

JerseyJazz

Journal of the New Jersey Jazz Society *Dedicated to the performance, promotion and preservation of jazz.*

Volume 35 • Issue 04

April 2007

Stompin' at the Birchwood

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

The 2007 NJJS Scholarship Sextet posing at the Pee Wee Russell Memorial Stomp. (See "Profiles" on page 30.)

Photo by Tony Mottola.

For the 38th consecutive year, hundreds of jazz fans got together to pay homage to the great clarinetist Pee Wee Russell with a stomp-down of some good old-fashioned jazz. The 2007 Pee Wee Russell Memorial Stomp, held March 4 at the Birchwood Manor in Whippany, featured

five hours of nearly nonstop music provided by four veteran jazz bands, and included a standout opening set by six 2007 New Jersey Jazz Society college scholarship recipients.

This year's event was dedicated to the memory of drummer Tony DiNicola and clarinetist

Kenny Davern, both of whom passed away last year, and large photos of the musicians book-ended the stage. DiNicola and Davern were good friends of the NJJS and both played many of the organization's events over the years. The annual NJJS jazz awards were also presented at the event, with the

continued on page 28



Jazzfest facts, hot off the press.

See page 12 and ad page 43

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NJJS Calendar

Tuesday April 10 2007

NJJS co-sponsored Mason Gross concert, Rutgers/New Brunswick featuring Frank Sinatra, Jr. see pp 2, 8 & ad p 35

Sunday April 15 2007

NJJS co-sponsored concert Community Theatre/Morristown featuring Warren Vaché et al see pp 2, 8 & ad p 13

Sunday April 22 2007

MONTHLY MEMBER MEETING Trumpets/Montclair see pp 2 & 8

Saturday May 5 2007

Bridgewater see ad p 42 & p 52

Sunday May 20 2007

MONTHLY MEMBER MEETING Trumpets/Montclair see pp 2 & 8

Saturday June 2 2007

Bridgewater see ad p 42 & p 52

Saturday/Sunday

June 9/10 2007

Jazzfest

Winard Harper Sextet, Midiri Brothers Band, Earl May Quintet, Hendrik Muerkens Samba Jazz Quintet, Sarah Partridge Group, Bob Dorrough Trio, Ken Peplowski Quintet, Dick Meldonian Big Band, Five Play, Nilson Matta's Brazilian Voyage Band with Harry Allen, Jay Leonhart Trio, Nancy Nelson Group. Drew Univ./Madison see pp 8 & 12

Saturday June 30 2007

Bridgewater see ad p 42 & p 52

Saturday July 21 2007

Bridgewater see ad p 42 & p 52

Saturday August 11 2007

Bridgewater see ad p 42 & p 52

Saturday September 8 2007

Bridgewater see ad p 42 & p 52

Saturday September 15 2007

JazzFeast Princeton (details TBA)

Sunday September 23 2007

MONTHLY MEMBER MEETING Trumpets/Montclair see pp 2 & 8

Sunday September 30 2007

NJJS 35th Anniversary Dinner Dance The Pines Manor, Edison see Prez Sez p 2

Sunday October 21 2007

MONTHLY MEMBER MEETING Trumpets/Montclair see pp 2 & 8



Prez Sez

By Andrea Tyson President, NJJS

Thirty-five years may not be so old for you or me, but for our Society it's pretty darn good. So, over the years, like in your garage, we've amassed a bit of "stuff." And, we have a self-storage facility into which I ventured recently along with board member Claudette Lanneaux. Since our 35th anniversary dinner/dance has been scheduled for Sunday afternoon, September 30th, 2007 at The Pines Manor in Edison, I wanted to see what was in there to make sure to bring some archival materials to the party. I was not disappointed. I'll keep some surprises to myself (and the Board if they can keep a secret) but rest assured it'll be a fun time — for our founding members and everybody since. More than that, we've booked a great dance band, Reeds, Rhythm and All That Brass, led by our previous Vice President, Lou Iozzi, on one of their five saxophones. They also have Dan Brady, another former board member on trombone. So plan to be out on the dance floor. All this and dinner, too! More details will be available as the months go by, but flip those pages of your calendar and write it in for sure.

■ **April is the Smithsonian Institution's Jazz Appreciation Month (JAM)** (see page 32). This year's poster features Louis Armstrong. You can get a free poster (and previous ones) from the Smithsonian website www.smithsonianjazz.org/jam/jam_start.asp. See Joe Lang's column for details of the program for our April Member Meeting in support of JAM.

■ **NJJS is going further during JAM**, evidenced by its co-sponsorship of the April 10 Frank Sinatra, Jr.

concert at Rutgers in New Brunswick, and the April 15 Warren Vaché concert at the Community Theatre in Morristown that we're also co-producing (see ads pages 11 and 35).

■ **One recent special event was the Monmouth Library performance by Daryl Sherman** who left her Waldorf gig to come on down Route 9 South to Manalapan with James Chirillo on guitar and Boots Maleson on bass. It seemed as if Daryl was just speaking with a few people in a lounge, yet the room was large and packed. Jack Livingston, a former NJJS board member, has been running free Sunday afternoon jazz concerts there for many years, bringing in excellent musicians. Check their event schedule at www.monmouthcountylib.org. Daryl is wonderful whether in a lounge or a large space — she's just so personable, and she can sing and swing standards with the best of 'em. At the library she offered "Getting to Know You," "You'd Be So Nice to Come Home To" and more. Through the concert the different trio members took the lead. Boots led "Embraceable You" and James led Irving Berlin's "Cheek to Cheek."

■ **I went to Shades of Hoboken to see Carrie Jackson.** The venue was worth the trip. It's in an old window shade factory that's been so beautifully restored, it's a sight to see. Great artwork on the walls, a cozy space for musicians and diners, and even from the bar the band is completely visible. Service and food presentation were very good, so the evening was enjoyable from start to finish. Carrie and Gil and the band were completely entertaining. www.shadesofhoboken.com.

NJJS Bulletin Board

2007 Monthly Member Meetings

Joe Lang and the Music Committee bring us our series of entertaining and informative Monthly Member Meetings (see NJJS Calendar for upcoming dates). These meetings are a great benefit of NJJS membership. For no charge, members are treated to pro-

grams presented just for us. Reasonably priced food and drink enhance the event. Enjoy hobnobbing with other members and friends during the social hour. Plus, because non-members may enjoy the program, too, you can invite friends and thereby introduce them to NJJS for just \$10. That \$10 goes a long way when it's

also used as a first installment on a new membership.

Join us Sunday April 22 when a panel of NJJS Board Members convene to share music and lore, and conduct a lively discussion with audience members. See Music Committee Notes on page 8 for more details.


■ **Once again the Cornerstone in Metuchen provided a stellar evening featuring Hendrik Meurkens** in a quartet (check Cornerstone's ad on page 5). Hendrik is scheduled to play at our Jazzfest this year. You can check out the full lineup and other details for the event in the Jazzfest ad on page 43 and elsewhere in this issue. Drew University — here we come!

■ **As a special note — I want to thank Rio Clemente** for his many years of dedication to our Generations of Jazz educational outreach program. Rio has resigned from his position as Musical Director and has moved on to other endeavors. We wish him well.

■ **For those who attended the Big Band panel** at the NJJS Member Meeting in September where big band musicians reminisced about days gone by, and for all of our readers, I am sad to note that Buddy Schutz passed away in February. Jazz has lost another friend.

■ **Volunteers: HELP!** — Like Uncle Sam, we're always looking for a few good people. We rely on an incredible amount of volunteer effort to accomplish all that we undertake. New member Steve Albin has just signed on to spruce up our website. Thanks, Steve! Other needs have come into focus:

- The Membership Committee seeks someone to manage the membership database.
- NJJS seeks a person with insurance expertise to help us assess our coverages.
- Education Committee seeks help creating/editing a video of a performance.

If you're interested in hearing more about any of these, let's talk. Contact NJJS President Andrea Tyson at 732-356-3626 or pres@njjs.org. 

Meet the NJJS Board



Frank Mulvaney

Born and raised in Jersey City, Frank Mulvaney earned a BA degree from Seton Hall University and an MBA from NYU. He worked at AXA Financial New York City for 36 years before retiring as Vice President, Sales Force Information Resources.


Frank keeps busy with many community activities, including serving as VP and Director, Westfield Jaycees; Chairman and Director, Westfield Municipal Alliance (a substance abuse prevention educational program); Chairman of the Westfield Bicentennial Celebration; and he is a founding VP and Director of the Westfield Optimists Club.

He's also an avid tennis player, cyclist, gardener, handyman, reader and beachcomber.

"I was interested in big band jazz and Sinatra from high school, especially Basie and Ellington," Frank says. "In college I became a big fan of Dave Brubeck, Herbie Mann and Ella Fitzgerald. Later on I got into the Manhattan Transfer. When my wife and I became empty nesters we got out a lot more and then discovered the college jazz scene in New Jersey. My love of big band sound is something of an addiction that I have to keep in check.

"Through my son Frank, we discovered the Tuesday night jam at Crossroads in Garwood.

"That's when my interest really took off as I discovered so many fine local musicians and began to attend their gigs in the various venues around North Jersey," he says. "After I attended my second Jazzfest two years ago I decided to become a member of the Jazz Society because I believe in the goals and objectives of the organization, never thinking that I would become particularly active."

An e-mail correspondence Frank initiated with NJJS President Andrea Tyson led to an invitation to join the society's board and become the college jazz scene correspondent for *Jersey Jazz*. His column, Jazz U, began appearing in February. 

NJJS Co-Sponsors April 10 and April 15 Concerts

Frank Sinatra, Jr. comes to the Nicholas Music Center, 85 George Street (at Route 18), on the Douglass College campus of Rutgers University in New Brunswick at 8:00 PM on

Tuesday, April 10. Mr. Sinatra will conduct and sing with both the Rutgers Jazz Ensemble and the Rutgers Symphony Orchestra. Tickets are \$40, \$25 and \$15. To purchase tickets, call 732-932-7511.

Long-time friend of NJJS **Warren Vaché** brings his Quintet to

Morristown for a 3 PM concert that includes an all-star lineup. The Community Theatre is located at 100 South Street. Tickets are \$15 and are available from the Community Theatre box office at 973-539-8008 or communitytheatrenj.org. Come out for both of these events and tell them you saw it in *Jersey Jazz*.

JazzDance

To stay in touch about dances and dance lesson opportunities geared toward NJJS members and friends, contact Linda at 201-306-2769 or LlobdeLL@optonline.net. Learn swing, lindy, foxtrot, peabody, more.

The Mail Bag

I LIVE IN PARIS AND JERSEY JAZZ SOMETIMES REPRINTS my stuff for Bloomberg News. I've noticed your new look, and the magazine in general looks and reads better than ever. I have long thought that Fradley Garner's "Big Band in the Sky" column is one of the most original things in there.

If I can be permitted a minority opinion, however, I get fairly depressed by reading the magazine's continuing accent on the old. There is so much good music now. Have you heard, for just one current example that comes more or less arbitrarily to mind, Don Byron playing the music of Jr. Walker? Just what we need in these times of woe, an update of the Motown happy R&B groove.

An example of an article you should do. Barry Harris. Doesn't the pianist-educator live in Baroness Nica de Koenigswarter's old house on the Hudson River? A master if there ever was one. But maybe he's too modern. Which implies that Bud Powell is also too "modern." As Gil Evans once said to me: "Insecurity is the fountain of youth."

In any case, best of luck.

Mike Zwerin
mikezwerin.com

[Mike Zwerin, a trombonist and writer whose jazz column ran for decades in the International Herald Tribune, is now a columnist for Bloomberg News. Among his books is *Swing Under the Nazis: Jazz as a Metaphor for Freedom*. — Editor]

THE PEE WEE STOMP LAST SUNDAY was one of the best ever. Thanks ever so much for all that traditional jazz. It was just what my ears needed.

Gene Milgram
Metuchen, NJ

I WOULD LIKE TO THANK THE NJJS again for providing me with this opportunity to play and make music with such wonderful musicians. I had a great time and feel truly blessed by your honor. Thank you once again.

Mark Pryzbylowski
Green Brook, NJ

[Mark was awarded the NJJS 2007 Jack Stine Scholarship and performed with his five fellow scholarship recipients at the recent Pee Wee Russell Memorial Stomp. — Editor]

HERE IS A SUGGESTION in the same vein as Frank Mulvaney's "Jazz Goes to School" column.

Another fine academic location for jazz is the Peddie School in Hightstown, NJ. Back in 1999, Robert Rund revived the school's moribund program of occasional concerts by first class talents. Some artists who have performed at Peddie in the last few years are: Joey DeFrancesco, Taylor Eigsti, Russell Malone, John Patitucci, Romero Lubambo, Luciana Souza, Ted Nash, Wycliffe Gordon, Helen Sung, Fred Hersch and Kurt Elling. You are more likely, however, to see soon-to-be major stars rather than those with long established reputations. Mr. Rund joked that he has to get them while he can still afford them.

The concerts are held in a refurbished hall that accommodates 525 patrons. There is a standard talk with the artist prior to the concert and afterwards they almost always do a meet and greet at a reception. Occasionally, an area restaurant will use this time to offer free samples from their menus. So you may find anything from cheese and crackers to Thai or Indian appetizers as you chat with the musicians.

Among those scheduled for next season are Hiromi & David "Fathead" Newman.

More information is at www.peddie.org/capps. Or just send an email to capps@peddie.org for a brochure.

ALSO, WE JOURNEYED TO SOPAC, the South Orange Performing Arts Center. This new facility has an intimate 415-seat performance hall that holds only some 200 people downstairs with a balcony completing the seating. Benny Green (piano) and Russell Malone (guitar) performed with no rhythm section, inventing as they went, supporting and challenging each other. It was wonderful. We listened and watched a musical conversation held for our benefit.

The selections in the first set varied but were mostly familiar numbers. The second set had fewer standards, but was just as compelling. The evening ran past the promised limit, but they evidently saw no reason to stop enjoying themselves. When they finished the crowd quickly gave a well-deserved standing ovation.

For the entire program, Benny Green had done the talking. Russell Malone was content to communicate through his guitar. It was only at the very end that he took the mic to express his admiration for his friend's artistry and exclaim: "What a good sounding room."

We exited into a night that did not seem as cold as it had been a few hours earlier.

Schaen Fox
Lawrenceville

AFTER FIVE MONTHS OF MALE-DOMINATED COVERS, it was a relief to see that *Jersey Jazz* was not discriminating against the fairer sex, including "chick singers" or even mature French female singers like Anne Ducros (March 2007). Your coverage of the 34th Annual International Association of Jazz Educators conference was truly engaging, with the added insights of those first-hand diaries by Don J. Smith and Bob Ackerman.

No Jersey jazz writer tops Jack Stine — long may he keep the yarn mill churning. But the most wonderful piece in March, to these eyes, was "Remembering Tony" by the great guitarist Tony Mottola's granddaughter, Maria Capello. Any reader who missed this heart-warming piece should get out the journal and turn to page 10 — then try to put it down before finishing page 12. This is the kind of approach and reportage (good photos, too) you won't see in *Down Beat*, *Jazziz*, or any other fat, glossy, national trade magazine. The joy of those great players — especially Bucky's and Gene's — shines right through. What an evening that must have been. Was it recorded? More pieces like that, please!

Edith Van Bergen
Greenwood, NJ

I READ IN THE JIM CULLEN ON FEBRUARY 3 NEWSLETTER, March 1, about pianist Dick Hyman reaching 80 years old. I was interested in reading about Hyman's appearance in *Hot House* in 1952, with Charlie Parker and Dizzy Gillespie, having been somewhat acquainted with these two jazz legends. I heard Parker when he played with

continued on page 44

Don Johnson



Comments?

Jersey Jazz welcomes your comments on any article or editorial. Send e-mail to tmottola@aol.com or mail to The Editor (see page 6 for address). Include your name and geographical location.

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Jazz Schedule for April 2007

WEDNESDAYS

7:30 – 11:30 PM

4/4: VIRGINIA MAYHEW TRIO
W/NORMAN SIMMONS

4/11: SARAH JANE CION TRIO
W/GERRY NIEWOOD

4/18: SARAH PARTRIDGE TRIO

4/25: MISHA PIATIGORSKY
TRIO

FRIDAYS

7:30 – 11:30 PM

4/13: TOMOKO OHNO QUARTET
W/BILL CROW

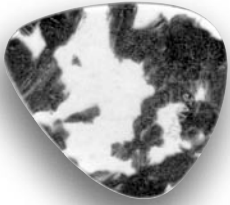
4/20: HENDRIK MEURKENS
QUARTET

4/27: DAVID SCHNITTER
QUARTET

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The Editor's Pick

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

April: The Coolest Month?

April, thanks to the Smithsonian Institution, is no longer just the beginning of spring, major league baseball and the time to pay your taxes. Nowadays, April is Jazz Appreciation Month, and what better way to shake off the winter doldrums. The NJJS does its part this April by co-sponsoring concerts by Frank Sinatra, Jr. at Rutgers and Warren Vaché at the Community Theatre in Morristown. There are like events around the country and a full program of performances sponsored by the Smithsonian in the nation's capital.

Also this month we welcome the esteemed jazz journalist Dan Morgenstern as an occasional columnist for *Jersey Jazz*, a feather in our pork pie hat for sure. For this issue Mr. Morgenstern writes about teaching jazz, an endeavor that seems to be thriving in New Jersey as evidenced by the performance of six NJJS scholarship awardees at last month's Pee Wee Stomp and in the plethora of college jazz events occurring as reported in recent issues by Frank Mulvaney.

Another expected highlight for the NJJS this month is the relaunching of the society's website www.njjs.org, which may even be up by the time you read this. The redesigned site is thanks to the work of new member and Webmaster Steve Albin. It features expanded content and interactivity, including photo galleries, *Jersey Jazz* excerpts, and a searchable NJJS Record Bin offering secure on-line purchasing of hard to find and popular jazz CDs. Keep an eye out for an e-blasts announcing new features as they're added to the site. **JJ**

CONDOLENCES: Floyd Levin was a longtime contributor to and supporter of *Jersey Jazz*, but as new editors, we only knew Floyd for a short time through a half dozen e-mails beginning last September. Floyd contributed pieces to our first three editions. Two were news stories — short, informative and to the point without a wasted word. No need to change so much as a comma, an editor's dream. But for the December issue Floyd stretched out with a wonderful reminiscence of the recently deceased Claude Luter. He took the trouble to stuff an envelope full of vintage photos and advertising bills that helped us put together a lively layout for a great piece. I e-mailed Floyd to ask if he wanted the photos returned and he wrote back: "Yes, always return my photos." I liked the sound of that "always," and was looking forward to printing more of Mr. Levin's interesting stories and timely news. I'm sorry there will be no more, and extend condolences on behalf of *Jersey Jazz* to the Levin family.



CORRECTION: Not a single error [was found] last month. 😊

Advertising Rates Quarter page: \$50; Half page \$75; Full page \$100. 10% discount on repeat ads. To place an ad, please send a check **made payable to NJJS** to Kate Casano, 274 Jackson Pines Rd, Jackson, NJ 08527; please indicate size and issue. Contact LLobdelLL@optonline.com or 201-306-2769 for technical information.

NJJS Deadlines The deadline for submission of material for upcoming issues is as follows:
May issue: March 26, 2007 • June issue: April 26, 2007

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

Comments?

Jersey Jazz welcomes your comments on any article or editorial. Send e-mail to tmottola@aol.com or mail to The Editor (see masthead this page for address). Include your name and geographical location.

Jersey **Jazz** The Journal of the New Jersey Jazz Society **Volume 35 • Issue 4**

Jersey Jazz (ISSN 000-004) is published eleven times per year for members of The New Jersey Jazz Society, PO Box 410, Brookside, NJ 07926. Membership fee is \$35/year. Periodical postage paid at Morristown, NJ 07960. Postmaster: send address changes to PO Box 410, Brookside, NJ 07926-0410.

All contents ©2007 New Jersey Jazz Society.

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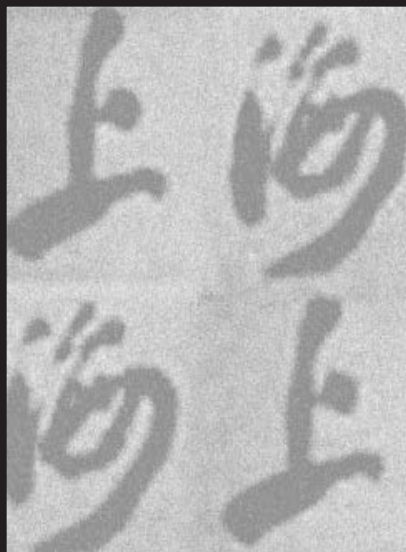
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Highlights, end of March, & April 2007:

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- fri 3/23:** JERRY VEZZA
- sat 3/24:** CHRISTIAN SANDS
- sun 3/25:** DARYL SHERMAN
- fri 3/30:** RALPH DOUGLAS
- wed 4/4:** KEN PEPOWSKI
- thur 4/5:** BUCKY PIZZARELLI
- fri 4/6:** TONY DESARE (*to be confirmed*)
- thur 4/12:** STEPHANIE NAKASIAN
- thur 4/19:** MORRIS NANTON
- fri 4/20:** ARMEN DONELIAN
- sun 4/29:** CYRUS CHESTNUT (*to be confirmed*)

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

Notes from the Music Committee

By Joe Lang NJJS Music Committee Chair

■ Well, another Pee Wee Russell Memorial Stomp has happened, and I'm sure it was a ball for all who attended. I am assuming a bit here, as I am writing this column in advance of the actual event, but all signs point to a great afternoon.

■ We had a wonderful Member Meeting at Trumpets on February 12. Will Friedwald gave us a fascinating look at Frank Sinatra with both his commentary, and a video compilation of Sinatra performances. The interaction between Will and those in attendance was ongoing and interesting. Our March 18 meeting with Bob Porter will have taken place by the time you read this, but I hope that you make plans to attend the April 22 meeting. Since April is Jazz Appreciation Month, we decided to use this meeting to explore the various ways that our members have come to appreciate jazz. We shall have a panel of four or five NJJS Board members who will facilitate an interactive program between the panel and the other attendees. Each of the panel members will discuss how they became attracted to the music that we love, and will bring some recorded examples of selections that were particularly meaningful to them in their development as jazz enthusiasts. Members of the audience will be invited to offer questions and comments. The format of the program will be rather loosely structured to allow for participation by as many people as possible. Given the wide variety of ages, backgrounds and tastes among our members, we expect some lively discussions to take place. So far, each of these Member Meetings has been interesting and well received by those who have attended. This is a relatively new activity for NJJS, and we strongly believe that it is a benefit of membership that should be enjoyed by all of our members. The meetings at Trumpets Jazz Club in Montclair are free to members with guests being welcomed for a fee of \$10, applicable to a membership should the guest opt to join NJJS. There is a social hour from 2:00–3:00 PM, and the program takes place between 3:00 PM and 5:00 PM.

■ Our other April activities include our co-sponsorship of the Frank Sinatra Jr.

concert at Rutgers–New Brunswick on April 10, and our April 15 Warren Vaché concert at the Community Theatre in Morristown.

Following are the words I wrote about these events last month.

Please plan on being at the Community Theatre in Morristown on Sunday afternoon April 15 at 3 PM for the next NJJS-produced event, a performance by the Warren Vaché Quintet. Joining Warren for this two-hour concert will be John Allred on trombone, Vinnie Corrao on guitar, Nicki Parrott on bass and Leroy Williams on drums. This is truly an all-star lineup that makes for a not to be missed event. Tickets are only \$15 and are available from the Community Theatre. Call the box office at 973-539-8008 or check their website at www.communitytheatrenj.org.

NJJS is serving as a co-sponsor for a concert featuring Frank Sinatra, Jr. to be held at the Nicholas Music Center, 85 George Street (at Route 18), on the Douglass College campus of Rutgers University in New Brunswick at 8:00 PM on Tuesday, April 10. Mr. Sinatra will conduct and sing with both the Rutgers Jazz Ensemble and the Rutgers Symphony Orchestra. This is not-to-be missed evening of classic and swingin' Sinatra, including Sinatra's "Tone Poems of Color," arranged by Henry Mancini, and performed by the Rutgers Symphony Orchestra. Tickets are \$40, \$25 and \$15. To purchase tickets, call 732-932-7511.


■ The sanofi-aventis Jazzfest 2007 is fast approaching. It will be held at Drew University in Madison on June 9 and 10. Please check out the Jazzfest ad on page 43 for info about who is playing where and when, and about ticket prices and purchasing options. In this issue and for the next two issues, I'll provide more detailed background about the groups participating at Jazzfest (see page 12).

■ There are a couple of upcoming concerts I believe will be of interest to many of you. On Sunday March 25, John Pizzarelli is performing a big band tribute to Frank Sinatra at the South Orange Performing Arts Center (SOPAC). Shows are at 3:00 PM

April is
Jazz
Appreciation
Month!

and 7:00 PM. For further information call 973-313-2787 or go to www.sopacnow.org on the web. Bill Charlap will host a

program called "The Birth of Cool" in the Allen Room at Jazz at Lincoln Center on Friday March 30 and Saturday March 31. He'll be joined by a host of jazz artists, including Warren Vaché, Frank Wess, Peter Washington, Kenny Washington, Gene Bertoncini and many more, to pay tribute to "a history of cool from Lester Young through Miles Davis." Shows are at 7:30 PM and 9:30 PM each day. For further information call 212-721-6500 or go to www.jalc.org on the web.

I hope to see many of you at the various happenings mentioned above. 

Swing! An Exhibition at the New Jersey State Museum

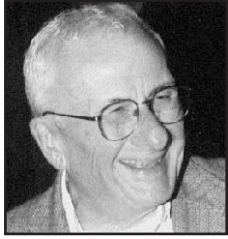
Galleries at
225 West State Street, Trenton
On View Through May 5, 2007

This highly-acclaimed exhibition, organized by the New York Public Library for the Performing Arts, brings this ever-popular music to life with artifacts from the Library's matchless collections. It covers the development of Swing from Black dance orchestras in the 1920s with the influence of Afro-Caribbean orchestra and vocal music into the big band sound, which continued in popularity during World War II. Networked radio, the music publishing and recording industries and film brought Swing and its performers to the forefront.

Through photographs, memorabilia, posters, and music, *Swing!* introduces today's audiences to the greats, as well as lesser-known innovators, sidemen and arrangers.

The exhibition is open to the public Monday–Friday, 9–4:45 pm, Saturday 9–4; closed on Sundays and state holidays. Valid ID is required to enter the Galleries. Admission is free (donations accepted). For general information call 609-292-6464 or visit www.state.nj.us/state/museum/exhibitions/changing.html#swing

Tell them you saw it in *Jersey Jazz!* 



Classic Stine | Remembering Whitney

By Jack Stine NJJS President Emeritus

The best lines of remembrance for Whitney Balliett, the irreplaceable writer for *The New Yorker* whose pieces on jazz graced that magazine for the past four decades, were written by Nat Hentoff for *The Wall Street Journal* the day after Balliett's death on February 1. In that piece, Hentoff got right to the point: "Jazz has never been defined with more instant clarity than in Whitney Balliett's four-word overture: 'The sound of surprise.' In his writings on the music for *The New Yorker* for more than 40 years, he was able — more than any other jazz chronicler I've read anywhere — to put the music into words so that you came close to feeling its sounds, rhythms, and insistently indivisible voices."

Had it not been for the thoughtfulness of NJJS member Jim Gilmartin in sending Hentoff's piece to me from his winter retreat in Florida, I might well have missed it, so this month's offering to *Jersey Jazz* can be split into three more or less equal parts of expressions of thanks: one to Gil, one to Nat, and one that can hardly be put into words, to Whitney.

Over the years of its existence, the editors of *The New Yorker* managed to assemble a stable of writers who by any measure of talent and technique devised by man has to be judged unique. Weekly, they published articles by such splendid wordsmiths as Woolcott Gibbs, E. B. White, Joseph Mitchell, Edmund Wilson, A. J. Liebling, and Dorothy Parker (to name only a few) and into that group Whitney Balliett easily fit. When he died on February 1 at 80, he had spent half of his life contributing more than 400 articles to the magazine, many of which have been made permanent in separate volumes. I have never read a single piece by him that did not convey the spark of genius that lit up in words what the jazzman had in mind at the moment of creation. It was simply the way he himself wrote and thought. He told us things we already knew about jazz but couldn't quite express on our own, just as a good jazzman could tell lesser musicians

things they knew about a certain song but couldn't manage to play. I'm thinking of something like the example Coleman Hawkins set in his recording of "Body and Soul." Or Bunny Berigan in "I Can't Get Started." These are the kinds of musical happenings that Whitney Balliett could put into words.

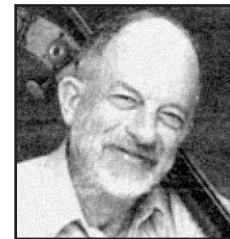
He covered everything offered as jazz in the Big Apple during those years at *The New Yorker* and since this was so it was inevitable that he often had to write of music he really wasn't terribly enthusiastic about. Early on it was plain he favored traditional jazz, the kind of stuff that most members of NJJS care for. Once, in a letter to me, he admitted that two of his favorite jazzmen were Sidneys: Bechet and Catlett. He went on to write that he could play "...a blues in C (on the piano) and a fair Sid Catlett drums." This was something like the revelation of what a postman or a bus driver might do on his day off. They might take a walk or a drive; Balliett sat down at the keys of his piano, but at the typewriter he was all business. Preferences never intruded into the pieces he prepared for *The New Yorker's* readers; objectivity was always the informing thing.

Many of us noticed that Balliett had not appeared in the pages of *The New Yorker* recently and a lot of us wondered why. It wasn't that he had switched trains, moved to another magazine or paper or just stopped writing, which was inconceivable. We finally got our answer in Nat Hentoff's obit in *The Wall Street Journal*. It wasn't that Whitney had changed, it was *The New Yorker* itself had. The magazine had undergone a series of perplexing changes in management and in that tumult, Whitney simply slipped through the cracks. *The New Yorker* ceased being the dependable voice of jazz it had been so long when he was on the staff. Hentoff quoted Terry Teachout's comment on all this: "He (Whitney Balliett) was treated cruelly and shabbily by William Shawn's successors, who had no understanding of the significance of his work." Apparently what we have here is a

corollary of the old saw about not fixing something that isn't broken, but I can't quite come up with it right now.

And so, Whitney Balliett's final piece has been written. He was a good one and there won't be another with quite his gift to dignify and put into words the goings on in the world of jazz. There's a saying I've heard old jazzmen repeat: He was a good man, but he's been here and gone.

Even Whitney Balliett could not have said it better. ▣



From the Crow's Nest

By Bill Crow

Phil Schaap, the well known jazz educator and commentator who holds forth regularly on radio station WKCR-FM, celebrated a birthday at the Cajun Restaurant one night when Herb Gardner was there leading Stan Rubin's band. Phil is known for his lengthy, detailed discussions of the recorded jazz music that he plays on his radio show. When Herb had the band play "Happy Birthday" for Phil, he announced, to Phil's delight, "Those of you who are familiar with Mr. Schaap's work will realize that I really should have *talked* about 'Happy Birthday' for half an hour before I actually played it." ▣

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 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.



Dan's Den

By Dan Morgenstern

This is the first of an occasional column by the dean of American jazz critics. Writer-editor-archivist Dan Morgenstern is Director of the Institute of Jazz Studies at Rutgers University, Newark.

The essay is adapted from Dan's commentary on the Internet site, Jazz-Research. We invite your comment. — Editor

On Teaching Jazz

Happily, I do not teach. But there was a time I did, in a variety of settings, and always that dread subject, Jazz History. Since teaching of any kind needs to be a learning experience, what I learned is that the subject, since it really is fascinating, can be made interesting.

Of course, if you look at what is, or at least was, used in textbooks — I won't mention names — you will find that most excel in making jazz history boring, mostly due to far too much detail and a lack of imagination. There isn't much of a secret here, folks, to making the subject interesting, if your students have any kind of ears and, as one would hope, any kind of interest in music. MUSIC, not a bunch of other stuff.

Yes, by all means, social and historical context and all that jazz, but in due time, and in due measure. First thing is to pick chronology — starting with acoustically recorded stuff is deadly. Try Weatherbird. Try Tatum. Try Basie and Lester. Do a panorama of great sounds, then get to the details. Wake people up to the fact that old music is great music.

I've seen it happen again and again. It happens here in Lewis Porter's fine graduate course, where students are advanced, right? But not so advanced as to, with exceptions, of course, be astonished when introduced to some of that REAL stuff from the past. I've seen grad students express astonishment at Louis and Earl at their best, saying that they had no idea music like that was made so early. I've happily witnessed people picking such topics as Roy Eldridge and, yes, without coaxing from me (as I said, I don't teach, but at the Rutgers Institute we offer research assistance), Hot Lips Page, for their theses.

The subject is revelation, and don't tell me that the jazz past isn't revelatory! Can you make it boring? Sure. But what a kick for me

when I was teaching three-week jazz history at a summer music camp Gunther Schuller ran in Idaho for advanced players, and was able to introduce — yes, INTRODUCE — them to the magic of Art Tatum. Pianists there who had no idea what he was, found him revelatory. Tatum is obvious, of course, but virtuosity impresses, regardless. I used to make up a medley of Armstrong cadenzas, topping it with the one from "Sitting in the Dark," and it worked every time. Granted, I had the freedom, in almost every case, not to

*Jazz History, like
American history,
need not be from
Dullsville.
All depends on
how it's taught.*

stick to some syllabus handed down by some genius educator. But I know that there are people out there who can make the past inspiring — Loren Schoenberg has been doing it in various prestigious venues and lived to tell about it. (And Loren tells me there are young players who know jazz standards and like to play that sort of stuff.) And I've witnessed Wynton Marsalis opening young ears, too. And closer to home, David Dempsey does so well by his William Paterson University students.

Playing Trad for Kicks

When you have a wonderful subject, it surely takes some doing NOT to make it interesting and involving. And maybe some of these kids can even find their way to playing traditional jazz for kicks — the late John Garvey, decades ago when the jazz played by even the better college bands was musically

empty and bereft of any link with the past, made his University of Illinois band, and the smaller ensembles culled from it, a model of musical variety and intelligence — and wouldn't you know that the band directors who almost always lost to him in competitions sourly accused him of introducing showmanship? Perish the thought!

Humor! Involving the players — that was Garvey's bottom line. There were a few others — Herb Pomeroy could get really interesting stuff from his non-Berklee, non-music majors at MIT, and there was a fine young teacher who loved Ellington and got his students to share that. And David Baker at Indiana University undoubtedly had something to do with the emergence of a Randy Sandke and a Mike Brecker. But for every one of those teachers there were (and I'm afraid, still are) dunces by the dozen.

Mentioning Ellington brings to mind the well-established annual Duke Ellington High School Band Competition sponsored by Jazz at Lincoln Center, and how fertile a soil that musical legacy provides for young players, who even in this age of tuneless and graceless banality and vulgarity can be taught to respond to melody, elegance and swing. It isn't only the music, of course. In summer 2004, at the Umbria Festival in Italy, I gave a talk about Charlie Parker to a bunch of young, mostly European students assembled there for a Berklee-conducted summer session. They were certainly interested, certainly attentive, asked good questions, and seemed happy to listen to an old fellow who had actually seen and talked with the Bird. We ran out of time but not interest, and afterwards, the youngest student — a precocious 10-year-old guitarist — asked me about Charlie Christian. I was elated.

To think that it can't be done, that new ears are closed to the glories of the past, is to forget about that old black magic — to coin a phrase. □



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Jazzfest in the Black Box Theatre

By Joe Lang NJJS Music Committee Chair

Among the many reasons we opted to move to Drew University for the sanofi-aventis Jazzfest 2007 was the superior indoor venues available on the Drew campus. Both indoor venues we'll be using, the Black Box Rehearsal Theatre and the Concert Hall, are in the Dorothy Young Center for the Arts, and are acoustically superior to those we used at our prior location.

For this issue plus the next two issues of Jersey Jazz, I'll present information about the groups that will be playing at Jazzfest, concentrating on one of the three venues each month. For this month, let's take a look at the groups appearing in the Black Box.

On Saturday June 9, this stage will be home to the **NANCY NELSON TRIO** and the **BOB DOROUGH TRIO**. **SARAH PARTRIDGE AND HER TRIO** along with the **JAY LEONHART TRIO** will share the room on Sunday June 10.

■ **Vocalist Nancy Nelson** is a long-time favorite of NJJS members, having first appeared at the initial Pee Wee Russell Memorial Stomp in 1970 when she was still a teenager. Contemporaries with whom she worked included the Vaché brothers, Warren and Allan, Randy Reinhart and Bobby Gordon. Early in her career, Nancy toured with jazz legends like Bobby Hackett and Teddy Wilson. Primarily working in New Jersey, Nancy has performed in jazz, theater and classical settings. She also keeps busy as a piano teacher in Bernardsville, where she resides with her husband and daughter. Accompanying Nancy will be pianist Keith Ingham and bassist Boots Maleson. Keith has a long string of credits as a pianist, musical director and arranger. He is equally adept as an accompanist and as a wonderfully creative jazz player. Among the vocalists who have enjoyed Keith's empathetic support, in addition to Nancy, are Maxine Sullivan, Susannah McCorkle and Joyce Breach. He garnered Grammy nominations for his recorded work with Maxine Sullivan. Boots Maleson is one of the steadiest, swiftest and most creative bassists on the scene. He's worked as a member of the Ron Carter Nonet, plays regularly with vocalists Daryl Sherman and Ronny Whyte, among others, and has performed in the bands for several Broadway shows. This group is guaranteed to perform great songs with immaculate taste, and a consistently fresh approach to their material.

■ If one were to define the word hip, a damn fine definition would be **Bob Dorough**. Now 83 years old, although you would never guess that to be his age upon meeting him, Bob has been a fixture on the New York City area jazz scene since he arrived here from Arkansas in the late 1940s. His talents are diverse. He is an excellent bebop-based jazz pianist, a quirky, but effective vocalist, a terrific songwriter, and a man of great wit and warmth. Despite his extensive jazz credentials, he

is probably best known as the creator of the songs for "Schoolhouse Rock," many written with his long time friend and collaborator Dave Frishberg. Their most famous song not written for the above television series is the aptly "I'm Hip," a tongue in cheek discourse on the ever too frequent pseudo-hipsters who are infamous as hangers-on in jazz circles. The other members of the Bob Dorough Trio are guitarist Steve Berger and bassist Pat O'Leary, both long-standing members of the group, and each is a well-respected and busy sideman. Any performance by the Bob Dorough Trio is guaranteed to showcase outstanding musicianship, and a sense of whimsy that is part of the innate nature of these fine performers.

■ **Vocalist Sarah Partridge** is making her second appearance at Jazzfest. Sarah's initial spot in the public spotlight arose from her appearance as an actress in the film "Risky Business" with Tom Cruise. Her path took a detour, however, when she got up and sang "Summertime" in a Karaoke spot in Los Angeles, acting on a dare from her friends. Her singing wowed a music booker in attendance, and she suddenly found herself taking on singing gigs. Soon the acting took a back seat, and singing became her primary performance vehicle. With the release of her third album, *You Are There: Songs for My Father* (see "Other Views," JJ, February 2007 for review), Sarah is firmly ensconced among the front rank of jazz vocal performers. With a warm voice, a great feel for rhythm, and a charismatic presence, she wins new fans with each performance. At Jazzfest, Sarah will have a sensational rhythm section with Allen Farnham on piano, Tim Horner on drums and Bill Moring on bass. Allen is a first rate accompanist, having worked with vocalists like Mel Tormé, Mark Murphy and Susannah McCorkle. He is also an accomplished jazz pianist, and is married to another jazz piano star, Tomoko Ohno. Tim and Bill are among the busiest rhythm sidemen on the New York City scene. Both are noted for their great time, and ability to adapt to many jazz styles. The appearance of Sarah Partridge and Her Trio at Jazzfest is a prelude to their two-week

engagement that starts on June 12 at the Oak Room of the Algonquin Hotel in New York City.

■ If I started to list all of the credits of the cats who are the **Jay Leonhart Trio**, I might fill up half of this issue of *Jersey Jazz*. The leader, bassist Jay Leonhart, is among the foremost performers on his instrument in the world of jazz, and has worked with a diverse roster of jazz stars like Gerry Mulligan, Phil Woods, Houston Person and Mel Tormé. He has performed at Jazzfest many times in the past as both a leader and as a sideman. His performances with the trio New York Swing, where he is paired with pianist John Bunch and guitarist Bucky Pizzarelli, are among the most enthusiastically received sets ever at Jazzfest. In addition to his proficiency on the bass, he is a witty and original songwriter who performs his songs in a singular manner. His one-man show "The Bass Lesson," incorporates many of his songs into a humorous and totally engaging performance piece. For this gig, he will be in the company of pianist Ted Rosenthal and guitarist Joe Cohn. Ted was the winner of the second Thelonious Monk International Piano Competition in 1988. Since then, he has been in great demand, performing with the likes of Art Farmer, Benny Golson, James Moody and Gerry Mulligan, with whom he was the pianist in Mulligan's last working quartet. He has also appeared at prior editions of Jazzfest, and is a frequent performer at Shanghai Jazz in Madison, often as part of a duo with trumpeter Warren Vaché. Joe Cohn, son of the legendary tenor saxophonist Al Cohn, is another familiar face at Jazzfest, having played at most of the last several editions, often in the company of Harry Allen. His duo performance with fellow guitar master James Chirillo at Jazzfest 2005 is still being talked about by those lucky enough to hear their joint artistry. Joe is a regular member of the Harry Allen-Joe Cohn Quartet. This is a trio of great jazz artists who play with a musical empathy that is exceptional and continuously exciting.

Next month a rundown on the groups performing in the Concert Hall.



clockwise from far left: Sarah Partridge, Jay Leonhart Trio, Bob Dorough

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NJJS Presents Warren Vaché In Community Theatre Concert

The New Jersey Jazz Society will cosponsor a performance by Warren Vaché with Morristown's Community Theatre at 3:00 PM on April 15. Vaché has been astounding audiences worldwide for decades with superb cornet, trumpet and flugelhorn playing and performs an afternoon of jazz at The Community Theatre as part of the Garden State Spotlight series. All seats are \$15.

The Warren Vaché Group is comprised of Vaché, trumpet/cornet; John Allred, trombone; Vinnie Corrao, guitar; Tardo Hammer, piano; Nicki Parrott, bass and Leroy Williams, drums.


Coupling a beautiful tone with a chance-taking style, Warren utilizes the complete range of the jazz vocabulary. His influences include Louis Armstrong, Ruby

Braff, "Pee Wee" Erwin (with whom he studied for many years), Roy Eldridge, Bobby Hackett, Clifford Brown, Blue Mitchell, and Billy Butterfield. From this group of extraordinary musicians and others Mr. Vaché has coalesced his own inimitable style. Pianist and composer Jim McNeely said: "Every chorus he plays is like a lesson in the history of the trumpet."

Vaché has performed and recorded with such luminaries as Benny Goodman, Rosemary Clooney, Benny Carter, Hank Jones, Gerry Mulligan, Woody Herman, Ruby Braff and Bobby Short, to name but a few. He can also be found in the company of such leading contemporaries as Phil Woods, Jon Faddis, Terrell Stafford, Howard Alden, Jessie Davis, Alvin Queen, Brian Lemon, Tony Coe, Alan Barnes, Richard Wyands, Bill Charlap, Harry

Allen, John Allred and the Lincoln Center Jazz Orchestra — a virtual *Who's Who* in jazz, spanning every style in the history of the music.

Warren Vaché has performed at every major jazz venue and festivals around the globe from club dates at Condon's and the Blue Note to the Newport Jazz Festival, the North Sea Jazz Festival and Perugia in Italy, including concerts at Carnegie Hall, Lincoln Center, The Vienna Opera, and the Royal Festival Hall in London.

Tickets for all events can be purchased online at (www.communitytheatrenj.org), at The Community Theatre box office, located at 100 South Street in Morristown, NJ or by calling 973-539-8008. Box office hours are Monday through Saturday from 10 AM to 6 PM. 

Cape May Jazz Festival April 20–22, 2007

"Tribute to Wes Montgomery"

The 27th Cape May Jazz Festival has announced its spring festival lineup, performing in tribute to the legendary jazz guitarist, Wes Montgomery, April 20 – 22, 2007.

Montgomery's musical ingenuity and innovative jazz guitar playing, combined with his soft, swinging sound, set the artistic pace and mood for jazz throughout the 1960s. Pat Martino opens up the festival at Cape May Convention Hall on Friday April 20, honoring one of the most influential jazz guitarists of all time. Further "Tributes to Wes" by guitarists Teddy Royal, Bob Devos and Brian Betz plus jazz vocalist Everett Greene, continue throughout the weekend.


Guitarist Bob Devos' musical tribute to Montgomery, along with Bootsie Barnes, is set for Saturday April 21 at the Montreal Inn's Café Promenade. Teddy Royal and Jesse Andrus with Across the Globe will perform at Congress Hall's intimate Boiler Room on Friday April 20. Terrence Blanchard opens the Saturday April 21 lineup at Convention Hall. Omar Sosa, appearing at the Grand Hotel Ballroom on Friday April 20, is one of the most versatile world-jazz artists on the scene today: composer, arranger, producer, pianist, percussionist, and bandleader.



Legendary Philadelphia bassist Charles Fambrough, performing with his All-Stars, will appear Saturday night, April 21 at the Grand Hotel. The All-Stars include pianist George Colligan, Clifford Adams on trombone, drummer Mike Clark, Craig Handy on sax, and trumpeter Maurice Brown. Charles Fambrough and company will present the music of McCoy Tyner, John Coltrane, Miles Davis, Art Blakey, and our tribute honoree, Wes Montgomery.

Women in Jazz have always held an important stage at Cape May Jazz Festivals. Sharon Clark performs at the Marquis de Lafayette's Victorian Garden on Saturday night April 21. Also Saturday night at Carney's Other Room, Joanna Pascale with the Aaron Graves Trio will set herself apart from other vocalists with her sophisticated repertoire and skilled musicianship. Sherry Wilson Butler performs with her quartet on Friday April 20 at Montreal Inn's Café Promenade.

Eric Frazier performs at Carney's Main Room on Friday April 20. Frazier and his band play a rousing mix of energetic music including Jazz, Salsa, R&B, Calypso and Blues.

Information including schedules, pictures, biographies, and music clips can be found on www.CapeMayJazz.org or by calling 609-884-7200. Complimentary festival transportation is available between venues Friday through Saturday night. 

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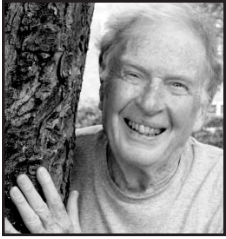
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Big Band in the Sky

By Fradley Garner

Jersey Jazz International Editor

■ **Buddy Schutz, 92, drummer, photographer, teacher, Union City, NJ, Nov. 23, 1914 — Newton, NJ, Feb. 24, 2007.** Adolph (Buddy) Schutz, perhaps the last of the Swing era big name band drummers and a veteran of some 149 documented recordings, enjoyed a career that spanned over 70 years, driving the orchestras of Glenn Miller, Benny Goodman, Jimmy Dorsey and Vincent Lopez and spotlighted with the Dorsey band in “Lost in the Harem” and other movies. Schutz, a Toms River resident, died in a hospice after a stroke. “Need a refresher on Buddy?” asked the drummer Don Robertson, in his feature in *Not So Modern Drummer* magazine. “Think of the Benny Goodman and Martha Tilton recording of ‘And the Angels Sing’ with that tricky Fralich-time Ziggy Elman chorus after the vocal. A lot of people thought that was Gene Krupa. Or jump a few years to the Jimmy Dorsey Orchestra and all those great Helen O’Connell/Bob Eberle vocal specials. What do they have in common? Buddy Schutz in the driver’s seat.” Robertson also wrote a biographical article on Buddy on the occasion of his 90th birthday that was published in the December 2004 issue of *Jersey Jazz* (Pg. 20 – 21) and in several other publications.



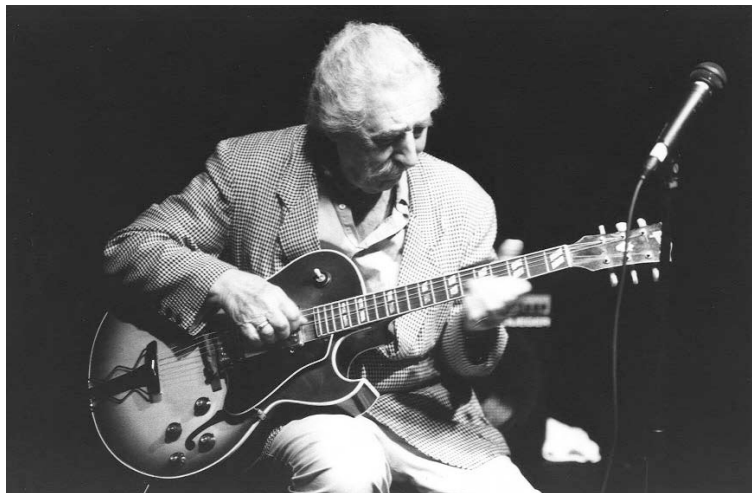
■ **Leroy Jenkins, 74, violinist, reeds player, composer, educator, Chicago, IL, Mar. 11, 1932 – New York, NY, Feb. 24, 2007.** Leroy L. Jenkins, at about age 7, was playing violin recitals at one of Chicago’s biggest Baptist churches, accompanied by Ruth Jones, a young pianist better known in years to follow as the blues queen Dinah Washington. Leroy grew up to become a poll-winner on that instrument, a music

educator in the South, and composer of works including an opera performed at the Metropolitan in New York and music for *The Mother of Three Sons*, staged by a dance company at New York City Opera in 1991. He was 74 when he died in Brooklyn of lung cancer complications. Jenkins played the alto saxophone in high school and won a bassoon scholarship to Florida A&M University, although he returned there to the saxophone and clarinet and took up the violin again. Back in Chicago, he joined a musicians’ cooperative, expanding on the structures of Ornette Coleman and Cecil Taylor in his compositions. He formed an association with three other avant-garde musicians. In 1969, he and Anthony Braxton and Leo Smith moved to Paris where they forged a Continental reputation. Back in New York in 1970, Jenkins moved in with Ornette Coleman, and formed a trio called the Revolutionary Ensemble that stayed together for six years. Writing for classical ensembles, he also led a kind of jazz-funk group, Sting. He recorded his own work for an Italian label, Black Saint. His interests shifted back to academic music and he worked often with Muhal Richard Abrams and other old classical colleagues. He also

wrote pieces that were performed by the Brooklyn Philharmonic, the Kronos String Quartet and other chamber groups.

■ **Al Viola, 87, guitarist and mandolin player, Brooklyn, NY, June 16, 1919 – Studio City, CA, Feb. 21, 2007.** Frank Sinatra, after doing a free-form, vocal-and-guitar duet of Cole Porter’s “Night and Day” with Al Viola, pronounced him “one of the world’s great guitarists.” Viola’s employer for nearly a quarter century added: “I think he plays beautifully. As a matter of fact, if you weren’t looking at him, you’d swear he was an octopus.” The 87-year-old master musician succumbed to cancer at home and close to his wife, Glenna, and their two sons, Dan and Jeff. “Al worked until three weeks before his death,” Glenna Viola told *Jersey Jazz*. He played “only gigs that he wanted to do,” she said. Born into a musical family in Brooklyn, Albert Viola was started on both the mandolin and guitar by his brother, and taught himself from early life on. He played with a violinist friend at local Chinese restaurants. “My mother thought I was robbing the bank because I was bringing home \$22 a week during the Depression,” he was quoted by the Associated Press. During World War

II he played in an Army band in Sacramento. There he teamed up with the pianist Page Cavanaugh and bassist Lloyd Pratt. The Page Cavanaugh Trio played at leading Los Angeles nightclubs, touring in 1947–1949 and recording hits like “Walkin’ My Baby Back



Al Viola. © Ray Avery, CTSIMAGES.COM



Home” and backing the singer Mel Torme on Victor releases. Viola alone backed Julie London on the Liberty LP, *Lonely Girl* and backed June Christy and other singers and instrumentalists such as Terry Gibbs and Laurindo Almeida. The trio were guests on many TV shows. They could be seen in the movies *A Song Is Born* and *Romance on the High Seas* and heard in the background music for other movies. Viola worked briefly in the big bands of Ray Anthony and Harry James in the mid-’50s, but small groups were his bag. Frank Sinatra’s respect was returned. “I had to turn down a lot of work to go on a world tour with him for 10 weeks,” Viola said in 1994, “but I liked what he was puttin’ down.” What he liked best was Sinatra’s unpredictability. “Although he wasn’t known as a jazz singer, he ad-libbed like one and wouldn’t sing a song the same way twice.” Glenna Viola, “his biggest fan,” went with her husband to every gig. “He had a routine of doing the Four Points Sheraton on the first Tuesday of every month with a trio. The last Friday of every month he worked a supper club here in the valley with his quartet. That was his last gig, on Friday, January 26. On Monday the pain started, and each day he grew weaker. All we could do was to keep him as comfortable as possible.”

■ **Eldee Young, 71, bassist, cellist, singer, Chicago, IL, Jan. 7, 1936 – Thailand, Feb. 12, 2007.** “Though he stood just 5 feet 1 inch,” wrote the *Chicago Tribune*, “jazz bassist Eldee Young sounded as big as all outdoors.” His lavish bass lines in the Ramsey Lewis Trio helped blow the most famous Chicago threesome in modern jazz history out of the Windy City and around the world. Young died at 71, apparently of a heart attack, while on tour in the Far East. Ramsey Lewis called him “the anchor” of his trio, playing an instrument “almost twice as tall as him” in so animated a way that

“people absolutely loved him.” The little showman with the fat sound would walk away from his bass to play cello and sometimes sing, in the manner of early 20th-century jazz musicians, and audiences ate it up. But Young was also what the Chicago bandleader Marshall Vente called a “consummate musician” who hit the right notes with the right touch. His decade with the trio in 1956–1966 made him famous, but when the trio broke up he bounced back to co-lead groups with Ramsey’s drummer, Redd Holt. The 1980s often found him performing in Singapore, Vietnam, India, Malaysia and other Asian lands. Young can be heard on CDs with Lewis (Argo, Cadet, Chess), John Young (Delmark), Eden Atwood (Concord).

■ **Peggy Gilbert, 102, saxophonist and bandleader, women musicians’ advocate, Sioux City, IA, Jan. 7, 1905 – Burbank, CA, Feb. 12, 2007.** In the early 1920s, when Margaret Knechtges (Peggy Gilbert) was in high school in Sioux City, it was all right for girls to play the piano, violin or harp in groups, but not a wind instrument — and certainly not the saxophone. Bitten by the jazz bug, Knechtges took up the tenor sax. After graduation in 1923, she founded The Melody Girls, first in a series of all-female hot jazz and swing bands that she continued to lead, with some gaps, into her 90s. Gilbert, whose last residence was in Studio City, died of hip surgery complications at a Burbank hospital. She was 102 and clear of mind, with an astounding memory for names, dates and places. Knechtges adopted her mother’s maiden name when she turned professional. She arranged the music and handled bookings for her bands, which were seen in several movies in the 1930s. In 1937, Peggy Gilbert and Her Orchestra opened

The Second Hollywood Swing Concert at the Palomar ballroom, on an otherwise all-male bill that included Benny Goodman, Stuff Smith, Louis Prima, Ben Pollack and Les Hite. The prejudice against women musicians peaked

after an article, “Why Women Musicians Are Inferior,” appeared in a 1938 issue of *Down Beat*. She wrote a retort that the magazine headlined, “How Can You Blow a Horn in a Brassiere?” That “sort of set her as the national advocate for women jazz musicians,” her friend and biographer Jeannie Pool was quoted in the *Los Angeles Times*. A documentary video, *Peggy Gilbert and Her All-Girl Band*, is available from Dr. Pool at jaygaylemusic@yahoo.com, or telephone 912-224-0144. Gilbert was buried at Forest Lawn in Hollywood Hills.

■ **Whitney Balliett, 80, jazz writer and author, Manhattan, NY, April 17, 1926 – Feb. 1, 2007.** In a profile of Pee Wee Russell, “Even His Feet Look Sad,” Whitney Balliett word-painted “A tall, close packed, slightly bent man” with “a wry, wandering face, dominated by a generous nose...A heavy trellis of wrinkles held his features in place.” Balliett, for nearly a half-century *The New Yorker* jazz columnist who set out, often tongue-in-cheek, to share the sensual qualities of a performance rather than critique it, died of cancer at his Manhattan home. He was 80. Balliett was “the greatest prose stylist to ever apply his writing skills to jazz,” said Dan Morgenstern, director of the Institute of Jazz Studies at Rutgers-Newark. Like the writers James Thurber and S.J. Perelman, “he was part of that banquet of literature from which the magazine was made,” Steve Voce wrote in *The Independent of London*. Balliett’s name was on more than 550 articles and many more unsigned

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BIG BAND IN THE SKY

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pieces in the magazine from 1957 to 2001. In 1957, Balliett and his fellow scribe, Nat Hentoff, fathered *The Sound of Jazz* series on CBS TV, credited with turning many viewers on to the music. Columbia produced an album of the show's artists and later a video. He also reviewed books and covered Off-Broadway theater. Fifteen Balliett books were published, including his masterwork, *Journal of Jazz* (2000). The American Academy of Arts and Letters awarded him their literature prize in 1996.

■ **Floyd Levin, 84, jazz historian, writer, jazz advocate, Minneapolis, MN, Sept. 24, 1922 – Studio City, CA, Jan. 29, 2007.**

"The music called jazz is blessed to have so many devoted friends and fans, none more faithful than Lucille and Floyd Levin," wrote Benny Carter in the foreword to Levin's book, *Classic Jazz — A Personal View of the Music and the Musicians* (2000). The book was much praised, and his interactions with its figureheads helped fuel his passion for the music. Floyd Levin, a familiar figure for decades on the Los Angeles jazz scene and friend of many musicians, died suddenly, following a heart attack January 29 at his home in Studio City, CA. He was 84. A successful businessman, he was a prime mover in the fundraising and delivery of a bronze memorial statue of Louis Armstrong in Armstrong Park, New Orleans. He was a prolific writer who contributed profusely to jazz society newsletters and to *Down Beat*, *The American Rag* and *Jazz Journal International*. "Some club publications at the time I edited *Jersey Jazz* were little more than Floyd's articles with a cover sheet stuck on," said Don Robertson, the former editor. "I limited myself to little more than two Floyd pieces per issue." He credited Levin for helping bring the journal into the computer age. Robertson spoke of Levin's "great zest for life" and said he was the "only jazz person I knew that drove a Porsche 928 — except maybe Miles Davis!" Levin was also responsible for placing a marker on the grave of the iconic pianist and composer Jelly Roll Morton, in Los Angeles. "Floyd was 'Emperor of Jazz' for one of the Sacramento Jazz Jubilees a few years back, and we'll miss him on the reviewing stand

for the 2007 Jubilee in May (he hasn't missed one in years)," Bill Gunter, of the jazzboard@hotmail.com chat list said in an email to friends. Levin also initiated the annual Milt Hinton Jazz Photography Award, presented by the West Coast Branch of the Jazz Photographers Association. He leaves Lucille, his wife of 65 years (they were married at 19), children, grandchildren, and one great-grandchild. Readers were encouraged to write Lucille Levin at 1136 Dona Lisa, Studio City, CA 91604.

■ **Esmond Edwards, 79, photographer, pianist, recording executive, Nassau, Bahamas, Oct. 29, 1927 – Santa Barbara, CA, Jan. 20, 2007.**

Esmond Herbert Edwards, whose photographs were shown at Manhattan's Lincoln Center Jazz Archives and in American and foreign galleries, was a pianist and record producer who combined creative talent with executive skills. He died at 79 after a long struggle with cancer. Edwards was one of the first African Americans to rise to a high position in the recording industry. In the mid-1950s, the young man tagged along to a Prestige recording session and took some photos of the musicians. He showed these to Bob Weinstock, the label owner, who launched him on a new career. Esmond was soon covering most of the Prestige sessions, and the designers often used his pictures in their cover layouts. Eventually the young man, a musician himself, was put in charge of the sessions, working with the renowned studio engineer, Rudy Van Gelder. Edwards was credited with influencing the sound and style of flagship players who went on to win gold and platinum records: Coleman Hawkins, Miles Davis, John Coltrane, Keith Jarrett, Art Blakey, Kenny Burrell, Etta James, Ramsey Lewis, among others. In five years he rose from clerk at Prestige in 1957 to producer and vice president. He headed operations for the Chess label in 1962 in Chicago and the Verve label for MGM in New York in 1967, returning to Chess as vice president of artists and repertory in 1970. Edwards, who was raised in Harlem, worked in the Jersey City Medical Center radiology department while shooting pictures on the New York jazz and dance scene in his early


career. His photographs were published in books and periodicals, including *Photography* and *The New York Times Magazine*. Cynthia Sesso, whose CTSIMAGES agency represented his work in America, called Edwards "a quiet gentleman of talent and integrity."

■ **Dave Black, 78, drummer, Philadelphia, PA, Jan. 23, 1928 – Alameda, CA, Dec. 4, 2006.**

David John Black started as house drummer at Philadelphia's Blue Note, backing such galleon figures as Charlie Parker, Zoot Sims and Georgie Auld. He toured and recorded with Duke Ellington in the mid-1950s. Duke's co-composer, Billy Strayhorn, was inspired to write the percussion showcase "Gonna Tan Your Hide" for Black. He was 78 and died at home of pancreatic cancer. Although he worked with traditional jazz groups in his later career, Dave Black handled the swing, bebop and rock forms with equal mastery. He beat out Ed Shaughnessy and Philly Joe Jones in the Ellington competition to replace Louis Bellson, who filled the band's driver's seat from March 1951 to January 1953. Black also stayed with Ellington for two years, until polio stopped him. He recovered to join trumpeter Bob Scobey's Dixieland revival band and later freelance with groups in the San Francisco Bay region. Black can be heard on *The 1954 Los Angeles Concert*, *Ellington '55*, and other Ellington albums.

PRESSTIME PASSINGS:

■ **Bobby Rosengarden, 82**, a witty drummer who once worked with Benny Goodman and Duke Ellington but was best known for his bandleader banter with the host on "The Dick Cavett Show," died February 27 in Sarasota, FL. He was also a nimble manipulator of spoons, saw, washboard and finger cymbals. Fuller coverage will hopefully pep up this space in May.

■ **Percy Leach, 80**, the co-owner of Waterloo Village, a restored northern New Jersey period village and site of many NJJS summer Jazzfests, where the late drummer Bobby Rosengarden (above) played many times, died February 26 in Hackettstown. Percival Leach lived in Stanhope, close to Waterloo. 

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Peabody: A Jazz Dance Whodunit

By Chad Fasca

Everybody loves a good mystery. And while clever crimes and heinous murders grab the headlines and top bestseller lists, ballroom dancing is not without its own form of whodunit. Foremost among the ballroom case files, in this writer’s humble opinion, is the mystery of the Peabody.

In a nutshell, the *dance* existed, still exists, but unlike the Castlewalk — a probable precursor whose creators, Vernon and Irene Castle, are well-known, well-referenced figures in dance history — Mr., Mrs., Dr., Capt., Messr. Peabody might as well not exist, if not for a legend.

The Legend

According to this legend, Peabody was a New York police captain named William, Frank or John. A popular, colorful character in Jazz Age dance circles, he supposedly created this eponymous dance in the late teens (as early as 1915) or early twenties. As the story goes, Capt. Peabody was a portly man who accommodated his bulbous waist by shifting his partner to his side. It’s a lovely legend. There’s only one problem with it. In several years of researching the Peabody, admittedly in my spare time, I’ve come across no artifacts describing this man beyond this legend.

Searches of dance manuals from the teens and twenties — those available at the Library of Congress’s vast American Memory Collections and those that I’ve acquired — have produced exactly one manual that mentions the Peabody: a small book published in 1925 by Moore’s Acrobatic & Dancing School (Smyrna, New York). The book, which is a museum piece of graphic design, devotes a page to the dance, not the man. It’s my earliest reference. I have a few ads from dance schools in the later 1920s and 1930s selling lessons in the Peabody, as well as some 1930s dance manuals that teach the dance. None speak of the Captain.

The Obsession

My wife Midori and I first became interested in the Peabody in the late 1990s, after seeing a videotape of our dance mentors Sandra Cameron and Paul Grecki performing the dance. It innocently began as casual curiosity to learn a few steps in a novel though almost forgotten dance but quickly grew into a dangerous obsession (OK, maybe not dangerous, but I’ve got a whodunit theme to maintain here). We’ve since studied with a number of wonderful



Oldest Reference: *Buck & Wing & Social Dances & Ground Acrobatics & Tap Charleston & All the World Loves a Dancer* by James Moore, 1926 (or *Ahead of His Time*: Apparently Moore anticipated Google and Amazon by 80 years with his extensive cover-all-the-bases title.)

Peabody dancers from the 1930s and 1940s, John & Rose Lucchese, Peter DiFalco, Frankie Manning, Vinnie Zambardi, and others. None of them knew Capt. Peabody, but they knew and loved the dance and could confirm its popularity.

A Story Emerges

Through their stories and our own digging, I have begun to piece together some of the Peabody’s past, tracking down disparate resources and anecdotes. Here are some highlights from what I learned. Harlem’s world famous Savoy Ballroom had a popular Peabody race around its block-long dance floor. It’s possible the Savoy got its nickname “The Track” from this very race. The Savoy contest was one of many held at famed halls like Roseland and Club Fordham throughout the region. In New Jersey, the Casa Del Rey Nightclub, said to have been in Newark, supposedly hosted a big Peabody contest on April 21, 1934, but I haven’t been able to confirm this (any help is appreciated).

In 1931, the Peabody made, as far as I can tell, its feature film debut in a James Cagney picture called *Taxi!* In the film, Cagney and Loretta Young compete against George Raft and his partner in a Peabody contest. A placard outside the contest labels it a “Foxtrot contest,” but the dancing is pure Peabody as they dance to a swift rendition of “Darktown Strutter’s Ball.”

Perhaps the best testaments to the Peabody’s popularity come from two pictures made in the 1970s. In *Queen of the Stardust Ballroom* (1975), the story culminates in a Peabody contest. Two years later, well-known filmmakers Merchant and Ivory directed *Roseland** (1977), a feature film broken up into three vignettes, one of which is titled “The Peabody.” Though there’s not much in the way of Peabody dancing in this vignette, it does point to the popularity of the dance. Why else would these pictures incorporate a dance into their subject, if it didn’t strike a chord with the featured generation?

What the Good Captain Wanted

In his authoritative *Encyclopedia of Social Dance* (1975), Albert Butler describes the Peabody as a “dancer’s dance.” Having danced regularly with live, hot ’20s and ’30s jazz (care of Michael Arenella’s Dreamland

* The connection between Roseland and the Peabody runs deep. The famed dance hall lent its name to a Peabody step...the Roseland Hop.

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"My Technique Terrifies Me!" Says Willie "The Lion" Smith

By Timme Rosenkrantz

Editor's Note: Willie "The Lion" Smith, the least recorded of the three giants of stride piano (plus James P. Johnson and Fats Waller), was raised in Newark, NJ. "One day I was exploring in the cellar of our house on Academy Street and found an old beat-up organ stuck away in the corner." The Lion tells in *Music on My Mind* (1964) that his mother had once played the instrument, now missing half its keys, and he had to stand on a box to reach them. Willie played by ear what his mother had played in church — and she, noticing this, began teaching the six-year-old the melodies she knew. By the time he entered Baxter School, "an all-colored, un-graded school," Willie could play several tunes with both hands. When the gang fights got out of hand his family had Willie transferred to Morton Street School, where they started him in sixth grade. Part Jewish on his father's side, he learned to speak Hebrew and often wore a skullcap. Willie won an upright piano in a local music store contest and practiced it in his home parlor every afternoon, often skipping work. Smith went on to Barringer High School and cast himself into sports, especially track — he was the only colored runner on the team — and boxing, "to impress the ladies." In 1914 he debuted professionally in Newark and three years later joined the army, earning his Lion nickname in an artillery unit in Europe. By 1920 he was leading his own band at Leroy's in Harlem. We'll let a young visitor from Denmark pick up the story from there. Baron Timme Rosenkrantz met Willie The Lion at the popular Harlem club, Pod's and Jerry's. A chapter in Rosenkrantz's unpublished memoir, *Adventures in Jazzland*, tells how their long friendship started. Bente Arendrup, the Baron's niece, kindly granted Jersey Jazz first right to preprint this chapter as adapted into English by our international editor, Fradley Garner.

When you first meet "The Lion," he sticks out a jumbo calling card. It's a whole bilingual novel, printed on one side in English and on the other side in Hebrew.

He handed me his card that morning, and it was a small token compared to the birth name printed on its face: William Henry Joseph Berthol Bonaparte Bertholoff Smith.¹ I might mention that he has a younger brother, Ralph, who never distinguished himself.²

During a break at Pod's and Jerry's (also called the Log Cabin), John Hammond introduced us in February 1934, on my first visit to New York. Willie The Lion was attacking a small, upright piano in the corner, a derby cocked on his head, a long cigar poking out of his mouth, a handsome watch chain spanning his waistcoat. He stared up at the ceiling as if searching for a fly up there, meanwhile talking and singing and "tickling" the keys so smoothly, his fingers looked like extensions of the dirty ivories.

Willie is a master of Harlem stride piano. The grandmaster, James P. Johnson, has described this style as "full, round, big, widespread chords and tenths — a heavy bass moving against the right hand." Willie Smith commanded a rhythmic sense, a nimbleness and melodic mastery that said "forget it" to anything I had ever heard.

Some said he earned the Lion nickname by playing so fiercely. He said he earned it in World War I for bravery with an artillery brigade on the front lines in Europe. The Lion had a leonine thirst, too, and he was quick to challenge anybody who, as he put it, "thinks they can play piano."

This is the great thing about The Lion: a gladiator at heart. Anybody who had a reputation as a piano player had to prove it right there and then by sitting down to the piano and displaying his artistic wares. And when a cat thought that he was something special, he usually fell into that trap (or, as you might say, into the jaws of The Lion) and he always came out with his reputation all skinned up, covered with the lacerations of humiliation, because before he got through too many stanzas The Lion was standing over him, cigar blazing. Like if the cat was weak with the left hand, The Lion would say, "What's the matter, are you a cripple?" Or, "When did you break your left arm?" Or, "Get up. I will show you how it is supposed to go."

— Duke Ellington, in his Foreword to "The Lion's" autobiography

Willie and I struck up a friendship on the spot. That first night he told me he went to war in 1917 and was promoted to sergeant, which was unusual for a Negro, even one serving in a colored unit. He came home wearing a chest full of medals, and as he modestly reports, "It was a tough war, and I was proud and happy that I won it."

Before the war, he was already making a name around Harlem as a ragtime pianist. Back home again, Willie said, he met Jelly Roll Morton, James P. Johnson, Eubie Blake, and other great ragtime pianists of the era. Willie helped convert ragtime into the jazzier Harlem stride. For several years he played with some of these pianists at the popular rent parties and small clubs in Harlem. He toured with the great Mamie Smith, and backed other blues singers. He was a showman all the way. "When Willie Smith walked into a place," said James P., "his every move was a picture."

Willie was a musical marvel, and young pianists like Duke Ellington and Fats Waller worshiped him and tried to play like him. Of the youthful Fats, Willie said, "Yeah, a



T.R. with Swedish guests at the Savoy. We see, among others. Buck Clayton, Buddy Tate, Pat Jenkins, Thore Jæderby and George Vernon.

yearling, he's coming along. I guess he'll do all right." Ellington has never forgotten "the man who has inspired me the most." Later, he composed and recorded "Portrait of the Lion," and then, "Second Portrait of the Lion," on both of which the Duke's hard-driving stride does justice to his mentor.

Never to be outdone, Willie repaid the compliment with "Portrait of the Duke," mimicking Ellington's style and, every few measures, saying things like, "This is for the Duke, ha-ha!"... "Look out, Duke, I gotcha!"... "Vivacious, Duke, very vivacious!"... "Take it on, now!"... "This is what he calls stride piano"... The fact is, Willie's harmonies form the framework for many of Ellington's compositions.

After a few dozen drinks at Pod's and Jerry's, Willie would get back to his upright and play some of his melodious and enchanting music for me. And for the Dorsey brothers, who were there, at peace with each other; Mildred Bailey and her husband, Red Norvo; Bea Palmer, and Red McKenzie. Everybody was there on my first night — especially Billie Holiday.

No pianist ever backed a singer more gently and sensitively than The Lion. Between Billie's singing and Willie's playing his own lovely songs, like "Passionette," "Morning Air" and "Echoes of Spring," I was almost going out of my mind. I decided that if, as Hamlet declared, there was "something rotten in the State of Denmark," it was only that you couldn't hear music like this where I came from.

"Sit down!" The Lion ordered the formidable young pianist, Joe Sullivan, who was negotiating for some refreshments from the owner, Jerry Preston. "Sit down, brother, otherwise you'll fall down when I get going on this next number I've been saving up for you." And he hammered everybody away.

For, as Willie confided to me in later years, "When I sit down and play for myself, I sometimes get terrified by my own technique!" Otto "Toby" Hardwicke, the alto and bass saxophonist who went with Ellington's first band to New York in the early twenties, was fond of saying, "Willie's the only guy in the world who can brag like that — and back it up."

Ask Willie how old he is, and he always says thirty-seven. The history books say William Henry Joseph Bonaparte, etc. was born November 25, 1887 in Goshen, New York, of a partly Jewish father and a Negro-plus-Mohawk Indian-plus-French-and-Spanish mother — or was it the other way around?

My correct, complete name, as I said, is William Henry Joseph Bonaparte Bertholoff Smith. My mother and grandmother, who had Mohawk Indian blood, selected the names to represent all the important things in my heritage. The Joseph came from the Bible, Bonaparte from my French ancestors; Bertholoff was my real father's last name, and Smith, added when I was three years old, applied to the name of my stepfather. The William and Henry were added for spiritual balance. They insisted on listing me as plain William H. Smith when I went into the Army in 1917, but by the time I was discharged in 1919 I had acquired "the Lion," by which I am called the world over.

— Willie "The Lion" Smith in his autobiography, 1964

Willie knows best. Anyway, he was raised in Newark, New Jersey. His mother was a Baptist church organist and pianist, and taught him to play the piano at about the age of six. He played at parties and more or less public balls, making his official debut in 1914. The teenager began to work professionally in Atlantic City and Harlem, cutting his first record, Mamie Smith's "Crazy Blues" in 1920. As a young man, Willie embraced Judaism. He speaks Yiddish and was a cantor for a while in a Harlem synagogue.

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WILLIE "THE LION" SMITH *continued from page 23*



Willie "The Lion" Smith can't play hot with a cold cigar.

After Prohibition was repealed in 1933 (the thirteen-year ban barely dented the drinking habits of New Yorkers, though the booze did improve afterward), The Lion started working downtown at the jazz clubs on Fifty-second Street. Wider fame first came in 1935, when Decca began issuing a series of records with small combos, Willie the Lion and His Cubs.

Just the same, Willie preferred to work alone, and he cut solo discs from 1939 until well into the 1960s. Those on the Commodore label really show him at his best. He recorded eight original numbers at the 1939 Commodore session, and you can hear the influence of classical music in them. These will always live as masterworks of stride piano, securing Willie's place with Johnson and Waller — excuse me, their place with *him!*

The Lion roared into the 1940s, when Tommy Dorsey and Artie Shaw added arrangements of his original songs to their books. Now Willie could pick and choose where he worked in and out of New York. At the Pied Piper in 1944, he played with Max Kaminsky's band, and he and James P. joined in stride battles there and in Toronto. He toured Europe and North Africa at the turn of 1949–1950, and returned to appear regularly at New York's Central Plaza, before touring Europe again. He played in the movie, *Jazz Dance* in 1954, and in the Dupont Show of the Month, "Chicago and All That Jazz" in 1961, while continuing to work the jazz festival circuit.

During World War II, I had a little house in Greenwich Village. In the house was a piano, and at the piano as often as we could make it was Willie The Lion Smith. An authentic

Village scene: the floor crowded with young poets, painters and musicians; the kitchen filled with Danish hams and delicacies; the bar stacked with French brandy, and the air filled with wonderful music.

Willie would give us illustrated lectures, showing us the evolution of jazz from the first ragtime as Scott Joplin played it, to the latest bebop as Bud Powell might play it. That is, he *tried* to show us the differences in styles, but somehow they all sounded like Willie The Lion Smith — which was good enough for me. When I mentioned this to him, though, he merely shrugged and said, "Well, of course! You don't expect me to sound like all those punks, do you?" Whereupon he relit his cigar and sent a blue cloud billowing out into the smoky room.

A few years ago, I met Willie one evening on Broadway. His "office" was there, outside The Turf restaurant. He was standing by the sidewalk contemplating the stars. He had always been interested in astrology and is convinced that the stars determine his life. If it's a question of a new job, the stars have to decide — which isn't always satisfactory when things go wrong, until one stops to realize there are such things as unlucky stars.

Willie is patient, however. "Everything takes time," he likes to say, "and since everybody's life is controlled by a star, and this world is lousy with people, you must be patient."³ Willie Smith seems to have plenty of time.³ He sits at home speculating and working on his memoirs, which may be titled, *The World of Willie The Lion Smith*⁴ — a great, big, beautiful world. J

1. Berthol was Timme's addition. In Marc Fields' documentary film, "Willie the Lion: A Musical Biography about Willie the Lion Smith," Smith says, "Name: William Henry Joseph Bonaparte Bertholoff Smith. Quite a name. Takes in French and Jewish."

2. Willie had two older brothers, George and Jerome Bertholoff. Four of John Smith's sons, including Ralph, were apparently alive in the mid-1960s. "The rest of the Smiths, eleven boys and one girl in all, died between the ages of three and seven," Willie says in his memoirs (footnote 4).

3. The Lion died April 18, 1973 in New York City.

4. Willie Smith's book, written with George Hoefer, with a foreword by Duke Ellington, is titled *Music on My Mind: The Memoirs of an American Pianist* (New York: Doubleday, 1964), republished as a 318-page paperback (New York: DaCapo, April 1978). The Editor's Note (p. xiv in the paperback) includes the quote from Timme Rosenkrantz: "It was a tough war," said Willie, "and I'm proud and happy that I won it."



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Jazz Goes to School

The College Jazz Scene

By Frank Mulvaney



In the span of 11 days my wife Kathy and I took in three marvelous college jazz concerts as part of my new duties as College Scene columnist. We would have gone to them anyway. The only difference being that I had to take some notes.

Rowan University

On Friday, February 9, we made the 80-mile trek to Rowan University for what turned out to be a simply wonderful concert.

The concert — dedicated to the late, great Maynard Ferguson — featured three big student groups with two top professionals playing with two of them. The Wilson Hall Vintage Jazz Orchestra opened the show with five tunes that were popular in the 1920s but have since slipped into obscurity. The 11-piece ensemble, which included a piccolo and a violin, had that unmistakably distinctive '20s era sound. The lively, joyful music of this group set the tone for the evening.

Rowan's much-heralded Lab Band took the stage next. This 16-piece ensemble includes a French horn, bassoon, tuba and vibes. This group was a big hit at last year's IAJE conference with its wonderful unique sound. The band played a delicious smorgasbord of nine tunes including two excellent student compositions and an original of Director Denis DiBlasio's. "Chameleon" (Hancock), "Serenity," "Birdland," "Doxy," "If You Never Come to Me" (Jobim) and "Milestones" (Davis) completed the set.

The guest professionals, trombonist Jim McFalls and trumpeter Andrea Tofanelli, delivered fabulous solos on four of the tunes. McFalls, a top freelance musician and educator, has a beautiful mellow tone reminiscent of Tommy Dorsey. He's played and recorded with a phone book of well-known musicians. Tofanelli is known to be the first-call trumpeter in Italy and is one of those rare players who can make beautiful music at the extreme upper range of the instrument near the edge of inaudibility. I'd be remiss if I failed to mention that 2007 NJJS scholarship winner, Mark Przybylowski, did much masterful bass work on a bunch of tunes for both of these first two groups.

Like every great meal, dessert was saved for last, as the 20-piece Rowan Jazz Band came on. The band has a great big, clean, brass sound, and we were treated to several charts used by the Maynard Ferguson Band, including "Don't Get Sassy" (Thad Jones), "Green Dolphin Street," "It Could Happen to You," "People" and "MacArthur Park." Tofanelli's magnificent, searing solos on these last two brought visions of Maynard and sweaty eyeballs. The eight trumpets on "MacArthur Park" brought the house down, and the audience to its feet in appreciation for a glorious evening of jazz.

William Paterson University

On Sunday, February 18, we journeyed to William Paterson in Wayne. The Cole Porter student ensemble opened the program with five of the composer's immortal classics, including "Night and Day," "So in Love" and "I Concentrate on You." The quintet was led by vocalist Katelyn Kenney who did a wonderful job with some tunes that even professional singers find challenging.

I must admit that I was not familiar with Horace Arnold, the featured artist, and his quartet, but WOW, is he a fabulous drummer. The other members of the quartet are all top professionals with Buster Williams on bass, Marcus Strickland on tenor and the ubiquitous Vic Juris on guitar. The set included four originals by Arnold and the Mingus classic "Goodbye Pork Pie Hat." The quartet was as cohesive an ensemble as could be, playing some extraordinarily complex rhythmic compositions. The high level of virtuosity would be obvious to even a novice jazz fan.

Note that the senior discount at WPU now begins at age 60.

Rutgers University—New Brunswick

Next was a trip to The Nicholas Music Center at Rutgers Campus to hear a free concert of the RU Jazz Ensemble with guest artist Edward Simon on February 20. This was another almost too good to believe concert. I would need to invent some new laudatory adjectives to do justice to this one.

The first three numbers were astounding student compositions arranged for the 19-piece ensemble of mostly graduate students, including three Jazz Society scholarship recipients. Each tune was fairly long and rhythmically complex, providing technical challenges for the most competent of players. "Sonority" by Vincent Veneman is a big-sounding lyrical composition that's a pleasure for the ear and featured a wonderful baritone sax solo by Gareth Bane (an NJJS scholar). I was especially impressed by a couple of beautiful interludes of just flutes and flugelhorns. "On a Busy Street" by Courtney Bryant is best described as avant-garde. This is an exceptionally complex work and arrangement that reminded me of some of Aaron Copland's early works. The lack of any discernible melody helped make for considerable challenges for the players. Drummer Rudy Royston (an NJJS scholar) met the challenges head on and delivered some incredible fill and solo work. The virtuosity of the entire ensemble was clearly demonstrated by the ability to play such a difficult piece so incredibly clean. The third student composition, "No More" by Dino Nugent, was truly magnificent and some might label it a masterpiece.

At least 10 minutes long, the piece has the feel of a musical journey with several changes in tempo and mode and effective use of forte crescendo. Essential to the piece are two long beautiful solos for soprano sax and trombone. This is a work that begs to be heard multiple times.

The rest of the first half of the program was comprised of two compositions by Edward Simon (with Mr. Simon sitting in on piano, and a remarkable player he is). Both tunes are fairly long, brassy and sophisticated with pulsating rhythm and an unmistakable Latin tinge. The second half of the program brought on Mr. Simon's septet to perform his "Venezuelan Suite," a 40-minute masterwork in four movements. The work incorporates elements of Venezuelan folk music, traditional Latin jazz and classical. Each of the exceptional musicians in the group had ample opportunity to demonstrate virtuosity, drawing continuous rounds of audience applause. I felt guilty about experiencing such an excellent concert at no cost. I would not have given a second thought about shelling out NJPAC-level prices for such great musical art. **J**



College jazz music calendar for the remainder of the spring session:

WILLIAM PATERSON UNIVERSITY

Apr. 27:
Pianist Mulgrew Miller and WPU Jazz Orchestra 4:00 PM, Shea Center \$15 (\$12).

RUTGERS UNIVERSITY — NEW BRUNSWICK

Apr. 10:
Frank Sinatra Jr. and Jazz Ensemble, 8:00 PM, Nicholas Music Center, \$40/\$25/\$15.

Apr. 12:
Jazz Ensemble II, 8:00 PM, Nicholas Music Center, FREE.

Apr. 17:
Chamber Jazz Ensembles 1-6, 8:00 PM, Schare Recital Hall, FREE.

Apr. 19:
Chamber Jazz Ensembles 7-11, 8:00 PM, Schare Recital Hall, FREE.

PRINCETON UNIVERSITY

May 12:
Princeton University Jazz Ensemble & Afro-Latin Ensemble, special guest Conrad Herwig, 8:00 PM, Richardson Auditorium, \$15.

ROWAN UNIVERSITY

Apr. 10:
Small Jazz Ensembles, 8:00 PM, Boyd Recital Hall, FREE.

Apr. 12:
Lab Band and Big Band, 8:00 PM, Pfleeger Concert Hall, \$15.

NEW JERSEY CITY UNIVERSITY

Apr. 30:
Jazz Ensembles & special Guest Eddie Daniels, 7:30 PM, Margaret Williams Theatre, \$12.

May 3:
Jazz Bash, 7:30 PM, Ingalls Recital Hall, \$12.

May 7:
High School Jazz Festival, 4:00 PM, Margaret Williams Theatre, FREE.

Check with the school for last minute changes. If you have any questions or comments you may call me at 908-233-4824 or e-mail: fmulvaney@comcast.net.



Smith Street Society Jazz Band



Dick Voigt's Big Apple Jazz Band

PEE WEE 2007 *continued from page 1*

non-musician 2007 award going to legendary New Jersey club owner Amos Kaune, and jazz radio host Phil Schaap presenting the musician's award to bandleader Vince Giordano.

The Stomp was prompt, getting started at the strike of noon as the six student players bounded on stage raring to go. Once introductions and formalities were dispensed with, the six young men took to their instruments and performed flawless, deft and swinging music in a four-song set that included two modern jazz classics — “Woody’n You” and “Giant Steps” and two standards — “If I Should Lose You” and “Caravan.” Amazingly, the six had not

performed together before they took the stage at the Birchwood, yet they played as if they work together all the time, and left an encouraging impression about the future of jazz.

While it's great to know the future looks bright, the Stomp has always been an opportunity to relish music from jazz's golden ages, and for the next four hours the four-hundred-plus crowd in the Birchwood's Grand Ballroom reveled in a musical celebration that ranged from Jazz Age classics of the 1920s to swing and big band numbers from the 1930s and '40s.

First up was The Smith Street Society Jazz Band led by Bruce McNichols on soprano

sax, tuba, banjo and tenor guitar. Highlights included “Crazy 'Bout My Baby,” featuring Herb Gardner and “I'll See You In My Dreams” performed by tubist Chicken Joe Hanchrow.

And as the music got danceable, the dancers got dancing and the ballroom's large hardwood dance floor was full for most of the afternoon. The dancers, some in vintage clothing, were as authentic and adroit as the musicians with the old styles as they executed many of the dances of the day including the Charleston, the Peabody, the Balboa and Swing.

Pianist Dick Voigt's Big Apple Jazz Band followed, and turned in a rollicking set



Dancers responded to the music in a blur of great style and astonishing speed...



including Dancing Bill, who never sat one out...



and NJJS President Andrea Tyson. Looks like her lessons paid off.

Kevin Dorn's Traditional Jazz Collective



Vince Giordano's Nighthawks

Photo by Cheri Rogowsky

Photos by Tony Mottola, except as noted.

including a raucous "St. Louis Blues" and a smooth vocal rendition of "Wrap Your Trouble in Dreams" by bassist Mike Weatherly. Joe Licari performed a lovely and plaintive clarinet solo of "Memories of You" in honor of the late Kenny Davern.

The Kevin Dorn Traditional Jazz Collective is a hard-swinging quintet made up of some of New York's best young musicians. The hot jazz they play may originate in the '20s and '30s but Dorn's group makes the music sound every bit contemporary. They rocked through a 45-minute set that included "Everybody Loves My Baby," "Hindustan," "Roseland" and a gritty and bluesy vocal on "Lonesome Road" by trombonist J. Walter Hawkes.

Vince Giordano's Nighthawks were last up and delivered the afternoon's musical coup de grâce. Led by the NJJS's 2007 "Musician of the Year," the 11-man outfit swung their way through 11 numbers that began with "Dinah" and ended with "Cotton Club Stomp #2."

Along the way they provided more of the day's many high points, including an extraordinary dance demonstration by Chad Fasca and Midori Asakura, two of Manhattan's most accomplished dance instructors. Chad and Midori danced a classic Peabody to the Nighthawk's quicksilver fast "Bugle Call Rag," circling and crisscrossing the dance floor at

breakneck speed while effortlessly executing the trickiest maneuvers, all to the delight of the ballroom crowd who looked on in spellbound attention.

A short while later the group performed an exact note rendition of Coleman Hawkin's iconic "Body and Soul," complete with the recording's trademark piano introduction played by Peter Yarin and a meticulous and soulful performance of Hawkin's famed tenor solo by Mark Lopeman.

Soon after, the 38th Pee Wee Russell Memorial Stomp came to a close, no doubt to be remembered as one of the outstanding editions of this long running annual celebration of jazz. **JJ**



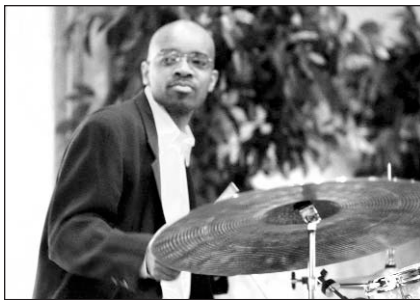
Honoree Amos Kaune is congratulated by NJJS Music Committee Chair Joe Lang. Photo by Cheri Rogowsky.



And Phil Schaap presented Vince Giordano's award.



Photo by Cheri Rogowsky



New Jersey Jazz Society 2007 Scholarship Recipient Profiles

As in previous years, scholarship grants were awarded at the Pee Wee Russell Memorial Stomp to four deserving students pursuing degrees in Jazz Studies at each of the four New Jersey Universities offering such degree programs, as well as two grants to Rutgers jazz studies students through an endowment established with the Rutgers Foundation in memory of Pee Wee Russell. The six students performed as a sextet to open the Stomp. Here are brief profiles of the students and photos of them performing at the Birchwood Manor on March 4.



Rudy Royston, Drummer, Rutgers University (*Bill Walters Scholarship*)

Rudy hails from Denver, Colorado and is working toward a master's degree in 2008. He has studied music since the age of six and began writing music at 16, with about 30 tunes in his book of work. Among his favorite composers are Duke Ellington, John Williams and Mozart. His musical inspirations are God, his wife and his children.



Robert Edwards, Trombonist, New Jersey City University

(*Don Robertson Scholarship*)

Robert is a junior undergraduate who grew up in West Palm Beach, Florida and now lives in Hoboken. He has been studying music since the age of six, when he began piano lessons. He started writing music at the age of 10 and started improvising on the trombone at 15. His favorite musicians are Roy Hargrove and Brad Meldau and his favorite composers are Bach and Wayne Shorter.



Mark Przybylowski, Bassist, Rowan University (*Jack Stine Scholarship*)

Mark is a senior student and a native of Green Brook, New Jersey. His first instrument was the trombone, which he started on in the third grade. He then moved on to guitar and finally settled on the bass. He got the jazz bug in his junior year in high school and his list of favorite musicians includes Bill Evans and Ron Carter. "I create my best music when I surrender to it," Mark says.

Dave Pollack, Alto Saxophonist, William Paterson University

(*Warren Vaché, Sr. Scholarship*)

Dave is 19 years old and was born and raised in Hamilton, New Jersey. He plays four other instruments including piano and trumpet. He began improvising at 13 and writing music at 16. Not surprising that his favorite musicians are John Coltrane and Charlie Parker. Dave has toured Greece with the Philadelphia Jazz Orchestra and played at the Kennedy Center in Washington, DC.



Gareth Bane, Baritone Saxophonist, Rutgers University

Gareth is a Canadian, from Calgary Alberta, who will complete his masters program this May. He plays all the reeds and flute as well. His favorite musicians are "too numerous to mention." Interestingly, his current favorite tune is a classmate's composition. Gareth is a serious mountain biker and practices Ashtanga Yoga. His latest composition has been recorded for a new CD release.



Jianyi Huang, Pianist, Rutgers University

Jianyi is from Shanghai, China. He began studying piano at the age of seven and went on to study at the Shanghai Conservatory of Music. He will be awarded the Masters Degree in May. Jianyi's favorite composers are Beethoven, Bach and Pat Metheny. His favorite jazz style is Post Bop. He's been writing music for six years and his biggest musical thrill was playing at the Montreal Festival.

The staff of the Rutgers Foundation and the jazz studies program directors and their staffs at the four universities are the exclusive judges in selecting the scholarships recipients.

Photos by Tony Mottola.



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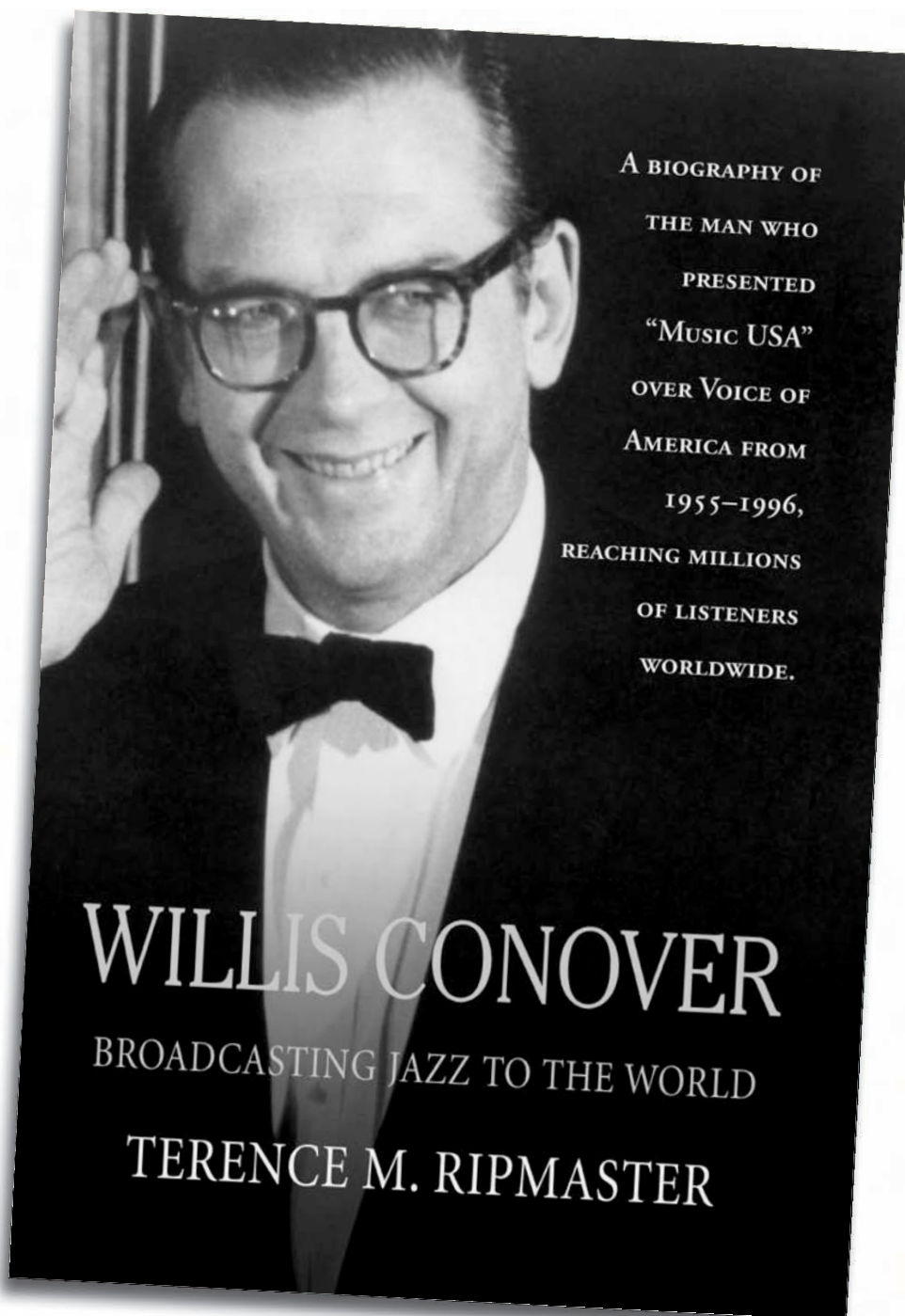
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Smithsonian



April is
Jazz
Appreciation
Month!

What is Jazz Appreciation Month?

The concept is simple: designate one month for an annual public spotlight on jazz. Jazz Appreciation Month (or JAM) is intended to draw public attention to the glories of jazz as both an historical and a living treasure. The idea is to encourage musicians, concert halls, schools, colleges, museums, libraries, and public broadcasters to offer special programs on jazz every April.

What are the purposes of Jazz Appreciation Month?

To draw greater public attention to the extraordinary heritage and history of jazz and its importance as an American cultural heritage. In addition, JAM is intended to stimulate the current jazz scene and encourage people of all ages to participate in jazz — to study the music, attend concerts, listen to jazz on radio and recordings, read books about jazz, and support institutional jazz programs.

Who designated JAM?

The Smithsonian Institution's National Museum of American History led this initiative and has enlisted a distinguished roster of federal agencies and departments, non-governmental organizations, foundations, and broadcasting networks. For more information, visit www.smithsonianjazz.org.

Why is the Smithsonian initiating Jazz Appreciation Month?

The Smithsonian operates the world's most comprehensive set of jazz programs — it collects jazz artifacts, documents, recordings, and oral histories; curates exhibitions and traveling exhibitions; operates its own big band, the Smithsonian Jazz Masterworks Orchestra; publishes books and recordings on jazz; offers fellowships for research in its collections; and offers concerts, educational workshops, master classes, lectures, seminars, and symposia. Launching JAM is consistent with the Smithsonian's 30-year record of leadership in jazz.


Has the United States Congress supported this initiative?

Yes, the U.S. Congress passed legislation which was signed by the President in August 2003, Public Law 108-72, declaring "(1) the Smithsonian Institution's National Museum of American History should be commended for establishing a Jazz Appreciation Month; and (2) musicians, schools, colleges, libraries, concert halls, museums, radio and television stations, and other organizations should develop programs to explore, perpetuate, and honor jazz as a national and world treasure."

What is the Smithsonian doing to celebrate Jazz Appreciation Month?

The noted producer-musician Quincy Jones helped the Smithsonian's National Museum of American History announce the Jazz Appreciation Month initiative, at a press conference in July 2001. Branford Marsalis helped kick off the first JAM, in April 2002. The Smithsonian Jazz Masterworks Orchestra, the museum's acclaimed 18-member big band, performed a weekend of concerts. There were lectures, educational offerings, and an exhibition. Also, in honor of Jazz Appreciation Month, the museum will continue to collaborate with other national institutions in a range of educational and outreach activities as it has in the past. To assist teachers, librarians, and others in celebrating JAM, the Museum has published a series of posters and the brochure How to Celebrate Jazz Appreciation Month.

Why was April chosen?

April was chosen for two reasons. First, April maximizes JAM's educational potential because it is the end of the school year when schools can not only participate, but student jazz ensembles can culminate year-long preparations and play at their best. Secondly, April is also the birth month of a number of leading figures in jazz: Duke Ellington, Ella Fitzgerald, Bessie Smith, Johnny Dodds, Billie Holiday, Charles Mingus, Lionel Hampton, Gerry Mulligan, Shorty Rogers, Tito Puente, and Herbie Hancock. 



This information is excerpted, and this poster is available free, from www.smithsonianjazz.org.

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New York City Round-up

By Robert L. Daniels



left to right:
Robert Daniels mugs
with Wynton Marsalis.
Ben Vereen at Feinstein's
at the Regency.
Marlene Verplanck stops
for a moment with
Hilary Kole.

Cowboy in Manhattan

Willie Nelson is a man of very few words. The cowboy hat defined the gentleman from Texas, who somehow fit comfortably against the scenic view of Central Park South and Columbus Circle. Nelson took the stage alongside jazz trumpet star and artistic director of Jazz at Lincoln Center, Wynton Marsalis, for a mixed hour of down home blues and gently phrased pop balladry.

Nelson's subtle guitar lines blended tightly with Marsalis and a keenly well-flavored quartet that included Walter Blandings on reeds and Dan Nimmer on piano.

On familiar old tunes like "Sweet Georgia Brown" and "Basin Street Blues" Marsalis accented Nelson's subtle vocals with mute and plunger growls, while Blandings added adventurous tenor flights.

"Ain't Nobody's Business" found Marsalis trading witty barbs with Nelson's dry responses, and for Merle Travis's "That's All," Nimmer added a piano excursion that truly demonstrated how a jazz point of view can redefine an old country classic.

There is something truly satisfying in the subtlety of Nelson's vocal interpretation of "Stardust." His dry straightforward take on the Hoagy Carmichael classic revealed the inner purity and grace of Mitchell Parish's lyrics. Marsalis added a clean open solo that punctuated the dear old tune with a crisp and bracing statement.

Another Carmichael classic, "Georgia on My Mind," turned out to be pointedly picturesque and reflective, and for fun the old Woody Herman question arose —

"Caldonia, Caldonia. What makes your big head so hard?"

Nelson brought a sweeping open range clarity to four sold-out concerts and he can saddle up in Gotham anytime. As I waited for my driver, I noticed a row of cement blocks outside the building. Do you suppose they were hitchin' posts?

Mr. Bojangles on Park Avenue

Crosstown Ben Vereen made his New York nightclub debut at Feinstein's at the Regency. The Broadway veteran reprised his Tony winning turn in "Pippin" conjuring "Magic to Do" by Stephen Schwartz, a bit of stage prestidigitation that has become his trademark. The dancer in Vereen seemed to cry out for space, but on the tiny stage all he could manage was a few swivels and turns, and those he managed to execute with elegance.

Vereen has plenty of pluck and dash that surfaced in tribute medleys to Frank Sinatra and Sammy Davis, Jr. For Davis, Vereen took a path that led from "Candy Man" and "I've Got a Lot of Livin' to Do" to "What Kind of Fool Am I?" They were all delivered with bold Broadway flair, the best turn being "Mr. Bojangles," a number that not only defines the memory of Bill Robinson, but with a tip of a bowler hat and a jaunty pose, recalls all the great dancin' men who have passed our way.

The entertainer works very hard and perhaps a little too hard at times, but in the end, when he sings "If I Ruled the World," it becomes clear that he is a true survivor

whose dancin' feet have carried him through a long winding road of trial and triumph.

Torchy Jazz Baby at Birdland

Among the jazz babies, darling divas and dreamy chanteuses there are few quite so lovely as Hilary Kole who graced the Birdland stage, bringing considerable warmth to four chilly winter nights. With a seductive slate of torch songs from the pens of Cole Porter, Irving Berlin, Harold Arlen and Richard Rodgers, in addition to the delightfully droll and impish lyrics of Lorenz Hart, Kole defined the art of romance with all its sublime passion, joy and heartbreak.

Accompanying herself at the piano, Kole sang "Haunted Heart," a rapturous 1948 torcher from a revue called "Inside U.S.A." Set to music by Arthur Schwartz, the lady revealed the dark beauty of Howard Dietz's haunting lyric. The joyous confessional of Porter's "So in Love" made a listener's heart beat a little faster.

One of the saddest waltzes ever penned is "What'll I Do?" written by Berlin following a heavy serving of champagne in 1924. The songwriter had experienced the bittersweet pang of loss and loneliness, and Kole defined the jazz age lamentation with a pointedly profound haunting turn.

And, with a buoyant Tedd Firth at the piano, the lady also proved she can swing, taking Arlen's "I've Got the World on a String" for a spirited globe trotting spin. **J**

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

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

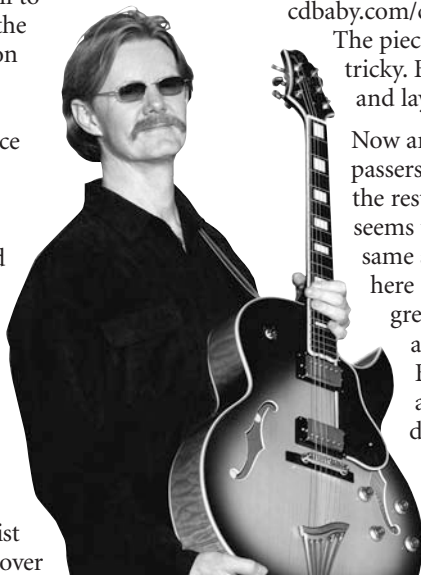
MANHATTAN: Next time you're in New York around noontime on a Wednesday, and in the mood for an hour of live and quiet jazz, head for the Living Room at Lexington Avenue and 54th Street. The venue is under Saint Peter's Church, a modern cultural-religious center that cares for the needs of the city's jazz community.

"Midtown Jazz at MIDDAY" they call it, though the performance runs from 1:00 to 2:00 PM. Because this is non-profit, the entré is a modest \$5.00 and duos or singles dominate. Jersey giant Bucky Pizzarelli was here earlier this year with the teenage jazz violinist, Aaron Weinstein. Bucky has delighted the underground fans many times. So has his fellow-guitarist Howard Alden, here with the Rahway-based cornetist Warren Vaché for an hour in February.

The pianists John Bunch, Bill Charlap of Summit, and Junior Mance did the sub-church gig, too. The six-foot Steinway was donated by the late Billy Strayhorn, Duke Ellington's "alter-ego." Last month the admired singer Sheila Jordan was at the keyboard, backed by Cameron Brown on bass.

You can bring your lunch with you and enjoy it at one of the tables. At 12:00 noon, seniors can buy lunch for \$1.40. The concert venue is fairly small and roped-off, with no stage. On the long wall to your left, as you face the music, paintings are on show. To your right, beyond the rope cordoning off the space now filling up with seniors on folding chairs, a trickle of visitors of all ages and hues from upstairs pass by on their way to the rest rooms.

In front of us one earlier Wednesday, Tomas Janzon, a 45-year-old Swedish guitarist based in Los Angeles, and bassist Ken Filiano, 53, from over



Tomas Janzon.

the bridge in Brooklyn, are setting up. Just the two players and their amplifiers. There are not many empty chairs facing them. A lady stops by and says, very softly, "Hello, you're new here, aren't you?" Mrs. Joan Uttal Anderson says I had bypassed her table, where the \$5.00 music charge is collected. I dig for my wallet and she hands me a monthly events sheet.

Jersey City Producer

"You're from Denmark?" her face lights up. "I have Danish ancestors!" Mrs. Anderson's husband, Edmund Anderson, started this noontime program back in 1982. After he passed on in June 2002, Mrs. Anderson took over and now acts as production consultant. Ronny Whyte, a pianist-composer and singer from Jersey City, is the producer and host. He books the performers (www.ronnywhyte.com).

Warming up with some blues, you don't have to ask who Tomas Janzon's idols are. Django Reinhardt and Wes Montgomery radiate again on the second number, "All the Things You Are," with those cycle-of-fifths chord changes and sudden doubling of tempo and a "Salt Peanuts"-close-quote ending. Janzon now offers his own work, "Six on Five." It starts in irregular 5/4 time (five beats to the bar) and switches to 6/4 on the bridge. You can hear it at cdbaby.com/cd/janzon and at iTunes.com.

The piece swings but the rhythm is tricky. Bassist Filiano is kept busy and lays it down goooooood.

Now and then I glance right, at the passersby on their way to and from the rest rooms. Not one of them seems to hear the music! It was the same a few years ago when I was here for an hour's worth of the great clarinetist, Ken Peplowski, and the mighty pianist, Kenny Baron. The audience is absorbed and the passersby don't take notice. Hard to



- April 4** **Dena De Rose**
Pianist/Singer
- 11** **Renee Rosnes**
Piano (uncertain)
- 18** **Judi Marie Canterino**
Singer
- 25** **Tony DeSare**
Singer/Pianist

www.saintpeters.org/jazz

believe. Nor does it speak for the pulling power of quiet jazz.

"Have You Met Miss Jones?" is a kind of intuitive weaving session between guitar and bass, and "Body and Soul" has Filiano delicately reinforcing the lanky, mustached Swede's probing guitar inventions. Yes, Johnny Green's 1930s standard still offers room for exploration. "Who, Me?" winds out and back briskly.

At 2:00, after eight or nine offerings, a final warm hand from the floor sparks bows but no encore. Janzon holds up his latest CD, *Coast to Coast* (Changes Music, 2006) and several listeners line up to buy an autographed album. All 10 numbers, for trio or quartet, were composed by Janzon. Back home in Denmark I've played them many mornings while shaving, hearing more each time. Sorry there are no liner notes — but visit www.tomasjanzon.com to learn more about this guitarist and check his upcoming bookings on both coasts and three continents.



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Compact Views

By Joe Lang
NJJS Music
Committee Chair

There are some new additions to the NJJS inventory this month that should be quite appealing to many of you.

■ With the recent passings of **KENNY DAVERN** and **TONY DENICOLA**, any previously unreleased material by them is that much more welcome, as there is now only a finite amount of music possible to come out. **Dialogues (Arbors – 19317)** finds both of these wonderful musicians in the company of Ken Peplowski on tenor sax and clarinet, Howard Alden and James Chirillo on guitars and banjos, and Nicki Parrott on bass. The ten-song program is full of highlights from all of the players, and seems a lot shorter than its hour-plus length. Good things seem never to last long enough. The songs are “If Dreams Come True,” “The Diner,” “I Can’t Believe That You’re In Love with Me,” “Comes Love,” “Should I,” “Sometimes I’m Happy,” “High Society,” “Crazy Rhythm,” “Nobody Else But Me” and “Muskrat Samba,” a samba take on you-know-what. Ken and Kenny are wonderfully compatible, with their contrasting sounds easily identifiable, and equally appealing. Alden and Chirillo also complement each other perfectly. This is especially evident on “Nobody Else But Me” where Kenny and Ken sit out. Nicki Parrott and Tony DeNicola lay down as strong and steady a rhythmic foundation as anyone could want. It is our good fortune that these players got together for this most enjoyable session.

■ **PHIL BODNER** participated on hundreds of recording sessions on many different reed instruments, but was rarely recorded as a leader. **The Clarinet Virtuosity of Phil Bodner: Once More with Feeling (Arbors – 19347)** finds Bodner on his primary instrument in a variety of settings. It is terrific that his considerable jazz chops are given a place in the spotlight, a place where he should have been more often. These recordings were taken from private tapes made by Bodner at various appearances during the 1960s and 1970s. The players accompanying Bodner include pianists Hank Jones and Dick Hyman, who also plays organ on four tracks; guitarists Gene Bertoncini, Jamie Colpitts, Al Caiola and Vinny Bell; bassists Dave Young, Milt Hinton and Robert Kreiner; drummers Butch Miles, Charlie Goguen, Bobby Rosengarden, Ron Traxler and Jimmy Young; and bass clarinetist Ron Odich. Over 19 selections, his star continues to shine brightly as a bastion of good taste and versatility in the mainstream tradition of jazz. This is just plain good listening music.

■ **BUCKY AND JOHN PIZZARELLI** have been making fine music together for a long time. Many NJJS members will remember seeing the Pizzarellis

playing for early Jazzfests at Waterloo Village. A lot of time has passed since those days when John was known as Bucky’s kid. Since then John has grown into a star performer in his own right. The two Pizzarellis continue to perform together as often as possible, usually with Bucky augmenting John’s trio or quartet. Occasionally, however, they get down to basics and perform as a guitar duo, like they do on **Generations (Arbors – 19345)**. It is not surprising that they exhibit a natural empathy, one that invests each of the 15 selections with a very special feeling. Both are superb technicians and consistently creative jazz players. While it’s the speed selections that seem to elicit the most enthusiastic response when they appear in front of an audience, it is on the slower selections where the depth of their compatibility is most evident. For enthusiasts of jazz guitar, this album will be a most welcome addition to your CD libraries.

■ It seems that whenever I put on an album by cornetist **ED POLCER**, a smile quickly crosses my face, and my spirits are lifted. He plays happy music. **Lionel, Red and Bunny (BlewZ Manor – 108)** contains 16 tracks with a variety of musicians, including pianists Mark Shane, Ken Ascher and Norman Simmons; vibist John Cocuzzi; reedmen Dan Levinson, Allan Vaché, Kenny Hing and Ken Peplowski; bassists Mike Weatherly, Vince Giordano, Reggie Johnson, Frank Tate and Joel Forbes; and drummers Kevin Dorn, Ali Jackson, Joe Ascione and Danny D’Imperio. An added pleasure is the vocalizing of Judy Kurtz. The tunes include the likes of “King Porter Stomp,” “Softly, As in a Morning Sunrise,” “Bernie’s Tune,” “Don’t Take Your Love from Me,” “Blue Skies” and “Almost Like Being in Love.” There is not a dull moment on this album, and all of the players know how to swing. This is one to put on, sit back, relax and enjoy!

■ Pianist **LARRY HAM** is one of the best-kept secrets on the New York jazz scene. He plays around constantly, but his name recognition is just not what it should be. Hopefully, this will start to change with the release of his first album as a leader **Carousel (West Village Music)**. Mixing five familiar tunes, “Softly, As in a Morning Sunrise,” “What a Difference a Day Made,” “All God’s Chillun Got Rhythm,” “Easy Living” and “My Funny Valentine,” with seven originals, Ham has created a program that is well-paced and consistently interesting. When a jazz player improvises, he is creating new tunes on the spot to fill out the basic selection. It is natural that such a musician is often able to create appealing new pieces that can be used as a basis for further improvisational exploration. The original material that Ham includes here should find favor with others seeking new songs to add to their musical quivers. Aiding Ham on this tuneful journey are Lee Hudson on bass and Tom Melito on drums. Ham has hit a home run on his initial at bat, and he should be adding more runs for a long time.

■ There are many musicians who reside in New Jersey, play primarily in the metro New York area,

and do not develop the kind of recognition that their talents truly deserve. Although both bassist **RICK CRANE** and pianist **BOB HIMMELBERGER** have done some traveling, they find most of their gigs are pretty close to home. Having been students together in the jazz program at William Paterson University in the late 1970s, Crane and Himmelberger developed a friendship and musical compatibility that has endured through the years. For his first album as a leader, Crane opted to perform in tandem with Himmelberger, and the result is **Duality (Craniac – 0001)**. It doesn’t take much listening to recognize that these cats are on the same page. Throughout the twelve selections, “No Blues,” “Joshua,” “Prelude to a Kiss,” “In Your Own Sweet Way,” “Up Jumped Spring,” “I Wish I Knew,” “Alone Together,” “Footprints,” “Just Squeeze Me,” “You Don’t Know What Love Is” and “Oleo,” the interplay between them is natural and always interesting. The duo format does not leave much margin for error, and these gentlemen stay well within bounds at all times.

■ Finally, I want to reprint a review that appeared in the February 2000 issue of Jersey Jazz. It is about an album by Marlene VerPlanck that was originally issued on DRG, went out of print, and has just been re-released on Audiophile.

New Jersey’s own **MARLENE VERPLANCK** has a new album, and it just might be the best one yet, which is saying a lot. Not only does **My Impetuous Heart (Audiophile – 334)** have the impeccable vocal presence of VerPlanck, but she is accompanied by Hank Jones on piano, Gary Mazzaroppi on bass and Joe Cocuzzo on drums, with special guest appearances by Marian McPartland, George Shearing and Bucky Pizzarelli. What more could you ask for? How about 18 songs including the wonderful new title tune with lyrics by Leon Nock and music by hubby Billy VerPlanck that opens the album. A few tracks later she sings “Call Me Irresponsible,” but she is never that, treating each song like a close friend who deserves the best. It is hard to pick out highlights when the lode is so rich, but I must admit partiality to “All in Fun,” helped in no small measure by Shearing’s pianistic support, “How Little We Know,” and “We’ll Be Together Again,” special songs sung by a special singer at the top of her game.

The above CDs and many other selections are available from the NJJS. Please send \$16 for each single disk, \$26 for each double disk and add \$2 for your first selection and \$1 for each additional CD to cover shipping costs. Make checks payable to “NJJS” and mail with your order to: Fred McIntosh, 293 Orangeberg Road, Old Tappan, NJ 07675. To pay by VISA or MasterCard please provide your card number and expiration date and your name as it appears on the card. Please include a phone number where you can be reached in case we need to contact you concerning your order.

We now have available a listing of all CDs in the NJJS music inventory. We can either mail a hard copy inventory to you, or e-mail it to you as an attachment in Excel format. To obtain a copy please contact Andi Tyson, 110 Hayward Avenue, Piscataway, NJ 08854, or e-mail Andi at ATyson1999@aol.com.





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Kelvin Quince (piano)
TUESDAY 4/3

Susan Van Zoeren
Quartet
WEDNESDAY 4/4

Peter Furlan/
Bergen Comm. College
THURSDAY 4/5

Buster Williams
Quartet
**FRIDAY 4/6 &
SATURDAY 4/7**

Enrico Granafei
(hands-free chromatic
harmonica/guitar)
TUESDAY 4/10

Dick Meldonian
Big Band
WEDNESDAY 4/11

Ted Curson
hosts Jam Session
THURSDAY 4/12

Rick Crane & Bob
Himmelberger
FRIDAY 4/13

T.K. Blue
SATURDAY 4/14

Gil "Bebop" Benson
SUNDAY 4/15

Michael Lemma/
Bergen Academies
MONDAY 4/16

Sarah Jane Cion/
Audrey Betsy Weller
TUESDAY 4/17

The Ellington Band
WEDNESDAY 4/18

Enrico's Birthday Jam
THURSDAY 4/19

Nikki Armstrong
FRIDAY 4/20

Rio Clemente
SATURDAY 4/21

2 PM NJJS Member
Meeting

6 PM The Stein Brothers
SUNDAY 4/22

Prof. Sam Ayala &
Passaic County Comm.
College Music Dept
TUESDAY 4/24

Diane Moser's
Composers'
Big Band
WEDNESDAY 4/25

Betty Liste hosts
Singers' Jam
THURSDAY 4/26

Joe Morello Trio
FRIDAY 4/27

Melvin Davis
(organ)
SATURDAY 4/28

Blue Wave
Fundraiser
4-7 PM
SUNDAY 4/29

Tuesdays at Trumpets — no music charge/\$5 minimum 6:30 – 10:30 PM

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Other Views

By Joe Lang NJJS Music Committee Chair

As usual, I have some non-NJJS inventory items to discuss. I hope you find some appealing suggestions here.

■ One of the joys of having recorded music is that it's usually there for a long, long time. In the situations where something is recorded but not released, at least the potential is there to share it as long as the source material is saved in some reproducible form. In 1982, Roger Rhodes, inspired by seeing them in a club, got pianist **BEN ARANOV** and bassist **JAY LEONHART** into a studio to record an album. Twenty-four years passed before this recording has gone public. **Alone Together (WolfRose Records – 6001)** is worth the wait. Putting two cats as talented as these in front of some microphones is a decision of great wisdom. Aranov is a pianist of enormous elegance and creativity. Leonhart has long been among those at the top rank of bassists, a gentleman with a faultless sense of time and a capacity to make his instrument sing. The empathy between Aranov and Leonhart is evident throughout the 13 tracks. Both of them also know how to pen a tune, with Aranov contributing "Bye" and "One for the Rhode," and Leonhart paying tribute to two of the masters of his instrument with "Pettiford Brown." Thankfully, Rhodes left these men *Alone Together* in a studio all those years ago, and has opted to share the musical riches that resulted with all of us. (www.RogerRhodesMusic.com)

■ The three tenors and one baritone sax "Four Brothers" sound that Jimmy Giuffre immortalized in his composition of that name for the Woody Herman band is one of the most distinctive and appealing sounds in the history of jazz. On **4 Brothers 7 (Jazzed Media – 1019)**, **FRANK TIBERI**, leader of the Woody Herman Orchestra since the death of Herman, has gathered three other ex-Herman reedmen and an ex-Herman rhythm section to produce an album of 11 songs that is a wow from start to finish. The players are Tiberi on tenor and soprano saxes, Larry McKenna and John Nugent on tenor saxes, Mike Brignola on baritone sax, David Berkman on piano, Lynn Seaton on bass and Matt Wilson on drums. They open with "Four Brothers;" add some other Herman oriented material, "The Goof and I," "Woody's Whistle," "Woody'n You" and "Woody's Lament;" throw in a couple of Tiberi originals, "Buzzogle Boggled" and "The Garz and I;" play one standard "Just You, Just Me;" add a touch of Coltrane with "Central Park West;" and close with Hank Mobley's "Tenor Conclave," a piece written for a recording that brought together Mobley, Coltrane, Zoot Sims and Al Cohn. All of the participants succeed in recapturing the distinctive sound that was so special in the Herman band, but they have their own personality. This is not an album of nostalgia, but a new album that stands on its own feet. (www.JazzedMedia.com)

■ The Sidney Bechet Society has always presented top-flight concerts. **In a Tribute to Storyville** by **WYCLIFFE GORDON AND THE SBS ALL-STAR BAND** is a fine example of this. Taken from an April 21, 2006 concert held at the Flushing Town Hall, trombonist Gordon and his cohorts, Evan Christopher on clarinet, Jon-Erik Kellso on trumpet, Eric Reed on piano, Vince Giordano on bass and Winard Harper on drums, are in fine form as they assay 11 classics from the catalog of traditional jazz tunes. The songs are "Pretty Baby," "Basin Street Blues," "Let Me Call You Sweetheart," "Sweet Substitute," "Jungle Blues," "Going Back to Storyville," "Buddy Bolden's Blues," "St. Louis Blues," "Struttin' with Some Barbeque," "Winin' Boy Blues" and "Tiger Rag." Gordon and Christopher add an occasional vocal, while tap dancers Lance Liles and Calvin Booker join in on "Struttin' with Some Barbeque." This is a concert of joyous music played by six master musicians. Get it and grin! (www.sidneybechet.org)

■ Put **Oscar Peterson, Ray Brown** and **Milt Jackson** together, and you expect jazz that will light you right up. Well, they were together at the Blue Note in New York City in November 1998, billed as The Very Tall Band, and **What's Up? (Telarc – 83663)** is the second release featuring performances from their three-night stand, the previous one being *The Very Tall Band* (Telarc – 83443). The seven selections, "Squatty Roo," "Salt Peanuts," "Ad Lib Blues," "If I Should Lose You," "Limehouse Blues," "Soft Winds 6" and "The More I See You," take up just under an hour, and you will find it an hour well spent. Peterson and Jackson share most of the spotlight, while Brown and drummer Karriem Riggins, lay down a rock solid foundation. Jackson is buoyant, Peterson is fluid, and Brown is a bassist with few true peers. They make wonderful music together, the kind that is almost impossible to resist. (www.telarc.com)

■ **DAN ST. MARSEILLE** has been best known for his tenor sax work on the Los Angeles area jazz and studio scene. On his new album, **Swinging with the Saint (Resurgent Music – 136)**, he sticks to the instrument on which he received his earliest training, the clarinet. With the backing of Chris Dawson on piano, Chris Colangelo on bass and Thomas White on drums, St. Marseille proves to be a superb player on this instrument. He covers many stylistic bases from swing, "There Will Never be Another You," to bossa nova, "So Danco Samba," to trad "Just a Closer Walk with Thee," to Ron Stout's "Because It's There," a tune with a distinct Lennie Tristano influence. I know that I will be *Swinging with the Saint* quite often. (www.danstmarselle.com)

■ Vocalist/singer **JUSTIN HAYFORD** set a high standard for himself with his first two albums, and yet he has reached a new peak with **It All Belongs to You (LML Music – 215)**, a collection of unsung Cole Porter songs. Hayford has found twelve Porter gems and given them a bright new life. Of the dozen selections, only three are likely to have any familiarity to most listeners, "Dream Dancing," "At Long Last Love" and "Easy to Love," but the lyrics on the latter two are not the ones you usually hear. Hayford's pleasant baritone is perfect for the Porter oeuvre, and he has an innate swing feeling to his work. His self-accompaniment on the piano is smooth and well conceived. The bass of Jim Cox and drums of Phil Gratteau wonderfully complement Hayford's artistry. Porter had a knack for creating titles that make you want to hear his songs. Knowing of his clever way with words, you are anxious to hear songs with titles like "Why Don't We Try Staying Home" and "It Must Be Fun to Be You," and Porter rarely disappoints. The title track has an added bonus with a lovely performance on oboe by Jennet Ingle. This is an album that is both sophisticated and accessible. There are few songs written today that capture the king of magic that Porter possessed, and there are few albums being released that are as appealing as *It All Belongs to You*. (www.LMLmusic.com)

■ If you've ever heard her sing, you will recognize the voice of **WESLA WHITFIELD** within a few notes. Once you do, you will certainly want to hear more of those notes. **Livin' on Love (HighNote – 7152)** is her latest album, and like those that came along before, it is a compilation of excellent songs that receive loving care from Whitfield and her musicians. She is a singer who knows how to get to the heart of a lyric every time out. Her spouse, Mike Greensill is expert at setting the tunes and gathering the right musicians to execute his imaginative charts. For this disc, the players are Greensill on piano, Gary Foster on reeds, John Witala on bass and Vince Lateano on drums. On eight tracks a French horn quartet is present. The program is an outstanding blend of standards and less frequently heard songs, and includes "Love Is Here to Stay," "Pure Imagination," "For All We Know," "The Gentleman is a Dope," "Do I Hear a Waltz" and "Whistling Away the Dark." Whitfield is truly a treasure of a singer, and you will strike it rich musically by obtaining *Livin' on Love*. (www.jazzdepot.com)

■ **How About Me (HighNote – 7151)** is an engaging outing from veteran jazz singer **ERNIE ANDREWS**. The 11-song program by Andrews finds



Wesla Whitfield

continued on page 42

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OTHER VIEWS *continued from page 40*

him as effective as ever in putting a song across. He's aided in his efforts by pianist/arranger Phil Wright, guitarist Terry Evans, bassist Richard Simon and drummer Frank Wilson. Also present is the magnificent tenor sax of Houston Person, who also produced the album. Much of the album is a tribute to three singers who were friends and peers, Billy Eckstine, Al Hibbler and Earl Coleman. Andrews is from the same school as these three singers famous for their deep baritone voices, but he has a lighter sound, and tends to play a bit more with melodies. Whenever I have heard Andrews, there's always a lot of blues present in what he sings. He infuses the great ballad "This Is Always" with that kind of feeling, and he does this song as movingly as you would want to hear it. Among the other 10 tracks are "She's Got the Blues for Sale," "It Shouldn't Happen to a Dream," "I've Got to Pass Your House to Get to My House," "River's Invitation" and "Vacation From the Blues." This is a strong outing from a terrific vocalist who deserves more recognition than he has garnered over the 50-plus years that he has been performing. (www.jazzdepot.com)

■ Like Ernie Andrews, vocalist **ED REED** grew up in the Los Angeles area. Unlike Andrews, however, his life was plagued by the horrors of heroin addiction, a curse that plagued him for about 40 years, a time during which he drifted in and out of incarceration at hotels like San Quentin and Alcatraz. Finally, in 1986, and in his late 50s, Reed was able to kick his dreadful habit. All through his life, he did keep involved in music as much as he could, singing in jazz groups in prison, and hitting the open mics when on the outside. Now residing in the San Francisco area, Reed was able to carve out a career in "program planning and development, training, and creating a successful lecture series on "The Art and Practice of Living Well." At the age of 78, encouraged by those who heard him perform, he has released his first vocal album, **Ed Reed Sings Love Stories (Ed Reed - 001)**, and it is a spectacular debut recording. This is a man who really knows how to sing. Reed has a nice timbre to his

baritone, at times reminiscent of Jon Hendricks and Eddie Jefferson, but smoother sounding. He has fine support from Peck Almond on more instruments than I have room to mention, Gary Fisher on piano, John Witala on bass and Eddie Marshall on drums. The 11-song program is replete with fine songs well sung. My particular favorites are "Ghost of a Chance," "A Flower Is a Lovable Thing" and "If the Moon Turns Green," but, given the consistently high quality of the performances, on another day I might pick others. Let us hear more from Mr. Ed Reed! (www.edreedsings.com)

■ **MONDAY OFF**, a truly hip vocal quartet comprised of Amy Cervini, Raymond Sage, Hilary Gardner and Richard Roland, have been active in New York City since 2000. **Monday Off (Orange Grove Jazz)** is the first non-Christmas disc from the group. They have a fresh sound that calls upon influences from earlier groups like the Four Freshmen, the Hi-Lo's and Manhattan Transfer. Each of the singers, all of whom have a background in musical theater as well as jazz, has a strong voice. Their harmonies lie easily on the ear. They are particularly fond of the sound of the Basie band, having included "Li'l Darlin'," "Cute" and "Whirly Bird" in the program. Many groups come along with similar influences, but seem to fade as quickly as they arrive. Monday Off has had staying power, often gigging around the Big Apple, and this album gives ample recorded evidence of why this is so. They swing, they know how to write effective arrangements, and their execution is flawless. Their name derives from their theater experience where on Monday nights most theaters are dark, and it is a time when performers have a night to enjoy other opportunities. If they keep producing sounds like those on their new album, they should have fewer and fewer nights off. (www.mondayoff.org)

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

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Musicians and times subject to change

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Photo by Tony Mottola

NJJS February Member Meeting

Speaking Frankly

Author and journalist Will Friedwald presented an informative program on the music and artistry of Frank Sinatra at an NJJS Member Meeting at Trumpets Jazz Club in Montclair on February 11. Mr. Friedwald presented a series of vintage Sinatra performances on video from the 1950s and 60s and offered insights and observations about the many “sides of Sinatra.” The several clips demonstrated the wide variety of Sinatra personae, ranging from the swinger (“I’ve Got You Under My Skin”) to the family man (“High Hopes”) to the melancholy loser (“Angel Eyes”). The clips were played on a large screen TV perched on a solo stool where Sinatra’s image flickered on a stage bathed in dim amber light. One imagines Frank would have appreciated the stagecraft. “If you combined the ultimate actor with the ultimate singer,

it would be Frank Sinatra,” Friedwald said. “He was the apogee of the way the Great American Songbook be sung.”

The presentation was followed by a lively Q&A session with an audience that appeared also quite well informed about things Sinatra.

Will Friedwald is the author of *Sinatra! The Song is You: A Singer’s Art* among other books and is the jazz and cabaret critic for *The New York Sun*.

LETTERS *continued from page 4*

Jay McShann’s first combo in Kansas City in the mid-1930s.

I met Dizzy in 1983 when he was appearing at Constitution Hall in DC. I found him in his unlit dressing room in the basement before the concert — softly blowing on his bent horn — sans puffed cheeks. Gillespie said he was particularly proud to be playing here, remembering that the DAR would not allow Marion Anderson to do so. (Eleanor Roosevelt then arranged for Marion to sing at the Lincoln Memorial.) Dizzy told me he was so weak from not eating that he didn’t know whether he could play — he was speaking so low that I could hardly hear him. I had an apple in my raincoat pocket and

offered it to him. He thanked me, but said he was fasting at the time, as was required by his Baha’i religion.

I also read with interest Hyman’s comments in his piece, “Acoustic Thoughts While Hearing Brendel Play.” Hyman discussed whether musicians should just take advantage of Carnegie Hall’s magnificent acoustics and to perform with natural sound, or use some form of audio amplification. Although it has no particular bearing, I recall the liner notes that jazz impresario Dick Gibson wrote for one of his albums — *Jazz in the Troc* — Elitch Gardens, Denver, 1968. Although he said there was nothing intrinsically wrong with augmented music, he noted that

The Beatles produce sounds on records which require so much electronic equipment — so many splices, re-takes, and sound mixing — that they could no longer appear in public and come remotely near to reproducing these sounds for a live audience. Gibson insisted that there be no technical augmentation for this album, and that the “playing of these master jazzmen be unimproved...reflecting honestly how they sounded in the Troc on those two nights in July.”

Bill Smith
Palm Desert, Ca

[Beatle fans might dispute Mr. Gibson about those “technical” reasons. The fact that the group didn’t perform live during the last

three years they were together was mostly due to personal and artistic differences among the band mates, as was examined in the 1971 documentary film *Let It Be* made when the group was recording their last two albums. The film closed with a 17-minute clip of their last public performance — an impromptu concert on the roof of the London building where they were recording. The group was augmented that day with the brilliant and irrepressible keyboardist Bill Preston. Their performance as captured on film amply demonstrates that, even at the end of their run, The Beatles were as were as good a rock band as ever played, whether on record or on stage.— Editor]



Allegheny Jazz Society presents 10th Annual
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 September 13-16, 2007



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 Nicki Parrott - Brooklyn, NY
 Frank Tate - Croton - On - Hudson, NY

DRUMS

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 John Von Ohlen - Sunman, IN

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Alden-Barrett Quintet
 faux Frenchmen - Cincinnati, OH
 Don Aren, acoustic bass
 George Cunningham, acoustic guitar
 Brian Lovely, acoustic guitar
 Paul Patterson, violin
 Vince Giordano's Nighthawks
 Alumni Orchestra

PHOTOGRAPHIC EXHIBIT

Duncan P. Schiedt - Pittsboro, IN

EVENTS

Thur., Sept. 13, 2007 7:00 - 11:00 PM Get Acquainted Day. Meet Old and New Friends, Musicians and Wives. View Duncan Schiedt Jazz Photography Exhibit. Record and sheet music tables open. Informal music.
 Fri., Sept. 14, 2007 Tour Chautauqua Grounds. Antique & Amish shops and winery tours. Golf at Donald Ross Designed Chautauqua Institution Golf Club.

WEEKEND MUSICAL PROGRAM EVENT SCHEDULE

(Dining Room Doors open at 4:30 p.m. & 8:00 a.m.)

Fri., Sept. 14, 2007	Solo Piano & Guitar In Lobby	2:30 p.m. - 4:30 p.m.	Sat., Sept. 15, 2007	Brunch Program	9:00 a.m. - 2:00 p.m.
Fri., Sept. 14, 2007	Evening Program	5:30 p.m. - 1:00 a.m.	Sat., Sept. 15, 2007	Evening Program	5:30 p.m. - 1:00 a.m.
			Sun., Sept. 16, 2007	Brunch Program	9:00 a.m. - 2:00 p.m.

PROCEDURE FOR MUSIC TICKETS

MUSIC RESERVATIONS: send check for \$300.00 per person payable to Allegheny Jazz Society to Joe Boughton, AJS, 283 Jefferson St., Meadville, PA 16335-1425, (814) 724-2163, E-mail alljz@alltel.net.

State first and last names for each ticket as they are to appear in program list of attendees. Tickets will be mailed upon receipt of check and music reservation.

Entire Weekend \$300.00 per person includes choice seating for all music (only)
For Those Not Staying At Hotel & Single Event Guests

Brunch.....\$30.00 per person
 Dinner Buffet with full bar service..... \$57.00 per person

Single Event - Includes music only for event. Single Event ticket request shall only be accepted if space available. Requests shall be honored in order of receipt after August 15.

\$110.00 per person

PROCEDURE FOR ATHENAEUM HOTEL RESERVATIONS

HOTEL RESERVATIONS: Complete reservation form with deposit check payable to Athenaeum Hotel and send to: Apryl Austin-Seivert-Reservations, Athenaeum Hotel, Chautauqua Institution, P.O. Box 66, Chautauqua, NY 14722-0066 (800) 821-1881

Mail or Fax (716) 357-4175 Hotel Reservation Form E-mail: athenaeum1881@hotmail.com http://jazz.ciweb.org
 Written confirmation of lodging arrangements and receipt of deposit check will be sent by Athenaeum Hotel.

Thursday to Sunday, Sept. 13-16, 2007

DOUBLE OCCUPANCY - includes 3 nights accommodations with 6 continental breakfasts, 2 Friday buffet lunches, 6 dinner buffets, 4 brunch buffets, nightly full bar service, evening snacks and one hour tour of Chautauqua's historic grounds, service charges and taxes\$885.00 per couple
SINGLE OCCUPANCY - includes above for one person.....\$665.00 per person

Standard Friday to Sunday Weekend Package, Sept. 14-16, 2007

DOUBLE OCCUPANCY - includes 2 nights accommodations with 4 continental breakfasts, 4 brunch buffets, 4 dinner buffets, nightly full bar service, evening snacks, service charges and taxes \$685.00 per couple
SINGLE OCCUPANCY - includes above for one person..... \$525.00 per person

Caught in the Act

By Joe Lang NJJS Music Committee Chair

Annie Ross at The Metropolitan Room Tierney Sutton at Joe's Pub

One great thing about living close to New York City is the wealth of opportunities to see a variety of outstanding performers in a multitude of venues. One of my favorite kinds of listening experiences is to see and hear a good singer in an intimate atmosphere. Recently, I caught several such shows, two of which are detailed here.

Over a series of Tuesday night appearances at The Metropolitan Room during late January and early February, the fabulous Annie Ross was joined on stage by trumpeter Warren Vaché, pianist Tardo Hammer, bassist Neal Miner and drummer Jimmy Wormworth to perform material for inclusion in a forthcoming album. Other than the absence of Bucky Pizzarelli on guitar, this is the same group that supported Ross on her last album, *Let Me Sing* (Consolidated Artists Productions – 995). Ross is at a point in her career where her voice is far removed from the sparkling sound that we remember from her years as a member of the legendary vocal group Lambert, Hendricks & Ross, and from a subsequent series of solo vocal albums. She now has a weathered sound that forsakes beauty in its tones for a powerful sense of having been there, done that, and being ready to convey the experiences of a lifetime through many exquisite lyrics from the Great American Songbook. She also has a charismatic stage presence that adds to the effect of her lyric interpretations. Her song selection for the first night of her recorded appearances included some wonderful ballads like “Autumn in New York,” “I Wonder What Became of Me,” “Sure Thing” and “My Old Flame.” There were also rhythm selections including “Too Marvelous for Words,” “Watch What Happens,” “Have You Got Any Castles, Baby” and “Taking a Chance on Love.” Ross first came to public notice through her pioneer work in the school of jazz vocalizing known as vocalese. This term was used for the practice of putting lyrics, often sung at breakneck speed, to famous jazz solos. One classic vocalese selection is the lyric that Ross penned for the Wardell Gray recording of “Twisted.” On this evening, she performed that tune as well as the Jon Hendricks lyric for the Miles Davis recording of “Four.” She

also gave a taste of *Let Me Sing* with a stunning performance of “Lush Life,” making it sound eerily autobiographical. For anyone coming to Annie Ross for the first time now, it might take some effort to get past her sound to the depth of her artistry, much like it was to those who experienced Mabel Mercer in the latter part of her career. Making the effort, however, is worth it for anyone who likes to hear lyrics performed with intelligence and winning sincerity. Annie Ross appears each Tuesday evening with the quartet named above at The Metropolitan Room at 7:00 PM. For reservations, call 212-206-0440.

On the Other Side (Telarc – 83650) is a masterpiece of an album by the Tierney Sutton Band. This is a collection of songs about happiness, but with a twist. Let the words of Tierney Sutton express what this album seeks to accomplish. “Our search for happiness is an odd business. This music is about that search; the longing, the mania, the heartache, and perhaps even the joy of finding something better than the illusion we were chasing.” During the course of the album, Sutton and her band mates, pianist Christian Jacob, bassists Trey Henry and Kevin Axt, and drummer Ray Brinker reach deep inside each lyric and melody to provide new perspectives on the 11 songs that comprise the program. In fact, there are 13 tracks, as “Get Happy” and “Happy Days Are Here Again” are taken from two different views. The opening track, the first take of “Get Happy” sets a ghostlike, foreboding ambience to the proceedings. With the initial version of “Happy Days Are Here Again,” we get a more buoyant view of happiness, but something still seems a

bit awry. A dirge-like “You Are My Sunshine” probes the pain of anticipating the onset of heartbreak. This is followed with a rather straight reading of Larry Hart’s masochistic lyric for “Glad to Be Unhappy.” Things start looking up with a more optimistic take on “Sometimes I’m Happy,” and turn downright giddy with “Happy Talk.” Heartbreak is back with “Haunted Heart,” sung beautifully by Sutton. A playful duo with Jack Sheldon on “I Want to Be Happy adds a touch of humor that precedes a questioning “Make Someone Happy.” Sutton infuses “Great Day” with a revivalist optimism. “Happy Days Are Here Again” is revisited from a dimmer perspective before Sutton and crew manically implore us to “Get Happy” this time around, but in an almost nightmarish manner. To conclude, Sutton, backed solely by Jacob’s piano sings the chin up message of “Smile” without much sign of true expectation that things will get better. This is not an album for the faint of heart, but it is brilliantly executed. Sutton has a wonderful vocal instrument that ably conveys the range of emotions that are present here. The arrangements that evolved from a team effort on the part of the Tierney Sutton Band artfully enhance the variety of moods that one finds on *On the Other Side*. On February 13, the Tierney Sutton Band, with Axt as the sole bassist, performed the selections from this album in a riveting set at Joe’s Pub in Manhattan. The insightful and witty between-song commentary by Sutton gave the listeners a clear understanding of exactly how the program evolved. This was an evening that was filled with great music, performed by a quartet of musicians blessed with intelligence and good taste. For those interested in seeing a performance by the Tierney Sutton Band, and I strongly suggest you do so, mark the date of Saturday May 12 on your calendars, for they will be appearing at the South Orange Performing Arts Center for two shows, at 3:00 PM and 7:00 PM. For further information call 973-313-2787 or go to www.sopacnow.org on the web.

“Our search for happiness is an odd business. This music is about that search...”



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PEABODY *continued from page 20*

Orchestra), Midori and I understand Butler's statement more and more. Our first loves will always be Rhythm Tap and Lindy Hop, but the Peabody is our mistress. In most cases, you have to be a dancer to find

the Peabody. Once you do, the more you dance it, the further you fall in love.

What makes the Peabody so exhilarating? The Peabody combines improvisation, footwork and fast music into an invigorating package. It starts with the hot jazz music, which is infectious. If the rhythm feels like a locomotive barreling down the track, you have got yourself the fixings for a good dance. With the Peabody, you can take that pace and match it around the ballroom. We often describe the Peabody as "ballroom on speed" or "have feet, will travel" because dancers race around the floor, at turns gracefully and energetically, to breakneck jazz tunes (think 70 measures per minute). A few laps and you become hooked. We certainly did. Next, you have a ballroom dance that allows full improvisational freedom. This really hits the spot. If you can lead it (while you fly around the ballroom),

you can do it. Perhaps, that is what makes the Peabody so priceless. While the dance includes a host of steps passed down from generation to generation, it remains a mystery open to each new enthusiast's interpretation. Come to think of it, that may be exactly what the good Captain wanted.

Coda: The Search Continues

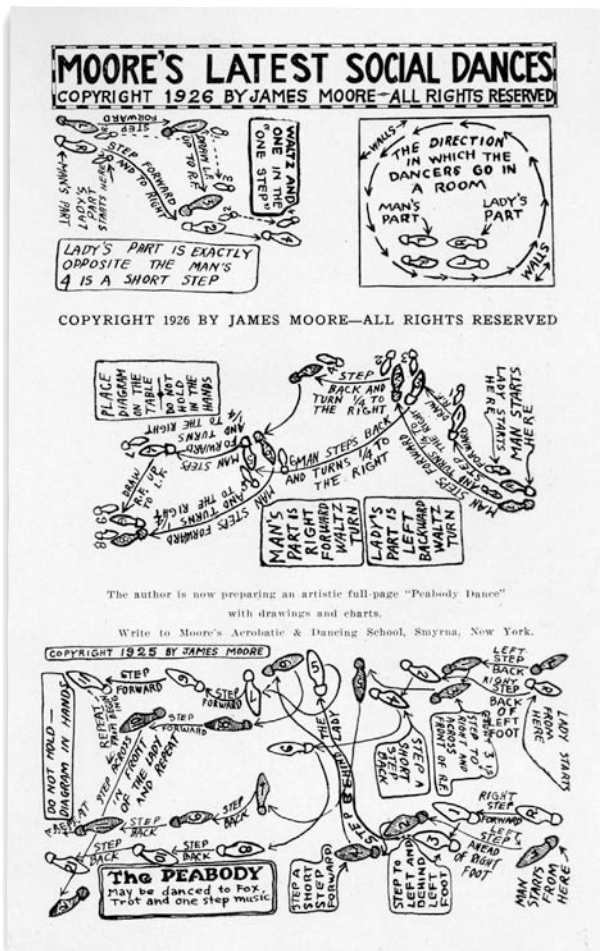
Calling all Peabody dancers and other jazz enthusiasts. We are trying to pull together as much information as is available on the Peabody. If you danced the Peabody, know a relative or friend who danced it, or played for Peabody dancers, please let us know. We are looking for information on places where it was danced; locations and dates of Peabody contests; literature on the dance; footage (film, television, video) of the dance. We are also interested in preserving the steps and personal anecdotes of Peabody dancers. You can reach us at 212-807-4210 (work) or chad@fasca.net.

Any information you can share is extremely valuable. We thank you all for your support. We'll share what we find on our website: www.fasca.net.

The need for speed:
Midori and Chad dancing the Peabody.



Chad and his wife Midori perform and teach popular social dances of the Jazz Age and Swing Era. They share a passion for preserving and promoting the rich heritage of traditional jazz dancing for later generations to enjoy. Together, they direct the swing program at Sandra Cameron Dance Center in New York.



It's as easy as 1-2-3: Moore's description of the Peabody. Moore's book cover and page courtesy of Chad Fasca.

Jazz Trivia By O. Howie Ponder II

Questions

1. He died twenty years ago on April 2, 1987, of a malignant brain tumor. While being prepared for what would be his last surgery, a nurse asked him if he had any allergies and he responded "Yeah, country and western music."
2. The notorious Storyville section of New Orleans is credited as the cradle of jazz. How did it acquire its name?
3. A musician is quoted as saying: "Liszt conquered the piano, but Chopin seduced it. Oscar Peterson is our Liszt, but [this pianist] is our Chopin." Who was he referring to?
4. Count Basie was an accomplished organist, having been taught by this artist.
5. This Jazz Hall of Fame jazz artist graduated from Newark's Arts High School in 1951.

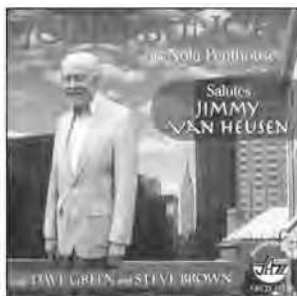
answers on page 50



ARBORS RECORDS



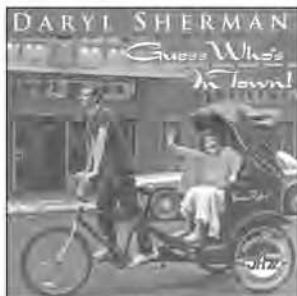
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In The Mainstream

By **Mainstream Mac** NJJS Entertainment Contributor

I was lucky enough to receive an assignment from another organization to do some research — the subject to be studied is small-band Duke Ellington. I am in the middle of it now and I love it! One thing that has interested me is the phenomenon of the small-band-within-the-big-band. Ellington had more than one. Many others, like Krupa, James, Bob Crosby, Shaw and Goodman had them.

So, I recently went back to my CDs and have been playing some Woody Herman small group recordings. Woody was with this trend way back in 1938. His first “Woodchoppers” group had Joe Bishop on trumpet, Tommy Linehan on piano, Hy White on guitar, Walt Yoder on bass and Frank Carlson on drums. Herman also began a quartet called “The Four Chips” about the same time. Cappy Lewis joined the group in 1941.

In 1944 the personnel included Neal Hefti, Bill Harris, Flip Phillips, Marge Hyams, Ralph Burns, Billy Bauer, Chubby Jackson and Davey Tough. Ben Webster, Johnny Blowers and Ray Wetzel were in for short periods.

In my estimation, the greatest Woodchopper recordings were made in May of 1946 and are available on Columbia CK 44222 or Proper Box 15 and the Mosaic Columbia Herman box. The music has some beautiful Sonny Berman, perhaps Bill Harris’s best work, magnificent Jimmy Rowles, Red Norvo and Don Lamond plus arrangements by Burns and Shorty Rogers. Certainly one of the best small band sessions ever! The tunes are “Steps” (a Barney Bigard tribute), “Igor” (this was the time of “Ebony Concerto”), “Fan It,” “Nero’s Conception,” “Lost Weekend,” “Someday Sweetheart,” “Four Men on a Horse,” “I Surrender Dear,” and a luscious Billy Bauer song entitled “Pam.”

Woody was on the scene for decades and some of the people who passed through his Woodchoppers include: Jackie Mill, Tiny Kahn, Barry Galbraith, Conti Candoli, Dave Barbour, Red Mitchell, Shelly Manne, Will Bradley, Carl Fontana, Arno Marsh, Nat Pierce, Dick Collins, Cy Touff, Richie Kamuca, Eddie Costa, Milt Hinton and more.

I wish that there were more Woodchopper records! I will try to visit the other small-bands-within-the-big-band in later issues.

JJ

JAZZ TRIVIA ANSWERS *questions on page 48*

1. Buddy Rich
2. Storyville was named for New Orleans alderman Sidney Story, who in 1896 suggested setting aside a 40-block area for legalized prostitution and other pursuits.
3. Bill Evans
4. Fats Waller
5. Wayne Shorter



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NJJS Monthly Member Meetings

Trumpets Jazz Club | Montclair

Sundays:

April 22, May 20, September 23, October 21

See page 8 for details.

free for NJJS members

\$10 charge for non-members of NJJS; this charge may be applied to annual NJJS membership

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What's New? Members new and renewed

We welcome these friends of jazz who recently joined NJJS or renewed their memberships. We apologize for errors and omissions.

Renewed

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Ms. Eileen Yalonis, Strongsville, OH

About NJJS

The New Jersey Jazz Society is dedicated to the performance, promotion and preservation of jazz. 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 deserving New Jersey college jazz studies students, conducting the 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 (two-day summer jazz festival)
- Pee Wee Russell Memorial Stomp e-mail updates
- 'Round Jersey (Regional Jazz Concert Series): Bridgewater
- Ocean County College Bickford Theatre/Morris
- Student scholarships American Jazz Hall of Fame

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.
- **NEW! FREE Monthly Member Meetings** — 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.
- **Student \$20:** Student membership requires school ID.
- **Give-a-Gift \$60:** The Give-a-Gift membership costs the regular \$40 for you, plus \$20 for a gift membership. (Discounted membership applicable to new members only.)
- **Friend of NJJS (\$150/family)**
Receive vouchers for 2 CDs of your choice from the NJJS Record Bin.
- **Silver Patron (\$250/family)**
Receive an additional year membership plus vouchers for 2 CDs of your choice from the NJJS Record Bin.
- **Gold Patron (\$500/family)**
Receive 2 additional years membership plus vouchers for 4 CDs of your choice from the NJJS Record Bin.
- **Platinum Patron (\$1000/family)**
Receive 4 additional years membership plus vouchers for 8 CDs of your choice from the NJJS Record Bin.

**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.

'Round Jersey

Bridgewater Jazz

Somerset County Vocational and Technical High School
Bridgewater, NJ 08807

Tickets/Information: 908-725-6640

Jazz in Bridgewater announces their 14th Season this month (see ad page 47), and it exhibits the creative diversity and balance that's been a hallmark of the series from the beginning. The New Jersey Jazz Society is proud to continue co-sponsorship, and encourages members to sample the series. There's something there for everyone. Perhaps you especially enjoy:

All-Star Bands: Red Squires ran the Music Committee with an iron hand during the early years of NJJS. He had a knack for assembling interesting and truly swinging all-star groups, witnessed best at the Waterloo Village weekends. But the same character was evident in his monthly presentations at the Watchung View Inn/Bridgewater Manor. He was also part of the triumvirate that ran the Chicken Fat Ball, which continues to this day with his partners Al Kuehn and Don Greenfield at the helm. **REMEMBERING RED** is their homage to their friend, and they've assembled a crackerjack band of the sort Red would have loved, to honor his memory, including **Ken Peplowski, Derek Smith, James Chirillo, Chuck Redd** and more.

Organized Bands: All-star groups have the magnetism of top names, but organized bands, playing together for years, can often tackle more interesting and complex arrangements and master deserving tunes whose structure is too involved for musicians to work out on stage. The principal players in New England's **Galvanized Jazz Band** have been at it for more than three decades, yet they still attack a tune with the enthusiasm of young players who do it for the love of traditional jazz. "The band also offers a wealth of distinguished soloists," writes David DuPont of *Cadence*, "notably cornetist **Fred Vigorito** and reedman **Russ Whitman**, who adds variety by doubling clarinet and four saxophones, including bass saxophone." These festival favorites are rarely heard in New Jersey.

Vocalists: We have plenty of vocalists locally, but bringing **Banu Gibson** up from New Orleans is always an exceptional treat. "Gibson has her own vocal style," according to *The Detroit News*, "which imitates no particular singer while strongly reflecting a certain bygone era." More than just bringing her "sassy, full throated" voice, she backs herself with some of the finest musicians available. For this outing it's **Randy Reinhart, Mark Shane, David Sager, Joe Ascione, Marc Phaneuf** and **Frank Tate**. It's worth coming just for her "sizzling ensemble," specializing in material from "an era when witty lyrics and catchy melodies were prized," observes Doug Wyatt in the *Savannah Morning News*. That's why festivals worldwide book her with her band as their headliners.

Swing Era Material: Past seasons featured the **Midiri Brothers** selling out the hall playing Benny Goodman material. This time they'll focus on music associated with clarinetist and band leader Artie Shaw, whose popularity was based on playing more complex, cutting edge arrangements that were no less endearing. A good choice, because the Midiri Brothers are considered by

many to be the best organized band doing Swing Era material these days. Hear **Joe Midiri** (clarinet), **Paul Midiri** (vibes), **Dan Tobias** (trumpet), **Pat Mercuri** (guitar), **Jim Lawlor** (drums), **Joe Holt** (piano/harpsichord) and **Gary Cattley** (bass), keeping pace with Shaw's fast and lively numbers, caressing his ballads and unearthing lesser known, but deserving titles from the extensive Shaw legacy.

Jazz Piano: Dick Wellstood was loved by NJJS members, as much for his impish sense of humor as his scorching stride piano work. He passed away suddenly 20 years ago, but his artistry lives on in a new generation of stride players.

Jeff Barnhart and **Mark Shane** are two of the best, and they're playing together for the first time to honor the acknowledged master.

Jazz Strings: Living legend guitarist **Bucky Pizzarelli** joins phenomenal young violinist **Jonathan Russell** (remember him sparring with Kenny Davern at Jazzfest last year?) and veteran bassist Jerry Bruno to probe the limits of what can be done with just strings, in a freewheeling jazz program.

All the dates and prices are in the Jazz in Bridgewater ad. Broaden your jazz experience with a season subscription, support the series...and save some money too!

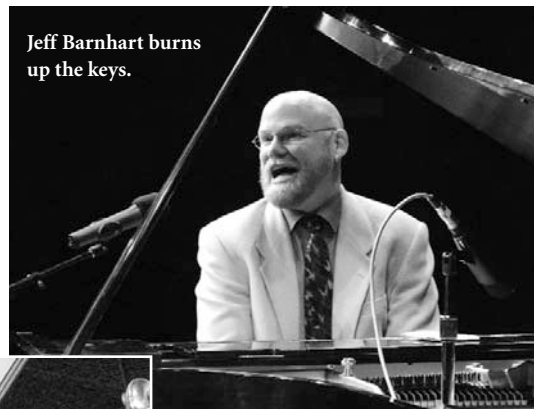
April is Jazz Appreciation Month!

Morris Jazz

The Bickford Theater at the Morris Museum
Morristown, NJ 07960

Tickets/Information: 973-971-3706

The Wyeth Jazz Showcase has greeted Jazz Appreciation Month (JAM, of course) with enthusiasm in the past, but this year has booked *three* compelling concerts during April. The Smithsonian, key organizer of this annual tribute to jazz, has listed them with other



Jeff Barnhart burns up the keys.



Rossano Sportiello makes a stop in New Jersey.

events across the country on their web site, www.smithsonianjazz.org. Preeminent ragtime composer Scott Joplin died 90 years ago, just as emerging jazz recordings were displacing the parlor piano as the entertainment medium in the home. Torrid ragtime and stride pianist **Jeff Barnhart** has prepared an evening of Joplin material for this anniversary appearance on Monday, April 9. He's certainly qualified, having been artist-in-residence at the prestigious Scott Joplin International Ragtime Foundation.

NJS members have enjoyed Jeff's visits here with the Midiri Brothers, Noel Kaletsky, Ivory and Gold and others, but this time he'll be on his own behind the great Kawai grand. But expect plenty of excitement as this soloist's fingers fly about the keyboard.

The Bickford wouldn't normally have two piano solos back to back, but when it was learned that **Rossano Sportiello** would be visiting from Italy and available for a concert on Monday, April 16, they couldn't resist the opportunity. Rossano made a huge hit playing at Watchung with Scott Robinson a while back, and fans have been waiting for the Arbors recording star to have a solo date in the area.

This prizewinning pianist is an accomplished stride player, inspired by Jelly Roll Morton, Fats Waller and Ralph Sutton. He's played the International Stride Summit with Dick Hyman, but he's also impressed modernist Barry Harris, who says, "Rossano makes me smile when he plays." You'll hear a bit of Earl Hines, Teddy Wilson and even Bill Evans in his playing, which has taken him to Town Hall and Lincoln Center, plus Ascona, Nairn and other top festivals, including the March of Jazz in Clearwater

Recently deceased, Anita O'Day was a prominent vocalist of the Swing Era. "O'Day excels at improvisation," writes Barry Kernfeld in *The New Grove Dictionary of Jazz*. "Whether scat singing or skillfully interpreting a song text, she allows herself all the liberties of instrumental jazz performance in refashioning a popular song."

Molly Ryan has studied Anita's style and repertoire, and prepared a tribute for us on Monday, April 30. You've seen and heard Molly at several Benny Goodman celebrations here, with the Summa Cum Laude Orchestra and a few



clockwise from above: Bucky Pizzarelli, Gene Bertoncini and Ed Laub (photo by Stephen Clark) in an all-guitar program.

other bands. She's done acclaimed Goodman and Dorsey tributes elsewhere, and appeared at numerous major jazz festivals on both coasts. But this will be her show, and she's drafted a dynamite band to back her with **Jon-Erik Kellso** (trumpet), **Dan Levinson** (reeds), **Mark Shane** (piano), **Brian Nalepka** (bass) and **Kevin Dorn** (drums). No shortage of talent there!

These concerts are performed as one extended set, starting at 8 PM, to sustain the mood and get people home early on a weeknight. Tickets are only \$15 at the door, dropping to \$13 for advance orders (call with a credit card) to keep the queues short.

left: Molly Ryan salutes Anita O'Day.



Jazz For Shore

The Fine Arts Center at Ocean County College
Toms River, NJ 08754
Tickets/Information:
732-255-0500

Guitarist **Bucky Pizzarelli** holds the attendance record for MidWeek Jazz, and the organizers were eager to have him back during Jazz Appreciation Month. His first appearance there was with his piano/bass trio. His return on Wednesday, April 18 will feature an all-guitar program, involving two other top practitioners. The string trio will play one 90-minute set, with tickets priced at \$13 in advance, \$15 at the door. Besides saving some money, advance purchase gives you a broader selection of assigned seating.

Gene Bertoncini is also on the program, and many fans are familiar with "the Segovia of Jazz Guitar" (so dubbed by the *Rochester Democrat and Chronicle*) from previous appearances with Bucky and other groupings. "If I had to pick one word to describe Gene Bertoncini's luminous guitar playing, it would be 'exquisite'," writes Dr. Judith Schlesinger for *All About Jazz*. Gene is a master of both acoustic and electric guitars, and he often brings both to a concert.

Ed Laub may be new to some fans, but he's a talented and enjoyable player who took inspiration from Tony Mottola. He has studied guitar with both Bucky and Gene, and will be introduced to a downstate audience with this concert.

Joe and **Paul Midiri** will bring their full septet to MidWeek Jazz on Wednesday, May 16, with the evening devoted to material popularized by Artie Shaw, a leading clarinetist and band-leader of the swing period. The brothers have a strong following in the area, so the room is likely to fill quickly, thus early ticket purchase is advised. Their Shaw program, a departure from their usual Goodman fare, sold out the hall in Morristown, where it was first presented last year.

Renovations to the Fine Arts Center at Ocean County College were scheduled to start in June, but it is now possible they will be delayed. Hopefully, we can announce a full summer program in this space next month.

Photos by Bruce Gast except as noted.

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



Somewhere There's Music

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

Asbury Park

JOYFUL NOISE CAFE
1400 Asbury Ave.
"JAZZ Alive Asbury Park"
second Friday each month 8 PM
\$8

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 6:30 PM
Piano Bar

Port City Java

55 Mine Brook Road
www.fridaynightjazzjam.com
4th Friday 7 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
Some Sundays 2:00 pm

Clark

LANA'S FINE DINING
1300 Raritan Rd.
732-669-9024
www.lanasfinedining.com
Warren Vaché Trio Thursdays 7-11 PM
Live jazz (rotating artists) Fridays 7-11 PM

Cherry Hill

TRINITY PRESBYTERIAN CHURCH
Rt. 70
856-234-5147
Tri-State Jazz Society occasional venue
www.tristatejazz.org
Some Sundays 2 PM

Clifton

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

Closter

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

Deal

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

Garwood

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

Glen Rock

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

Hackensack

SOLARI'S
61 River St.
201-487-1969
1st Tuesday 8:00 PM
Mickey Gravine Big Band
No cover

Stony Hill Inn

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

Hawthorne

ALEXUS STEAKHOUSE TAVERN
80 Wagaraw Road, 07506
973-427-9200
7-10 PM
No cover
AlexusSteakhouse.com
Bucky Pizzarelli & Frank Vignola
on rotating schedule Tuesdays &
every other Thursday

Highland Park

PJ'S COFFEE
315 Raritan Avenue
732-828-2323
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

Shades

720 Monroe St.
shadesofhoboken.com
888-374-2337

Hopewell

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

Lawrenceville

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

Little Falls

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

Lyndhurst

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

Madison

SHANGHAI JAZZ
24 Main St.
973-822-2899
www.shanghaijazz.com
Wednesday/Thursday 7:00 PM
Friday/Saturday 6:30 PM
Sunday 6:00 PM
No cover

Mahwah

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

Maplewood

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

Matawan

Café 34
787 Route 34
Jazz trios Wed and Thur 8 PM
(732) 583-9700
www.bistro34.com

Mendham

KC'S CHIFFAFA HOUSE
5 Hilltop Road
(973) 543-4726
Live Jazz — Rio Clemente, others
Call for schedule

Metuchen

CORNERSTONE
New & Pearl Streets
732-549-5306
Wednesdays & Fridays 7:30 PM
No cover. No minimum.

Montclair

CHURCH STREET CAFÉ
12 Church St.

First Congregational Church

40 South Fullerton Ave.
973-744-6560

Palazzo Restaurant

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

Richie Cecere's

2 Erie Street
973-746-7811

Sesame Restaurant & Jazz Club

398 Bloomfield Avenue
973-746-2553
sesamerestaurant.com
Jazz Evening once every month, usually
2nd or 3rd Wednesday

Trumpets

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

Morris Plains

AMBROSIA RESTAURANT & BAR
650 Speedwell Ave.
973-898-1111
www.ambrosianj.com
Rio Clemente Wednesday 7:00 PM

Morristown

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

The Community Theatre

100 South St.
973-539-8008

Copeland Restaurant/Westin Governor Morris Hotel

2 Whippany Road
973-539-7300
www.copelandrestaurant.com
Sunday Seafood Jazz Brunch 11:30 AM

The Sidebar at The Famished Frog

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

St. Peter's Episcopal Church

70 Maple Avenue
973-455-0708

Sushi Lounge

12 Schuyler Place
973-539-1135

Mountainside

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

Newark

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

NJPAC

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

The Priory

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

Savoy Grill

60 Park Place
973-286-1700
www.thesavoygrillnewark.com

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!

New Brunswick

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

STATE THEATRE
15 Livingston Ave.
732-246-7469
www.statetheatrenj.org

Newton

BULA
134 Spring St.
973-579-7338
www.bularestaurant.com
Fridays 8:00 PM

North Arlington

UVA
602 Ridge Road
Friday 7:00 PM
Adam Brenner

North Branch

NEW ORLEANS FAMILY RESTAURANT
1285 State Highway 28
908-725-0011
7:00 PM

Nutley

HERB'S PLACE AT THE PARK PUB
785 Bloomfield Avenue
973-235-0696
8:30-11:30 PM

Oakland

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

RUGA'S

4 Barbara Lane
201-337-0813
Tuesday thru Saturday 7:00 PM

Pine Brook

MILAN
13 Hook Mountain Road
973-808-3321
www.milanrestaurant.com
Fridays 6:30 PM Stein Brothers

Plainfield

CAFÉ VIVACE
1370 South Avenue
908-753-4500
www.cafevivace.com
Saturdays 7:30 PM

Princeton

MCCARTER THEATRE
91 University Place
609-258-2787

MEDITERRA

29 Hulfish St.
609-252-9680
www.terramomo.com

SALT CREEK GRILLE

1 Rockingham Row, Forrestral Village
609-419-4200
www.saltcreekgrille.com

Rahway

ARTS GUILD OF RAHWAY
1670 Irving St.
732-381-7511
www.rahwayartsguild.org
8:00 PM

EIGHTY EIGHTS

1467 Main Street
732-499-7100
eightyeightsmusicvenue.com
www.88bistrojazz.com
Thursdays - Sundays 6:30 PM

Raritan

MUGS PUB AND RESTAURANT
73 West Somerset Street
908-725-6691
Fridays 7 PM

Red Bank

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

"JAZZ IN THE PARK"

Riverside Park
732-530-2782

Ridgewood

WINBERIE'S AMERICAN BISTRO
30 Oak Street
201-444-3700
www.selectrestaurants.com
Thursdays Piano Jazz/Pop
Fridays/Saturdays Jazz/Pop duos

Rumson

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

Sayreville

SHOT IN THE DARK SPORTS BAR & GRILL
404 Washington Road
732-254-9710
Thursday 7:30 PM
John Bianculli

Seabright

THE QUAY
280 Ocean Ave
732-741-7755
Tuesday nights Jazz Lobsters big band

Short Hills

JOHNNY'S ON THE GREEN
440 Parsonage Hill Road
973-467-8882
www.johnnysonthegreen.com

Somerville

VERVE RESTAURANT
18 East Main St.
908-707-8605
www.vervestyle.com
Occasional Thursdays 6 PM
Fridays/Saturdays 8:30 PM

South Brunswick

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

South Orange

DANCING GOAT CAFÉ
21 South Orange St
973-275-9000
www.thedancinggoat.com
8 PM

SOUTH ORANGE PERFORMING ARTS CENTER

One SOPAC Way
973-235-1114

Summit

SUMMIT UNITARIAN CHURCH
4 Waldron Ave.
Sunday

Teaneck

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

PUFFIN CULTURAL FORUM

20 East Oakdene Ave.
201-836-8923

Tom's River

OCEAN COUNTY COLLEGE FINE ARTS CENTER
College Drive
732-255-0550
www.ocean.edu/campus/fine_arts_center
Some Wednesdays

Trenton

JOE'S MILL HILL SALOON
Market & Broad Streets
609-394-7222
Occasionally

Union

VAN GOGH'S EAR CAFÉ
1017 Stuyvesant Ave.
908-810-1844
www.vangoghsearcafe.com
Sundays 8:00 PM
\$3 cover

Watchung

WATCHUNG ARTS CENTER
18 Stirling Road
908-753-0190
www.watchungarts.org

Wayne

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

West Caldwell

COLORS RESTAURANT & LOUNGE
1090 Bloomfield Ave.
973-244-4443

West Orange

CECIL'S
364 Valley Road
973-736-4800

FRANKLIN TAVERN

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

Westfield

NORTHSIDE TRATTORIA
16 Prospect St.
908-232-7320
www.northsidetrattoria.com
Sunday, Tuesday, Thursdays evenings

ACQUAVIVA

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

Woodbridge

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

Wood Ridge

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

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

The Name Dropper

William Paterson University's Jazz Room Series concludes on April 27 with pianist, composer and director of jazz studies **Mulgrew Miller**. Miller will solo and also play some of his compositions with the WPU Jazz Orchestra. The orchestra is conducted by David Dempsey. Arrangements by Miller's students.

The Salt Creek Grille will feature **Marlene VerPlanck** on April 14 and **Sandy Sasso** April 22 and 26.

Eighty Eights has **Laura Hull** April 1, 22 and 29. **Marlene Ver Planck** will be there on the 28th.

Marlene gives a free concert April 20 at the Somerset County Library, North Bridge and Voght Drive in Bridgewater (908-526-4016.)

Laura is at Winberie's at 30 Oak Street in Ridgewood April 7 (201-444-3700).

The **Stein Brothers** are appearing at the Watchung Arts Center April 20, at the Cape May Jazz Festival April 21, then at Trumpets April 22. The brothers open at Sweet Rhythm in New York April 25.

NJJS member guitarist **Bob DeVos** has a busy month. He shows up at The Kitano Jazz Room, NYC on April 11; Friday the 13th at The Arts Guild of Rahway Jazz Series; and finishes up the month at the Cape May Jazz Festival on April 22 as a featured guitarist in their Wes Montgomery Tribute.



laurahull vocalist

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.



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



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Home: (973) 635-2761
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