening once every month, usually 2nd or 3rd Wednesday

TRUMPETS
4 Depot Square
973-744-2600
www.trumpetsjazz.com
Tuesday/Saturday/Sunday 7:30 pm
Friday/Saturday 8:00 pm

THE COMMUNITY THEATRE
100 South St.
973-539-8008
www.mayoarts.org

HIBISCUS RESTAURANT
Best Western Morris Inn
270 South St.
973-359-0000
www.hibiscuswine.com
Jazz Nights alternating Thursdays & Fridays 6–9 pm

THE SIDEAR AT THE FAMISHED FROG
16 Washington St.
973-540-9601
www.famishedfrog.com/thesidebar

ARIRANG
7 Maple Avenue
973-455-0708

SUSHI LOUNGE
12 Schafer Place
973-539-1135
www.sushilounge.com
Sunday Jazz 6 pm

Jibanyan
1230 Route 22W
908-518-9733

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

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

NJ PAC
1 Center Street
888-466-5722
www.njpac.org

Listings are alphabetical by town. All entries are subject to change; please call each venue to confirm schedule of music.
Tell them you saw it in Jersey Jazz!

We want to include any locale that offers jazz on a regular, ongoing basis. Also please advise us of any errors you’re aware of in these listings.

JUNIOR MANCE March 3 at Staples. 233 West Market St. 973-242-8012
Friday 7:00 pm No cover

SAVOY GRILL 60 Park Place 973-286-1700
www.savoygrillnewark.com

SKIPPER’S PLANE STREET PUB 304 University Ave. 973-733-9300
www.skipperstownestpub.com

New Brunswick DELTA’S 19 Dennis St. 732-249-1551

CHRISTOPHER’S AT THE HELDRICH HOTEL 10 Livingston Ave. 732-214-2200
EVERY FRIDAY JAZZ IS BACK 8:30 pm – 12:00 am
Jackie Jones with John Bianculli Trio
(see Perez, Drum)

MAKEDA ETHIOPIAN RESTAURANT 338 George St. 973-579-7338
www.makedas.com
NO COVER Saturdays John Bianculli Jazz Trio
7:30-10:30 pm

STATE THEATRE 15 Livingston Ave. 732-246-7469
www.statetheatrenj.org
NO COVER

Newton BULA 134 Spring St. 973-579-7338
www.bularestaurant.com
Friday 8:30 pm

North Arlington UVA 602 Ridge Road Thursday 7:00 pm
Adam Brenner

North Branch NEW ORLEANS FAMILY RESTAURANT 1285 State Highway 28 908-725-0011
7:00 pm

Nutley HERB’S PLACE AT THE PARK PUB 785 Bloomfield Avenue 973-235-0666
8:30 – 11:30 pm

Oakland HANSIL’S BAR AND GRILL 7 Ramapo Valley Rd. 201-330-849

RUGA’S 4 Barbara Lane 201-337-0813
Tuesday thru Saturday 7:00 pm

Plainedge CAFÉ VIVACE 1370 South Avenue 908-753-4500
Fridays 6:30 pm Stein Brothers

Princeton MCCAVER THEATRE 91 University Place 609-258-2787

MEDITERRA 29 Hufish St. 609-252-9680
NO COVER

SALT CREEK GRILLE 1 Rockingham Row 609-419-4200
www.saltcreekgrille.com

VAN GOGH’S EAR CAFÉ 1017 Stuyvesant Ave. 908-810-1844

VANDERHOOFT’S 4 Bingham Avenue 732-933-9272
www.vanderhofts.com

The Name Dropper Recommendations may be sent to editor@njjs.org.

JUNIOR MANCE March 3 at Shanghai, Madison.

CHELSEA PALERMO March 6 and 27 at Tim Mcloones Supper Club, Asbury Park.

At William Paterson University, MULGREW MILLER in a Tribute to James Williams on March 8.

SWINGADELIC plays Mondays, March 9 and 23 at Maxwell’s in Hoboken.

Piano master BRANDON MCCUNE appears in a FREE solo concert in the Dana Room at Rutgers-Newark on March 11.

South Orange DANCING GOAT CAFE 21 South Orange St 973-275-9000
www.makedas.com

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

Sayreville SHOT IN THE DARK 401 Washington Road 732-254-9710
Thursday 7:30 pm
John Bianculli

Seabright THE QUEEN 281 Ocean Ave 732-741-7755
Tuesday nights Jazz Lobsters big band

Sewell TERRA NOVA 590 Delesea Drive 973-736-4800
http://terranovarestaurantbar.com

Short Hills JOHNNY’S ON THE GREEN 201-836-8923

SOMERVILLE VERVE RESTAURANT 18 East Main St. 908-707-8605
www.vervestyle.com
Occasional Thursdays 6:30 pm

South Brunswick JAZZ CAFÉ South Brunswick (Dayton) 973-736-4800
www.reservationes.com
first Friday every month $5 admission includes light refreshments

Union VAN DIJK’S TUMBLEWEED 1017 Stuyvesant Ave. 908-810-1844
www.vangoghsearcafe.com

JAMES L. DEAN GROOVE CATS WITH CARRIE JACKSON March 15. $15 includes dance lesson, buffet. Whiskey Café, Lyndhurst, and CARRIE JACKSON celebrates Sarah Vaughan at Newark’s Priory on March 27.

GROVER KEMBLE appears at Shanghai in Madison on March 20.
Whether you need entertainment for a private party or corporate event, restaurant or jazz club, vocalist Laura Hull will provide a memorable musical experience tailored to your needs.

Laura performs as a duo with piano, as a trio with piano and bass, or as a quartet with drums. Don’t have piano or sound equipment? Not to worry. Laura can provide all the gear necessary to make your event a success.

To catch Laura live, visit the calendar at LauraHull.com for all the latest performance dates and times.

New CD available now!

LAURA HULL • P.O. BOX 771 • MORRIS PLAINS, NEW JERSEY 07950
Phone: 973-229-4275 • www.LauraHull.com • bookings@laurahull.com

Jersey Jazz

Building an International Jazz Community

Weichert! Real Estate And all that Jazz

At Weichert, we sell more because we do more. Invite me in so I can share how we can help you.

Francis ‘Joe’ Lang
Chatham Office
64 Main Street
Chatham, NJ 07928
Office: (973) 635-5000
Home: (973) 635-2761
Cell: (973) 978-2427

Time Value Material Deliver Promptly

PERIODICALS
Postage PAID at Brookside, NJ
and additional mailing offices

Founding Member