

Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 36 • Issue 1

January 2008

BUCKY!

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

In the entertainment world some artists rise to such iconic stature that just their first names suffice for instant recognition. Frank, Bing, Ella and Elvis come readily to mind. And in the world of jazz guitar there is only one “Bucky.”

Born John Pizzarelli, he was nicknamed Buckskin by his father, and began, like so many other guitarists of his generation, playing the banjo. At 17, the Paterson native toured with the Vaughn Monroe Band as a guitarist, and he returned to the band in 1946 after service in the US Army. In the early 1950s, Bucky came back to New Jersey and quickly established himself as one of the most in-demand session players in New York’s then bustling recording studios. Concurrently, he worked as a staff musician at the NBC Television Network, where he played on *The Tonight Show*, Mitch Miller’s *Sing Along With Mitch* and many other broadcasts.

All the while Bucky kept up a breathtaking schedule of live performances — here, there and everywhere — prompting his friend and frequent playing partner, guitarist George Barnes, to dub him “The Whirling Dervish.” Recently, the peripatetic Pizzarelli stayed put long enough to give an in-depth interview to *Jersey Jazz’s* Schaeen Fox and we’re pleased to bring that to you in this month’s issue on page 16. **JJ**

Bucky Pizzarelli plays banjo at a Highlights in Jazz Children’s Jazz Concert for the 1976 Newport-New York Jazz Festival. July 2, 1976. Photo by Mitchell Seidel.



2008

Pee Wee Russell Memorial Stomp

MARCH 2, 2008

Birchwood Manor, Whippany

TICKETS NOW AVAILABLE

see ad page 3 & page 8

in this issue:

NEW JERSEY JAZZ SOCIETY

Pres Sez/NJJS Calendar & Bulletin Board	2
The Mail Bag/Jazz Trivia	4
Editor’s Pick/Deadlines/ NJJS info	6
Music Committee	8
In the Mainstream	42
Frank Nissel Retires from NJJS	44
New Members/About NJJS/ Membership Info	47

ARTICLES

Classic Stine	9
Big Band in the Sky	10
Jazz U: College Jazz Scene	14
Talking Jazz: Bucky Pizzarelli	16
Noteworthy	24
Meadowbrook/Giordano on NJN	26
Crow’s Nest	26
Yours for a Song	28

REVIEWS

CDS: Compact Views/Other Views	32
--	----

In the Clubs: Trumpets	36
Cape May Jazz Festival	38
Big Bands JALC and Lin/Charlap/Sloane	40
Book: Lester Young	41
November Member Meeting	45
EVENTS	
‘Round Jersey: Bridgewater, Morris, Ocean	48
Institute of Jazz Studies/ Jazz from Archives	49
Somewhere There’s Music	50
The Name Dropper	51

ADVERTISERS

Cornerstone	5
Shanghai Jazz	7
Jim Eigo	9
Trumpets	11
Salt Creek Grille	13
Centenary College	15
Watchung Arts Center	17
Jazzdagen Tours	21
Chicken Fat Ball	23
Jazzfest at Sea	25
CTS Images	26

46 Lounge	27
Algonquin Arts	28
Lana’s Fine Dining	29
Arbors Records	31
Madison Historical Society	33
Shelly Productions/Glen Rock Inn	34
Pines Manor	35
The Unitarian Church Summit	39
Atlanta Jazz Party	43
Laura Hull	52
Weichert Realtors	52

NJJS Calendar

Thursday January 10 2008

Jazz Film Series
Chatham see p 8

Saturday January 19 2008

Bridgewater see ad p 35 & p 44

Sunday January 20 2008

Monthly Member Meeting
Trumpets/Montclair
see p 3

Tuesday February 19 2008

Jazz Film Series
Chatham see p 8

Saturday March 2 2008

PEE WEE STOMP
Birchwood Manor/
Whippany
see p 8

Thursday March 27 2008

Jazz Film Series
Chatham see p 8

Wednesday April 23 2008

Jazz Film Series
Chatham see p 8

Sunday April 27 2008

Bucky Pizzarelli Guitar Trio
Morristown
see Bulletin Board p 2

Saturday & Sunday

June 7 – 8 2008

JAZZFEST
Drew University/Madison
see p 8



Prez Sez

By Andrea Tyson President, NJJS

It can't be January already!

■ I must go back a little because, as I'm writing this, I've just come from a terrific party at **The Cornerstone honoring Frank Nissel** on his retirement from the NJJS board. We will miss him, and thank him for many years of service. But as Frank told the crowd, "I'll be around" — and I'm sure he will be — at the Stomp, Jazzfest, etc. The party was thrown as a collaborative effort by (1) Mary Sue Schmalz, who pulled it all together beautifully at The Cornerstone lining up a stellar band (Warren Vaché, Harry Allen, Vinnie Carrao, Earl May, Larry Ham, Tony Jefferson and various audience members), (2) NJJS Board Director Marcia Steinberg, our board liaison who designed a plaque for Frank, and (3) NJJS Board Director Len Carlson, Frank's good friend and presenter of the plaque. (Len is also retiring from the board — and we thank him as well for his years of service). The audience consisted of members of the NJJS and the Pennsylvania Jazz Society, as well as family, friends, musicians and vocalists, who all attended as a tribute to Frank's years of generosity and friendship in the world of jazz. See page 44 for pix!

■ Our **NJJS Annual Meeting** took place December 2 at The Cornerstone, with musical entertainment provided by Rio Clemente and Laura Hull. I'm pleased to announce that Walter Olson, Edy

Wish List

NJJS seeks a volunteer Jersey Jazz Ad Manager. Duties include being the central contact for advertisers, tracking who's in each issue, following up, and maybe even down the road developing new advertisers...Please contact pres@njjs.org if you can take over this vital function.

Hittcon and njjs.org webmaster Steve Albin were all inducted as new members of the Board of Directors at the meeting. We offer them a hearty welcome as they roll up their sleeves and dig right in. See photo on page 46 and watch for bios in future issues.

■ I must tell you about the **Cape May Jazz Festival** (www.capemayjazz.org) that we attended November 9-11. There is a festival review on page 38 in this issue, but I have a few personal comments to add. CMJF co-founders Carol Stone and Woody Woodland were gracious hosts, and they get fabulous musicians to come to the town and take it over two weekends a year in November and April. From the time we entered the Montreal Inn (www.montreal-inn.com), where champagne and goodies awaited us, we were in vacation mode. How can you not be when you're overlooking the ocean from your balcony suite? Carol and I had been talking for several months and we publicized their event to bring some NJJS members down to celebrate with us at Cape May's 28th Festival, titled "Favorites Return.. Some members did join us, I'm happy to say, and Elliott prepared a sumptuous cocktail party with champagne shared by all. And the real reason we were there — the music — was outstanding. From dinner at Aleathea's Friday night with Freddy Cole, to Sunday brunch with Lois Smith and Bill McGrady, we had a great time. After a piano-jazz dinner at Merion Inn, we caught The Ellington Legacy Band in Convention Hall

continued on page 42

NJJS Bulletin Board

Save the Date The Bucky Pizzarelli Guitar Trio: Sunday, April 27, 2008 at 3 PM. Spend a Sunday afternoon with one of New Jersey's jazz titans, guitar virtuoso Bucky Pizzarelli, along with James Chirillo and Ed Laub. \$15 A co-production of NJJS w/Community Theatre in Morristown.

Musicians: Join NJJS, Get Linked! Musicians...already NJJS members? Contact Steve Albin (Webmaster@njjs.org); say you'd like a LINK on the NJJS site. Not a member? Just join at our regular \$40 member rate and connect with your worldwide audience at www.njjs.org.

JazzDance Join NJJS members and friends who've tried our dance field trips! NO PARTNER NEEDED. ALL AGES WELCOME. NO EXPERIENCE NECESSARY. Contact Linda at 201-306-2769 or LlobdelL@optonline.net.

New Jersey **Jazz** Society
PRESENTS

THE 39TH ANNUAL
**PeeWee
Russell
Memorial
STOMP**

SUNDAY, MARCH 2, 2008

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

THE SMITH STREET SOCIETY JAZZ BAND
JON-ERIK KELLSO, TRUMPETER AND BAND
BARBARA ROSENE, VOCALIST AND GROUP
GEORGE GEE'S JUMP, JIVIN' WAILERS SWING ORCHESTRA

CDs will be for sale.

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

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

For tickets, please send check payable to "NJJS" together with a stamped, self-addressed
envelope to: New Jersey Jazz Society, 605 First St., Westfield, NJ 07090-4140.

Or use a credit card via Web site, phone, mail or fax. A \$3 handling fee will be charged
except for orders by check with stamped self-addressed envelope.

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

For directions and more information,
please see our Website: **www.njjs.org**
call our Hotline: **1-800-303 NJJS** or fax: **1-215-483-7045**

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

The Mail Bag

I'VE BEEN A MEMBER for probably 15-20 years. The monthly publication is really first class! Thanks to all involved in its production.

Karl Marx

By the way, Boris Kwaloff and a Roy Rogers are also NJJS members – Editor

I WANT TO CONGRATULATE YOU on a really enjoyable presentation November 18 at Trumpets Jazz Restaurant in Montclair (NJJS November Member's Meeting: "Happiness is Playing in the Key of E: The Musical Life of Guitarist Tony Mottola"). It was very informative, but also had the added value of your personal and family insights. It was especially enjoyable to see such rare video as the museum interview, the early, early TV and the Carnegie and White House excerpts.

As you must have gathered, I grew up as a big fan of Tony Mottola. My dad, the late Lou Mercuri, was a guitarist, originally from Massachusetts. He met Tony a few times and followed his fabulous career with great interest. Tony's expressive touch and creativity grabbed me too, and I watched and listened for him on various NBC shows in the '60s, such as Carson, Como, Mitch Miller. I could always pick him out on Muzak, too.

My dad first met Tony in Worcester, MA. Lou came out to hear a one-nighter by the George Hall band. Tony's solos were already a well-known feature of the band. Later, WWII brought Lou to Ft. Dix, where he became the guitarist and an arranger for an elite service band. Carl Kress heard him being featured in a WOR broadcast from the base and helped him find work in NYC after the war.

I had the pleasure of meeting Tony myself in 1968, when he made an album-signing appearance in South Philadelphia. A warm and gracious man, he put me completely at ease.

Decades later, I brought my father to Hunter College to hear the concert honoring Johnny Smith that was part of the JVC Jazz Festival. It was a real treat to hear Tony tell some charming anecdotes from the stage.

His *Mr. Big* album had a greater effect than he may have realized. In 1960, my dad was recovering from a serious heart attack and his friend, guitarist Ken Tice, got him back into playing by reading through the Kress and McDonough duets with him. Inspired by the *Mr. Big* album, they then formed a jazz guitar ensemble that played mostly for fun but also for an occasional concert. Eventually, I was added to the group. In all, the group met

more or less weekly for about 14 years. It proved to be a great training ground for me. This was a wonderful unintended consequence of a classic album.

I was astonished and delighted to hear "Davenport Blues" played for us at Trumpets (Eddie Condon Town Hall radio broadcast, 1944). I was unaware of that performance till about 10 months ago. At that time I was called on to record some music for a PBS documentary on obesity that ran last April. The film's producer played me that same Tony/Carl cut and asked if I could recreate a bit of the arrangement. Delighted, I transcribed and recorded about 45 seconds of it (both parts). About 10 seconds of my recording made it into the show!

What has really struck me about Tony's playing on that tune is the degree to which that singing sound of his, so familiar to me on electric guitar, was already apparent in his acoustic playing.

As I was learning guitar, my dad presented every bit of music he owned for me to learn from. A treasured item among many was his copy of the published book of music from the CBS-TV program *Danger*. I was too young to have seen the show, but I knew the theme from its inclusion on *Mr. Big*. Of course, I learned every cue in the book, and learned a bit

about music scoring in the process.

Incidentally, I recently showed the *Danger* book to my musical colleague, clarinetist Jerry Rife. Jerry occasionally teaches a college class on film music. He remarked to me that your dad's book of scores from *Danger*, with a publication date of 1951, could well be the very first publication of scores from a television show. This would make yet another first in a most remarkable career.

I really hope that I'm free to attend the next Tony Mottola presentation in 2008. I really look forward to it, as I do to each issue of *Jersey Jazz*.

*Pat Mercuri
Moorestown, NJ*

NEW! Business Card-size ads!
3.625" w x
2.125" h —
\$25. See page 6 for more advertising information.

Jazz Trivia By O. Howie Ponder II

Questions *answers on page xx*

1. Seventy years ago this month, on January 16, 1938, this bandleader made history by presenting a jazz concert at staid old Carnegie Hall. Who was he?
2. OK, that first one was easy. Can you now cite what important jazz event occurred on the next day, January 17, 1938? And for extra credit, who was involved?

3. Each of these brothers, named Bob and Ray, held down the male vocalist spot in two of the top Swing Era big bands, but they spelled their last name differently. Who were they, what bands did they sing with, and which one spelled his name differently?



4. Although they are superb bassists, Bill Crow, Rufus Reid and Frank Tate began their musical careers playing a different type of instrument. What was it?
5. Glenn Miller's theme song, "Moonlight Serenade," was released on the "A" side of Bluebird Record #10214. What song was on the "B" side? And for extra credit, what big band used it as their theme song?

The CORNERSTONE

Café and Bistro

25 New Street, Metuchen, NJ

The best in live jazz in Central New Jersey.

Jazz Schedule for January 2008

Most Mondays 6 PM – 9 PM: JOHN BIANCULLI, solo jazz piano. Call for schedule.

FRIDAYS

7:30 PM – 11:30 PM

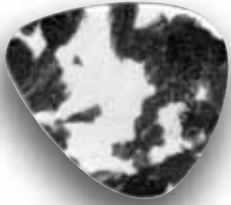
- 1/4:** CHICO MENDOZA, piano (Grammy nominee/former WBGO DJ/Village Gate host); BRUCE WILLIAMS, alto (Roy Hargrove/Ben Riley/Count Basie Bands); bass TBD; NICK SCHEUBLE, percussion
- 1/11:** RANDY SANDKE
- 1/18:** HARRY ALLEN
- 1/25:** RON AFFIF, guitar; TOMOKO OHNO, piano; TIM GIVENS, bass; NICK SCHEUBLE, drums

(732) 549-5306

• *No cover* • *Minimum*

For last minute changes, please visit our Web site: www.cornerstonecafenj.com/Events.aspx

Request Cornerstone JAZZ e-mail information from marysue@igc.org



The Editor's Pick

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

Jazz on the Web

Or is it the Internet? I've never understood which is which, or what, if any, the difference is.

Whatever you call it, there's no denying that there is an awful lot of information available on-line. Jazz music is no exception. Type the word "jazz" into the Google search engine and up pops the first of 100 pages listing 1,000 web sites devoted in one way or another to some aspect of the music. The NJJS's web site appears on page 26, sandwiched between the Cleveland Jazz Orchestra and the Hawaii International Jazz Festival.

Make another search for the words "New Jersey Jazz" and #1 on the hit parade of 680 entries is our very own New Jersey Jazz Society.

That's good to see. Having a more prominent place on the Internet is one of the Society's long-term goals and we've taken some big steps forward over the past year since Webmaster Steve Albin took the helm at www.njjs.org.

Steve's a pro. He knows all about html and applets and portals and robots and spiders — all that computer stuff that's harder to understand than an Ornette Coleman solo. He's completely reorganized the site and made it a breeze to navigate. And in addition to making many technical improvements to njjs.org, Steve worked with *Jersey Jazz* Art Director Linda Lobdell to give the site a hip new graphic look.

If you haven't been to the NJJS on the Web lately it's worth a visit. The site is filled with new features, including the complete NJJS Record Bin inventory, an archive of past *Jersey Jazz* issues, photos of recent jazz events, information on upcoming Society events and the state's most comprehensive list of where to hear jazz around New Jersey. Many new features, including a blog and a discussion board, are planned and will be added over this coming year. So stay tuned.

By the way, entry 680 on that NJ Jazz search is a sports report on an NBA game between the **New Jersey** Nets and the **Utah Jazz**. Even Google isn't perfect.



CORRECTION The photo of Svend Asmussen on page 28 of the December 2007 *Jersey Jazz* incorrectly identified the woman seated at left as the violinist's wife. Ellen Bick Asmussen is the author of *Skandinavisk solhverv/Scandinavian Solstice*, a book of poetry with original music by her husband. The couple is shown here in a photo from Mrs. Asmussen's (née Meier) biography, *June Nights: Svend Asmussens Liv i Musik (Svend Asmussen's Life in Music)*. —fg

Comments?

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

Tune Us In to Your E-mail Address! Some special offers for NJJS members are late-breaking, not possible to include in *Jersey Jazz* or to do a separate postal mailing. So if you haven't already — please send your E-mail address to NewJerseyJazz@aol.com. Also keep us informed of changes. We want to be sure you get the message when we have something special to offer!

Advertising Rates Quarter page: \$50; Half page \$75; Full page \$100. **NEW! Biz card size: \$25!** 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 art@njjs.org or 201-306-2769 for technical information and to submit ads.

NJJS Deadlines The deadline for submission of material for upcoming issues is as follows:
February issue: December 26, 2007 • March issue: January 26, 2008

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

JerseyJazz

The Journal
of the New Jersey Jazz Society
Volume 36 • Issue 1
USPS® 6668

Jersey Jazz (ISSN 000-004) is published monthly eleven times per year with a combined July/August issue for members of The New Jersey Jazz Society, PO Box 410, Brookside, NJ 07926.

Membership fee is \$40/year.

Periodical postage paid at Morristown, NJ 07960.

Postmaster: send address changes to
PO Box 410, Brookside, NJ 07926-0410.

All contents ©2008 New Jersey Jazz Society.

Tony Mottola *Editor*

27 Upper Mountain Ave.

Montclair, NJ 07042

973-509-9437

E-mail: editor@njjs.org

Linda Lobdell *Art Director/Associate Editor*

352 Highland Ave.

Newark, NJ 07104

201-306-2769

E-mail: art@njjs.org

Fradley Garner *International Editor*

E-mail: fradgar@get2net.dk

John Maimone *Entertainment Contributor*

908-753-6722

E-mail: jjm426@att.net

Fred McIntosh *Entertainment Contributor*

201-784-2182

E-mail: derfie_07675@yahoo.com

NEW JERSEY JAZZ SOCIETY OFFICERS 2007

Andrea Tyson *President*

110 Haywood Ave.

Piscataway, NJ 08854

732-356-3626

Mike Katz *Vice President*

908-273-7827

Kate Casano *Treasurer*

732-905-9063

Caryl Anne McBride *Membership Chairperson*

973-366-8818

Al Parmet *Recording Secretary*

908-522-1163

Jack Stine *President Emeritus*

908-658-3515

Joe Lang *Past President*

973-635-2761

DIRECTORS

Steve Albin, Carolyn Clemente, Joanne Day, Edy Hittcon, Laura Hull, Claudette Lanneaux, Sheila Lenga, Bruce Lundvall, Vincent Mazzola, Frank Mulvaney, Stan Myers, Walter Olson, Jack Sinkway, Marcia Steinberg, Elliott Tyson, Jackie Wetcher, Tony Mottola (Ex-officio)

ADVISORS

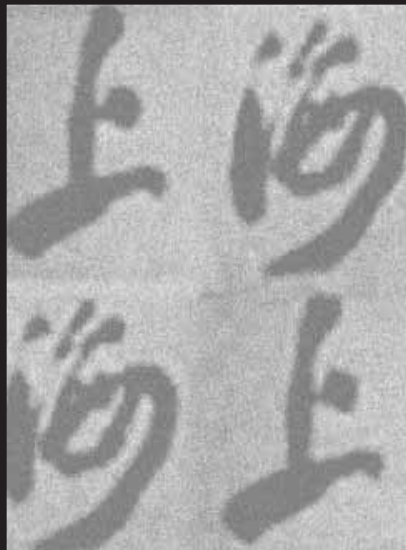
Jeff Atterton, Amos Kaune, Bob Porter
Marketing/Public Relations Consultant: Don Jay Smith

Website: www.njjs.org

E-mail: NewJerseyJazz@aol.com

Hotline: 1-800-303-NJJS (1-800-303-6557)

To join the NJJS, send a \$40 check payable to "NJJS" to:
NJJS Membership, PO Box 410, Brookside, NJ 07926-0410.



SHANGHAI JAZZ

Restaurant
and bar

24 Main St. (Rt. 124), Madison, NJ 07940
973.822.2899 • info@shanghaijazz.com

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

New Jersey's
"Top Jazz Club"
— Star Ledger

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

"It's a true night out
on the town."

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

Highlights, end of December 2007/January 2008:

sun 12/23: JOHN CARLINI WITH BILL ROBINSON

wed 12/26: TOMOKO OHNO

**thu 12/27: NICKI PARROTT WITH
ROSANNO SPORTIELLO**

fri 12/28: JOHN KORBA TRIO

sat 12/29: ALLAN VACHÉ

**sun 12/30: BOB HIMMELBERGER
AND RICK CRANE**

**mon 12/31: NEW YEAR'S EVE WITH
JERRY VIVINO QUARTET
(by reservation only)**

wed 1/2: EMMETT COHEN

fri & sat 1/4 & 5: STEVE TURRE

sun-wed 1/6-1/9: CLOSED

thur 1/10: MORRIS NANTON

sun 1/13: JANE STUART WITH TED BRANCATO

wed 1/16: ANAT COHEN

thu 1/17: BUCKY PIZZARELLI

sun 1/20: JOHN ZWEIG TRIO

Wednesday and Thursday: 7:00 PM – 9:30 PM

Friday and Saturday two seatings: 6:30 PM & 8:45 PM

Sunday: 6:00 PM – 9:00 PM

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

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

■ I just returned from **The Cornerstone** where we enjoyed an afternoon of good music and an opportunity to share some time with other NJJS members as we paid tribute to retiring Board of Directors Member and Founding Member Frank Nissel for his contributions during his many years of service to the Society. The sounds were provided by the Warren Vaché Sextet comprised of Warren on trumpet, Harry Allen on tenor sax, Larry Ham on piano, Vinnie Carrao on guitar, Earl May on bass and Tony Jefferson on drums. Several other musicians dropped in to congratulate Frank, and to play a tune or two, including James Chirillo on guitar, Danny Tobias on flugelhorn, Bob Ackerman on flute, Rio Clemente on piano, and Laura Hull and Pam Purvis on vocals.

We are turning our eyes toward the two major events of our season, the Pee Wee Russell Memorial Stomp, and the sanofi-aventis Jazzfest 2008.

■ **The Stomp** will take place on Sunday March 2. Once again we will be holding this popular event at the Birchwood Manor in Whippany. Four bands have been engaged — The Smith Street Society Jazz Band, The Jon-Erik Kellso Quintet, vocalist Barbara Rosene and Her Quintet, and George Gee and The Jump Jivin' Wailers.

Our spotlight this month is on the group led by vocalist **Barbara Rosene**. Barbara is a terrific singer who specializes in the songs and styles of the 1920s and 1930s. She just plain loves the music of this period, and her enthusiasm always engages her audiences. Supporting her at the Stomp will be Michael Hashim on alto and soprano saxes, Matt Szemela on violin, Conal Fowkes on piano, Brian Nalepka on bass and Kevin Dorn on drums. Michael has appeared at many NJJS events, and is always an exciting soloist. He often works with Barbara, and is also a big fan of the music that she favors. Matt is another frequent colleague of Barbara's who shares her taste in tunes. Conal has appeared at many NJJS concerts on both piano and bass, often with Vince Giordano's Nighthawks. His rollicking piano style is a real crowd pleaser. Brian, a member of the popular Manhattan Rhythm Kings trio, is also quite familiar to the NJJS membership. He has a big sound, and just

PeeWee STOMP PREVIEW

jazz, and led his group, the Traditional Jazz Collective, at last year's Stomp.

The prices for advance sales are \$25 for NJJS members and \$30 for non-members. Tickets at the door for everyone will be \$35. Tickets are available now — on-line at www.njjs.org, by mail from New Jersey Jazz Society, 605 First Street, Westfield, NJ 07090-4140, or by phone at 800-303-NJJS (303-6557). For mail orders, please include a \$3 processing fee unless you pay with a check and send a SASE. You can also fax your credit card order to 215-483-7045. To mail tickets, we must receive your order by February 23. Otherwise, your tickets will be held at the door. Seating will be limited, so please get your orders in early to assure yourselves of a seat for the festivities

■ The sanofi-aventis **Jazzfest 2008** will be held at Drew University in Madison on June 7–8. So far, we have commitments from most of the groups selected. Those appearing will be Ed Metz and the Bob Crosby Bobcats, a group led by banjoist/vocalist Cynthia Sayer, James L. Dean's Big Band, the Jazz Lobsters Big Band, vocalist Tony DeSare's Trio, the Jerry Vezza Trio with vocalist Frank Noviello, vocalist Carrie Jackson and her Trio, and bassist/vocalist Nicki Parrott and guitarist Bucky Pizzarelli with a pianist to be named. Arrangements for the four additional groups are still being finalized, as are many other details, including the pricing of tickets. Hopefully, all of this will be settled by next month's column.

■ Starting in January, we will be offering an exciting series of **jazz films** at The Library of the Chathams, 214 Main Street in Chatham Borough. The dates are Thursday, January 10; Tuesday, February 19; Thursday, March 27 and Wednesday, April 23. All programs start at 7 PM, are free, and are open to the general

public. It is planned that we will have a discussion following the showing of each film. The film on January 10 will be *Jazz on the West Coast: The Lighthouse*, a documentary about the legendary jazz club in Hermosa Beach, California. I reviewed this film in the December 2006 issue of *Jersey Jazz*. If you do not still have your copy of the magazine, you can go to our website (www.njjs.org), click on "Events," and select the film series. A link to the review appears on this page.

NEW FREE FILM SERIES

Series opener: Thursday, January 10
Jazz on the West Coast: The Lighthouse.
See details below.

might help out with the vocalizing here and there. Kevin is one of the drummers of choice for those performing the earlier styles of

■ Finally, I want to report on the wonderful **benefit concert held for Jerry Vezza** on November 12 at the Presbyterian Church of Chatham Township. Jerry, a fine jazz pianist who lives in Madison, was diagnosed with throat cancer last June. He has undergone a rigorous series of treatments, and now appears to be cancer free. It has been a very difficult time for Jerry and his family, both emotionally and financially. Jerry is self-employed. In addition to his jazz performances, he is an excellent piano tuner. Unfortunately, his illness has rendered him unable to pursue his normal sources of income during his treatment and recovery. In an effort to relieve him of the extreme financial pressures that arose for the Vezza family, a group of his friends arranged to present the benefit concert. I am happy to report that a sum in excess of \$60,000 was raised through an outpouring of love and support from his many friends, people who readily recognized that he is a special person worthy of whatever assistance they could supply. The event itself was a moving and

continued on page 36





Classic Stine

By Jack Stine

NJJS President Emeritus

I know there aren't very many left of the original gang that started the New Jersey Jazz Society, but to the few who are still knocking around, the mention of one of the founders, Bill Cleland, is sure to set off a string of memories. Bill was a bit older than the rest of us, so perhaps his early departure from the ranks might have been more or less expected. I don't know that there's much point in dwelling on that, just suffice it to say that after one of the early board meetings while returning to his home in Chester he was stricken with a heart attack and died en route to the hospital in Morristown.

Needless to say, his death was a devastating blow to the rest of us. His commitment to jazz, his sense of humor, his energy, and his willingness to serve the music he loved above everything else were never going to be replaced and we all knew it. My own personal reminiscences of the man remain as clear and bright as if he had not left us some 35 years or so ago. You should know that Bill was a very quiet and friendly guy. He never said a great deal but it would have been wrong to think he had nothing important to say. His seemingly limited vocabulary — limited to words like Ellington, Sullivan (as in Joe), Basie, Armstrong, Walker (as in Johnny), Beiderbecke, Daniels (as in Jack) and "another" (as in everything) — always sufficed in making his meaning clear. He and I always hit it off well and I'll never forget him. On more than one occasion he'd come up with a favorite expression: Jazz is where you find it.

Recently I had a jarring experience that brought Bill Cleland to mind. Alive and well, and I'd like to share it with you. Finding jazz where it was, indeed.

Very early one morning a few months ago I was taking my chocolate Lab Sadie out for her necessities behind our house when she spotted a small herd of deer in the woods that abut our property. Retriever that she is, her instinct was to bolt and give chase, immediately using up the 20 or so feet of slack in the retrievable leash I was holding. I went down with a crash, landing on my right shoulder. I can honestly say I never experienced any pain, before or since, quite like that, but there was nothing we could do about it just then. We were leaving next day for Maine and I thought the discomfort was probably just one of those one-day inconveniences and would not survive the trip, so off we went, Audrey driving and I, nursing a vial of Aleve.

My diagnosis proved to be dead wrong. After a few days of persistent pain, I went to a local hospital for help. The attending medico was very sympathetic and insisted on telling me what happened to him once until I flagged him. "Yeah, but that was then. This is now. What do we do?" By then x-rays they'd taken had been developed and delivered to us for inspection. The doctor's seasoned eye told me there were signs of stress, all right, but nothing that time alone wouldn't cure. Relieved emotionally but not physically, I spent the

Musical Medicine

rest of our time in Maine looking at the clock. It seemed that time was not going to do it.

Back home I decided to see a bona fide, in Excelsis Dei orthopedist and at least get a shot of something in the way of relief. In the waiting room there were a half dozen or so other examples of human wreckage, some en plumage in serious looking casts, others simply rubbing sore knees and elbows. I seemed to be the only shoulder man there, but this was of no comfort. Invest in skis and skate boards, I told myself, there's gold in them there ills.

And then I heard a voice, as if from heaven, coming from the hidden speakers in the wall.

"Judge, your honor, please listen to me,
Before you open your court.
I don't want no liberty,
Because I cut my good man short..."

Good God, I thought, what in the world is Bessie Smith doing in a place like this? And singing "Send Me To The 'Lectric Chair?" I waited a minute to be sure I was right before going to the lady at the desk. "Excuse me," I said, "can you tell me what station you're tuned to?"

"That's not the radio," she answered, "that's one of the doctor's tapes. For your own benefit, don't tell him you don't like his choice of music. It won't go at all well when he examines you."

I guess you've all heard of musical therapy and I'm here to tell you it works. My shoulder seemed to cease throbbing at once and I knew I'd found the right doctor. It looked like the beginning of a beautiful friendship — he knew immediately what I meant when I told him the pain in my shoulder was like a Thelonious Monk octave.

So that's the story of my rotator cuff rip and cracked shoulder bone. I'm on the mend now, thank you for asking, and I can't help thinking about how right Bill Cleland was.

Jazz, indeed is where you find it —
even if it's in a doctor's waiting room.





Jim Eigo

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

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

Big Band in the Sky

■ Cecil McKenzie Payne, 84, *baritone saxophonist, flautist and bandleader, New York, NY, Dec. 14, 1922 – Camden, NJ, Nov. 27, 2007.* Cecil Payne was the first to play bebop on the baritone saxophone during the Forties, and he didn't see the need to change his style much in the next 60 years. His shyness and reluctance to trouble anyone led to him becoming a recluse trying to survive on the cheapest tinned food when he was almost blinded by glaucoma a few years ago.

Payne became famous as a member of the Dizzy Gillespie big band during its glory years from 1946 to 1949 when it included John Lewis, Ray Brown and Milt Jackson in its ranks. He was the featured soloist on two of the band's classic records, *Ow* and *Stay On It*, in 1947.

His family was musical and he first learned clarinet and guitar, later studying alto saxophone with Pete Brown, a little remembered giant of jazz. "Count Basie was the reason I started playing saxophone in the first place," said Payne. "After seeing Lester Young play tenor with Basie, that was it for me."

He studied at Brooklyn High School with the drummer Max Roach and the pianist Randy Weston. Payne went into the US Army from 1943 to 1946 and then, like Roach and Weston, went back home to live with his parents in Brooklyn. Roach and Payne used to play in jam sessions at Monroe's Uptown House, a nightclub on 52nd Street where many young musicians, including Charlie Parker, were playing the revolutionary music that was to lead to bebop. Payne was still playing alto when Roach got him his first recording in a quintet led by the trombonist Jay Jay Johnson in 1946.

Knowing that alto saxophonists usually doubled on baritone, Payne's father invested in a bigger horn for him and when the



Cecil Payne, Nice Jazz Festival 1979, Nice, France. Credit: ©Ray Avery/CTSIMAGES.COM

trumpeter Roy Eldridge was looking for a baritone player Payne told him that he had one at home and got the job playing at the Spotlight Club. "On the last night of the gig," Payne remembered, "Dizzy Gillespie came to see Roy. He heard me play and asked me to come down to the Savoy where he was playing. I did, and I've been playing baritone ever since."

Over the next three years, Gillespie created definitive big band bebop both in concert and the RCA Victor recording studio. Some of the concerts were recorded and the fiery turmoil that radiates from them sounds fresh to this day. "It was a band," said Payne, "where if you made a mistake reading your music you felt bad immediately."

Leaving Gillespie in 1949 Payne worked for the bandleader Tadd Dameron in another of the bebop hothouses. He played in the bands of Illinois Jacquet and James Moody up until 1954 but then quit music for a day job. He returned in 1957 to tour in Europe with the drummer Art Taylor and then joined Randy Weston's group staying

from 1958 until 1960. In 1961 he joined the cast of *The Connection*, the remarkable off-Broadway play about drug addiction that had the musicians performing as actors and instrumentalists.

In the Sixties Payne left music again. "That was a rough time for the beboppers," he said. "There was no work. So I got into real estate, but I discovered that I wasn't a good salesman at all." He swiftly returned to music, playing first with Machito's Latin band but then getting a break in 1967 when Joe Temperley recommended him to take Joe's place in the Woody Herman band. Payne appeared at many Newport Jazz Festivals between 1969 and 1985 and at the Monterey Jazz Festival in 1966 with Randy Weston's band.

Count Basie called him in 1970: "I was only supposed to be there for two weeks and they offered me good pay. But what they didn't know was that I would have worked for nothing just to play with Count Basie."

In 1974 Payne joined the New York Jazz Repertory Company and toured Europe in a

continued on page 12



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

Jazz 6 Nights a Week! and Continental Cuisine

January Highlights

Ted Curson

Jam Session

THURSDAY 1/10

Rio Clemente

SATURDAY 1/12

Peter Furlan

THURSDAY 1/17

Mark Sherman

vibraphonist

SATURDAY 1/19

NJJS Member Meeting

"Women in Jazz"

2-3 PM social; 3-5 PM program followed by

Aubrey Parasolle

vocalist at 5:30 PM

SUNDAY 1/20

Betty Liste

Jam Session

THURSDAY 1/24

Alan Harris

sings Tribute to Nat King Cole

FRIDAY 1/25

Claudio Roditi

SATURDAY 1/26

Straight Ahead

TV show Concert series

TUESDAY 1/29

Diane Moser

Composers'

Big Band

WEDNESDAY 1/30

Singin' NJ Vocal Competition age groups 13-17, 18-24, 25 & up

Call Trumpets for application or www.trumpetsjazz.com for online form. Submission deadline: January 15, 2008

Semi-finals: March 4, 5, 6 at Trumpets 7 PM; Finals: March 12 & 13 at Trumpets 7:30 PM

visit www.trumpetsjazz.com for our complete schedule.

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

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

« Trumpets is closed on Monday evenings except for special events. »

« Sunday & Weekday sets 7:30-11:30 PM « Friday & Saturday sets 8:30 PM, 10:30 PM & MIDNIGHT unless otherwise noted. Doors open 6:30 PM. »

« Italian/Continental cuisine, full service restaurant and bar open to 1:00 AM Friday & Saturday; to 12 MIDNIGHT weekdays. »

« Kitchen open to 12 MIDNIGHT Friday & Saturday; to 11:00 PM weekdays »

BIG BAND IN THE SKY *continued from page 10*

jazz show called *The Musical Life of Charlie Parker*. Touring Europe again in 1979 with the trombonist Jimmy Cleveland he recorded an album, *Bright Moments*, in London for the Spotlite label. Payne joined Dameronia, dedicated to the music of Tadd Dameron, in the early Eighties and then rejoined Illinois Jacquet, featuring in the documentary film *Texas Tenor: The Illinois Jacquet Story* (1991).

When Payne's wife died and he began to lose his sight, he gave up working and dropped from the scene. He was rediscovered after some years by a charity, the Jazz Foundation. At first he refused their help, saying he didn't want to be a nuisance, but eventually accepted the "Meals on Wheels" program and someone to clean up his badly neglected apartment. His health improved with the nourishment and he began playing again, working with his own quartet made up of young musicians.

From 2000 onwards he played in local nursing homes to entertain the residents in the part of New York where he lived but finally, a year ago, had to enter one himself.

— Steve Voce, *The Independent* (London)

■ **Ernest 'Doc' Paulin, 100, trumpeter, bandleader, Wallace, LA, June 22, 1907 – Marrero, LA, Nov. 20, 2007.** Ernest 'Doc' Paulin was born into a musical Creole-French speaking family. His father played the accordion and an uncle, Edgar Peters, was a trombonist. He began playing music at age seven, performing at dances, balls and other community events. One of New Orleans's oldest surviving traditional jazz players, he performed with such greats as Kid Ory, Danny Barker, Papa Celestine and Harold Dejean, among many others. He continued performing, marching in long parades, into the 1990s. His 'Doc' Paulin's Brass Band was one of the city's most celebrated outfits and gave many young musicians their first professional experience, including Dr. Michael White, Big Al Carson, Donald Harrison, the late Anthony Lacen, also known as "Tuba Fats," Mark Brooks, Greg Stafford, Joe Torregano, Freddie Lonzo and Leroy Jones.

Paulin had 13 children, six of whom played music professionally, beginning in their

father's band. His sons, Aaron, Rickey, Dwayne, Scott, Philip and Roderick currently perform in The Paulin Brothers Brass Band, one of New Orleans's most popular traditional bands.

Paulin's band was featured in *Always for Pleasure*, an award-winning film about New Orleans culture. He recorded in the early 1960s with Emile Barnes on Icon Records, and in 1980 his brass band released an album on Folkways. He also performed on a CD by his sons' Paulin Brothers Jazz Band, *The Tradition Continues*, in 1996. Paulin's last public performance was at the 2004 New Orleans Jazz and Heritage Festival.

■ **Elaine Lorillard, 93, Co-founder, Newport Jazz Festival, Tremont, ME, Oct. 11, 1922 – Newport, RI, Nov. 25, 2007.**

Elaine Lorillard, who was one of the founders of the Newport Jazz Festival died November 25 at a nursing home in Newport, Rhode Island. Together with her former husband, Louis, she inspired then Boston jazz club owner George Wein to stage the first Newport Jazz Festival in 1954 and provided a \$20,000 line of credit for the event. The inaugural NJF presented the Modern Jazz Quartet, the Oscar Peterson Trio, the Dizzy Gillespie Quintet, the Gerry Mulligan Quartet, the George Shearing Quintet, the Erroll Garner Trio, the Gene Krupa Trio and singers Billie Holiday and Ella Fitzgerald. Later she complained that her and her husband's roles in the festival were mostly downplayed in jazz history books and the press whereas Wein usually was considered the sole founder. The fact that the festival was held in Newport gave jazz "an aura of social distinction" that it never had before, explained Dan Morgenstern in *The New York Times*. Elaine Lorillard was a lifelong jazz fan and could be seen at concerts and in clubs up to just a few years ago.

■ **Teresa Brewer, 76, vocalist, Toledo, OH, May 7, 1931 – New Rochelle, NY, Oct. 17, 2007.** Teresa Brewer, the petite singer who topped the pop charts in the 1950s and reinvented herself as a jazz singer in the 1970s, died at her home in New Rochelle, NY. She was afflicted with progressive supranuclear palsy, a rare degenerative brain

disease. The musical career of "the little girl with the big voice" began at age two when she performed "Take Me Out to the Ballgame" at a local Ohio radio talent show and was rewarded with cupcakes and cookies. Other talent shows followed and the young Teresa Breuer (she later changed the spelling of her family name) became a regular on the "Major Bowes Amateur Hour." The singer landed a New York agent at age 16 and went on to have a string of pop music hits, beginning with "Music! Music! Music!" in 1953 which earned her a gold record. Other hit records included "Choo'n Gum," "Till I Waltz Again With You," "Ricochet" and "Let Me Go Lover." In all, she hit the pop charts 40 times. Brewer made frequent appearances on television variety shows like Ed Sullivan and Perry Como and became a top nightclub performer.

In 1972 Brewer divorced her first husband and married legendary jazz record producer Bob Thiele. Thiele and her four daughters encouraged the singer to explore new musical styles. "My daughters introduced me to the new music and my husband taught me to listen to jazz," she said. She went on to make a number of jazz recordings, including tributes to Bessie Smith, Louis Armstrong and Irving Berlin, and recorded with Count Basie, Dizzy Gillespie, Bobby Hackett and Duke Ellington, among other jazz greats.

While the former pop music star's jazz offerings garnered tepid reaction in some quarters, veteran jazz critic Nat Hentoff wrote: "Teresa Brewer is irrepressibly herself, constantly evolving, constantly enjoying the surprise of herself. The woman is a phenomenon."

■ **John "Dan" Danscuk, 80, radio broadcaster, Elizabeth, NJ, May 19, 1927 – Monroe, CT, Nov. 18, 2007.** At 9 PM on Saturday, November 17, John "Dan" Danscuk, 80, did just what he has been doing almost every Saturday night for the last 27 years. He flipped a switch on the control board of radio station WMNR-FM, 88.1 on the dial in Monroe, to begin the program he called "Swing and Jazz."

For the next three hours he did what he had done in all those shows for all those years;

continued on page 30

SALT CREEK G·R·I·L·L·E

Open Daily for
Lunch and Dinner.
Private Dining Room Available.

Live Jazz Daily
Every Monday - Friday Lunch
11:30 - 2:30
Mondays in Dec: *Dusty Micale*
Mondays in Jan: *Brad Mandigo*
Tues - Fri Dec & Jan: *John Bianculli*



Don't miss our New Year's Eve
Gala featuring the music of 3D

December/January Entertainment

Note: No entertainment Dec 24 & 25, 2007 and Jan 1, 2008;
No entertainment Dec 8, 2007 (Private party)

**All Mondays in
December and January**
Donna Antonow 7-10 PM

**All Tuesdays in
December and January**
Tom Adams 7-10 PM

12/21 Friday
Karen Rodriguez, 7-11 PM

12/22 Saturday
Jerry Topinka featuring
Janel Nissim, 7-11 PM

12/23 Sunday
Jerry Topinka and
Coleman Mellett, 5-9 PM
(12/24 & 25 no entertainment, holiday)

12/26 Wednesday
Sue Giles, 7-10 PM

12/27 Thursday
Rob Paparozzi, 7-10 PM

12/28 Friday
John Bianculli, 7-11 PM

12/29 Saturday
Roz Corral, 7-11 PM

12/30 Sunday
Dusty Micale Duo, 5-9 PM

12/31 Monday
New Year's Eve Gala
featuring 3D, 9 PM - 1 AM
(1/1 no entertainment, holiday)

1/2 Wednesday
Jeanie Bryson, 7-10 PM

1/3 Thursday
Gina Fox, 7-10 PM

1/4 Friday
Eric Mintel Quartet, 7-11 PM

1/5 Saturday
Laraine Alison, 7-11 PM

1/6 Sunday
Lee Deedmeyer, 5-9 PM

1/9 Wednesday
Janice Friedman, 7-10 PM

1/10 Thursday
Pam Purvis, 7-10 PM

1/11 Friday
Karen Rodriguez, 7-11 PM

1/12 Saturday
Meg Hanson Group
featuring Billy Hill, 7-11 PM

1/13 Sunday
The Grants, 5-9 PM

1/16 Wednesday
Sue Giles, 7-10 PM

1/17 Thursday
Rob Paparozzi, 7-10 PM

1/18 Friday
Marlene VerPlanck, 7-11 PM

1/19 Saturday
Jerry Topinka featuring
Gina Fox, 7-11 PM

1/20 Sunday
Jerry Topinka and Coleman
Mellett Jazz Guitar Night,
5-9 PM

1/23 Wednesday
Janice Friedman, 7-10 PM
1/24 Thursday
3D, 7-10 PM

1/25 Friday
John Bianculli, 7-11 PM

1/26 Saturday
Meg Hanson Group
featuring Billy Hill, 7-11 PM

1/27 Sunday
Rich Tarpinian Group, 5-9 PM

1/30 Wednesday
Sue Giles, 7-10 PM

1/31 Thursday
Rob Paparozzi, 7-10 PM

SALT CREEK GRILLE

(along U.S. Route 1 next to the Westin Princeton)

PRINCETON FORRESTAL VILLAGE
ONE ROCKINGHAM ROW * PRINCETON, NJ 08540
(609) 419-4200
www.saltcreekgrille.com



Jazz Goes to School

The College Jazz Scene

By Frank Mulvaney



November is a busy month for most of us but I was able to cover four college jazz events. I'll have the full Spring semester college events calendar for you next issue and you will soon be able to access that information on the Jazz Society Web site at www.njjs.org. I will also alert you to the All-State High School Jazz Band Festivals that will be taking place in March with Finals competition in April.

William Paterson University

OCTOBER 28. This was the fifth of six sessions of the Fall Jazz Room series. As usual a student group opened the program but there was nothing usual about the brilliant young musicians of this sextet representing five states and Istanbul, Turkey. The first tune by the Composers Group provided notice that what we'd be hearing would be memorable, as each member showed their virtuosity. The second tune, "Slow Descent" was a bluesy swing by Roxy Coss (tenor) featuring excellent guitar work by Alex Foote. We next heard a composition by Alex titled "Much the Worse for Wear," which would qualify as avant garde, stretching interest, but with fine solos by Samantha Incarbone (trumpet) and Mr. Coss. The final selection was another composition from Roxy Coss called "Little Did She Know" on which we had a chance to experience the brilliant musicianship of pianist Justin Kauflin. I hope you have an opportunity to see Justin play before he graduates next year.

If you live in or near Wayne, there are many unadvertised student jazz performances that are free and open to the public, including numerous senior recitals that you may want to take advantage of.

The featured professional this day was a marvelous young pianist by the name of Anat Fort with her trio. Anat is an alumna of William Paterson and just released her third CD. She has been working with bassist Gary Wang and drummer Roland Schneider for the last eight years and they are one tight

trio. It's not easy to talk about Anat's music. She is a truly wonderful pianist with great touch and an incredible sense of time. The program of entirely original compositions of Ms. Fort has been described as "remarkable for their organic, original quality and their depth of inner peace." Clearly, her work is cerebral and contemplative. A couple of her longer tunes were circular musical journeys which I found very satisfying. I've always been fascinated by excellent piano trios when they seem to perform with one mind and this we experienced throughout this set of 80 minutes with nary a chart in sight. Anat really took advantage of this opportunity to show her wares but this type of music places much demand on a listener's focus and becomes rather exhausting after an hour. I'm sure we will be hearing a lot about this brilliant musician in the coming years.

Rowan University

NOVEMBER 1. What sets the Rowan program apart from the others is their very innovative Lab band. This year's edition is a 20-piece ensemble that has eight woodwinds, including a bassoon and a piccolo, a violin, vibes, congas and a tuba in place of a baritone trombone. The very different tones and harmonics produced by this band are a delight for the ear. You can imagine the unusual layers of sound and how piccolo and violin can pierce the air even with the band at full throttle. Selections this evening ran the gamut of big band repertoire. We heard a wonderful composition by graduate Nick Fernandez, "Chica Bonita," a fiery Latin tune, and Nick's arrangement of the Monk classic: "Round Midnight." Jazz Program Director Denis DiBlasio contributed a marvelous arrangement of "San Joven" which really had us moving in our seats. Ed Vezhino, a prof at Rowan, is a talented arranger and composer, and he provided a great chart for "For All We Know" on which we heard a terrific solo by baritone Dan Myers, plus his original "Never

Again," a brash Latin piece complete with bongos and congas. Next up was an instant original created from five notes provided by the audience. Exceptional violinist Frank Lakatos improvised a head which fit into a prearranged framework that the rest of the band could groove with. It was quite amazing. This part of the program concluded with another student composition from tuba player Andy Fodor titled "Short Cut" that reflected a mature talent for someone so young.

After intermission, the regular Rowan jazz ensemble took the stage. (I should mention that the acoustics in the 1000-seat Pfluegger Concert Hall are so good that amplification is really not necessary.) While they only played three numbers, the band provided enough big sound to fill an hour. They opened with a tune called "Dante's View" — HOT was the byword as we all sat up and took notice. The classic "There Will Never Be Another You" arranged by Mike Tomaro showed off the band's ability to project beautiful controlled harmonies, and gave Jared Jackson an opportunity to deliver a masterful alto solo. All good things must come to an end and this evening of great music concluded with Coltrane's "Impressions," a tune I can't hear often enough, on which everyone had a chance to solo. If you live near the Glassboro area you should take advantage of the many performances (both jazz and classical) that are open to the public and free of charge. Check out the calendar on the school's website (www.rowan.edu) for more information.

Rutgers University

NOVEMBER 27. For the second night in a row it was back to the Nicholas Music Center, this time to hear the University Jazz Ensemble, composed almost exclusively of graduate students many of whom have professional credentials. The evening's program

continued on page 30



“Man...are we havin’ a HEATWAVE at Centenary College!”

Saturday, **January 12, 2008** – 8:00pms
“**New York Swing**”

Featuring: **Bucky Pizzarelli**, John Bunch,
Phil Flanigan, & 12 yr old Violionist Jonathan Russell



Saturday, **January 19, 2008** – 8:00pm
“**The Diva Jazz Orchestra**”
An All Women’s 15 Piece Jazz Band

Saturday, **January 26, 2008** – 8:00pm
“**The Joys of Sax**”

Three Great Tenor Sax Players
Bob Kindred, Dick Meldonian, & Jerry Weldon
Backed by: The Jesse Green Trio



Tickets On Sale Now

Phone: Centenary Box Office at 908-979-0900 or CEI at 908-637-6455

Online: at www.centenarystageco.org • MasterCard or Visa

\$22.50 in advance • **\$27.50** at the door • **\$60** for all 3 Concerts
Under 18 – Child / Student **\$15**

Tickets may be purchased with cash or check at the following locations:
Panther Valley Inn • Skylands Bank • Hackettstown Trading Post • Smokehouse Restaurant
Hackettstown Carpet • Valley National Bank • WRNJ Radio • Long Valley Music Center

Sponsors:

 **Hackettstown Regional
Medical Center**



Talking Jazz

A Jersey Jazz Interview with Bucky Pizzarelli

By Schaen Fox

JJ: How much time do you have for this? I don't want to be an inconvenience.

BP: Oh, we will go 'til we fade out.

JJ: OK, I'd like to start with a review of your Jersey roots. You were born and raised in Paterson, but now live in Saddle River. How long have you lived there?

BP: Over 40 years.

JJ: Ruth, your wife, is also a New Jersey native, from Waldwick. How did you meet?

BP: My sister was a nurse at St. Joseph's Hospital in Paterson, and I went to pick her up one day and Ruth was a nurse there too. And that is how we met.

JJ: That was about 1950?

BP: Yeah.

JJ: You have traveled all over; did you ever think of leaving this area?

BP: No. I don't know why I would. I love New Jersey. I cannot picture myself living in any other place.

JJ: Now, I know that your dad gave you the name "Bucky" because he spent some years in Texas. How did you connect with Odessa, Texas?

BP: Because my father had hitchhiked there when he was 16. He was kind of an orphan and wanted to be a cowboy. Many years later these people from Odessa were traveling up to Denver, CO to attend the jazz party there. They decided to start their own party rather than keep traveling to Denver. I was intrigued about Odessa; I wanted to see where my father had been. He couldn't go with me because he was too ill by then. So, that was 45 years now and I've been going ever since.

JJ: You learned to play both the banjo and guitar from your uncles. Do you know if there were musicians in any earlier generations?

BP: I really don't know. I know that my grandfather played finger style classical guitar. I saw him play one day and I couldn't believe it, he played like Segovia.

JJ: Did you take lessons from him?

BP: Oh no. He was too old by then and in and out of the hospital all the time.

JJ: You started your professional career with Vaughn Monroe in 1943, and were with him

until 1951 — except for that government-paid tour of parts of Europe during the war.

BP: (Laughing) Yeah, and the Philippine Islands. (Bucky is a WWII vet.)

JJ: How did you get that job?

BP: On Sunday afternoons in Paterson, we were allowed to go to the Hollywood Brick Bar

downstairs on Market and Main Street. Joe Mooney was there and one of my uncles was playing guitar with him. We would get to listen to them play and every once and a while, they would let us sit in. Frank Ryerson who was first trumpet player with Vaughn Monroe was looking for a guitar player to join the band. So, he said to me, are you the kid who played with Joe Mooney down in Paterson? I said "Yeah," he said "OK," and that was the requirement. (Laughs.) I jumped on the bus and went to Scranton, PA and Vaughn asked me to stay with the band 'til I went into the army, which was about four months later.

JJ: And when you got out of the army in '46...

BP: He gave me the job back because I went into the service. He said it was my job. "When you get back, you're back in again."

JJ: I saw that one year you played 200 one-nighters in a row with that band. I'm guessing that was on a bus and over a lot of dirt roads.

BP: Yeah, that's right (laughing) and over a lot of bridges. In New England, I remember getting off the bus many times at two or three in the morning. The driver would wake us and say everybody off and he would go over this weak little bridge. He would go back about a quarter of a mile then go flying over the bridge. Then we would all walk over and get back on the bus.

JJ: Then you left the band in 1951.

BP: Yeah, that is when the band broke up, more or less. I went briefly with Joe Mooney. We played a club in New York for two weeks, and then Joe moved to Florida. I was hanging around New York and I met a cello player from the NBC orchestra.



Photo courtesy of the artist.

He said they were looking for a guitarist for the Kate Smith Show. So he recommended me and they gave me the job.

So, I went on the Kate Smith Show five days a week in the afternoon. Which was a pretty good gig. Rehearsal was at 11:00 and we were on the air at 5:00 or 5:30 — I don't remember exactly. But, that is how most of the guys got to know me in New York. And then of

course, the recording thing started. They were using a lot of guitars on a lot of recording dates and I got in on that.

JJ: A great center for jazz education is New Jersey's William Paterson College where you taught from 1971 to 1988. Was that the start of your teaching?

BP: Yeah, I used to go about once a week for two or three hours and I would have like five students there. The worst part was they were all tired at the end of the day. (Laughs.) Then I had to rush to New York, so it was inconvenient for me. I stuck to it and we had some great guitar players come out of there. One student I had was Peter Bernstein, he is in New York now and he is a fabulous guitar player. I had Eddie Decker, who was not a music student, but he used to take lessons from me anyway. He is a great seven-string guitar player.

JJ: I love to watch you perform with a younger musician because you seem to enjoy helping them almost as much as you enjoy playing.

BP: Oh I do because they grasp things so fast. Things that took me six months they do in like two weeks.

JJ: Did you ever consider giving up playing for teaching?

BP: Oh no!

JJ: You are listed as Emeritus at William Paterson; does that mean you still have any connection?

BP: No. I'll play a concert there once and a while with John Bunch and Jay Leonhart. We are going to do one in January.

continued on page 18

On the Watchung Circle
18 Stirling Road
Watchung, NJ 07069
(908) 753-0190
www.watchungarts.org
wacenter@optonline.net

WATCHUNG ARTS CENTER

GREAT JAZZ SERIES 2008

FRIDAYS AT 8 PM

JANUARY

CLAUDIO RODITI QUINTET

January 11, 2008
Tickets: \$20



FEBRUARY

VIRGINIA MAYHEW QUARTET w/NORMAN SIMMONS

February 8, 2008
Tickets: \$18

MISHA PIATIGORSKY TRIO

February 29, 2008
Tickets: \$18

MARCH

HENDRIK MEURKENS QUARTET

March 7, 2008
Tickets: \$18



CLIFF KORMAN TRIO

March 28, 2008
Tickets: \$18



APRIL

DON BRADEN QUARTET w/TOMOKO OHNO

April 11, 2008
Tickets: \$18

MAY

FIVE PLAY FROM DIVA

May 9, 2008
Tickets: \$20



Subscription Option:

Tickets to 4 or more concerts will receive a total discount of \$5.00 - Cash or Check only.
Tickets can be purchased at the door, reserved by phone or at www.watchungarts.org.

BUCKY PIZZARELLI *continued from page 16*



Bucky Pizzarelli and Milt Hinton perform at a Manhattan street fair, September 1978. Photo by Mitchell Seidel.

JJ: You still travel a great deal. Have you any idea how much time you average traveling in a year?

BP: (chuckling) Oh, I really don't keep track of that. I'll tell you this year I have been in Scotland, England, France, Israel and Japan. That is a lot of traveling.

JJ: Is there any place where you find you get a better reception?

BP: Oh all over. I think Japan was big, but so were the European countries. It is a great feeling when you are over there to do your thing and have them understand what you are doing.

JJ: Tony DeNicola told me that on his last Japanese tour, the promoter saw to it that he paid for all of Tony's purchases.

BP: (Laughing.) Oh yeah. You know they are very hospitable. When you get there they do everything for you. I was in Scotland two weeks ago and it was the same way. They were feeding you every day. I don't think I spent eight bucks there in the week.

JJ: Another nationally famous Jersey jazz spot was Frank Dailey's Meadowbrook Ballroom. Would you tell us about that?

BP: Oh that was great. I think that used to be seven days a week and a Saturday matinee. All the big bands played there and we lived on Union Avenue in Paterson — which led right up to Little Falls and you made a right turn and the next road took you up to the Meadowbrook. My uncle used to work there with different bands and he would come down with different musicians and it was thrilling during the Depression to see these musicians dressed in tuxedos. I was always inspired by that.

Later on I played there twice with Vaughn and it was exciting to be there because it was close to home. So, I was staying home and driving up there.

JJ: How about Gulliver's?

BP: I played there many times in Little Falls. In fact when I was a kid, I used to swim in the river underneath the high bridge. It was long hours too — like from nine until two or three in the morning. All the

waiters and musicians who were working that night were going to appear later on.

JJ: So you kept playing after hours.

BP: Yeah, that was the whole idea. Then there was a club Room 46. You stayed up all night long and you got ham and eggs in the morning.

JJ: Then there is *your* place as a spot where there is always music. Did you ever have trouble with the neighbors?

BP: Oh no, we never make any noise. It never gets that fierce. Our house is right on the river here.

JJ: I hope you have private recordings, considering whom you have had over.

BP: No, I don't have any. You know one night we had George Barnes and Les Paul just playing on the porch, but I never recorded any of that stuff.

JJ: How about Tal Farlow?

BP: Oh, Tal was a phenomenon. I remember a piano player I grew up with in Paterson, Buddy Eanelli (Buddy Neal was his stage name), went into

the Air Corps a little before I went into the service. He called and said boy, there is this guitar player down in Greensboro, North Carolina. You've got to catch this guy and it was Tal. I later heard him in New York and I think he was one of the greatest. He had hands like baseball gloves. I use to see him down at the shore in Sea Bright; that is where he lived. We always had a great time.

We did a concert down in Dallas with Les Paul, Herb Ellis, Tal, Howard Roberts and, I can't think of all the guitar players. There were 10 guitar players, five regular players and then five steel players. It was in Dallas one Monday night when I was playing up in Chicago. I flew down on my day off with Les Paul and we did a concert that lasted until two in the morning. It was unbelievable. Those steel players were sensational. Slam Stewart was playing bass and Louie Bellson played the drums.

JJ: I hope *that* was recorded.

BP: (Laughing) Oh yeah. I think they did, but the guy never paid anybody and everyone got bootleg tapes of that show.

JJ: I also want to ask you about performing at the White House. You have been there three times?

BP: Yeah. The last time was with Fiddler Williams and Keiter Betts — just a trio. We played for Savion Glover. He was the headliner. It was very exciting. We spent like three days rehearsing and putting it together. That was for President Clinton.

JJ: I'm curious about how that is done. Did you just drive up and show a pass to get in?

BP: No. We took a train down and they met us with cars and they knew where we were all the time. (Chuckles.) They took us wherever we had to go.

JJ: Did you rehearse in the White House?

BP: Yeah, for a couple of days and the president would be walking around talking to everybody. (Chuckles.) He said that he stayed in touch with Zoot Sims's widow, because Zoot was his favorite sax player.

JJ: I was wondering if he made time for you since he has some musical background.

BP: Well, President Nixon played too. I played at his house, with my son John, for his wife's birthday. I knew his bodyguard. I met him at a shoe store and he said why don't you come up and play a couple of tunes for Mrs. Nixon. So we went and it was great. They were just with Bebe Rebozo and his wife. He said he played a lot of different instruments besides the piano, everything but the trumpet.

JJ: Did you live near him?

BP: No. He lived way on the other side of town. They are tearing down that house he had. Knocking it down to build a bigger house.

Then we played for President Reagan: Tony Mottola, myself, Frank Sinatra, Perry Como, Vinnie Falcone, Nick Perito, Irv Cotler and Gene Chericco.

JJ: That was for the president of Italy, and it looks like someone purposely put so many



Martin (background), John and Bucky Pizzarelli perform at a Jack Kleinsinger's Highlights in Jazz concert at New York University, February 1990. Photo by Mitchell Seidel.

Italian-American musicians together for the event.

BP: (Laughing.) You know at the end of that, President Reagan came up and mentioned our names and then said: "I just found out you are all here illegally and we are having you shipped back to Italy."

I also played for President Reagan in Benny Goodman's quartet with Buddy Rich, Hank Jones and Milt Hinton. That was the first time I ever played at the White House.

JJ: Did you also rehearse there?

BP: Yeah. We went in the afternoon and played a little bit just to organize ourselves, but we knew what we were doing anyway.

JJ: I'm curious that Buddy Rich was in the group since he had his own band at that time. How did Benny get him to play?

BP: Buddy respected Benny like you can't believe and when Benny called him to come and play; he was excited and dropped everything. We went down to Washington and stayed at the Watergate. When we played, he even played "Sing, Sing, Sing" the way Gene Krupa did it. I have a tape of that. It is very exciting.

JJ: Did King Hussein know anything about jazz?

BP: Oh yeah. He was a big fan of Buddy's and he wanted Buddy to play with Benny. They didn't play together. I think they might have made one record together — just clarinet and drums. But Buddy was always a competitor with Gene Krupa and Gene was Benny's favorite. On the *Merv Griffin Show* Benny said: "I always thought this guy played too loud." (Laughs.) But, boy when they played together they really made some good music.

I would do that show occasionally. When Benny came in they would put me on for the week, but it was specifically to play for Benny.

JJ: There are so many negative stories about Benny, but you were his friend, so you must have seen a side of him that others missed.

BP: If Benny didn't like you, it was your fault. Benny could pick a wise guy out before he even walked into the room. That was the last thing for him; if you tried to outsmart him you couldn't do it. No matter what you did, he could beat you to it, because he grew up in the studios like we all did. He knew all the answers. I knew what he wanted: with Benny you had to

know what tempo he was doing. That's all. (Chuckles.) When he played by himself, there was the tempo before you started playing. If you interpreted that the wrong way, you were out.

JJ: And you were with him for how long?

BP: Oh, a very, very long time, from '60 to '66 and really until he died.

JJ: I also wanted to ask you about your backing Sarah Vaughn on her *Duke Ellington Songbook* albums.

BP: You know that's a funny record. I did "Lush Life" and a couple of others. Joe Pass also did some things with her.

JJ: I heard that after it was finished, she decided that she wanted to change the arrangements and do it all over again.

BP: That's right. Now the one I did, the original was with Benny Carter. They took those tracks and they hired Zoot Sims to play over the whole thing. Then she had Billy Byers write the same tunes all over again.

JJ: Another famous singer you recorded with was Lee Wiley. Would you tell us about doing that?

BP: Oh, that was exciting. I was with Monmouth Evergreen Records and Bill Borden was forever coming up with great ideas for me to do. One of them was doing Bix Beiderbecke's music. The

continued on page 20

BUCKY PIZZARELLI *continued from page 19*

arrangements were by Bill Challis, who was the one who actually wrote the music down for Bix, "In a Mist," "Flashes" and all his compositions. The next thing was for me to play on this session with Dick Hyman, Buddy Morrow, George Duvivier, Don Lamond for Lee Wiley. She was a "Frank Sinatra" for her time, and we made a nice record.

JJ: What was it like working with George Duvivier?

BP: He was an artist. He could play a Charlie Christian solo on the bass. (Chuckles.) He was a great guy, a beautiful guy. He would show up and play beautifully and we were doing three sessions in a day. We would forever play, boom, jump into our cars, and drive to another studio and we would park in three different places in a day in New York.

He never flew anywhere. When he was invited to the Jazz Party in Denver, he put his bass in his special Cadillac; the trunk was changed to hold it, and drove all the way to Denver.

JJ: And now Jay Leonhart has that bass.

BP: That's right. It's a great bass. I think the Gibson people had something to do with making it.

JJ: How did it feel to have Stephane Grappelli ask you to take Django's chair in his group?

BP: I think Stephane was the second banana in that group and it wasn't a matter of taking Django's chair, he had a lot of guys. He was a great musician. He played piano like Art Tatum.

I don't think that he and Django mixed it up very much socially. It was only on the bandstand. That's my guess. Django was in the gypsy camp and Grappelli would go over there and jam with them, then go to the gig and that was the end of it. During the war they split up. Django stayed in France and Grappelli went to England and played with George Shearing.

JJ: How about Zoot Sims? How did you connect with him?

BP: Oh, Zoot, my favorite. To me there was nobody like Zoot. He was the happiest guy whenever he had that saxophone. Gone! Nobody could beat him. He and Al Cohn together, they were the champs. Two champs.

JJ: How did you start playing together?

BP: I was playing in a club by myself and he lived a few blocks away. He used to come in with his saxophone and it ended up with the two of us playing. The boss said anytime you are off the road you come and play with Bucky and that is what happened. We had a great relationship. (Laughs.)

JJ: What about Bud Freeman?

BP: Oh, a giant tenor player. I think he was Lester Young's favorite player. I was hooked up with him by Bob Field of Flying Dutchman Records. He flew Bud in from Ireland and got the band together also with Bob Haggart and Hank Jones and we made a nice little album. I think it got four or five stars in *Down Beat*.

JJ: Why did he move to Ireland?

BP: Well, marital troubles. (Laughs.) He had to sneak into New York without anyone knowing he was there. He played and went back to Ireland.

JJ: How about George Van Eps?

BP: George was my hero. He started the seven-string guitar. He developed that, I think, in the early '50s. Then he made a beautiful record called *The Mellow Guitar*. Every guitar player should own a copy of that album.

JJ: Did he actually help construct a seven-string for you?

BP: For me? No, for Gretsch guitars. He came to New York and demonstrated it at the Park Sheraton Hotel for a week and between sessions we were all going over and listening to him play.

JJ: So it was Benedetto who made your guitar?

BP: Yeah, the seven-string, the first one I had was a Gretsch. I met Benedetto down in Disney World. I was playing there for a couple of weeks and my first seven-string had too many extra things on it.

JJ: That must be thrilling to have your own guitar model.

BP: Oh yeah, well that wasn't my model. He just made a demonstration one for me. That was the only one he made. Now he is making them all over the place (laughs) and a lot of guys are playing them. The one I have now he made about three years ago when he was with the Guild Company. He stopped making them privately. He went with Guild, and then Fender and he was forever taking a hammer and breaking half of the guitars they made because they weren't up to his specifications. But, he got sick and tired of that, so he decided to go private again. He is in Savannah. He's got a great



Bucky and son John with a young fan in 2003. Photo by Mitchell Seidel.

If Benny didn't like you, it was your fault. Benny could pick a wise guy out before he even walked into the room. That was the last thing for him; if you tried to outsmart him you couldn't do it.

little factory there with about 10 guys working for him. I visited him last year when I played there.

JJ: How did you meet Tony Mottola?

BP: I met him in the studio when we started doing recordings in the late '50s. We were thrown together because we were doing things like Mitch Miller record dates and all the stuff at Columbia. Tony was always the lead guitar player.

JJ: And since you were both from New Jersey I assume you would commute together.

BP: Yeah, I drove him home sometimes. Commuting was easy then. (Laughs.)

JJ: Would you tell us about making *Have Yourself a Merry Little Christmas*?

BP: We made it for Command records. What did I bring with me that day, my seven-string and a gut string? When I had the seven-string we made an album with two guitars called *Two Guitars for Two*

continued on page 22



Discover the World with Jazzdagen Tours™

presents

South Africa January 2 - 18th, 2009



Wonderful itinerary on the ms DEUTSCHLAND
of PETER DEILMANN CRUISES.

This is a Jazzdagen Premier! Only 512 passengers on this beautiful elegant
ship. Discover Cape Town, Namibia, Tala Game Reserve and many more.

Musicians lineup: The Titan Hot Seven with guest: Pieter Meijers



Tahiti Cruise - ms Paul Gauguin - May 10-17, 2008

We proudly announce another 7-day Tahiti cruise.
Visit: Papeete, Raiatea, Tahaa, Bora Bora and Moorea.
On the 325 passenger Paul Gauguin of Regent Seven Seas Cruise
Line. Optional: 3-night hotel package May 7-10 at the
Beachcomber hotel, Papeete.

Rebecca Kilgore, Dan Barrett, Eddie Erickson,
Richard Simon, Pieter Meijers, Randy Morris
More to be announced...



Douro River Cruise - ms Fernao de Magalhaes - Jul. 6-21, 2008

7-day cruise on the Douro River in Portugal.
Visit vineyards, castles and Salamanca, Spain. Enjoy beautiful Porto and visit
the greatest wine cellars. Stay 4 nights in Porto and 3 nights in Lisbon.
Rates start at \$4,195.-p.p. All excursions included.

The High Sierra Jazz Band
Joep Peeters
(From Holland)



Trans Atlantic from London to New York - Crystal Symphony - Sept. 2-16, 2008

14-day cruise from London to New York.
This voyage of the Vikings stops at many interesting ports, such as:
Invergordon (Scotland), Reykjavik (Iceland), Nuuk (Greenland) and more.

Pieter Meijers Quartet with guests
John Cocuzzi, Brady McKay and
The Midin Brothers Quintet



Jazz Alive 2008 - Crystal Symphony - Nov. 30 - Dec. 7, 2008

7-day Mexican Riviera cruise, round-trip from Los Angeles.
Jazzdagen Tours and Arbors Records are working again on an
incredible lineup. Combine with the San Diego Jazz festival.
Transportation from San Diego to the Symphony in Los Angeles.

Bob Wilber, Harry Allen, John Alford, Nicki Parrott,
Rossano Sportiello, Jeff Barnhart, Jon-Erik Kellso,
Eddie Metz, Yve Evans, Joe Cohn, Pieter Meijers,
Howard Alden, Phil Flanigan, Randy Sandke,
Joe Ascione, Johnny Varro, Bill Alford, Richard Simon,
Tom Hook, Randy Morris, Frank Tate
and more to be announced...



Hot from the press: South Africa - Jan. 2-19, 2009

Wonderful itinerary on the ms DEUTSCHLAND of PETER DEILMANN
CRUISES. This is a first for Jazzdagen. Only 512 passengers on this beautiful
elegant ship. Discover Cape Town, Namibia, Durban, Tala Game Reserve etc.
Rates start at \$7,990.-p.p. All excursions and airfare included.

The Titan Hot Seven
with guest Pieter Meijers

800-433-0078

jazzdagen@aol.com

www.jazzdagen.com

Jazzdagen Tours - Alida L. Meijers, CTC
Seller of Travel Program: #2026058



BUCKY PIZZARELLI

continued from page 20

Oh, Zoot, my favorite. To me there was nobody like Zoot. He was the happiest guy whenever he had that saxophone. Gone! Nobody could beat him. He and Al Cohn together, they were the champs. Two champs.

in Love or something like that. And Tony wanted to do a Christmas album and Enoch Light said go ahead and do it. I had been playing rhythm for years with Tony on most of his records and he said let's make the record.

That is such a good album that I never wanted to do a Christmas album myself after I made that one with Tony. The funny thing is, my name is not on it.

JJ: What did you think of Mary Ford as a guitarist?

BP: She played great rhythm guitar. The way Les liked it. She was with a country western band and as I understand it, when they got together, he decided he needed a vocalist on his records. She did a great job. I don't think anybody could match her. She had a great low voice. A lot of singers sing too high today, like opera singers. I like a low voice.

JJ: Speaking of rhythm guitar, I was surprised to read that you feel that Freddie Green was under-appreciated.

BP: Of course! The Basie band does not sound like the Basie band any more because he's not there. Everybody talks about Joe Jones and Count Basie, but the mainstay of that band was Freddie Green.

I used to see him once and a while when we were rehearsing for the JVC Jazz Festival. We would be rehearsing in the studio and then the Basie band would come in. He would just sit in a chair, he never said much. I asked him how he learned to play that guitar and he said it takes a long time. The only guy that knew what he was doing was Barry Galbraith. He was just like Freddie Green.

JJ: Would you tell us about playing with Andres Segovia in the audience at the Plaza Hotel?

BP: Yeah. The head waiter took me over to his table. They had finished dinner, but told me "We are waiting for you to play." I sat at the table briefly with him. He thought that the low string I had on my guitar was the high string, like the Russians. I said no, it is the other end. I was working with Tony Monte and Jerry Bruno I think, and we played a couple of numbers and Mr. Segovia walked up on to the bandstand and shook everybody's hand and then left.

JJ: How was it working with Slam Stewart?

BP: Slam Stewart was in a class all by himself. The one thing I learned from Slam was when we would be playing together, I would play two choruses or something and he would always say: "Work it." Those two words have always stuck in my mind. I like to paint and after I think it is finished, you have

to go over it again. You add this, add that, change this change that. That is what he meant. When you are playing music, you are doing something you can do in your sleep. Then all of a sudden, he comes up with "Work it!" which means keep going and do something better.

JJ: When did you start painting?

BP: A long time ago, while here in Saddle River. I do it for laughs now. I had a show last year in Paterson. I had 33 paintings up for six weeks.

JJ: I have seen other musicians that seem to be as happy as you on stage, but not many. You really seem to enjoy performing.

BP: Well, that is what it is all about. You can't go out there with a long face or play tunes that nobody knows, or play your own compositions: "Then I wrote, then I wrote..." There are too many good songs written by the masters: Richard Rogers, Duke Ellington, Johnny Mercer, all that stuff.

JJ: But you even smile through it when the crowd is not appreciative.

BP: (Laughing.) There is nothing else you can do. The only way you can get a crowd to stop talking is to play softer.

JJ: Now, that sounds like it came from Peggy Lee.

BP: Right. I played for her when I just got out of the army in California. We were playing the Palladium for six weeks and every Saturday we would do a radio show, it was coast to coast. She was a guest and her husband Dave Barbour didn't make it so I had to play his part. (Laughs.) I wasn't up to that. I got through the radio show and I played with her many times with George Barnes. She loved the guitar. In fact, George and I played for her just at her apartment one night. Just four people were there. We sat on the floor and played tune after tune and she sang with us.

She was a great admirer of Billie Holliday. In fact, she could do a better imitation of Billie than Billie. She was a great jazz singer. You know when you sing with Benny, that's your education right there, and that is what she got from Benny. She sang the melody all the time and didn't go crazy. [When we played at the Waldorf] she would record every show and listen to what was going on. If she didn't like it she would call you and "Hey, you've got to do this, got to do that."

JJ: Now that sounds even tougher than Benny.

BP: Well, that is where she got it.

JJ: You also did the soundtrack for Woody Allen's film *Sweet and Lowdown*. What was that like?

BP: I just played rhythm on that. Howard Alden played all the solos.

JJ: Was Woody there while you were recording the soundtrack?

BP: Yes he was. He was very soft spoken. He would whisper to Dick Hyman and then Dick would tell us what he said. I loved that. It was a great movie.

JJ: You have many honors, but I especially want to ask about honorary Doctor's degrees and your association with the Smithsonian Institution.

BP: I have two degrees: one from Hamilton College up in Clinton, New York and one from Southern Illinois University at Edwardsville. I was involved with Edwardsville for a long time. I used to do clinics there and after almost 20 years they decided to give me a Doctorate; the same with Hamilton.

JJ: Do you have your degrees on the wall?

BP: Sure do, but I don't practice on Wednesdays. (Laughs.)

JJ: How is it that two of your guitars are now in the Smithsonian Institution?

BP: Well, I worked for Randall Kremer (Director of Public Affairs at the Museum of Natural History at the Smithsonian) and he said they've never had a seven-string guitar.

JJ: Was there a ceremony for your donation?

BP: Oh yeah. There was a big audience and John, my son, and I demonstrated the guitars. One was a six-string bass guitar that I use to play on a lot of Rock and Roll dates. The second was not only the first Benedetto seven-string, but the first Benedetto ever made and the first to get into the Smithsonian. And then Randall asked a million questions. They gave us a big luncheon and a letter of gratitude.

JJ: Thank you so much for doing this.

BP: Thank you. 

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



Chicken Fat Ball

"It don't mean a thing if it ain't got that swing"

Sunday

January 6, 2008

2:00PM

Maplewood Woman's Club

60 Woodland Rd.

Maplewood, NJ

Randy Sandke-Trumpet

Ken Peplowski-Clarinet/Sax

Randy Reinhart-Cornet/Tromb

James Chirillo-Guitar

Mark Shane-Piano

Joel Forbes-Bass

Chuck Redd-Drums/Vibes

Please send checks payable to:

PRICE \$25.00

Al Kuehn
12 Lenox Place
Maplewood NJ 07040

*BYOB, and snacks if you like...we'll have mixers.
Directions will be enclosed with your tickets.*

Please include this section with your ticket request

Name: _____

Address: _____

E-mail (if possible): _____

Phone #: _____

Tear off and return

**Please remember to
enclose a self-addressed
stamped envelope**

Noteworthy

Newsspots from the four corners of the jazz world gathered and edited by Jersey Jazz staff. Your entries are welcome! E-mail items of broad interest that will still be timely a month and a half later to: editor@njjs.org

MARIAN MCPARTLAND turns 90 on March 20, and like many another senior jazzer, the pianist has no plans to retire. Her arthritis is painful, “but at the keyboard I don’t feel it,” McPartland jived in an interview with Susanne M. Schafer in *The San Francisco Chronicle*. Last fall she visited South Carolina for the premiere of her symphonic work, *A Portrait of Rachel Carson*, inspired by the pioneer environmentalist’s 1962 book, *Silent Spring*. In the symphony, “lots of far-out chords” symbolize “the dissonance of environmental harm to nature.” McPartland, who never learned the art of orchestration, hired an assistant to transcribe and score the passages she composed at the piano. Marian’s radio show “Piano Jazz” has been aired since 1978 on National Public Radio, with more than 650 guest pianists talking and playing duets with the British-born, Long Island-based grand dame of jazz.

MARIA SCHNEIDER’S recent album, *Sky Blue*, was released on the fan-funded and artist-owned label ArtistShare, reports Bob Young in the *Boston Herald*. The album cost \$170,000 to produce, and the pianist-bandleader is convinced that it will soon start turning a profit. Young tells how ArtistShare works: “Musicians inform potential participants about upcoming projects, soliciting funding to underwrite the creation of a CD. *Sky Blue* brought in professionals ranging from executive producer (\$18,000 and gold participant (\$7,500) to those at levels as low as \$12.50, who simply preordered CDs and downloads.” The financial setup promotes closer contact with her record-buying public, said Schneider. Participants become part of the project as she shares her thoughts and provides progress updates online. She says the process



Photo courtesy of Chris Washburne.

is a continual source of support and inspiration. “The best performances are when you’re close to the audience, and I can feel them there with me on this. While I’m making the record people write in and wish me good luck. You start to feel all these people stacking up behind you.” The Minnesota native has had more than 13,000

people help her complete four albums.

CHRIS WASHBURNE is more than a trombonist and bandleader. He is an assistant professor of ethnomusicology in the music department at Columbia University. In Copenhagen last fall to perform with his NYNDK Jazz Collective Band at Jazz House, Washburne held a seminar on the roots of salsa music for members and friends of the American Women’s Club. The illustrated talk was attended by *Jersey Jazz’s* foreign editor and ex-New Yorker Don Johnson, an NJJS member who works at Radio Jazz in Copenhagen. Don later interviewed Chris, whose wife is Danish, on the all-night FM station. Washburne’s Manhattan-based, post-bop collective SYOTOS has held the longest-running Latin jazz gig in New York history, playing every week for 16 years. Some of the sidemen are Tito Puente and Eddie Palmieri band alumni. NYNDK will play at Dizzy’s Coca-Cola Club on February 2. More on the hip prof’s Web site: www.chriswashburne.com.

“One should so live that one becomes a form of fiction,” wrote Oscar Wilde. “To be a fact is to be a failure.” **VALAIDA SNOW** sensed this. The stunning African-American revue singer, dancer and jazz trumpeter wowed ’em in the 1920s and early 1930s. Like Josephine Baker, she was so creative and created such a sensation wherever she went — especially in overseas appearances for 10 years — that failure was hardly an option. Valaida was a born promoter who always did a



Henry Grimes.

Photo by Shawn Brackbill 2007.

snow job on interviewers and embellished her own written accounts. That led to much fact-sorting for biographer Mark Miller of Toronto, whose *High Hat, Trumpet and Rhythm: The Life and Music of Valaida Snow* (The Mercury Press, 187 pp, US\$17.95), was published at the turn of the year. Valaida worked with Eubie Blake in Broadway shows, recorded with Earl Hines, “possibly” with Fletcher Henderson and definitely with many other names and European bands of the period. The retired *Toronto Globe and Mail* jazz critic writes with elegance.

HENRY GRIMES, the bassist who dropped out for 30 years and came back in 2003, has been busy making music ever since. Grimes played with the giants in the 1960s: Miles Davis, John Coltrane, Thelonious Monk, Sonny Rollins, Roy Haynes, Roswell Rudd and many more.

He got rid of his double bass and turned to filling hundreds of notebooks with thoughts, stories and verse. Some 50 poems were published recently in his first book, *Henry Grimes: Signs Along the Road* (Cologne, 2007). In February, the New York-based bassist will play Copenhagen with Marc Ribot’s Albert Ayler-dedicated group, Spiritual Unity. The band will go on to tour in several other countries. **J**

Valaida Snow.
Photo by John E. Reed.
Courtesy of Mark Miller.

JazzFest at Sea

www.jazzfestatsea.com

November
1-9, 2008

"Ultimate Jazz Cruise"

Cruise & Vacation Depot

1985 Howell Branch Road • Maitland, FL 32751

(800) 654-8090

CRUISE the Western Caribbean with your favorite JAZZ ARTISTS!

Banu**GIBSON** Terry**BLAINE** Allan**VACHÉ** Warren**VACHÉ**JR
Randy**REINHART** Harry**ALLEN** John**ALLRED** John**COCUZZI**
Mark**SHANE** John**SHERIDAN** Bob**LEARY** Vinnie**CORRAO**
Nicki**PARROTT** Phil**FLANIGAN** Ed**METZ**JR Butch**MILES**
PLUS Judy**CARMICHAEL** Christian**TAMBURR**

From **TAMPA, FL** on board

HOLLAND AMERICA MS VEENDAM

**Key West, Belize City,
Santo Tomas De Castilla** (Guatemala)
Roatan (Honduras), **Costa Maya** (Mexico)

Inside Stateroom from \$1,099*

* Per person, cruise-only, double occupancy.

BOOK EARLY! Fares and performers subject to change.

You **MUST** book with Cruise & Vacation Depot to attend our performances!





Oh, to Dance at the Meadowbrook Once More!

CEDAR GROVE, NJ: The crowds turned out Nov. 17 for a USO benefit show. Host Mike Grabas announced plans for 2008 events at the famed dance hall, possibly to incorporate a live radio broadcast — if it happens it will be the first time since ...? JJ

The dance floor filled to capacity as the Silver Starlight Orchestra, outfitted in WWII military uniforms, supplied swinging tunes. Onlookers filled the balcony above. The USO troupe sang their hearts out, and Mike Grabas (right) received an honor for his charitable works from Congressman Bill Pascrell.



CTSIMAGES | The Face of Jazz

LICENSING • RESEARCH • APPRAISALS



© Ray Avery/CTSIMAGES.COM

Photo Archives include vintage Jazz, Pop, Blues, R&B, Rock, Country/Western, Radio Personalities, Big Bands, Vocalists, Hollywood and more.

- PHOTOGRAPH RESEARCH • LICENSING FOR COMMERCIAL USE
- FINE ART LIMITED EDITION PRINTS • GALLERY EXHIBITIONS
- RECORD & PHOTOGRAPH APPRAISALS

WWW.CTSIMAGES.COM e-mail: Cynthia@ctsimages.com

Vince Giordano on NJN

A New Jersey Network program featuring excerpts of Vince Giordano and The Nighthawks's October appearance at SOPAC in South Orange will air on the network sometime in January. (Check www.njn.net/television/schedules/ for date and time.) The program also includes an interview with Vince taped the day before the concert at his home in Brooklyn.

— Johnny Maimone



Vince Giordano performing at the 2006 Pee Wee Russell Memorial Stomp. Photo by Tony Mottola.

From the Crow's Nest

By Bill Crow



Turk [Mauro]...told me of a backstage conversation with Zoot [Sims] at the Village Vanguard. Zoot heard someone say something about feeling paranoid, and said, "I'm just the opposite... I have a feeling I'm following someone." After everyone laughed, in order not to take undue credit for the line, Zoot said, "I heard that somewhere." JJ

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

The logo for Jazz Wednesdays at the 46 lounge. It features the word "JAZZ" in large, bold, white letters with a city skyline silhouette inside the letters. Below "JAZZ" is the word "Wednesdays" in a white, elegant cursive script. At the bottom, the number "46" is written in a large, white, stylized font, and the word "lounge" is written in a smaller, white, sans-serif font below it.

JAZZ
Wednesdays
46
lounge

300 ROUTE 46 EAST • TOTOWA, NJ 07512
973-890-9699
DINNER SEATING FROM 6 – 9 PM
Call 201-998-4001 for table reservations.
21 & over please.

Jazz Wednesdays at the 46 Lounge:
2 sets from 8 – 10:30 PM
no cover, no minimum

For more information:
www.myspace.com/donguinta
don@dreyerslumber.com

Wed Jan 2 - Ed Alstrom's Organ Quartet

Ed Alstrom - Hammond organ
Vinnie Cutro - trumpet
Frank Elmo - tenor sax
Don Guinta - drums

Wed Jan 9 - Mark Sherman 4tet

Mark Sherman - vibraphone
Ed Alstrom - piano
Essiet Okun Essiet - bass
Don Guinta - drums

Wed Jan 16 - Walt Weiskopf Quartet

Walt Weiskopf - tenor sax
Mark Soskin - piano
Jay Anderson - bass
Don Guinta - drums

Wed Jan 23 - Dave Schnitter Quintet

Dave Schnitter - tenor sax
Dave Ginsberg - trumpet
Ed Alstrom - piano
Steve LaSpina - bass
Don Guinta - drums

Wed Jan 30 - Oz Noy Trio

Oz Noy - guitar
Jeff Ganz - bass
Don Guinta - drums

Wed Feb 6 - TBA

Wed Feb 13 - Steve Slagle Quartet

Steve Slagle - sax
Dave Stryker - guitar
Harvie S - bass
Don Guinta - drums

Wed Feb 20 - Harry Allen Quartet

Harry Allen - tenor sax
Ed Alstrom - piano
Chip Jackson - bass
Don Guinta - drums

Wed Feb 27 - Tom Timko and his "Horndogs"

9 pc band



Yours For A Song

By Laura Hull NJJS Music Committee Member

Some of you may know that I have a background in business as well as music. Indeed, I offer seminars on The Business of Singing and I coach singers on marketing and promoting themselves. I've written before on how singers often have to chase venue operators to nail down a date for a gig, and it takes a lot of fortitude. It continues to surprise me however, how many restaurants, clubs and other venues fail to recognize good business practices when it comes to bookings. I am often astounded at the way singers and musicians are treated, and it hasn't changed much over the years. A singer who comes to an agreement with a venue to perform on a specific date begins the process by building a relationship with that venue. For the small venue, engagement contracts are generally not used; larger venues call for a contract. From the very beginning however, an element of trust is established, and usually just

by a handshake. The venue hires you, and you are expected to show up, often with an expectation that you'll provide an audience. At the end of the performance you are paid the agreed amount. I always tell a new venue that in the event of a cancellation without a two-week notice, a cancellation fee will be incurred. After all, advertising and promotion is in motion by then. Of course, this doesn't mean it'll happen.

Most singers have found themselves in the awkward position of losing a gig. A venue will call a few days — sometimes only hours — before a scheduled gig and cancel it for one reason or another. The singer is expected to just take it on the chin and show up the next time they call for a gig. In a long-term relationship this might be an acceptable practice. After all, if you are working at a venue for years and they find themselves having to cancel, well, you have the many gigs to follow, so you let it slide. In most venue relationships though, it is not so easy to take

it on the chin. It's a bad business practice to cancel a gig at the last minute. Singers and musicians, if having to cancel a gig, will always find a substitute for the venue. But what does a singer do to replace that gig and the income that goes with it? More often than not, nothing — unless a last minute opening comes up somewhere. I had a recent experience where I was notified six hours before a gig not to come in, and I had people coming from as far away as upstate New York to hear me. It was embarrassing to have to tell them to change their plans. More than that, I had already advertised the gig, made a poster, had leave-behind postcards prepared, and had placed the information on various website calendars. So when the venue says, "I'm sorry but it can't be helped, it's no reflection on your work," I say, "Well, if you're so sorry then send me a check! Put your money where your mouth is!" On balance, getting cancelled doesn't happen too often, but when it happens like this, it's deplorable.

The worst part of being cancelled is having to cancel the other players on the gig. A singer contracts his/her musicians, so now they too are out of work because the venue cancelled. Here again, trust becomes an issue. Musicians expect a singer who books them to be the leader and the leader pays them. So if the singer who contracts them gets cancelled, they often can't replace the gig either. I have found, however, that it's easier for a musician to get a last minute booking over a singer. Everyone loses when a venue cancels without sufficient notice. Some singers often feel compelled to offer a cancellation fee to the booked musicians. Some see it as a good business practice. Your musicians trust you with the night's work, to collect the pay, and to be treated with respect.

Trust and the business of music don't always go hand in hand. It must be earned, just like trust in any other business relationship. You instill trust with your audience, as they've come to expect you to out-perform yourself over the last time they came out to see you. A singer works hard to build an audience, musically and socially. A singer leading a band is responsible

A Matter of Respect

for hosting the program, storytelling, and setting the stage, literally.

So just how does a singer command respect? Let's face it. What we do as professionals is little more than a hobby in the eyes of the general public. Is it any wonder that venues and even we are affected by this thinking? To most people, all we do is play music...how hard can that be? Do we command respect? As a group, we rarely act as a group for our own best interests. As individual artists we are relatively easy to manipulate and exploit when you think about it. We work at our passion, making us vulnerable in ways unlike those of the bank teller or business executive. What other group accepts as standard long hours and little pay with unfavorable business practices? What other business group routinely allows their clients to dictate terms as we do? What other group accepts being treated with little or no respect?

I advocate commanding respect. It's easy. One of the toughest lessons in business I've learned is that sometimes you have to fire a client or a venue, or just say no. Learn what your true value is. If your audience pays to see you, you have earned their respect. They understand that you are working at making a living, regardless of the fact that this is your true calling — your passion. Booking agents, venues, and other providers should always treat music professionals with respect. We are providing a service just as they are, and it should be just as important to them as it is to us. Remember, being passive will allow others to manipulate you. Being assertive will empower you to do the right thing, and sometimes the right thing is to say no. It's a delicate balance between pushy and assertive. The person with good assertiveness skills usually sends the right signals and gets the right responses. They are vital for getting things done, getting what you want and commanding respect.

So the next time you go out to hear a vocalist, don't forget to applaud!

Laura Hull is a vocalist and music consultant serving the tri-state area. Visit her on the web: www.LauraHull.com.

Algonquin Arts
presents

Singing Astaire: A Fred Astaire Songbook

Starring Hilary Kole

Featuring such timeless tunes as

- ♫ Puttin' On The Ritz
- ♫ Dancing In The Dark
- ♫ The Way You Look Tonight
- ♫ Night and Day
- ♫ Cheek To Cheek

February 8, 2008— 8 p.m.
Adult \$35 Senior/Student \$33

Algonquin Arts Theatre
173 Main Street
Manasquan, NJ 08736

For Tickets, call
(732) 528-9211
www.algonquinarts.org

Affordable prices in a casually elegant atmosphere!

The Warren Vaché Trio
is here every Thursday
from 7 – 11 PM.

Live jazz on Fridays,
too, 7 – 11 PM.

Lana's Lounge has the best
happy hour in Union County!
Tuesdays through Fridays
4:30 – 6:30 pm.

- Extra large peel your own shrimp
- Buffalo wings or buffalo shrimp curls
with bleu cheese dipping sauce
- Little neck clams steamed
in white wine

— all just \$6.50 for 12!

- Imported bottled beer
- Our newest draft beer selection
is Blue Moon Belgium White Ale
- Specialty martinis and more

Enjoy Lana's Winter menu:

- 14 dinner menu items \$25 and under

Open to serve you:

Lunch served Tuesday
through Friday 11 AM – 2 PM

Dinner served Tuesday
through Thursday 5 PM – 10 PM

Friday & Saturday 5 PM – 11 PM

Private Parties Available

for up to 100 people.

Lana's

Fine Dining at the Hyatt Hills

1300 Raritan Road

Clark, New Jersey 07066

www.lanasfinedining.com

732.669.9024



COLLEGE JAZZ *continued from page 14*

was titled “Sounds from the Vanguard” (the famous Greenwich Village club where the Thad Jones/Mel Lewis orchestra made its reputation and where its progeny continue to play every Monday night).

We heard four compositions by the brilliant Thad Jones, all so diverse in approach that most jazz fans would not be inclined to link them to a single author. “Mean What You Say” is a stimulating hard swing piece, introduced with a fine piano solo by Brian Axford and involving alternate sectional voicing with frequent trumpet punctuation. Matt Janiszewski also contributed an excellent tenor solo on this one as did James Bell on trumpet. “Us” is rather incomparable with a funk-like vibe. The rhythm section cuts out twice for 10 or 12 bars for the brass and reeds to go it alone and the tail of the piece has a wild drum (Rudy Royston) and soprano (Eric Neveloff) duet. “Blues for the Wee One” has a panoply of sounds, most interesting perhaps flutes and muted brass together. Tenor Ryan Oliver and trombone James Borowski delivered exceptional solos here. “Kids are Pretty People” is one of Thad’s most frequently performed tunes. The version we heard tonight was a long meandering one featuring marvelous extended solos by tenor Ryan Oliver and trombone Andrea Gonnella.

Ray Noble’s gem “The Touch of Your Lips” received an energizing injection with Michael Abene’s arrangement that made it less romantic but more stimulating. It featured a fine piano solo from Barry Spatz. I’ve never heard anything quite like Ed Neumeister’s arrangement of “A Nightingale Sang in Berkeley Square.” It was bold and brassy at a high pitch with near screeching trumpets at times. Eric Neveloff showed his talent on this one with a great soprano solo and Andy Michalec made some excellent piano contributions as well. The final piece of the program was a Kenny Werner composition called “Compensation” which was the most melodic tune of the evening with more conventional harmonics and less aggressive brass but at the same time featured outstanding trumpet solos from Donald Malloy and Curtis Taylor. **JJ**

BIG BAND IN THE SKY *continued from page 12*

he played exquisite recordings by the greats of early jazz. As usual, the emphasis was on New Orleans-style Dixieland, with names like Louis Armstrong, Kid Ory, Bix Beiderbecke, Sidney Bechet and Earl Hines cropping up with regularity. There were tunes like “Muscat Ramble,” and “St. James Infirmary.” The Preservation Hall Dixieland Band and Bob Crosby’s Bobcats were heard.

As was his wont, Danscuk also cued up a few tunes from the swing era of the 1930s and 1940s. It was the music Danscuk loved. It was the music the many listeners to his program loved. And, next to his family, there was nothing John Danscuk loved more than that magic mix of jazz music.

That night, when Danscuk signed off at midnight, nothing seemed amiss. It was just another show to add to the nearly 1,500 he had under his belt since first going on the air in 1980; just three more hours to add to his on-air total that exceeded 4,200 hours.

The next night, Sunday, was to be a special one for WMNR. It was the annual dinner when the station honors its on-air/off-air volunteers for their dedicated (and unpaid) services. Danscuk was, of course, to be one of the honorees. But as the dinner was about to get under way, Danscuk still had still not shown up.

“We all wondered where he was,” said John Babina, who founded the station in 1971 and now serves as a technical adviser. “He was always a big part of these events.”

The reason for the absence became clear when his son arrived at the restaurant to tell the assembled guests that shortly after finishing his broadcast, Danscuk was stricken with a heart attack. He died peacefully a few hours later at St. Vincent’s Medical Center in Bridgeport.

“Everybody was stunned,” Babina said. “We went ahead with the program, but there was an empty spot in all our hearts without John.”

For vintage jazz fans in Southern Connecticut, Danscuk’s passing is a huge loss. With FM radio becoming ever more pre-programmed and canted toward an iPod-toting younger audience, the sound of jazz — especially early jazz — is becoming increasingly

hard to find on radio. In this area, only Victor Pachera’s long-running “Jazz Classics,” Mondays on WPKN-FM, (89.5) features the music of the pioneers of jazz.

Volunteer disc jockeys like Danscuk at non-profit stations like WMNR are a dedicated bunch. Long-running on-air tenures like Danscuk’s are not all that unusual. Surprisingly, Danscuk’s 27 years of broadcasting isn’t even the longest at WMNR. Ron Dudak has been programming classical music at the station for more than 32 years. At WSHU in Fairfield, folk DJ Steve Winters has hosted the Friday night “Profiles in Folk” program for all of 34 years.

At 80, an age when most people are quite content spending their Saturday nights in a big fat recliner chair watching television, by all accounts Danscuk showed the energy of a man half his age, digging out records and preparing his commentaries. Sunday mornings, Danscuk was up early so he could buy and read three newspapers before the rest of the family got to them. Most of the records and CDs Danscuk aired were drawn from his own extensive collection that he’d begun amassing when he became hooked on jazz while stationed with the Army Air Force as an aerial photographer in Mississippi during World War II.

Although Danscuk drew his music from a wide spectrum of early jazz, including the Chicago and New York schools, at some point in the show listeners were sure to hear a version of one song: “It had To Be You.” On that final show it was played by the great Chicago group, The Wolverines.

“That was Dad and Mom’s song,” says his daughter Diane Danscuk-Ball of Australia. “When he played it, that was the signal for Mom to call him at the station and say she was listening.”

Born in Elizabeth, NJ, Danscuk graduated from Rutgers University in New Jersey and when not playing music on the radio worked as an auditor for Tetley Tea in Shelton.

— Charles Walsh, *The Connecticut Post* **JJ**

[International Editor Fradley Garner is taking a brief sabbatical from The Big Band in the Sky Column. —Editor]

ARBORS RECORDS



WHERE CLASSIC
JAZZ LIVES ON



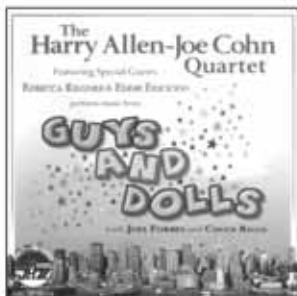
Bucky and John Pizzarelli: Generations

A truly classic jazz recording by two consummate jazz guitarists, Bucky Pizzarelli and his son John Pizzarelli; a swinging romp not to be missed!
ARCD 19345



Jon-Erik Kellso, Blue Roof Blues: A Love Letter To New Orleans

Jazz trumpeter Jon-Erik Kellso leads a hot group of musicians, including Jazz clarinet virtuoso Evan Christopher, celebrating great improvisations in the New Orleans manner
ARCD 19346



Harry Allen – Joe Cohn Quartet Perform Music from Guys and Dolls

The award winning Harry Allen – Joe Cohn Quartet and vocalists Rebecca Kilgore and Eddie Erikson join to bring buoyant improvising on familiar but surprisingly rewarding melodies
ARCD 19354



Evan Christopher: Delta Bound

Jazz clarinet phenom Evan Christopher pays homage to his beloved New Orleans with stellar pianist Dick Hyman
ARCD 19325



Joe Cohn: Restless

Joe Cohn, son of legendary tenorman Al Cohn, shows that he's one of today's most creative guitarists along with Harry Allen, the outstanding tenor sax player, as featured guest
ARCD 19329



Carol Sloane: Dearest Duke

The legendary Carol Sloane sings an all-Ellington tribute in the company of Ken Peplowski and Brad Hatfield
ARCD 19350



Kenny Davern and Ken Peplowski: Dialogue

Kenny Davern's last Arbors studio recording featuring a series of musical dialogues with Ken Peplowski, joined by Howard Alden and James Chirillo on guitar
ARCD 19317



Nicki Parrott and Rossano Sportiello: People Will Say We're In Love

Superb bassist Nicki Parrott and international piano star Rossano Sportiello join forces forming a new duo to thrill listeners with refreshingly restyled music from the heart; featuring Nicki's singing for the first time on record
ARCD 19335

Price for CD is \$17 postpaid. VISA, MasterCard, Discover, AmEx accepted.

Free catalog: Arbors Records – 2189 Cleveland Street, Suite 225,
Clearwater, FL 33765 Phone: (800) 299-1930 Fax: (727) 466-0432
E-mail: mrd@gate.net Internet: www.arborsrecords.com



Compact Views

By Joe Lang

NJJS Music Committee Chair

This month, there is only one tasty disc to report on that has been added to NJJS inventory

■ **Almost Modern: The Swing to Bop Project (Sackville – 2069)** is a terrific new album from

DAN BLOCK. Block, who plays tenor sax and clarinet on the disc, is joined by Jon-Erik Kellso on trumpet, Larry Ham on piano, Chris Flory or John Hart ("Koko" only) on guitar, Lee Hudson on bass and Chuck Riggs on drums for an exploration of the evolution of bebop from its roots in older jazz styles, particularly swing. The seminal bebop artists all came onto the scene initially playing pre-bebop music. Dizzy Gillespie ("I Waited for You," "That's Earl's Brother" and "Dizzy Atmosphere") and Charlie Parker ("Meandering" and "Koko"), who were the acknowledged founding fathers of bebop, played in swing bands led by Teddy Hill, Cab Calloway, Jay McShann and Earl Hines. Coleman Hawkins ("Too Much of a Good Thing" and "Disorder at the Border"), the man who was the first major tenor sax voice in jazz, was a restless artist who was drawn to the new sounds being promulgated by the boppers. Thelonious Monk ("I Mean You") was there at the beginning, up at Minton's with Parker and Gillespie, and then with Hawkins. He grew up in Manhattan where his initial influences were the stride pianists. Eventually, he developed an approach to composing and playing that followed its own unique path, never becoming a bebop artist in the strict sense. Dexter Gordon ("Dexter Rides Again" and "Setting the Pace") and Don Byas ("Byas'd Opinion") grew up with swing, but were among the first to bring the tenor sax into bebop. Illinois Jacquet ("Illinois Goes to Chicago"), though never strictly a bopper, adopted elements of the new music into his free-swinging, robust approach to jazz. Sir Charles Thompson ("Sportsman's Hop") was a pianist and composer who joined those who made the crossover from swing to bop. These are the men who created the music that was chosen by Block for this album. Block and crew tend toward the swing side in their renderings of these tunes, but do not ignore the bop side of things. Block sticks mostly to the tenor sax for these sessions, but switches to clarinet for the classic bebop tune, "Koko," a track that is the most bop-pish on the album, and one that gives Block, Hart and Riggs a lot of blowing space. He mixes the aggressiveness of Hawkins with a lighter tone that

hints of a Lester Young influence. Kellso is a trumpeter whose name is associated with pre-bop jazz, but who has demonstrated frequently that he is a very individual player who defies categorization. He is a forward thinking improviser who mixes his influences in an often surprising and refreshing manner. Ham, who is comfortable in a breadth of styles, comes primarily from bop roots, and is an outstanding contributor throughout the program. Flory has certainly absorbed the style of Charlie Christian, another player who was there at the birth of bebop, but, like Kellso, has an inquisitive mind that prompts him to take off in unexpected directions. Riggs is definitely not a bomb dropping bebopper, rather, he is a drummer who finds the groove of a tune, and keeps everyone on board. Simply stated, *Almost Modern* is a winner!

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 Haywood Avenue, Piscataway, NJ 08854, or e-mail Andi at pres@njjs.org. JJ

Other Views

By Joe Lang

NJJS Music Committee Chair

As usual, I have several discs that are not part of NJJS inventory to recommend to you.

■ **SWINGADELIC** has become a frequent Monday night presence at Maxwell's in Hoboken. On their fourth album, **Another Monday Night (MediaMix – 1004)**, they play a cross section of their small big band take on swing with an R&B flavor. With one exception, Duke Ellington's "The Gal from Joe's," the selections are composed by band members. Things kick off with a Latin-tinged "Burrito Malo," written and arranged by trombonist Rob Susman. Tenor saxophonist Paul Carlon was the source for "Another Monday Night at Maxwell's," an easy swing piece with a late night feeling. "And Suddenly You Were Gone" is a lovely ballad penned by Neal Pawley, another trombone section member. Buddy Terry has been contributing his sax mastery to Swingadelic for many years, and on "Buddy's Thang" he provides a funky piece that grabs a groove and does not let go. "Busy Body Blues" is a Basie-ish number from trumpeter Carlos Francis. Leader and bassist Dave Post goes gospel on "The Deacon's Daughter," a tune that brings New Orleans funeral parades to mind, with a hint of Horace Silver added. Pianist and vocalist John Bauers provided words and music for "Dance with You" and "Back in New York City," two new songs



that sound like they have been around for more than a while. Pawley grabs a resonator guitar and sings his country blues "Early Morning Special" with backing by a two saxes and the rhythm section. Carlon and Bauers collaborated on the music and wry lyric for "Come Back Home," with a vocal from Bauers. Things close out with Post's "Big Band Blues," with Bauers telling the Swingadelic story. These guys are versatile, talented and swinging. What more could you need? (www.swingadelic.com)

■ One of the heartening things about the jazz scene is that those who truly love the music are often willing to go that extra step to promote the music, and to take other steps to keep the music alive. Our New Jersey Jazz Society exemplifies this, as does the **WESTCHESTER JAZZ ORCHESTRA.** The WJO grew out of a desire to "promote jazz, contribute to its evolution, and advance the appreciation and understanding of this uniquely American cultural treasure," goals similar to those of NJJS. With a large number of professional jazz musicians based in Westchester County, it was decided to form an orchestra staffed by these players with an eye towards promoting jazz through concerts and educational programs, and by providing a creative outlet for these jazz musicians, composers and arrangers. Thanks to Executive Director Emily Tabin and Artistic Director Mike Holober, the WJO has produced a successful series of concerts and educational programs that are fulfilling its mission. The WJO has now released its initial album, **All In (WJO Productions).** This disc contains eight tracks containing arrangements by band members and Holober of six jazz standards by the likes of Joe Henderson ("Caribbean Fire Dance"), Wayne Shorter ("Ping Pong"), Horace Silver ("Peace" and "Room 608"), John Coltrane ("Naima"), and Bill Evans ("Turn out the Stars"), as well as a nifty take on George Harrison's "Here Comes the Sun," and a surrealist chart on "In the Mood" by Ken Berger that he calls "(No Longer) In the Mood." This last mentioned track offers a good illustration of the kind of out-of-the-box thinking that propels this outstanding band. These cats play their sophisticated charts with polish and the WJO is filled with superb soloists.

continued on page 34



Madison Historical Society Presents
An Afternoon of Jazz

Laura Hull & Rio Clemente



Sunday, March 16, 2008 4 PM

Dorothy Young Center for the Arts
Drew University, 36 Madison Avenue, Madison, NJ

Featuring Songs and Orchestral Selections
From Gershwin and Rogers & Hart

With
Steve LaSpina
on bass

Benefiting the archaeological study of the Luke Miller Forge in Madison, NJ

Tickets: \$45 General Seating
Ticket Sales: 973-377-0722, Ext. 8

Proudly Co-Sponsored by **New Jersey Jazz Society**

LauraHull.com | RioClemente.com | SteveLaSpina.com | rosenet.org/mhs | njjs.org

OTHER VIEWS *continued from page 32*

This is an album that is full of music that challenges the listener to pay careful attention in order to fully appreciate the artistry that went into its making. (www.westjazzorch.org)

■ From the first notes on **Thinking of You (HighNote – 7177)** tenor saxophonist **HOUSTON PERSON** grabs you with his singular sound, and sets a right pleasing groove as he gives Benny Carter's "Rock Me to Sleep" a Basie-like treatment that puts you at ease, and ready for another disc of delicious sounds from a true master of his instrument. No other tenor player on the scene today can caress a ballad like Person, as you can hear on "People," "I Didn't Know What Time It Was," "Why Did I Choose You" and "My Prayer." If you like the tempo up a bit, dig "Rock Me to Sleep," "Thinking of You" or "Sing." A slight detour to South America is found on "Brazilian Emerald," and "Black Coffee" is infused with a lot of the blues. The other players on the disc are trumpeter Eddie Jones on four tracks, and a stellar rhythm section of John di Martino on piano, James Chirillo on guitar, Ray Drummond on bass and Willie Jones III on drums. I am seeing the name of di Martino on more and more recordings, as he is finally getting the kind of recognition that he has long deserved. He and Chirillo both get

special opportunities to shine as di Martino is the sole support for Person on a beautiful rendering of "When October Goes," while Chirillo plays an enchanting solo on "That Sunday, That Summer" that segues into a duo with Person on "Funny." This medley is a study in sensitivity. Seeing Person's name on an album almost guarantees that the contents will please you no end. (www.jazzdepot.com)

■ There are times when you put on an album, listen, and get the impression that the players had so much fun making it that you feel an almost guilty pleasure at the opportunity to share their special feeling. **Sound-Effect (HighNote – 7175)** by the **STEVE NELSON** Quartet is such a disc. Vibraphonist Nelson, pianist Mulgrew Miller, bassist Peter Washington and drummer Lewis Nash are the four gentlemen who have produced this joyous album. They set many moods during the eight-song program, but never cease to have an undercurrent of swing that keeps you unable to just sit there without feeling the movement of the music, whether it is straight ahead, bossa, blues or a ballad. Nelson gets a warm sound on the vibes, and often seems to think a bit like a horn player. Miller is a thoroughly engaging presence on piano. He plays a lot of notes, but never seems to play an unnecessary one. There are no sane jazz musicians

who would feel less than happy to have either Washington or Nash in their rhythm sections. In case you don't get the point of what I am saying, I love the music on this disc. (www.jazzdepot.com)

■ Vocalist **LINDA CIOFALO** has a sound that is crystal clear, and a musicality that brings you into her performance like a moth is drawn to a flame. **Sun Set (Lucky Jazz Music)** is her second album, and one that should earn her kudos galore. Her companions on this musical voyage are pianist John di Martino, who also had a hand in the arranging with Ciofalo, saxophonist Joel Frahm, guitarist John Hart, bassist Marcus McLaurine and drummer Matt Wilson, all exceptional players. Mixing standards, "Oh, What a Beautiful Morning," "You Took Advantage of Me," "Summertime," "Comes Love," "Midnight Sun," and "Lazy Afternoon" with some more contemporary selections from the likes of George Harrison ("Here Comes the Sun"), Francis Lai ("Love Is Stronger Far Than We"), Kurt Elling and Curtis Lundy ("Orange Blossoms in Summertime"), Madonna ("La Isla Bonita"), Lennon and McCartney ("I'll Follow the Sun"), Stevie Wonder ("Blame It on the Sun"), and Howlett P. Smith (The Last Day of Summer"), Ciofalo creates a blending of material that flows naturally, and is completely coherent. Ciofalo demands some effort on the part of the listener, requiring you to listen carefully to her well-conceived interpretations of the songs that she has chosen for her program. She provides originality without sacrificing an ability to convey the lyrics with meaning and feeling. **Sun Set** provides a thoughtful and satisfying listening experience. (www.lindaciofalo.com)

■ **Some Other Time (Concord – 30614)** is simply the best album made by vocalist **DIANE SCHUUR**. In the past, I have often found her to be a bit on the shrill side, and somewhat emotionally detached from her material. Not so here, as she has put together a program of 12 standards, has excellent support from Randy Porter on piano, Dan Balmer on guitar, Scott Steed on bass and Reggie Jackson on drums, and just plain sings them free of embellishment with tastefully subtle jazz inflections. The result is an album that swings and seduces simultaneously. Schuur just lets the words flow naturally, voices them with feeling, and her vocalizing rests easily on your ears. There is a confidence, maturity and sense of relaxation in Schuur's performance on this disc that had frequently been on leave in the past. The songs are "Nice Work if You Can Get It," "I've Got Beginners Luck," "They Say It's Wonderful," "Some Other Time," "Blue Skies," "Without a Song," "It's Magic," "Taking a Chance on Love," "The Good Life," "If Someone Had Told Me," "My Favorite Things," "September in the Rain" and "Danny Boy." The take of "September in the Rain" is from an amateur 1964 recording of Schuur appearing at the Holiday Inn in Tacoma. The closing track is a heartfelt recording of "Danny Boy" that is preceded by a mid-'60s exchange between Schuur and her mother in which her mother requests "Danny Boy," and Schuur responds with the assurance that she will record it some day. The album is dedicated to her mother's memory. Her mother must be smiling down at not just "Danny Boy," but at the entirety of this appealing disc. (www.concordmusicgroup.com)

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



Shelly Productions
presents

**Live Jazz Thursday Nights
at The Glen Rock Inn**

JANUARY 3
Josh Breakstone & Earl Sauls

JANUARY 10
Bucky Pizzarelli & Jerry Bruno

JANUARY 17
Rio Clemente & Muzzy

JANUARY 24
Jack Wilkins & Howard Alden

JANUARY 31
Dr. Frank Forte & Gene Bertoncini

222 Rock Road, Glen Rock, NJ | Entertainment Starts 7:00 PM
201-445-2362 | Call for Reservations
Host — Victor Quinn

Shelly Productions, Inc.
P.O. Box 61, Elmwood Park, NJ • 201-796-9582



PINES MANOR



Voted #1
Banquet
Facility of
Central
New Jersey
by The
Home News
Tribune,
Reader's
Choice
2004-2006.

SOCIAL EVENTS • WEDDING • CORPORATE
2085 ROUTE 27, EDISON NJ, 08817 . TEL: 732-287-2222 . FAX: 732-287-2603



In The Clubs | Sparks Fly at Trumpets

By Tony Mottola *Jersey Jazz Editor*

The 5th Anniversary appearance of the Straight Ahead Guitar TV Show with Nikki Armstrong and her Whole Lotta Blues Band at Trumpets Jazz Restaurant in Montclair brought out some top-flight guitarists, including Vic Cenicola and Jerry Topinka. Shown above, guest artist Melvin Sparks works out on his Gibson L-5. The jazz funk player opened his set with the R&B classic “Unchain My Heart,” followed by a soulful “Misty” that had one patron playing air guitar at the club’s bar. After an in-the-groove Lonnie Smith number, Sparks strummed the instantly recognizable opening riff of George Benson’s monster hit “Breezin’,” and dug into a super funky rendition that included cleverly placed musical quotes from “Secret Love,” “The Days of Wine and Roses,” “Have You Met Miss Jones,” “Straight, No Chaser” and the theme from “The Flintstones.”

Trumpets is one of New Jersey’s most venerable and storied jazz spots, and one of the few to offer live jazz six nights a week. It’s a true jazz club, with stage, professional lighting, excellent acoustics and great sight lines. The club features a full menu and bar. For more information, visit www.tumpetsjazz.com on the Web. JJ

Photo by Tony Mottola.

JAZZ TRIVIA ANSWERS *questions on page 4*

1. Benny Goodman.
2. January 17, 1938 was the date of the first recording session for Milt Gabler’s famous Commodore Records label. The musicians were: Pee Wee Russell, Bobby Hackett, George Brunis, Bud Freeman, Eddie Condon, Jess Stacy, Artie Bernstein and George Wettling.



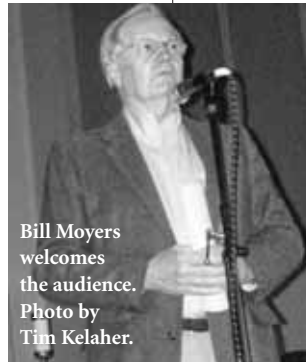
3. The Eberle brothers. Ray Eberle sang with Glenn Miller and Bob Eberly sang with Jimmy Dorsey. Bob claimed radio announcers mispronounced his name when correctly spelled.
4. Bill, Rufus and Frank began their musical career playing the trumpet or other brass instrument.
5. “Sunrise Serenade.” It became Frankie Carle’s theme song.

MUSIC COMMITTEE NOTES

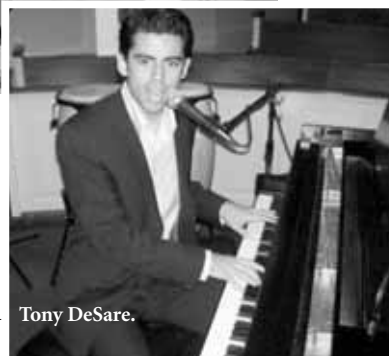
continued from page 8

emotional happening. Special thanks must go out to the organizers of the event, Don and Linda Smith, Loren Toolajian, Ken Kirsch and Glenn Davis; the coordinators of the reception, Tony Raiola, Roxanne McCarthy and Constance Bizer; the many other volunteers; the musicians who gave of their time and talents to provide outstanding music for those who attended, Bill Charlap, Grover Kemple, Gary Mazzaroppi, Tom Sayek, Nancy Nelson, Bob Himmelberger, Frank Noviello, Rick Crane, Glenn Davis, Zan Stewart, Rio Clemente, Don Jay Smith, Donna Antonow, Martin Wind, Virginia Mayhew, Ralph Douglas, Tony DeSare, Steve Freeman, Ken Sebesky, Larry Maltz, Frank Hernandez, and Tom Baker; and the Presbyterian Church of Chatham Township, particularly Pastor Ed Halldorson and Music Director Adam Waite. The concert opened with warm welcoming words from Bill Moyers, and closed with a very emotional

rendering of Cole Porter’s “I Love You” by Jerry, bassist Hal Slapin, who was one of the friends who frequently drove Jerry to New York City for treatments, and drummer Glenn Davis. Jerry dedicated the number to all who came to support him in this time of need. It was truly heartwarming to be present for this special evening dedicated to helping a wonderful friend. We are pleased that Jerry will be back on the scene soon, and that he has agreed to participate as a performer at Jazzfest in June. JJ



Bill Moyers welcomes the audience. Photo by Tim Kelaher.



Tony DeSare.

More Stars Gather to Salute 70th Anniversary of Carnegie Hall Concert

Saturday, January 19 2 & 8 PM

"Joe Midiri is a brilliant clarinetist who can sound just like Benny Goodman," say so many reviewers, but this grand celebration of Benny's landmark concert doesn't stop there. His band has been seeded with jazz stars from far and wide who want to be part of this historic celebration. Popular trumpeter **Randy Reinhart** is coming down from Montréal for the occasion, and pianist **John Sheridan** (Arbors recording star, late of Jim Cullum's band) is flying up from San Antonio. Drummer **Brooks Tegner** (band leader from DC), bassist **Ed Wise** (recent arrival from New Orleans) and cornetist **Dan Tobias** (regional favorite) are joining them too. And of course "some sparkling vibraphone" from brother **Paul Midiri**. Remember, "They perform music inspired by Benny Goodman, but build on BG's performances rather than merely recreating the past." It's going to be an exciting day of swing music.

Two shows are planned to try to accommodate everyone who will want to attend. The 2 PM matinee will feature the **Midiri Brothers Sextet**, playing those hot numbers you love. The 8 PM evening show will have the entire 15 piece **Midiri Brothers Orchestra** on the stage. Both shows are two full sets. Low prices may mean some sections are sold out by now. Call today!

All MATINEE Tickets \$15 advance/\$20 door.

EVENING Rear Section Tickets -- \$15 advance/\$20 door.

EVENING Front Section Tickets -- \$20 advance/\$25 door.

Sorry. NO advance sales are possible within ONE WEEK of the event.

Jazz in Bridgewater returns briefly, still benefiting the Somerset County United Way

Advance ticket purchases may be made by calling (908) 725-6640 during business hours. Four credit cards accepted. These concerts are still at the Somerset County Vocational-Technical Schools Theatre, convenient to all major area highways. Request a directions sheet if unfamiliar with the site.

PROUDLY CO-SPONSORED BY THE NEW JERSEY JAZZ SOCIETY

“Favorites Return” for 28th Cape May Jazz Festival over Veterans Day Weekend

By Sandy Ingham

Favorites indeed, not only for the several thousand regulars at this southernmost New Jersey beach resort, but for jazz audiences everywhere. The Duke Ellington Orchestra, singers Ernie Andrews and Freddy Cole, tenor giant Houston Person, drummer-educator T.S. Monk and organ burners Papa John and Joey DeFrancesco are on everyone’s A-list. They returned to packed houses.

The Ellington band is no longer the creative juggernaut of the 1920s through the ’70s, when Duke, Billy Strayhorn and others were composing one masterpiece after another. It played nothing new at Cape May’s Convention Hall, but tore zestfully into the huge inventory of old Ellingtonia.

“Cotton Club Stomp” conjured up images of Flapper-era dancers, with its ruffles of fluttery alto-sax section riffs. Trombonist Stafford Hunter revived “Amad,” a lesser-known gem from the *Far East Suite*.

The clarinet-trumpet-trombone trio that opened the indelible “Mood Indigo” showed appropriate reverence, but solos turned playful, James Zollar’s muted trumpet and wah-wah trombone both approximating the sound of laughter. Pianist Tommy James invigorated “In a Mellow Tone” with a flamboyant piano roll, and the orchestra conductor, alto player Charles Young, echoed Johnny Hodges’ “luscious, caramel-coated tone on the haunting ballad “Blood Count.”

A special surprise was a guest appearance by a 6- (yes, six!) year-old cornetist, Geoffrey Gallante, playing “Concerto for Cootie” in straightforward fashion while the band wailed behind him.

T.S. Monk’s sextet is also dedicated to keeping the music of a past master — his father Thelonious Monk — current. But the energetic drummer draws on other sources as well.

The typically quirky melodies “Emanon” and “Think of One” were the Monk works in the band’s first set, along with J.J. Johnson’s “Kilo” and pianist Sergio Salvatore’s unaccompanied piece.

The DeFrancescos were jumping from note one, and father and son really cut loose on Miles Davis’ “All Blues.” Joining in the fun were tenor player Tim Warfield and drummer Byron Landham. Vocalist



A second-line parade down Beach Avenue followed a memorial service Nov. 10 for Tim Eyermann, a regular performer at CMJF. Pianist Aaron Graves, right, who presided at the service, claps as marchers play and sing “Saints.” Photo by Sandy Ingham.



Coleen McNabb reveled in the double entendres that spiced up a blues about baking a tasty treat in her “red hot oven.”

Ernie Andrews turns 80 on Christmas Day, yet his voice has lost none of its power or luster. He alternated between ballads and blues in a late night set, blending the two genres on “The More I See You.”

An Andrews trademark is the blues medley. “Rocks in My Bed” rode on to “Kansas City.” Later, “All Blues” lived up to its name with bits and pieces from several classics building to a crescendo punctuated by several spine-tingling falsetto flights.

Pianist Aaron Graves and tenorman Bootsie Barnes kept stoking the fires behind the singer.

Sets by Freddy Cole and Houston Person were both filled to capacity when I arrived, so I checked out some of the festival’s local talent in Beach Avenue bars. Ed Cherry’s Organ Project caught my ear with a funky Dizzy Gillespie ditty, “Diddy Wah Diddy,” on which Jay Collins worked up the crowd on a sputtering bari sax solo, then cooled things down doubling on flute.

Cintron — a Latin big band headed by timbalero Edgardo Cintron — did marathon duty on Saturday. It blazed for three hours of afternoon jamming, paying homage to Tito Puente and Ray Barretto and artfully blending salsa with Philly-style old soul. Then a seven-piece offshoot played a four-hour dinner set at a local restaurant. And at midnight, there was Edgardo sitting in with the Afro-Rican Ensemble at Carney’s bar.

One favorite who didn’t return was reed man extraordinaire Tim Eyermann, who played at the first Cape May fest in 1994 and at many others. He died at 61 in May, and was eulogized by a dozen or so fellow musicians, festival organizers and others at a memorial service. A second-line parade down Beach Avenue followed. □

Sandy Ingham is Jersey Jazz’s roving reporter.

above center: Ernie Andrews (left) visits with fellow singer Freddy Cole; both were headliners at the Inn at Cape May.

far left: Jazz writer George Kanzler is also a connoisseur of fine wine.

left: Saxophonist Alan Weber leads a swing band at an afternoon jam session.

Photos by Richard Skelly.



afternoon music

THE Unitarian
Church
IN Summit



"When he sits down to play, the result is an embrace, an act of possession."
Time Magazine

"At times Charlap can call to mind the rhythmic gusto of Earl Hines, the Apollonian poise of Teddy Wilson, and the shaded melancholy of Bill Evans, among other pianistic forebears. Yet he always remains recognizably himself."
Boston Globe

"Charlap works from a tune's insides, as is evident from the lyrical nature displayed in each piece."
Jazziz

bill charlap sandy stewart

Jazz pianist Bill Charlap accompanies his mother, vocalist Sandy Stewart, as they perform selections from the Great American songbook. "They share a fine musical rapport," wrote Stephen Holden in *The New York Times*.

Stewart appeared on television shows with Ernie Kovacs and Merv Griffin, sang with Benny Goodman and was a regular on the Perry Como Show. She's made commercials and cabaret appearances.

Charlap has played with Gerry Mulligan and the Phil Woods Quintet. He records most often with bassist Peter Washington and drummer Kenny Washington, his regular trio, performing in New York, around the country and around the world. He is artistic director of the Jazz in July series at the 92nd Street Y in New York City.

**Sunday, January 13, 2008
at 4 PM
(908) 273-3245**

adults \$20 | seniors \$15 | students free
meet the artists at post-concert reception in Fellowship Hall

**The Unitarian Church in Summit
4 Waldron Ave.
(corner of Springfield Ave.)
Summit, NJ, 07901
www.ucsummit.org**

Caught in the Act

By Joe Lang
NJJS Music Committee Chair

Best of the Big Bands Jazz at Lincoln Center

Frederick P. Rose Hall — November 15 – 17, 2007

There was a day when the big bands ruled the roost in popular music, and everyone heard elements of jazz on almost a daily basis. Not all of the big bands infused their music with jazz, but most of the most popular ones did. For three evenings, November 15-17, the Jazz at Lincoln Center Orchestra with Wynton Marsalis paid tribute to the jazzier side of the Big Band Era.

To get a flavor of the November 17 edition of the concert, the bands saluted, and the tunes associated with them, were Charlie Barnet: "Cherokee;" Count Basie: "Ev'ry Day I Have the Blues" and "Li'l Darlin;," Les Brown: "Sentimental Journey;" Tommy Dorsey: "Well, Git It;" Duke Ellington: "I Got It Bad (And That Ain't Good);," "Satin Doll" and "Solitude;" Dizzy Gillespie: "Things to Come;" Benny Goodman: "King Porter Stomp;" Woody Herman: "Early Autumn;" Louis Jordan: "Let the Good Times Roll;" Jimmy Lunceford: "For Dancers Only;" Machito: "Mambo Inn;" Glenn Miller: "String of Pearls;" Artie Shaw: "Begin the Beguine" and Chick Webb: "Harlem Congo." This made for a lively and eclectic program that gave a neat overview of the styles that were heard during the days when the big bands were ubiquitous.

With the outstanding personnel who comprise the JLCO, it was an evening when many memorable solos complemented the tight execution of the ensemble. Among the instrumental voices that particularly stood out were Joe Temperley's baritone sax on "Solitude" and "I Got It Bad;" Victor Goines's clarinet on "King Porter Stomp" and "Begin the Beguine;" Walter Blending's tenor sax on "Satin Doll" and "Cherokee;" Sherman Irby's alto sax on "Ev'ry Day I Have the Blues" and "Early Autumn;" Andre Hayward's bass trombone on "Mambo Inn;" Wynton Marsalis's trumpet on "King Porter Stomp" and his dazzling opening chorus on "Things to Come;" and Dan Nimmer's piano throughout the concert.

Two veteran guest vocalists provided several of the highlights at this event. While she seemed somewhat tentative when walking with assistance out onto the stage, Ernestine Anderson settled onto her stool, and was in fine vocal form as she breezed through "Sentimental Journey" and "Ev'ry Day" in the first set, and "I Got It Bad" in the second. Freddy Cole was assured and smooth during his opening set take on "Solitude," and crooned "That Old Feeling" while rocking out on "Let the Good Times Roll" during the closing set. Both of these singers gave textbook examples of what phrasing is all about when it comes to vocalizing.

Host Wynton Marsalis made sure that the arrangers, Fletcher Henderson, Ralph Burns, Gil Fuller, Sy Oliver, Jerry Gray, Mario Bauza and, of course, the Duke, were duly recognized. Marsalis has proven to be a consistently congenial host for these JLCO perform-

ances, mixing commentary with a ready sense of humor to keep things moving along in an informative and entertaining manner.

This kind of program is bound to invest its performance with a sense of nostalgia, but the creative talent of these musicians, each of whom brings individual brilliance to his moments in the solo spotlight, raises the evening to artistic heights that pleasingly exceed expectations. □

HIGHLIGHTS IN JAZZ "Keepers of the Flame"

Victor Lin, Bill Charlap and Carol Sloane
BMCC TRIBECA Performing Arts Center
November 15, 2007

Highlights in Jazz is a well-named series, for Jack Kleinsinger rarely fails to present a roster of talent that almost insures each concert will contain a full share of highlights. Such was the case with the November 15 program titled "Keepers of the Flame." The participants were the exciting Victor Lin Trio, a solo piano segment by the magnificent Bill Charlap, and a thoroughly engaging set by one of the great female jazz vocalists, Carol Sloane, accompanied by the Norman Simmons Trio.

Victor Lin was a player known to me by name only. That proved to be a void in my listening experience that I now regret. Lin plays piano and violin, and plays both of them with skill and imagination. For the piano numbers, he had the support of Michael Olatuja on bass and Joe Saylor on drums, while guitarist Ben Cassorla joined in when Lin picked up his fiddle. They opened with a very original approach to "Out of Nowhere." Lin then launched into a slow and thoughtful solo take on "I've Got a Crush on You" before the rhythm joined in and they soon segued into "Dream a Little Dream of Me." Next up was the normally treacly "What a Wonderful World," which Lin used to burn up the keyboard in a demonstration of his serious chops. With violin in hand, and Cassorla added, he closed his segment with "The Nearness of You" and "Pent Up House."

So much has been written about Bill Charlap in recent years, that it is almost impossible to find new words to describe his considerable artistry. He opened with Harry Warren's "The More I See You," sneaking in a reference to the intro to "Singing in the Rain." Charlap then turned to George Gershwin's "S Wonderful," and he certainly was. The lovely, and too often neglected Vernon Duke melody "Cabin in the Sky" was followed by another Gershwin tune, "Nice Work If You Can Get It." Jerome Kern created "Remind Me" for the

film "One Night in the Tropics," and it has developed into a favorite in cabaret circles, but has never received the kind of attention in jazz circles that it deserves. Charlap certainly helped to fill that void with his performance of the tune on this evening. He then took us on a short tour, starting in London with "A Foggy Day," moved on to "April in Paris," and finally arrived in "Manhattan." His final selection was Cole Porter's "It's All Right with Me," and his performance proved to be all right with those in attendance.

After a brief intermission, Carol Sloane took center stage with Norman Simmons on piano, Steve LaSpina on bass and Sheila Early on drums. Sloane has been on the scene for over 50 years, and continues to prove that she is among the elite when it comes to jazz vocalizing. Her approach to songs is understated and subtle. She alters melodies and bends notes in a way that makes you almost feel that the songs were written exactly as she sings them, or should have been. Her alterations are logical and believable, unlike some performers who seem to alter notes and melodies just for the sake of being different. Her opening selections were standards from the Great American Songbook, "I Only Have Eyes for You" and "Exactly Like You."

Sloane always credits Carmen McRae as a primary inspiration, and usually includes a few selections that were associated with McRae. For this concert she chose to perform "I Haven't Got Anything Better to Do," "I'm an Errand Girl for Rhythm" and a lovely tune penned by Simmons, "If You Could Love Me." Showing off her most hip side, Sloane sang "Zoot Walks In," Dave Frishberg's lyrical take on the Zoot Sims/Gerry Mulligan composition "Red Door." Sloane and Simmons paired playful vocal duets on "The Glory of Love" and "Makin' Whoopee." Sloane has recorded three albums of material from the world of Ellingtonia, so hearing her combine "All Too Soon" and "Just A-Sittin' and A-Rockin'" seemed natural. A final Ellington-related treat was added when she called Charlap out to offer piano accompaniment on a stunning version of "Sophisticated Lady." This served as a quiet exclamation point for a superb evening of jazz. ■

Being Prez runs a Bspare 171 pages but nonetheless presents a focused and insightful portrait of Lester Young, the elusive and vulnerable progenitor of the modern jazz saxophone. Dave Gelly is the jazz critic for *The Observer* and other British periodicals and also a biographer of Stan Getz. His new book is a worthy addition to the already rich bibliography of work about one of jazz music's most important artists and unique personalities.

Lester Young's early musical experience came traveling the carnival circuit in the south and southwest U.S. with his father Bill Young's band. The elder Young was a hard taskmaster and the sensitive Lester soon fled to Kansas City where he played in that seminal jazz city's nightclubs and dance halls. Young went on to stints with Count Basie's and Fletcher Henderson's bands, but his career was derailed at its height by his traumatic time as a draftee in the U.S. Army where he wound up spending a year in an Alabama detention barracks. Though some contend that Young's playing was never the same after his army experience, Gelly demonstrates that much of the artist's work in the late 1940s and 1950s, especially his appearances with Norman Granz's Jazz at the Philharmonic, was the equal of any of his earlier recordings. Of course the author does not overlook the very special musical and personal rapport between Lester and Billie Holiday (he was her "Prez" and she was his "Lady Day").

Young was ever the original. With his trademark porkpie hat, saxophone held jauntily askew and his penchant to coin expres-

Book Review

Being Prez: The Life & Music of Lester Young

By Dave Gelly

Oxford University Press | 145 pages, 2007, \$23.95

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

sive slang, Lester practically invented the hipster musician. And in his music, originality seemed the only goal worth pursuing. He called those who continued to mine their earlier work "repeater pencils," and when told that another player "sound just like you" his response was "Then who am I?" While his contemporaries sought to emulate the aggressive, hard-edged style of Coleman Hawkins, Young went a different way, creating a lyrical style with long flowing lines. He referred to playing a solo as "telling a story" and said: "A musician should know the lyrics to a song. That completes it."

While Young's stature in the public mind seems to have been overshadowed by later tenor giants, namely John Coltrane and Sonny Rollins, Gelly traces Young's influence through the line of "softer" modern players like Stan Getz, Dexter Gordon, Zoot Sims and Al Cohn and on to later "neo-classicists" such as Scott Hamilton and Harry Allen. Gelly also demonstrates the direct influence of Young on Miles Davis and the modal improvisational style of the 1960s.

Mr. Gelly writes graceful prose and there is a hardly a wasted word in his narrative. He is also a jazz saxophonist who musically analyzes many of Young's most well-known recordings and provides interesting technical details about such things as reeds, pad condition and mouth technique, always in a manner that is accessible to the layman.

Whether you are a long-time fan of Lester Young or just discovering the shimmering beauty of his playing, *Being Prez* is a must read. ■



WIN THIS BOOK: Courtesy of The Oxford University Press, Jersey Jazz has two copies of *Being Prez: The Life and Music of Lester Young* to give away to two lucky readers. Simply send us your name and address by E-mail or via the USPS (see page 6 for the Editor's contact information). All eligible entries received by January 31, 2008 will be put into a porkpie hat, and two winners will be drawn. You must be a member of the NJJS to be eligible for this contest.

In The Mainstream

By **Mainstream Mac** NJJS Entertainment Contributor

It began on a night in 1976 at Amos Kaune's place on McBride Avenue, Gullivers. The two men had never met, although their wives knew each other. Red Shane was talking about his 1000 LPs. Fred Meyers countered with the estimate that his collection was about 10000! So, they agreed to meet at Fred's the next Tuesday night to count LPs and listen to some jazz.

They did that. And the *Jazz Record Masters of North Jersey* have been meeting every Tuesday night since!

Fred Landy was the third member. In fact, the membership grew to include five Freds. So, it became necessary to assign the pseudonyms: Pres, Cloxie, Big Guy, Fritzie and Mac. The second Bob became Doctor Bob and the second Mike became Junior.

After a time, meetings came to be held in each member's home on a rotating basis. That is still the routine. The meeting maven publishes a schedule to the 20 members about every six months.

In the beginning the guys listened until the wee hours. There was alcohol and everyone smoked. No one smokes today. Drinking is rare. But there is a spread of cold cuts or pizza. There is always coffee (decaf only) and cake. And we go home around 11 PM.

In the old days, they had a requirement that you must know the original "Four Brothers" to be admitted. That has been dropped. (Do you know who they were?) The music played is jazz only — originally from LPs. Members would select a side to be played from the host's collection. Despite many members swearing that they would never buy a CD, that has been the medium for some years. Members have favorites, like Lester Young, Hank Mobley, Bill Evans, Wellstood — and they have anti-favorites: Lockjaw, Miles, etc.

Members come from all walks of life. Some are famous in their fields. There have been no women members. Wives like it that way!

The club does an annual Christmas party with wives present. And there is a club picnic with live music every August. The club newsletter, *The Jazz Messenger*, is published monthly (circulation 20).

Members do attend many live jazz events as a group — but not on Tuesdays. We have also made field trips to WBGO radio studios, the Rutgers University Institute of Jazz Studies and the Rudy Van Gelder Studio. And the club has guests at some meetings. The list of guests is far too extensive to present here, but here are some highlights: Jimmy Heath, Tal Farlow, Derek Smith, Harry Allen, Howard McGhee, Marty Grosz, Clark Terry, Kenny Washington, Clifford Jordan, Marlene Ver Planck, Dick Meldonian, Eric Alexander, Michael Cuscuna, Chuck Wayne, Slide Hampton, Todd Coolman and Gene Bertocini

The club is still going strong at age 31. Should anyone wish to begin a similar organization, write me at *Jersey Jazz* and assistance will be made available. JJ

Mainstream Mac has contributed a regular column to *Jersey Jazz* for many years. Mac has decided that it's time to cut back and kick back, and accordingly is changing his status from regular to occasional contributor. We look forward to the first occasion of Mac's reappearance.

— Editor

NEW FREE FILM SERIES

Series opener: Thursday, January 10
Jazz on the West Coast: The Lighthouse.
See details on page 8.

PRES SEZ

continued from page 2

Saturday night, where a large video screen reflecting the stage happenings made every seat seem front row. The house was packed. Great planning and preparation combine to make this festival very attendee-friendly, with free shuttle buses up and down the main drag all weekend and friendly volunteers checking badges, giving directions and assisting festival-goers. We enjoyed reasonably priced, tasty food at Carney's and Cabanas, as well as great local shopping. We even went out to the resort town's lighthouse and hawk-watching platform. I could go on and on, but I'll just note that this was their 28th event and they're getting better and better. You'll be hearing more about the upcoming April festival, but be assured there is music for everyone and in every style. Carol and Woody had us over to their home after the festival for dinner and a jam session with the festival musicians, and we thank them for their hospitality and generosity. We will surely visit again. David Greenspun is the CMJF Executive Director and he was informative and gracious during several meetings to discuss how our two jazz organizations can work together. JJ

Visit their website at www.capemayjazz.com for more details.

Ah, the feel of a new year — like opening up a gift — not knowing exactly what's comin' at you, and hoping it's not another tie. So, we'll rip open January and look inside the big box.

■ Joe Lang will be hosting a **Jazz Film Series**, beginning this month on January 10 at 7 PM at the Chatham Library. See Joe's Music Committee column for details and save the dates through April (February 19, March 27 and April 23).

■ Another new development is NJJS member Greg Boutsikaris taking over programming of our **Monthly Member Meetings** at Trumpets Jazz Restaurant in Montclair. Greg's first program on January 20 highlighting four ladies of jazz (Bessie Smith, Billie Holiday, Ella Fitzgerald, and Diana Krall) should draw a large crowd, so plan to join us then.

I wish you all a happy and healthy 2008. I have more to say — but it'll keep — suffice it to say I've been out and about discovering new venues. I encourage you to check out some of our advertisers in this and following issues — the jazz will heat up those cold winter nights! JJ

Cape May Traditional Jazz Society

MEMBERS WANTED

Send name & address for newsletter, gig information, etc.
pinewood6@comcast.net
609-827-7909



LEE & PHIL CARROLL
 INVITE YOU TO THE
 19TH ANNUAL
Atlanta Jazz Party!

★ APRIL 18, 19 & 20, 2008
 ★ FRIDAY, SATURDAY & SUNDAY
 ★ THE WESTIN ATLANTA NORTH ★

CLASSIC JAZZ AT ITS FINEST

All players appear at all sessions.

Each session features different combinations of these great players. Every session is unique and no tune is repeated.
 Our all-star program is presented in one venue, the Grand Ballroom, with cabaret-style seating.

★ Come experience our Southern hospitality and find out why they call us — "HOTlanta!"

Cornet & Trumpet

ED POLCER
 BOB SCHULZ
 DUKE HEITGER

Trombone
 BOB HAVENS
 DAN BARRETT

Piano & Vibes

JOHN COCUZZI
 MARK SHANE
 JOHNNY VARRO

Reeds

ALLAN VACHÉ
 JIM GALLOWAY
 TOM FISCHER
 DAN LEVINSON

Guitar

BUCKY PIZZARELLI
 MATT MUNISTERI
 BANU GIBSON

Bass

NICKI PARROTT
 FRANK TATE
 VINCE GIORDANO

Drums

JOE ASCIONE
 ED METZ JR.

Vocals

BANU GIBSON
 BOB SCHULZ
 JOHN COCUZZI
 and others

SPECIAL HOTEL RATES

 **THE WESTIN**
 ATLANTA NORTH

\$101.00

1-888-733-7666

8 - 5 Eastern Standard Time
 refer to

ATLANTA JAZZ PARTY!

THIS WILL BE A CLEAN AIR JAZZ PARTY
paper recycles

PLEASE RESERVE:

_____ PATRONS BADGES \$210/person: all events, Saturday brunch, reserved preferred seating and your name listed in program.

_____ Friday night only \$50 — 7:30 p.m. - 12:00 midnight

_____ PATRONS Saturday Patrons SPECIAL Jazz Brunch PATRONS ONLY — 10:30 a.m. - 12:00 noon

_____ Saturday afternoon only \$45 — 1:00 p.m. - 5:00 p.m.

_____ Saturday night only \$50 — 7:30 p.m. - 12:00 midnight

_____ Sunday afternoon only \$45 — 11:00 a.m. - 3:00 p.m.

Name _____

Address _____

City _____ State _____ Zip _____

Make checks payable to ATLANTA JAZZ PARTY! and mail with reservation form (confirmations will be sent):

1301 Fort Stephenson Oval, Lookout Mountain, TN 37350 423-821-4461

e-mail: atleeobc@aol.com Visit our web-site! www.atlantajazzparty.com

Jazz in the Tradition of—
 CHICAGO ♦ NEW YORK ♦ SWING GROUPS



Len Carlson presenting a plaque to Frank Nissel at The Cornerstone on November 25.

“From the time I first met Frank he had an abiding interest in American jazz...” — Jack Stine

Jazz Patron Frank Nissel Retires from NJJS Board

By **Tony Mottola**
Jersey Jazz Editor

Longtime NJJS member and benefactor Frank Nissel has retired from the organization’s board of directors after 12 years of service. He was feted at a surprise jazz party at The Cornerstone in Metuchen on November 25, where he was lauded by his fellow board members and entertained by a bevy of Jersey jazz players led by cornetist Warren Vaché.

Frank was born in Germany and fled with his family to Egypt as the Nazis came to power. He was educated at the American University in Cairo before immigrating to the United States for advanced studies at Virginia Polytechnic Institute. A short time later, while working at the Bakelite plant in Bound Brook, he met NJJS founding member Jack Stine at a Blair’s clothing store where Stine worked at the time. The two men hit it off, in part because of a common love for jazz music.

“From the time I first met Frank he had an abiding interest in American jazz,” said Stine. “I don’t know if this was something he acquired abroad, but it certainly flowered when he hit the states.”

In the late 1940s, Frank hosted a jazz radio program on WXNJ FM in Plainfield called “The Frankenstein Show” where Stine was a frequent guest. Stine also introduced Frank to his late wife Bette.

Nissel went on to found Welex, a plastics extruding company in Blue Bell, PA.

Ultimately his success in the business world translated into benefits for the NJJS as he generously donated both his time and financial support to further the organization’s endeavors. One example of Frank’s largesse was on display at The Cornerstone, namely the grand piano that he purchased and presented to the NJJS that was placed at the longtime Jersey jazz spot by the Society and has, over the years, been played, by some of the jazz world’s top pianists.

Frank is also Secretary of the American Jazz Hall of Fame and was the 2000 recipient of

the Jazzer Award by the Pennsylvania Jazz Society. He was inducted into the Plastics Hall of Fame in 2000.

“I’ll be around,” Frank assured the crowd at The Cornerstone commenting on his retirement from the NJJS board, and his old friend Jack Stine doesn’t doubt it.

“Frank will not easily be replaced, but I have a feeling nobody will have to look very far to find him if they need him,” Stine said.

Good news for the NJJS.
And good news for jazz.





Tony Mottola: On Tony Sr.

November NJJS Member Meeting

By **Linda Lobdell**

Associate Editor *Jersey Jazz*

Photos by Paul White.



Kicking things off with a humorously furious pianistic fanfare (he's always wanted to be able to say that he's played at Trumpets), *Jersey Jazz* Editor Tony Mottola entertained NJJS members and friends with a multi-media program at Trumpets on November 18. Having combed through his own and his father's archives, Tony presented a series of carefully chosen materials to illustrate the multi-layered scope of his late father's nearly seven-decade musical career.

We hadn't expected to see Tony Sr., yet there he was, having made an oral history videotape for the Archives of American Television in 2000 at age 82, through which he himself told us the story of his earliest musical life. We learned he'd wanted to play the sax, but he would have had to take the bus into Newark from Kearny by himself for lessons. Since he was only 9 years old, his parents decided that guitar study at home with dad was a safer bet.

We heard his first recorded guitar solo in "Shine," backing singer Dolly Dawn, made while he was with the George Hall Band in 1939. His trad jazz chops were on display in a radio broadcast recording of "Davenport Blues" with Carl Kress in 1943. We heard a playful "Coquette" by the Tony



Mottola Four with Johnny Guarnieri, Trigger Alpert and Morey Feld on Majestic Records from 1946.

His earliest radio experience had been in his teens on WAAT (the same station Frank Sinatra got his start on, and the same place Tony first met Mitzi, the love of his life). But after some time touring with the Hall band, in 1941 he again hit the airwaves when he joined CBS as a staff musician, accompanying first Sinatra, and then for several years, Perry Como on the *Raymond Scott Show*; we heard part of an actual *Perry Como Chesterfield Supper Club* show broadcast from this period.

Just down the hall at CBS, TV was in its infancy, and Tony was there. A 1948 clip from a show called *Face the Music* (the first regularly scheduled TV music program) convinced us that Tony Sr. was a natural (ham) in front of the camera.

We heard about Tony's original compositions for and his live accompaniment of the show *Danger* (episodes directed by

Yul Brynner and Sidney Lumet). And as we entered the 1960s, we listened to a segment of Tony playing "All By Myself" with Perry Como on the *Kraft Music Hall* show.

Mottola's collaborations with other artists continued. For Johnny Mathis, joined by Al Caiola, we heard a gorgeous Jerry Leiber/Mike Stoller composition, "Open Fire" from 1959. Also astonishing, "I've Got a Right to Sing the Blues," sung by Johnny Desmond, and featuring Bob Haggert on bass (and whistling). Both of these recordings demonstrate the intense intimacy of the two-guitar arrangement, the well-placed, unembellished notes of the instrument and the voice, so clear and clean as to be almost achingly emotional. No fireworks, just pure music. Tony Sr. credited Enoch Light, the former bandleader and pioneering record executive, with turning him into a recording artist, and we heard some tunes from the Light-produced album *Mr. Big*.

Other household names who made it into the mix were Connie Francis and Louis Armstrong, before we came back to Sinatra, who tapped Mottola to tour with him in the '80s after Mottola was already into retirement. Very often, it was just the two of them, Frank

and Tony, alone together on stage, quiet, pure and sure. And kind of a nice way for Tony and Mitzi to travel the world.

A wild "Tarantella" in 1982 with Bucky Pizzarelli, at the White House, for Ronald Reagan and the President of Italy, wrapped up the show at Trumpets.

"Great story! Great show this afternoon..." raved former *Jersey Jazz* Editor Paul White. "[The] program gave me a new feeling for [Tony Mottola's] abilities/accomplishments, but also new insight into Frankie Boy."

And the free calamari was no idle come-on — the seafood was enjoyed by all in the room. Among the treasures raffled off were a dozen copies of two Mottola albums as well as Trumpets discount coupons.

According to Tony, there was so much more material he could have brought along that, among others, Sophia Loren, Burl Ives and Howdy Doody had to be left on the cutting room floor. We can only hope there'll be another installment, or that he'll take this show on the road. □



inset above: Perry Como album *Sing for Me, Mr. C.* featuring Tony Mottola.
right: NJJS Member Cheri Rogowsky and Publicity Director Sheilia Lenga socialized and enjoyed the show.

★NJJS Annual Meeting★

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

NJJS mixed business with pleasure at The Cornerstone December 2. For more details, see Prez Sez on page 2.

Photos by Sheila Lenga.

Edy Hittcon (right) joined the Board — welcome!

Below: Jack Sinkway and member Jim Fryer hobnob over CDs and other good stuff.



Top: NJJS Vice President Mike Katz compares notes with NJJS member Greg Boutsikaris.



Right: Rio Clemente, here with NJJS President Andi Tyson and her husband, board member Elliott Tyson, provided the piano accompaniment for the evening.



Far left: Laura Hull sang for the guests.

Left: Walter Olson came on board as a new director.

Below: Board member Marcia Steinberg brings her special sparkle to the party!



What's New?

Members new and renewed

We welcome these friends of jazz who recently joined NJJS or renewed their memberships.

Renewed

Mr. & Mrs. John D. Albanese, Hawthorne NJ
 Dr. & Mrs. G. W. Allgair, Jr., Sarasota FL
 Mr. & Mrs. Leonard Amada, Whiting NJ
 Mr. & Mrs. Douglas G. Baird, Wayne NJ
 Mr. & Mrs. Frank Bellina, Staten Island NY
 Dr. & Mrs. Walter Bennett, Jr., Brick NJ
 Mr. & Mrs. J. Kent Blair, Jr., Summit NJ
 Mr. & Mrs. Robert L. Boardman, Mahwah NJ
 Mr. & Mrs. Robert Brodo, Maplewood NJ
 Mr. & Mrs. Philip Brody, Whippany NJ
 James A. & Joann G. Brown, Roselle Park NJ
 Mr. Scott E. Brown, Bel Air MD
 Mr. & Mrs. C. Graham Burton, Ridgefield CT
 Mr. & Mrs. Scott R. Calvert, Pequannock NJ
 Mr. Raphael Cerino, West Caldwell NJ
 Mr. Robert Chamberlin, Glen Ridge NJ
 Mr. & Mrs. Rio Clemente, Randolph NJ
 Mr. Philip R. Condron, Scranton PA
 Mr. Alexander James Cox, Greenwich CT
 Mr. & Mrs. Raymond Cuneo, Jr., Ocean Grove NJ
 Mr. & Mrs. Lester A. Daniell, Chatham NJ
 Ms. Jo-Ann Danzis, Livingston NJ
 Mr. & Mrs. Edward J. Delaney, Martinsville NJ
 Mr. Robert Drake, Belleville NJ
 Mr. & Mrs. William H. Earnest, Warwick NY
 Mr. Donald H. Ernest, Staten Island, NY
 Mr. & Mrs. Robert Fick, Taneytown MD
 Mr. Michael Fiolo, West Orange NJ
 Mr. Ben Friedrich, Osterville MA
 Dr. & Mrs. Donald Greenfield, Maplewood NJ
 Mr. & Mrs. Richard C. Griggs, Westfield NJ
 Ms. Joan Hecht, Fair Lawn NJ
 Mr. Leroy P. Heely, Brunswick ME
 Mr. Sy Helderman, Morristown NJ
 Mr. & Mrs. Walter Huening, Jr., Niskayuna NY
 Mr. William F. Hyland, Moorestown NJ
 Mr. Sandy Ingham & Nadine Lawson, Morganville NJ
 The Jazz Corner, The Village at Wexford, Hilton Head Island SC
 Mr. & Mrs. Kenneth A. Johnson, Green Brook NJ
 Mr. & Mrs. Richard E. Kameron, Scotch Plains NJ
 Mr. Josh Katz, Boynton Beach FL
 Mr. & Mrs. Richard R. Knittel, South Portland ME
 Mr. Boris Kwaloff, Montclair NJ
 Mr. Nelson Lawrence, Monroe NJ
 Mr. & Mrs. Anthony Leone, Lakewood NJ
 Mr. & Mrs. Kent Lindquist, Portage IN
 Mr. & Mrs. Thomas D. Lucas, Trenton NJ
 Mr. Bruce Lundvall, Blue Note Records New York NY
 Mr. & Mrs. Joseph Maag, Parsippany NJ
 Mr. John J. Maimone, North Plainfield NJ

Mr. Karl N. Marx, Morristown NJ
 Mr. & Mrs. Frank McCann, Somerset NJ
 Mrs. Dorothy McNulty, Denville NJ
 Mr. & Mrs. Dick Meldonian, Haworth NJ
 Mr. John N. Membrino, West Chester PA
 Mr. & Mrs. Edward I. Metz, Buck Hill Falls PA
 Mr. & Mrs. John E. Miller, Hazlet NJ
 Mr. & Mrs. Richard H. Miller, New York NY
 Mr. & Mrs. John Mintz, Rockaway NJ
 Mr. Robert W. Moore, Stockholm NJ
 Mr. & Mrs. Nathaniel H. Morison, III, Middleburg VA
 Mr. & Mrs. William F. Murray, West Hartford CT
 Mr. Frank R. Nissel, Ambler PA
 Ms. Jacqueline Ogletree, Whitehouse Station NJ
 Mr. & Mrs. Arthur O'Neal, Flemington, NJ
 Mr. & Mrs. Jerry Orleman, Brick, NJ
 Mr. & Mrs. Allen Parmet, Springfield, NJ
 Dr. William J. Passet, Creskill NJ
 Mr. Vincent Patullo, Skillman NJ
 Mr. Louis L. Rizzi, Sarasota FL
 Mr. Roy Adamson Rogers, III, West Chester PA
 Mr. & Mrs. Charles Root, Madison NJ
 Mr. Abraham I. Rosen, Bridgewater NJ
 Mr. & Mrs. Edward Rosen, Morristown NJ
 Rutgers U.-Serials Dept, Library Science/Med, Piscataway NJ
 Mr. & Mrs. C. James Schaefer, Short Hills NJ
 Dr. & Mrs. Rober Siegel, Lafayette NJ
 Mr. & Mrs. Paul Sing, East Windsor NJ
 Mr. & Mrs. Bud Smith, Somerset NJ
 Mr. Roland E. Smith, Basking Ridge NJ
 Mr. Andrew J. Sordoni III, Forty Fort PA
 Mr. William R. Spillers, West Orange NJ
 Mr. & Mrs. Tom Stemmler, Piscataway NJ
 Mr. & Mrs. Phil Stout, Glen Gardner NJ
 Mr. & Mrs. B. & H. Strauss, Bay Harbor FL
 Mr. & Mrs. Lee W. Swartz, Gulf Shores AL
 Mr. & Mrs. John L. Wallace, Hawthorne NJ
 Ms. Jackie Wetcher, Madison NJ
 Mr. & Mrs. Alfred R. White, Jr., Pine Bluff AR
 Mr. & Mrs. LeRoy Williams, Montclair NJ
 Mr. Marshall Wolf, New York NY
 Mr. & Mrs. Alan Young, New Providence NJ

New

Mr. & Mrs. John Angeleri, Bedminster NJ
 Mr. & Mrs. John Bell, Gettysburg PA
 Mr. James L. Dean, Haledon NJ
 Jazz Arts Project, Inc. c/o Joe Muccioli, Red Bank NJ
 Mr. Tony Levey, Mountainside NJ
 Ms. Emily Lummer, Chatham NJ
 Mr. & Mrs. Robert D. Pierson, Mendham NJ
 Mr. & Mrs. L. E. Schellhammer, Gillette NJ
 Ms. Alla Skurkovich, Livingston NJ
 Mr. & Mrs. John Wolinsky, Manchester NJ
 Mr. Robert Young, Plainfield NJ

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.

■ **Youth \$20:** For people under 25 years of age. Be sure to give the year of your birth on the application where noted.

■ **Give-a-Gift \$40 + \$20:** The Give-a-Gift membership costs the regular \$40 for you, plus \$20 for a gift membership. (Includes your 1-year membership and your friend's first year membership. Not available for renewals of gift memberships.)

■ **Supporter (\$75 - \$99/family)**

■ **Patron (\$100 - \$249/family)**

■ **Benefactor (\$250 - \$499/family)**

■ **Angel \$500+/family)**

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

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

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

OR simply send a check payable to "NJJS" to:
 NJJS 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

The New Jersey Jazz Society sold out Carnegie Hall for the 50th anniversary of Benny Goodman's landmark concert there, and more recent anniversary celebrations on this side of the Hudson have done as well, albeit in a smaller venue. The 70th anniversary is set for January 19, and is the final event planned for Jazz in Bridgewater.

That's not to say they are going out tamely. Two different shows are planned, matinee and



Paul Midiri

evening, with the **Midiri Brothers** anchoring the talent pool and drafting several out-of-town stars (most recently adding **Randy Reinhart** and **John Sheridan**) to join the festivities. Full details are contained on page 37 of this issue. This is the last advance notice we can give you. The general public should start seeing publicity during December, and some ticket classifications may even be sold out by the time this issue arrives.



Joe Midiri.
Photos courtesy of the artists.

"Joe Midiri's clarinet playing was breathtaking for its command over the instrument's highest register and surprising sultriness at its lowest," writes critic Michael Caruso. "Paul Midiri plays high-powered vibes," as well as a bit of trombone. The rest of the participants receive impressive reviews too. Call the United Way, main sponsor of this celebration, and use your credit card to secure the seats you want before they evaporate.



Louis Mazetier

Morris Jazz

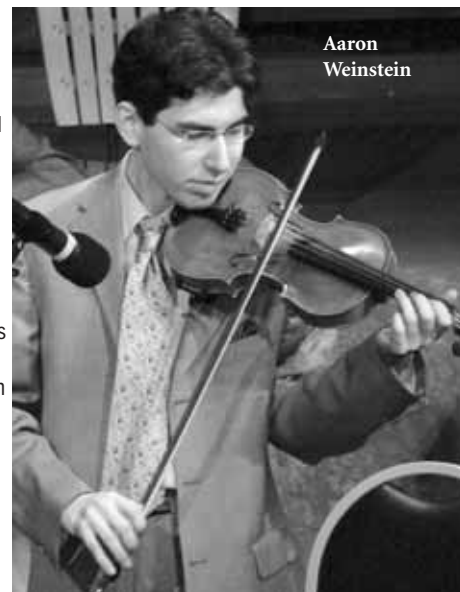
The Bickford Theater at the Morris Museum
Morristown, NJ 07960
Tickets/Information: 973-971-3706

A solo concert by vigorous stride pianist **Louis Mazetier** is unheard of — certainly within the United States. He has limits on his travel time, and allocates virtually all of it to playing with the popular Paris Washboard group, mainly in Europe. But Friday evening, January 4 will be an exception. He'll be spending the evening at the Bickford's Kawai grand piano, giving his undivided attention to fans who will converge on the site, probably from surrounding states too.

Louis first grabbed attention at the Great Connecticut Festival where, in addition to playing with the magnet group Paris Washboard, he and Jeff Barnhart sparred at twin uprights, overflowing the largest tent there. Similarly, at the Orange County Classic in CA, he and Jeff (at grand pianos) proved to be the most popular segment there. They attracted fully 1000 people into the huge ballroom, outdrawing the most popular West Coast bands for that set. The spectacle is repeated annually, and continues to amaze.

Just 300 people will have the rare pleasure of seeing and hearing Louis solo for an evening as the Wyeth Jazz Showcase opens for the year. Secure your tickets early, or risk being turned away. Amazingly, regular prices (\$13 advance, \$15 at the door, if any seats remain) prevail.

Violinist **Aaron Weinstein** was first introduced to Bickford audiences this fall when he performed as a last minute substitute with Frank Vignola's group. He was a delightful surprise, shifting effortlessly between mandolin and violin, as appropriate to the tune. The young player has just completed his first Arbors CD ("the rebirth of hot jazz violin," writes esteemed critic Nat Hentoff) and a duet album with John Pizzarelli will follow shortly. He's playing in good company since his recent arrival in NYC.



Aaron Weinstein

Upon being given his own date on Monday evening, January 28, he immediately drafted guitar legend **Bucky Pizzarelli** to appear with him, backed on bass by **Jerry Bruno**. Clearly, he understands how to fill a room! Once again, advance purchase is the only way to be assured a seat.

"Aaron...really has a sense of jazz as it should be," according to tenor sax genius Houston Person. Discover his talent and versatility — and the enormous range of jazz violin — for yourself.

This pace continues through the year here. **The Great GroundHog Day Jam** returns on Monday, February 4, intermixing smiles and torrid jazz. Cornetist **Fred Vigorito** has been borrowed from the Galvanized Jazz Band for the evening, and he'll join **Herb Gardner**, **Dan Levinson**, **Bruce McNichols**, **Joe Hanchrow** and **Robbie Scott**. And of course **Abbie Gardner** will be back for more of her popular vocals. When

Photos by Bruce Gast except as noted.

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

calling for tickets, also order some for February 25, when Gypsy guitarist **Stephane Wrembel** returns with his trio. His Jazzfest audience was filled with other (more famous!) guitarists...eyeballing his rapid and fluid technique.

The **Big Bix Beiderbecke Birthday Bash** moves to the Bickford this year, on Bix's actual birthday, March 10. Come and hear the stunning band that cornetist **John Bucher** has assembled for the occasion: **Marty Grosz, Dan Block, Tom Artin, Mark Shane, Robbie Scott** and the authentic bass sax sounds provided by **Russ Whitman**.

Jazz For Shore

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

The Fine Arts Center's building is undergoing renovation, but OCC, very pleased with the MidWeek Jazz series, has gone to great lengths to find a temporary home to keep it going. The result is an agreement with the Ocean County Library's Toms River Branch to allow use of their Mancini Room. Not nearly the size of the Fine Arts hall, it is best suited for smaller groups. Tickets will continue to be sold through the OCC Box Office and they, rather than the library, should be called for information, printed directions, etc.

The following Wednesday evening concerts have been booked thus far:

January 9 – *Replaces another date announced last month.* The **Midiri Brothers Quartet** offers a mini-celebration of the 70th anniversary of Benny Goodman's Carnegie Hall concert. Not a replacement for Jazz in Bridgewater's big show, this is geared to those wishing to pay tribute closer to home. Still, it will be an evening packed with favorites popularized by the King of Swing. The Midiris drew ovations the first time they appeared for MidWeek Jazz.

February 13 – Popular and versatile pianist **Rio Clemente** makes his first solo visit to this series, pleasing downstate fans. Rio draws large audiences for his appearances in Morristown, Bridgewater and at Jazzfest.

March 19 – Reed maestro **Dan Levinson** is assembling a trio of your favorites, with **Kevin Dorn** behind the drum set and (tentatively) **Mark Shane** at the piano.

April 23 – NY trombone ace **Jim Fryer** brings West Coast trumpet sensation **Bria Skönborg** and others, celebrating their new CD release. A rare opportunity.

May 7 – Legendary guitarist **Bucky Pizzarelli**, backed by swinging bassist **Jerry Bruno**, makes yet another visit Perfect for this intimate room.

June 25 – Boogie-woogie and stride pianist **Bob Seeley** returns Last year the audience wouldn't let him stop playing!

The Toms River Library site (at 101 Washington Street, 08753) is only a half-mile from Garden State Parkway exit 81. It is just 4 miles from the OCC campus, and has parking lots to the rear of the building plus plentiful on-street parking in the evening. These concerts continue to be run as one 90-minute set starting at 8 PM, with tickets priced at just \$13 in advance, going to \$15 at the door. Call 732-255-0500 with your credit card. Request printed directions, or visit the Library's web site: oceancountylibrary.org.



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

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

calendar:

JAZZ RESEARCH ROUND TABLE

A series of lectures and discussions. Names in italics are the presenters.

■ **January 23, 2008** *Todd Weeks* — Hot Lips Page Centennial Retrospective

■ **February 20, 2008** *David Tenenholtz* — Jazz in Swedish: The Career and Legacy of Jan Johansson

■ **March 12, 2008** *Matthew Leskovic* — Jazz and the Counterculture: The Career of Charles Lloyd

■ **April 16, 2008** *Ricky Riccardi* — Louis Armstrong: Rare Video Footage
Programs are free and open to the public and take place on Wednesday evenings from 7:00 to 9:00 PM in the Dana Room, 4th floor, John Cotton Dana Library, Rutgers University, 185 University Ave., Newark, NJ. Refreshments are served. Information: 973-353-5595.

JAZZ FROM THE ARCHIVES

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

■ **December 23** — Annual IJS Christmas Cheer: Hosts Annie Kuebler and Vincent Pelote choose holiday tunes with a jazz flavor for everyone to savor.

■ **December 30** — Picks of the Year, Part 1: Host Dan Morgenstern (with input from Archives co-hosts) picks personal best recordings of 2007.

■ **January 6** — Picks of the Year, Part 2: Host Dan Morgenstern (with input from Archives co-hosts) picks personal best recordings of 2007.

■ **January 13** — Jimmy Rowles Goes to the Movies: Tad Hershorn plays music from movie soundtracks on which pianist Rowles performs.

■ **January 20** — Not Just Another Pretty Bass: Host Bill Kirchner salutes the musical stylings of Nashville-based, singer/bassist Jim Ferguson.

■ **January 27** — Benny Goodman at Carnegie Hall, 7 Decades After: Host Loren Schoenberg revisits "The King of Swing's" historic jazz concert at the bastion of classical music.

■ **February 3** — The John Kirby Sextet: Known as "The Biggest Little Band in the Land" this musically highly sophisticated outfit was sparked by Charlie Shavers' brilliant trumpet and arranging. Hosted by Dan Morgenstern.

■ **February 10** — They All Played Stride: Host Vincent Pelote examines the music of the "Big Three of Stride Pianists: James P. Johnson, Fats Waller, and Willie "The Lion" Smith."

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.arts-factory.com
Fri/Sat 10 PM; Sun 7 PM

Bernardsville

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

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

Cresskill

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

Deal

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

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.
www.shadesofhoboken.com
888-374-2337

SUSHI LOUNGE

Corner of 2nd St & Hudson St.
www.sushilounge.com
201-386-1117
Sunday jazz 6 PM

Hopewell

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

Lawrenceville

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

Little Falls

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

Lyndhurst

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

Madison

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

Mahwah

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

Maplewood

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

Manville

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

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
www.chiffafa.com
Live Jazz — Rio Clemente, others
Call for schedule

Metuchen

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

Montclair

CHURCH STREET CAFÉ
12 Church St.

FIRST CONGREGATIONAL CHURCH

40 South Fullerton Ave.
973-744-6560

PALAZZO RESTAURANT

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

Morristown

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

THE COMMUNITY THEATRE

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

THE SIDEBAR AT THE FAMISHED FROG

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

ST. PETER'S EPISCOPAL CHURCH

70 Maple Avenue
973-455-0708

SUSHI LOUNGE

12 Schuyler Place
973-539-1135
www.sushilounge.com
Sunday jazz 6 PM

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

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!

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

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,
Forrestal Village
609-419-4200
www.saltcreekgrille.com

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

Randolph STONEFIRE GRILLEHOUSE & BAR
500 Route 10 West
www.stonefirerestaurant.com
973-537-7070
Sunday Jazz 6 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

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

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

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

Totowa 46 LOUNGE
300 Route 46 East
973-890-9699
www.46lounge.com
Wednesday Jazz 7:30 PM

SUSHI LOUNGE
235 Route 46 West
www.sushilounge.com
973-890-0007
Sunday Jazz 6 PM

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 T'S TRATTORIA MARTINI BAR
1090 Bloomfield Ave.
973-882-3110
Wednesdays/Thursdays/Fridays music

West Orange CECIL'S
364 Valley Road
973-325-4800
cecilsjazzclub.com

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.njbrewpubs.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

Princeton's Salt Creek Grille hosts **JEANIE BRYSON** on 1/2, **MARLENE VER PLANCK** 1/18, and the **RICH TARPINIAN GROUP** on 1/27.

PAM PURVIS makes the scene 1/10 at Salt Creek Grille, Princeton; at Café 34 Matawan 1/16; and at Lana's in Clark 1/23.

JAMES L. DEAN swings the Whiskey Café in Lyndhurst on January 20 — \$15 includes dinner, dance lesson and the smaller Groove Cats ensemble.

Glen Rock Inn has **JACK WILKINS** 1/24 and **GENE BERTONCINI** 1/31. On 1/18 at The Cornerstone in Metuchen, it's **HARRY ALLEN**.

1/7 and 1/21 it's **SWINGADELIC** at Maxwell's in Hoboken.

RIO CLEMENTE is at Trumpets 1/12, **CLAUDIO RODITI** on 1/26.

Morristown's Bickford Theater hosts violinist **AARON WEINSTEIN** on 1/28 with **BUCKY PIZZARELLI** and **JERRY BRUNO**.



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.

"...captivating."

— *JazzPolice.com*

"...a fabulous singer."

— Jim Stone, *WLNZ Radio*

"...a feast for your ears."

— John Bohannon,
WRHU Radio

"...smooth and creative."

— Rio Clemente,
Bishop of Jazz

To catch Laura live, visit the calendar page 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



**When it comes to
real estate
We're always in
tune!**

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



Francis 'Joe' Lang

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

JerseyJazz

c/o New Jersey Jazz Society
PO Box 410
Brookside, NJ 07926-0410

Send all address changes
to the address above

**Time Value Material
Deliver Promptly**

PERIODICALS
Postage PAID at
Brookside, NJ
and additional
mailing offices

Founding Member



*Building an International
Jazz Community*