

# JerseyJazz

Volume 36 • Issue 3  
**March 2008**

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

## Marian at 90

Marian McPartland, the grande dame of world jazz, gets ready to celebrate her 90th year on March 20. And how the laurel-laden lady still swings! A celebrated friend tells us her story.

Story on page 26.

Photo by Barbara Abbas.



**2008  
 Pee Wee Russell Memorial Stomp**  
 SUNDAY, MARCH 2  
 Birchwood Manor, Whippany  
**ACT NOW!**  
 see ad page 3, and pp 2 and 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
- New Members/About NJJS/ Membership Info ..... 47

#### ARTICLES

- Classic Stine..... 9
- Big Band in the Sky..... 10

- Talking Jazz: Marlene VerPlanck . . . 14
- Watchung Arts Jazz Series . . . . . 20
- Seidel on IAJE . . . . . 22
- Remembering Earl May . . . . . 24
- Dan's Den: Marian McPartland . . . 26
- Crow's Nest . . . . . 28
- Jazz U: College & H.S. Jazz . . . . . 30
- Noteworthy . . . . . 32
- American Jazz Hall of Fame . . . . . 33

#### REVIEWS

- Compact Views/Other Views. . . . . 34
- Piscopo/Early Jazz/Crescent City/ Monk Tribute. . . . . 38

- Nanton/Edge at Shanghai . . . . . 43
- January Member Meeting. . . . . 45
- Book Winners. . . . . 46

#### EVENTS

- 'Round Jersey: Morris, Ocean . . . . 48
- Institute of Jazz Studies/ Jazz from Archives. . . . . 49
- Somewhere There's Music . . . . . 50
- The Name Dropper . . . . . 51

#### ADVERTISERS

- Trumpets . . . . . 5
- Shanghai Jazz. . . . . 7

- Shelly Productions/Glen Rock Inn. . . . 9
- Salt Creek Grille. . . . . 11
- Seton Hall University. . . . . 13
- Cape May Jazz Festival . . . . . 15
- William Paterson University . . . . . 19
- Marcia Steinberg . . . . . 20
- Lana's. . . . . 21
- Community Theatre. . . . . 25
- Fine Tuning Massage. . . . . 28
- Jazzdagen Tours. . . . . 29
- SOPAC . . . . . 31
- Watchung Arts Center. . . . . 33
- Olson & Partners. . . . . 33

- Carchia Financial Mgmt . . . . . 33
- Jazzfest at Sea. . . . . 35
- Arbors Records . . . . . 37
- Madison Historical Society . . . . . 39
- Riverdale YM-YWHA . . . . . 40
- Jim Eigo . . . . . 43
- CTS Images . . . . . 44
- Tomaso's Ristorante . . . . . 45
- Riverboat Swing. . . . . 46
- Laura Hull. . . . . 52
- Weichert Realtors . . . . . 52

## NJJS Calendar

**Sunday March 2 2008**

PEE WEE STOMP  
Birchwood Manor/  
Whippany  
see p 8 & ad p 3

**Sunday March 16 2008**

Hull/Clemente Concert  
for Madison Hist. Society  
at Drew University  
Madison see p 2 & ad p 39

**Thursday March 27 2008**

Jazz Film Series  
Chatham see pp 2 & 8

**Wednesday April 23 2008**

Jazz Film Series  
Chatham see pp 2 & 8

**Sunday April 27 2008**

Bucky Pizzarelli Guitar Trio  
Morristown  
see Bulletin Board p 2 & p 8

**Saturday & Sunday**

**June 7 – 8 2008**

JAZZFEST  
Drew University/Madison  
see p 8 & ad p 23



## Prez Sez

By Andrea Tyson President, NJJS

As president, I oversee the board of directors, but what I really try to do is get out of their way (they really know what they're doing)! We have committees with chairpersons and members — some of us wear many hats and are on more than one committee. I mention this because it is at the committee level that we get most of our work done and I want to commend the chairpersons and committee members for all their hard work bringing to fruition some of our most memorable events.

■ The **Pee Wee Russell Memorial Stomp** is one of those events that requires a lot of preparation and committee work from the Music Committee and sound technicians down through our ticketing crew, marketing and advertising efforts, etc. The Stomp has been presented for 39 years, since before NJJS was incorporated. Its success became the impetus to create our Jazz Society. I wanted to make sure to congratulate our board and committees for this year's edition on March 2. That's quite an accomplishment! We'll once again be presenting scholarships, and awards to a musician and a non-musician for their special contributions — more about that in Joe Lang's Music Committee column.

As you're probably receiving this at the end of February, make sure you polish up those dancing shoes and join the fun. Once again we're looking forward to some really good sounds from the excellent musicians performing this year.

Remember, if you reserve a table from 10-14, you can attend free (children under 12 go free as well). See our Web site for tickets — [www.njjs.org](http://www.njjs.org).

■ We've decided to cancel our March Member Meeting at Trumpets because NJJS is very busy this month — besides the Stomp, we are co-sponsoring an afternoon of music by Laura Hull and Rio Clemente for the **Madison Historical Society on March 16**. The MHS is honoring Don Smith, our Jazzfest publicist, for all his hard work for them, and their honorarium is being donated to the NJJS for our scholarship fund. This event will benefit the archaeological study of the Luke Miller Forge in Madison, NJ. So please check the ad on page 39, and on our Web site, and join us on the 16th at Drew University at 4 PM for what I am sure will be a beautiful afternoon.

■ Also in March we have our **film series** continuing at 7 PM on the 27th. Please put this on your calendar as I am sure it will be a terrific evening featuring the jazz documentary *Brotherly Jazz: The Heath Brothers* with a lively discussion following the film. It's free and open to the public at the Chatham Library. So, that's our March — coming in like the proverbial lion, but hopefully going out like a lamb as we head into a lovely spring!

■ For the future, we've been thinking about some kind of **jazzy flea market** to let people sell their LPs, CDs, perhaps jazz memorabilia. We would like some feedback if anyone would like us to hold

*continued on page 49*

## 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. See ads pages 17 and 25.

**25% off tickets for NJJS members at SOPAC.** A great show: SFJazz Collective, Tuesday, March 11, 8 PM. Take 25% off regular prices (Orchestra \$48; Mezzanine \$38); Limit 4 per person. [www.sopacnow.org](http://www.sopacnow.org); 973.313.ARTS (2787). **Mention NJJS when ordering to get discount.** See ad page 31.

**Rio Clemente & Laura Hull March 16 Concert for Madison Historical Society.**

At Drew Univ., 4 PM. To benefit archaeological study of the Luke Miller Forge in Madison. See ad page 39, and on our Web site. Some money will be donated to NJJS Scholarship Fund.



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 KELLO, 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



Hugo Hein plays his 1967 “Barney Kessel” Gibson.  
Photo by Dora Diego.

**I ADMIRED EDITOR** Tony Mottola’s father for his work with Frank Sinatra — and I still play a 1967 Gibson, model “Barney Kessel.” Which model did Tony Sr. play — does his son have it now?

Also, nice interview with Bucky Pizzarelli in JJ-January. I have been a fan of his for 40 years. Fradley Garner did an interview with him in 2004 for the Danish *Jazz Special* magazine. I keep the clipping with one of Bucky’s CDs.

Just got a Blue Ray DVD with his son, John. Cool to watch sharp pics like this.

If you ever need a yacht, check out [www.hugohein.com](http://www.hugohein.com). We deliver all over this globe — even to New Jersey!

Hugo Hein  
Frederikssund, Denmark  
[hh@hugohein.com](mailto:hh@hugohein.com)

*[Editor’s response: Tony Mottola was a longtime Gibson endorser and friend of company president Ted McCarthy. He played many Gibsons and other guitars over the years, owning more than 30 at the height of his career. In the 1940s and ’50s he often used a Gibson L-5 CES that was originally made for Charlie Christian, who died before the guitar was delivered. Beginning in the 1960s he frequently recorded with any of a number of Gibson ES-355s. While touring with Sinatra in the 1980s he played an ES, as well as an archtop made for him by luthier John D’Aquila and a Ramirez classical guitar that he used for the frequent duets he performed with the singer.]*

**I LOVED MY FIRST ISSUE** of *Jersey Jazz*. I was impressed and overwhelmed by all the information. Is it possible to print a jam session schedule each month? Passionate and serious amateurs like myself are always on the lookout for chances to expand playing time? Being in Tenafly I have gone to hear Dr. Forte many times. I look forward to meeting others in the future. Thanks for your hard work and excellent publication.

Joel Krauser (Tenor & Alto)  
Tenafly, NJ

*[We’re not sure about that “schedule every month” thing. Sounds like more work for the editors. But where folks can find a jam is an interesting question. We nosed around a bit and share what we sniffed up in this issue on page 6. — Editor]*

**I’VE JUST GOT TO GIVE YOU** a little tweak: In “Jazz Trivia” on page four of the January issue, you say the answers are on “page xx.” That should have been page xxxvi.

You don’t have to explain that the xx was really just a placeholder that you forgot to change after you figured out where the answers would be. And it’s really a wonderful publication that I look forward to every month, even though I don’t get to many of the New Jersey events. Keep up the good work!

Jerry Gordon, Troy, NY,  
Webmaster for  
<http://APlaceForJazz.org> and  
<http://SwingtimeJazz.org>

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 49*



**1.** The inscription on this lyricist’s headstone in Bonaventure Cemetery in Savannah, GA reads “And the Angels Sing.”

**2.** It has been claimed that Irving Berlin originally wrote this song as a favor to a friend who was romancing a young lady named Amy. Irving later presented it to his new bride, Ellin Mckay, but with Amy’s name replaced by the new one-word title.

**3.** Many song titles were tied to places or locations where the bands played. Do you know the origins of these titles?

- a. Pennsylvania 6-5000
- b. Royal Garden Blues
- c. Sunset Café Stomp
- d. Apex Blues
- e. Annie Street Rock
- f. Mahogany Hall Stomp

**4.** When songwriter Ruth Lowe wrote this tune, she couldn’t get bandleaders interested. Tommy Dorsey passed it on to Glenn Miller, but his recording didn’t catch on. Dorsey later recorded it with Frank Sinatra and the Pied Pipers on May 23, 1940, and the rest, as they say, is history. Extra credit: what other songs did Ms. Lowe compose?

**5.** And now for something entirely different. This 1940 novelty song written by Harold Arlen, with lyrics by Yip Harburg, was used in the first episode of *The Muppets* and was said to be a favorite of their creator, Jim Henson. The Muppet cast sang it at Henson’s funeral in 1990.



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

*Jazz 6 Nights a Week!  
and Continental Cuisine*

**Visit**

**[www.trumpetsjazz.com](http://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](http://www.trumpetsjazz.com)**

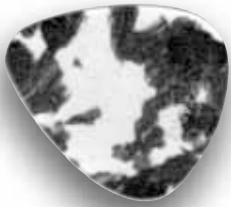
« Trumpets is closed on Monday evenings except for special events. »

« 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 »





## The Editor's Pick

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

# Jersey Jam

**N**ew NJJS member Joel Krauser, a tenor and alto sax player, recently inquired about where jazz jam sessions are happening around New Jersey. Figuring there were others out there who might also want to get into the act, and jazz fans looking to listen, we poked around and offer the following suggestions.

**The Crossroads** (Garwood/908-232-5666)

A long-running open jazz jam, every Tuesday night in a friendly pub. Hosted by the NJJS's own Stan Myers.

**Cecil's Jazz Club & Restaurant** (West Orange/973-736-4800)

Cecil's hosts a jazz jam every Tuesday and a blues jam most Thursdays.

**PJ's Coffee** (Highland Park): every Sunday, 1-5 PM

**Rhythms Nightclub & JP's Steakhouse** (Manville): every Wednesday, 7-10 PM

Somerset Jazz Consortium/Jim Jasion (732-325-7464)

**Trumpets Jazz Club & Restaurant** (Montclair/973-744-2600)

Trumpets has a jam session hosted by Ted Curson on the second Thursday of every month from 7:30 - 11:30 PM, offering players a quartet with Ted on trumpet, John DeStefano on piano, Takashi Otsuka on bass and Gordon Lane on drums. And for vocalists, Betty Liste hosts a unique singers jam on the fourth Thursday of the month, featuring Betty on piano with bass and drums. (Betty can play any tune, in any key and any style!) Professional singers often drop by and sing a few tunes; Carrie Jackson and Gil "Bebop" Benson are regulars.

If you know about other Jersey Jams, drop us a line and we'll pass it along.

We'd also like to remind you of a letter we received, printed in December JJ. We reprint it here now.

**I BELIEVE THAT [NJJS] MEMBERS ALSO PLAY JAZZ** at home. Can the Society connect like-minded members to play jazz for fun? It would be great for members to get together and jam. What do you think?

*Edgardo Farinas, Montclair, NJ*

*[We think it's a great idea! Watch for further information on these pages and/or via E-mail as we develop a connecting-point at [www.njjs.org](http://www.njjs.org) to enable interested members to find each other.— Ed.]*



### "P.S. We Love You"

Happy Birthday to Jazz Piano's Grand Dame, Marian McPartland.

### Comments?

*Jersey Jazz* welcomes your comments on any article or editorial. Send e-mail to [editor@njjs.org](mailto:editor@njjs.org) or mail to the Editor (see masthead 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](mailto: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](mailto:art@njjs.org) or 201-306-2769 for technical information and to submit ads.

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

**April issue: February 26, 2008 • May issue: March 26, 2008**

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

## JerseyJazz

The Journal  
of the New Jersey Jazz Society  
**Volume 36 • Issue 3**  
**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](mailto:editor@njjs.org)

**Linda Lobdell** *Art Director/Associate Editor*

352 Highland Ave.  
Newark, NJ 07104  
201-306-2769

E-mail: [art@njjs.org](mailto:art@njjs.org)

**Fradley Garner** *International Editor*

E-mail: [fradgar@get2net.dk](mailto:fradgar@get2net.dk)

**Mitchell Seidel** *Contributing Photo Editor*

Photo@njjs.org

**John Maimone** *Entertainment Contributor*

908-753-6722

E-mail: [jjm426@att.net](mailto:jjm426@att.net)

**Fred McIntosh** *Entertainment Contributor*

201-784-2182

E-mail: [derfie\\_07675@yahoo.com](mailto:derfie_07675@yahoo.com)

### NEW JERSEY JAZZ SOCIETY OFFICERS 2008

**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

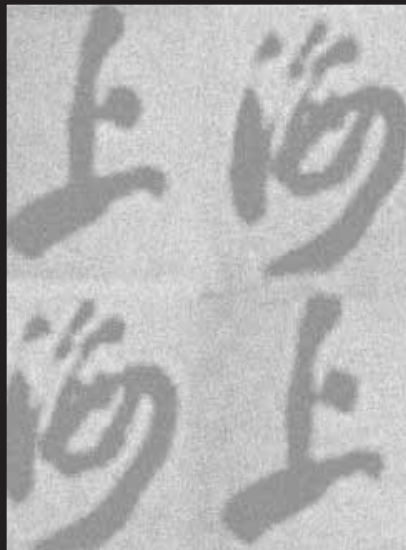
Jeff Atterton, Amos Kaune, Bob Porter  
Marketing/Public Relations Consultant: Don Jay Smith

Website: [www.njjs.org](http://www.njjs.org)

E-mail: [NewJerseyJazz@aol.com](mailto: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](mailto: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 February/March 2008:

**fri 2/22: ROB PAPARAZZI**

**sat 2/23: KEITH INGHAM**

**sun 2/24: JAN FINDLAY**

**thur 2/28: VINCE GIORDANO**

**fri 2/29: GROVER KEMBLE**

**sat 3/1: JILL McCARRON**

**sun 3/2: DAVE RIMELIS**

**wed 3/5: BUCKY PIZZARELLI**

**sun 3/9: JOHN PIZZARELLI** (by reservation only)

**thu 3/13: MORRIS NANTON**

**sun 3/30: JUNIOR MANCE**

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](http://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

We have a lot going on over the next several months, so let me get to the details.

■ **The Pee Wee Russell Memorial Stomp** will take place on Sunday March 2. Once again we are presenting 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 Swing Orchestra. To open the festivities, we will present three Pee Wee Russell Scholarships to jazz students from New Jersey university jazz programs, and they will perform the initial set of the day. We will also be presenting the Pee Wee Russell Awards to trombonist Eddie Bert, who will receive recognition as a musician, and to Ed Berger of the Institute of Jazz Studies, who will receive the non-musician's award.

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](http://www.njjs.org), by mail from New Jersey Jazz Society, 605 First Street, Westfield, NJ 07090-4140, or by phone at 1-800-303-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 1-215-483-7045. 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.

■ Our **film series** continues on Thursday March 27 with *Brotherly Jazz: The Heath Brothers*, a documentary about the Heath Brothers, Percy, Jimmy and Tootie. These brothers from Philadelphia all became stars in the world of jazz, and their tale is one that should fascinate all who love the music. The films will be presented at the Library of

the Chathams, 214 Main Street in Chatham Boro, starting at 7 PM. There is no

admission charge, and the programs are open to the general public. We will have a discussion following the showing of each film. The April 23 program is still in the planning stage. We expect that this new series will prove popular, and that we will continue it in the fall.

■ Make plans to be at **The Community Theatre in Morristown** on Sunday afternoon, April 27 at 3 PM. This is our fourth year of co-sponsoring a Sunday afternoon jazz concert with the theatre, and the program for 2008 will feature a guitar trio comprised of Bucky Pizzarelli, James Chirillo and Ed Laub. The price for tickets is only \$15, and they can be purchased through The Community Theatre, either at the box office at 100 South Street in Morristown, or online at [www.mayoarts.org](http://www.mayoarts.org). (See the ads on pages 17 and 25.)

■ The **sanofi-aventis Jazzfest 2008** will be held at Drew University in Madison on June 7-8. Ticket prices and ordering information are in the full-page ad in this issue. The tentative schedule is as follows:

### Saturday June 7

#### Tent:

Noon - 1 PM Ed Metz and the Bob Crosby Bobcats  
1:20 - 2:20 PM Ed Metz and the Bob Crosby Bobcats  
2:40 - 3:40 PM James L. Dean Big Band  
4:00 - 5:00 PM James L. Dean Big Band

#### Concert Hall:

Noon - 1 PM Cynthia Sayer Group  
1:20 - 2:20 PM Tony DeSare Trio  
2:40 - 3:40 PM Cynthia Sayer Group  
4:00 - 5:00 PM Tony DeSare Trio

#### Black Box Theatre:

Noon - 1 PM Jerry Vezza Trio with Frank Noviello  
1:20 - 2:20 PM Bucky Pizzarelli, Nicki Parrott and Rossano Sportiello  
2:40 - 3:40 PM Bucky Pizzarelli, Nicki Parrott and Rossano Sportiello  
4:00 - 5:00 PM Jerry Vezza Trio with Frank Noviello

### Sunday June 8:

#### Tent:

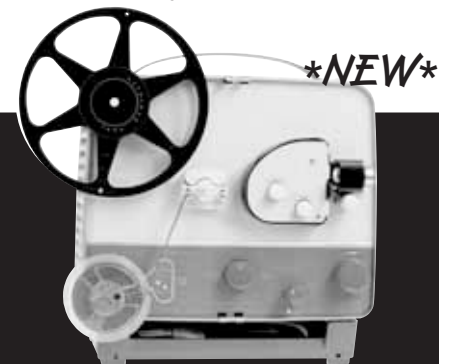
Noon - 1 PM Swingadelic  
1:20 - 2:20 PM Swingadelic  
2:40 - 3:40 PM The Jazz Lobsters Big Band  
4:00 - 5:00 PM The Jazz Lobsters Big Band

#### Concert Hall:

Noon - 1 PM The Joe Temperley Quartet  
1:20 - 2:20 PM Earl May Memorial Band  
2:40 - 3:40 PM The Joe Temperley Quartet  
4:00 - 5:00 PM Earl May Memorial Band

#### Black Box Theatre:

Noon - 1 PM Carrie Jackson and Her Trio  
1:20 - 2:20 PM Eric Comstock Trio  
2:40 - 3:40 PM Eric Comstock Trio  
4:00 - 5:00 PM Carrie Jackson and Her Trio



NJJS presents  
**FREE Jazz Film SERIES**

Join us Thursday, March 27 at 7PM

*Brotherly Jazz:  
The Heath Brothers*

Library of the Chathams  
214 Main Street, Chatham NJ  
Followed by discussion.

upcoming dates:  
Wed. April 23.

**FOR MORE INFO: [www.njjs.org](http://www.njjs.org)**





## Classic Stine

By Jack Stine  
NJJS President Emeritus

## Russell Redux

Who'd ever imagine that we'd be here in 2008, looking forward to the 39th annual Pee Wee Russell Memorial Stomp? I doubt that any one of us who were around at the inception back in 1970 could ever have envisioned odds, say, of 39 to one against, that the Stomps would survive for four decades, but there it is. If you hold with the Old Testament projection, 39 years is a bit more than a generation in life's grand plan and it's not without reason that you'd see a cyclic shift in musical preference in something as fragile as improvised music within that span. But Pee Wee's kind of music has defeated the odds. It's still here, alive and well and we're all the better for it.

Now look again. It's true that in the PWRMS audiences you'll see a majority of shiny pates and blue rinses. Yet look more closely and you'll spot a growing incidence of folks who won't be getting Social Security checks for quite a few more years. The attraction of music that has (1) a melody and (2) a beat, that lives someplace within the boundary of decibel sanity, is what gives the Stomps their appeal, age notwithstanding. It's a good sign.

I've seen it pointed out that these Pee Wee Russell Memorial Stomps have come to be the longest and most successful musical series to be found anywhere in popular music. They were never started out with such grandiose intention, and the claim may not be exactly true, but it does say something about the kind of enthusiasm they've never ceased to create and maintain each year.

It's even possible, I think, that the Stomps by their very nature, may have obscured that which they were created to celebrate, namely the music and persona of Pee Wee Russell himself. This wouldn't have bothered Pee Wee at all. He was always a modest, self-effacing man and the idea that there were those who thought enough of his playing to remember him 39 years after his death was something he would never have expected.

What NJJS has done through the Stomps is seen to it that the unique individuality of Pee Wee's genius is secure in the protected custody of jazz history, no matter where the Stomps themselves end up. That's about all we had in mind when we staged the first Stomp anyway. All else has been gravy, and if jazz has benefited along the way to the 39th issue through the hordes of people who have come to make the Stomps a kind of annual rite of passage, we'll settle for that. By now Pee Wee's name and importance have been assured for all time anyway, and we'll settle for that, too.

Nature has blessed humanity with several ways to communicate. With his music and his hobby of painting, Pee Wee made use of sight and sound to reach others when words failed him. In fact, I

The attraction of music that has (1) a melody and (2) a beat, that lives someplace within the boundary of decibel sanity, is what gives the Stomps their appeal...

don't think it would be inaccurate to suggest that he only became articulate

when playing his clarinet or painting his oils. "Music begins where the word leaves off," said the ill-starred composer Robert Schumann (1810-1856), beating expression at its own game in reaching immortality, as did Pee Wee, with music.

If there is any enduring lesson that we at NJJS have learned through our association with the life and music of Pee Wee Russell, it is this: Jazz is a territory that a lot goes with. You put up with a lot but the rewards are tremendous. You miss the thrill of encountering the unique individuality of genius and the loss is equally so.

Everything else is as pointless as kicking on third down. JJ

## Shelly Productions presents

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

MARCH 6

Joshua Breakstone (guitar) & Earl Sauls (bass)

MARCH 13

Vic Cenicola (guitar) & Gradie Stone (vocalist)

MARCH 20

Bucky Pizzarelli (guitar) & Jerry Bruno (bass)

MARCH 27

Muzzy Trio

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

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

Shelly Productions, Inc.

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

## Big Band in the Sky

By Tony Mottola *Jersey Jazz* Editor

■ Earl May, 80, *bassist, Sep. 17, 1927, New York, NY – South Orange, NJ Jan. 4, 2008*. When you're smiling, Louis Armstrong once sang, the whole world smiles with you.

If that's so, then Earl May must have seen an ocean of smiles as he looked out from the bandstand in his six decades as a jazz musician. The smile was never far from his face, and, a most generous musician, (it's said he had to be coaxed to take a solo), he would sometimes throw his head back in a silent roar of laughter when a fellow player pulled off a particularly flashy turn. It was a joy for audiences to watch Earl May play his bass simply because he took such joy in playing it. As for the music, the big smile was accompanied by a big ringing tone and a solid, steady beat. All played, as distinct from most others, from the instrument's left side. Earl was one of a kind.

He was born at Bellevue Hospital, raised in Harlem and the Bronx, and began playing the bass at Benjamin Franklin High School where he met Walter Bishop. The young player sought to emulate Oscar Pettiford and Slam Stewart and later studied with master bassist Charles Mingus.

May began his career at the 845 Club in the Bronx in a group playing opposite bassist John Kirby's band. When some looked askance at Earl due to his young age, Kirby said: "Let him play his bass!" Louis Armstrong, in the club one night, told him to "Keep it up, you're doing fine." With Satchmo's blessing, Earl was on his way.

He was good enough soon after for Connie Kay to hire him to perform with Lester Young at the Audubon Ballroom. At the Ballroom May met Billy Taylor, who invited him to join his trio in 1951. That was enough for Earl to give up his day job in insurance and play music full-time. The Billy Taylor Trio appeared regularly at the Hickory House, Birdland and the Downbeat Club in the early '50s and it was Taylor who suggested that he study with Mingus.



Earl May at NJJS Jazzfest last June.  
Photo by Tony Mottola.

audiences for both sets. May's most recent recording, *Swinging the Blues*, featuring Barry Harris, was released by Arbors Records in 2005.

On the New Jersey jazz scene May was remembered as much for his gentlemanly demeanor, thoughtful friendship and generosity of spirit as he was for his premier musicianship.

"Earl May was the ambassador of class, on the bandstand and off. He always had a few good stories about his time on the road. He was a superb musician and I loved playing with him," pianist Rio Clemente told *Jersey Jazz*. "On one of his trips to Japan he brought me back a beautiful set of chopsticks. Always thinking of someone else, he was the Earl of May."

Fellow bass player Bill Crow recalled: "Earl was one of the first bassists I met in New York, when I was just learning to play the instrument. I saw him standing on the left side of the bass, and wondered if I was doing it wrong. He was a dear friend, a good musician, and a good laugh. I miss him."

At Englewood Hospital — home of the Dizzy Gillespie Cancer Center and Memorial Fund — where Earl played frequently in recent years for patients, staff and visitors, the musician is remembered with admiration and respect by Dr. Frank Forte, an oncologist, hematologist and jazz guitarist.

"His smile came from the heart, his manner from heaven. He was ageless," Dr. Forte recalls his good friend. "He was a tribute to his craft and an asset to our community. We will miss him so at Englewood Hospital and the Jazz Foundation. I'll never forget his generous spirit which we should all learn to emulate."

In fact, it was May's phone call to Wendy Oxenhorn, director of the Jazz Foundation of America, to ask "is there anything I can do" that led to the current lobby jazz program at the hospital beginning in 2005

May described the sometimes volatile Mingus as "genial" and, in a talk at the Smithsonian Institution last August, recounted: "Once, when I played with Bags (Milt Jackson) and Dizzy in the South of France, Mingus was standing in the wings looking on with pride. He told them, 'He's my student!'"

One of Earl's most famed recording appearances took place in 1957, when he recorded with tenor great John Coltrane and drummer Art Taylor at Rudy Van Gelder's studio in Englewood Cliffs. Three tracks from the session, with May's big round walking bass at center of things, were issued on Coltrane's classic album *Lush Life* (Prestige).

Over the years he recorded and performed with scores of jazz greats, including Dizzy Gillespie, Coleman Hawkins, Charlie Parker, Miles Davis, Herbie Mann, Gloria Lynne, Junior Mance and Barry Harris. The complete list would run on for pages.

His appearance with the Earl May Quartet and vocalist Denise Thimes at last June's NJJS Jazzfest stole the show, playing to SRO

*continued on page 12*

# SALT CREEK GRILLE



## LIVE JAZZ & STANDARDS

WEDNESDAY & THURSDAY: 7-10 pm

FRIDAY & SATURDAY: 7-11 pm

SUNDAY JAZZ BRUNCH: 11 am to 2:30 pm

### SALT CREEK GRILLE

PRINCETON FORRESTAL VILLAGE  
ONE ROCKINGHAM ROW \* PRINCETON, NJ 08540  
(along U.S. Route 1—Next to the Westin Princeton)

**(609) 419-4200**

[www.saltcreekgrille.com](http://www.saltcreekgrille.com)

## BIG BAND IN THE SKY

continued from page 10

— once a week at first, but increasing to three weekly performances last year.

Amy Solomon, a hospital marketing employee told *The Star-Ledger*: “Earl used to take requests and I always asked for the same thing: ‘The Very Thought of You.’ I heard them play it, and I loved it. You could tell they loved what they do. Earl used to smile when he played.”

Earl May, the world-class jazz musician, played, and smiled, in the lobby of Englewood Hospital one last time just two days before he died of a sudden heart attack on January 4.

[See page 24 for Joe Lang’s remembrance of Earl May.]

■ **Lew Spence, 87, songwriter, June 29, 1920, Cedarhurst, New York – Jan. 9, 2008, Los Angeles, CA.** If a songwriter is to be best remembered for one particular composition, “Nice ’n’ Easy” is sure a good one. With music by composer Lew Spence, the song sauntered into musical history almost as casually as Alan and Marilyn Bergman’s easygoing lyrics as a last minute replacement (and title tune) for an album intended to fulfill Frank Sinatra’s contractual obligation to Capitol Records. The album of all ballads, except for the swinging title cut, went on to become of the singer’s most successful recordings despite its pecuniary origins. As a single, “Nice ’n’ Easy” became a popular hit and was nominated for a 1961 Record of the Year Grammy Award, only to lose to, of all things, Percy Faith’s “Theme from *A Summer Place*.” Then again, Ray Charles’s “Georgia On My Mind” and Elvis Presley’s “Are You Lonesome Tonight” were also runners-up for the same award that year.

Once in the Sinatra playbook, “Nice ’n’ Easy” with its trademark Nelson Riddle arrangement remained there for the rest of the singer’s career.

Spence, a pianist and singer who was encouraged by Bobby Short to try his hand at songwriting, wrote the opening lines of “That Face,” both music and words, and then collaborated with Alan Bergman on the full lyrics. The soon-to-be-standard was recorded by Fred Astaire in 1957 and thereafter by a host of singers including Rosemary Clooney, Barbra Streisand and Sylvia Syms.

In all, the ASCAP database lists 66 Lew Spence copyrighted titles and his songs were recorded by Tony Bennett, Bobby Short, Peggy Lee, Nat King Cole, Johnny Mathis, Bing Crosby, Billy Eckstine and Dinah Shore. His film credits include *Marriage-Go-Round*, *The Misfits*, and *Paris When It Sizzles*.

His frequent musical collaborator, Marilyn Bergman, told the *Los Angeles Times* that Spence “was a very talented songwriter. He should have had a bigger career than he did.”

The composer’s low-key personal style may have been the reason.

“He was very gentle and kind and perhaps didn’t have the killer instinct needed to really get out there and flog his songs,” singer and pianist Michael Feinstein told the *Times*. “I think he lived comfortably from the royalties of what he had written, because he wrote a



Pete Candoli with Conte Candoli, International Jazz Party, Biltmore Hotel, Los Angeles 1991. © Ray Avery/CTSIMAGES.COM

lot, and he was always gently offering his songs to singers. He was as gentle a song plugger as there was.”

*Jersey Jazz* contributor Joe Lang, who got to know Spence in his later years, recalled, “He was witty, intelligent, talented, and his natural warmth made you feel like a friend instantly.”

■ **Walter Joseph Candoli, 84, trumpeter, June 28, 1923 Mishawaka, IN – Jan. 11, 2008, Studio City, CA.** Mainly self-taught, Walter “Pete” Candoli, broke into the big band scene when he was just a teenager, joining the Sonny Durham Orchestra in 1941. He was a member of Woody Herman’s “First Herd” (and recommended his trumpet playing brother Conte for the band) and also performed with many of the era’s top outfits, including Tommy Dorsey, Glen Miller, Stan Kenton, Les Brown, Count Basie, Freddy Slack, Tex Beneke, Jerry Gray and Charlie Barnet. He was a pre-eminent lead player with a reputation for knowing his way around the top of his trumpet.

In the 1950s, Candoli settled in Los Angeles and carved out a role as one of the town’s first-call studio musicians, playing on thousands of record dates in the orchestras of Alex Stordahl, Gordon Jenkins, Nelson Riddle, Don Costa, Michel LeGrand, Frank Sinatra, Henry Mancini and many others. He worked frequently for Mancini, on both TV and film projects, and he was occasionally seen on camera playing the trumpet in “Mothers” nightclub in the popular television series *Peter Gunn*, which featured Mancini’s jazz-tinged score.

One of Candoli’s most famed performances on film is the dramatic “Dance at the Gym” sequence from *West Side Story*.

“He could play way up high on the horn. He was a rival of Cat Anderson for high-note honors back in the 1940s,” said Philadelphia clarinetist Steve Barbone. “Listen to that register on the movie track of *West Side Story*, “Dance at the Gym.” Or listen to him on a 1950s Peggy Lee Album, playing ‘My Heart Belongs to Daddy.’ He was a hell of a musician.”

Candoli also conducted for Judy Garland, Ella Fitzgerald, Peggy Lee and other performers, and frequently recorded and performed with his brother Conte who passed away in 2001. J





COLLEGE OF ARTS  
AND SCIENCES  
*Arts Council*

SETON HALL UNIVERSITY

*Jack Kent*

# *Jazz 'n the Hall at SOPAC*

## JACK KENT AND PROJECT JAZZ

Jack Kent and some of NY's finest jazz musicians journey through the golden age of jazz from 1945 to 1960.  
Special guest, jazz great *Ray Kennedy*.

**Tuesday, April 1, 2008 7:30PM**

Regular admission \$25 | seniors and SHU alumni \$15 | students and SHU employees \$8

For ticket information call the SOPAC Box Office at **(973) 313-2787**

One SOPAC Way, South Orange, NJ

Call the Arts Council at (973) 313-6338  
or visit our website at [artsci.shu.edu/artscouncil](http://artsci.shu.edu/artscouncil)



Present this ad at the box office and take \$5 off the price of a regular \$25 ticket!

## Talking Jazz

### A Jersey Jazz Interview with Marlene VerPlanck

By Schaen Fox

*Blessed with perfect pitch and a voice that one reviewer described as “porcelain...pure, smooth, clear, and fine,” Marlene VerPlanck began her career in the twilight of the Big Band Era. Before she could vote, she had worked with Tex Beneke, Charlie Spivak and Tommy Dorsey. She then went on to build a very successful career as a ubiquitous, if anonymous, voice on countless TV and radio commercials and as backup on equally numerous albums.*

*Married to the multi-talented Billy VerPlanck since their time together in the Dorsey band, the two have built another career for Marlene as a featured headliner and recording artist. A lady who loves to sing, she has performed around the world, but luckily for us, since they live in Clifton, NJ, the VerPlancks can often be found at local Garden State venues.*

**JJ:** You have strong roots in New Jersey, and I understand you were born and raised in Newark.

**MVP:** That is correct. My grandparents were born in Newark as well and I am third generation Italian-American. I began singing officially at 19; my mom said I was singing at a year and a half. While I was in college majoring in journalism, I realized I wanted to sing. I was working a summer job after my first year of college and I looked in the phone book and there was a coach right next door. I went over there on my lunch hour and from that day forward, I never looked back.

**JJ:** What were you singing?

**MVP:** Standards. Because that coach said: “I would hire you, but you don’t know any songs.” So, I immediately went out, bought a fake book and learned every song. (Laughs) I really did.

**JJ:** Were your parents at all worried about your career choice?

**MVP:** My dad was my agent, my only agent. He was so happy that I was singing.

**JJ:** Was anyone else in your family a musician?

**MVP:** My sister and brother have lovely voices, but they are not musicians. I am the only musician in my family, but my whole family loves to sing. My grandmother loved when the family got together and always went to her secret hiding place and passed out song sheets so we could all sing together. Correction, my nephew has since graduated Berklee and sings and teaches up there.

**JJ:** Did you hear a lot of music around the house?

**MVP:** Oh, my mom always had WNEW on the radio. That’s how I learned all the Sinatra, Ella and everyone else’s songs; I never learned a song without knowing who wrote it.

**JJ:** What was your first professional gig?

**MVP:** It was a place called The Well in Caldwell. It isn’t there anymore. I think there are townhouses on the site. I worked every Saturday and since I learned



Photo courtesy of Billy VerPlanck.

the whole fake book I sang different songs every weekend. That drove the band nuts but I did enjoy it. I sent a little article from the local paper to some bandleaders and I got a couple of calls.

**JJ:** So, literally Charlie Spivak answered your mailing?

**MVP:** Literally. Well, actually my first band was Tex Beneke’s. A couple of months later one of the guys recommended me to Charlie Spivak and that is where I met Billy. While we were with Charlie’s band, Billy got a call that Tommy Dorsey needed a trombone player and a singer. So we both went with Tommy and six months later we were married.

**JJ:** I read that at first you kept the marriage a secret from Tommy.

**MVP:** The night before we got married, Tommy was espousing his thoughts on marriage because he had a couple of failures. And he warned Billy: “Don’t ever get married. Don’t ever get married.” So Billy was afraid to tell him he was getting married in the morning.

**JJ:** What happened when he found out?

**MVP:** Nothing really, as a matter of fact, the following week he had a party at his house and invited the whole band and we went as husband and wife. (Chuckles)

*continued on page 16*



# Cape May Jazz Festival

## *The Next Wave*



**April 18-20, 2008**

**CAPE MAY • NJ**

AMERICA'S ORIGINAL SEASIDE RESORT

The Rippingtons with Russ Freeman  
Latin Dance Party with Cintron Orchestra  
Javon Jackson • Robert Glasper  
Chuchito Valdes • Winard Harper  
Courtney Bryan with Christian Scott  
Rachael Z with Tim Price • Ray Vega  
Chris Bergson • Sila & Afrofunk Experience  
Anthony Gomes • Neal Smith • Sue Giles • Somi  
Kim Nalley • Charles Walker • Sherry Wilson Butler  
Leon Jordan, Jr. with Eleazar Shafer  
plus - Jams, Workshops, Jazz Dinners,  
Sunday Brunch, CD Signing Party

FOR INFORMATION & TICKETS:

**[www.CapeMayJazz.org](http://www.CapeMayJazz.org)**

**877-7-CMJAZZ**

## MARLENE VERPLANCK

continued from page 14

**JJ:** At that time wasn't Tommy working almost exclusively around New York?

**MVP:** Well he had dates around the country as well, but home base was the Statler Hotel. He also had the two TV shows. The band was making great money and everybody was happy

**JJ:** So, did you do the *Jackie Gleason Show* with him?

**MVP:** No I didn't. I only sang with him on a few jobs around the country and a few times at the Statler. I was alternating with Lynne Roberts. It was really her job, but she was always fighting with Tommy, so they would call me when that occurred and I gladly went.

**JJ:** Were you still doing that when Tommy died?

**MVP:** Yeah. Billy was just over the moon being with Dorsey. That was the crowning touch, every trombone player's hero. It was also the hottest band in the land. Then one night as Billy was in Charlie's Bar, the musician's hangout, the word got out that Tommy died. He came back to our apartment to tell me and we were all in shock. It was terrible.

**JJ:** What did you do after that?

**MVP:** Well, we stayed in New York and worked at becoming proper studio musicians. Billy said: "Oh you've got to study...you can't be going around trying to get jobs not knowing how to read." So he brought me to a private teacher named Helen Jordan and I put my nose to the grindstone. I studied seven days a week, six hours a day for three years and learned how to really read music and how to conduct myself in the business. I could read anything properly the first time and that is what you have to do to be a crackerjack New York studio musician. I still take voice lessons to this day. I'm a student of the voice.

**JJ:** Is Maria Farnsworth still your coach?

**MVP:** Yes, but she's not a coach. She is a teacher. There is a difference. A coach shows somebody how to sing a song. A proper voice teacher will guide you toward proper technique and breath control. I have been with her forever and she keeps my voice straight and aligned and I love her.

**JJ:** How did you break into the business?

**MVP:** Slowly. I would take the bus into New York looking around, visiting agents or managers. That was never fruitful. There was this singer from New



Photos by  
Bruce Gast.

Jersey, Jack Carroll who was a big demo singer. In those days when a songwriter like Richard Rodgers, Frank Loesser, Sammy Cahn, etc. wanted to display a song they would hire a band and call people like Jack to sing it. He was a Sinatra clone and everybody wanted Sinatra. Then they would send the demo around to the record companies.

Well, Jack suggested I try and do this. I did and that was a start. One day I struck up a conversation with a man waiting for an elevator in the Brill Building. He had a jingle company and asked me to audition, so I did. Five jingles in an hour for ten dollars. (Laughs) I learned the speed of the business and made a small presentation tape and sent it around to the agencies. One day I got a call from the producer of Campbell Soup and that really started my studio career. From that moment on, I got called for just about everything else; cars, beers, perfume, you name it. My commercials must number in the thousands. I did Campbell Soup for 12 years, Michelob Beer for seven and all the rest in between. I became a very busy studio singer.

**JJ:** Bucky recently talked to us about running from studio to studio in those days.

**MVP:** Two, three, four, five studios in a day five days a week was the norm. That is where I met Bucky.

**JJ:** Then were you doing gigs at night?

**MVP:** Actually, I think it was around the mid-'70s that Bucky called me. He was working in a place in New York called Soerabaja, a tiny club that might have held 30 or 40 people. He asked would I like to come and sing with him. Of course I said, yes. Playing with Bucky is always a thrill. He is one of the greatest guitarists in the world, a fabulous accompanist and one of the sweetest men in the business. So I stayed there about three months with him and it was great. You never knew who would come in to play, Zoot Sims one night, Phil Bodner another or George Devins, any number of guys. They all loved Bucky. On our CDs, to this day, we always

manage to find a song or two for Bucky's guitar.

**JJ:** Your first album was *With Every Breath I Take* back in 1955. It is a very impressive debut piece. Would you tell us a bit about doing that?

**MVP:** Oh, that one was for Savoy. That was just before I met Billy. Ozzie Cadea was the

A&R man for Savoy Records and he was a good friend of mine. I honestly didn't know what I was doing. Ozzie hired Hank Jones, Herbie Mann, Joe Wilder, all these fabulous guys. We were in Rudy Van Gelder's living room and I said: "This is hard." It was like a dream. I was green and honestly wasn't even sure I was making a record. But I guess it turned out OK 'cause Denon Records (they took over the label) in Japan still sells that CD.

**JJ:** Being that young and seeing those musicians in Rudy Van Gelder's studio must have set you on edge.

**MVP:** (Laughing) I honestly didn't know who these guys were. I wasn't nervous about them; I was just naive about what I was doing. Ozzie said to me: "Hank just got off the road with Ella Fitzgerald." And I said: "Oh, that's nice." It was so unreal, like an out-of-body experience. I knew I

continued on page 18



**COMMUNITY**  
**Theatre**  
at Mayo Center for the Performing Arts

and the **New Jersey Jazz Society**

present

**The**  
**Bucky Pizzarelli**  
**Guitar Trio**

featuring  
**Ed Laub and**  
**James Chirillo**

**Sunday, April 27**  
**at 3 pm**

**Tickets: \$15**

*Experience jazz in the newly  
renovated Community Theatre!*



**100 South Street, Morristown, New Jersey / [www.mayoarts.org](http://www.mayoarts.org)**

To order tickets: Box Office: 973-539-8008 or online at [www.mayoarts.org](http://www.mayoarts.org).  
Discounted group rates available.



## MARLENE VERPLANCK

*continued from page 16*

could sing, but I was not a skilled musician and certainly didn't know the "cats." This is an aside, but Hank is another one of those gems in the business. We recently did another CD, *My Impetuous Heart*, which has to be another highlight of my life.

**JJ:** How did you move from commercials to doing backup on albums?

**MVP:** Well it was all the same. It was all word of mouth. Studio musicians did not have agents; you went by your reputation. This part of the business was heaven. A lot of it was with huge orchestras. It was a challenging, fabulous, wonderful period because we had so much fun doing it. You worked with the world's greatest musicians. Any given day you would see Clark Terry or Phil Woods, Sinatra, Tony Bennett, Perry Como, Vic Damone, Jobim, Johnny Mandel, Blood Sweat and Tears or Kiss and on and on. Anybody that came through New York to record in that period, I probably was on it. When we were doing the *Trilogy* album there was a magnificent arrangement by Don Costa of "Just The Way You Are" and up to that point Sinatra was just doing one take. That was it. He would just walk away and come back for the next take. I had called Billy while they were rehearsing it and I said: "Hurry up, this chart is so magnificent I want you to hear it live." Billy would never come along on my dates as a spectator but he knew Don Costa very well, he use to orchestrate for him. They were good friends through the years. So, it was OK that he came. So Billy comes down to Columbia on West 30th Street and as I said up to that point Sinatra was only doing one take, but somebody made a mistake in the orchestra and they begged him to do another one. They did and Billy got to hear it live. Needless to say he was awed, Don was another of Billy's heroes. When it was over Billy asked: "Who is that man in the booth?" I said Sonny Burke and Billy said I just have to shake his hand. Billy tapped him on the shoulder and says excuse me, I just wanted to tell you that I love your arrangement of "Lover." And Sonny said: "Do you know that's my favorite arrangement of all that I wrote." It was a "moment"... you had to be there. Then we went next door with Don and a bunch of guys to a little bar and just hung out for a while. No, Sinatra didn't come.

**JJ:** Since you began doing backup when all the musicians were together in the studio, would you tell us a little polite gossip about those sessions?



Photo courtesy of Billy VerPlanck.

**MVP:** The most gracious of all was Tony Bennett. He was just as easy to work with...very loose. He would hang with the guys and talk with them. Not Sinatra. He was so punctual. Eight o'clock was eight o'clock. Not a minute before or after. If you were late — tough! That was it for you. Perry Como was a doll. He was another one of the guys. He'd kid around a little bit. He was very, very sweet. Mel Torme was very nice. I worked with him a whole three-night weekend. I was thrilled with that job. That was a series called The Forties in The Eighties over in Teaneck, NJ. Mel was the host for six weeks with all these different stars. The producer brought in Peggy Lee, Margaret Whiting, Carmen Cavallaro, Nancy Wilson, all the Capitol Records stars he could conjure and the list goes on and on. I was asked to be part of a Gershwin weekend, which included Phil Woods, Sylvia Sims and a full orchestra. I opened for Mel and even did a duet with him. That was one of my life's highlights!

As a follow up to that, I got a call from Dave Grusin to contract some singers for the Glenn Miller album *In a Digital Mood* and I asked Billy who he thought I should I call. He suggested Julie La Rosa for the "Chattanooga" solo and Mel for the group since I believe he wrote the original parts. I had just worked with him and wasn't sure what he'd say. So I did and he said yes. Afraid one of them wouldn't show up, I didn't tell Dave Grusin who I'd hired. When Julie and Mel walked in Dave fell on the floor. Turned out it was the first big band record to go gold on digital. The gold record is proudly on the wall of our studio.

I also worked with Philip Glass. I got the call to contract eight to 10 girls to do this session. The only problem was that the date was from 10 AM to 1 PM and Billy and I were leaving for one of our very

first trips to Italy. I was so excited because we were leaving about 4:00 for the airport. (Laughs) One of my colleagues next to me kept counting the bars for me, as I just couldn't concentrate. It was so repetitious and my mind was on that airplane going to Italy. It was something like 144 bars of F and then another 144 on F sharp.

**JJ:** How did you become involved with Alec Wilder's American Popular Song series?

**MVP:** Loonis McGlohon, from Charlotte, North Carolina, became aware of my recordings while he was a DJ and that is how we met. Loonis and Alec wrote songs together for the last 15 years of Alec's life. When Loonis got the grant to do this American Popular Song, I was one of the first people he called. The project just skyrocketed and every singer in the world did it, but I did a couple of them.

I found Alec to be a very nice man and we enjoyed his company. He was an eccentric genius, a very odd fellow (laughs) to put it mildly. For instance, he'd call this clothing store in Boston and say I want a tweed jacket — well-rumpled. (Laughs) And he'd walk around with a chair tied to his backside. "You never know when you'll want to sit down and there might not be a chair." He also liked to blow bubbles and would recite a whole recitation on the beauty of them.

Another idea of Loonis's was The American Popular Singers with Eileen Farrell as hostess. He was also instrumental in getting Marian McPartland the Piano Jazz series. I was lucky to guest on both of those series. He was quite a guy. He wrote wonderful songs and lyrics, he was a producer of television, a disc jockey, an announcer, a scriptwriter; an idea man and most importantly, a terrific jazz pianist... he could do anything. He was such a bright

*continued on page 20*

WILLIAM  
PATERSON  
UNIVERSITY

WAYNE, NEW JERSEY 07470

THE  
Jazz  
ROOM

## ***The 30th Year of Exciting Jazz Performances!***

Sundays, 4:00 p.m.

- 2/24 Saxophonist Vincent Herring  
and his Quartet
- 3/2 Vocalist Jacque Johnson with the  
William Paterson Latin Jazz  
Ensemble, directed by Chico Mendoza
- 3/9 Tenor Saxophonist Rich Perry with the  
William Paterson Jazz Orchestra,  
directed by David Demsey

Shea Center for Performing Arts • Call 973.720.2371 for information.

WILLIAM PATERSON UNIVERSITY

WAYNE, NEW JERSEY • WWW.WPUNJ.EDU • 1.877.WPU.EXCEL

Vincent Herring

**MARLENE VERPLANCK**

*continued from page 18*

productive guy. I worked with him for the next 25 years. He is gone a few years now, and we miss him dearly.

**JJ:** How was it to work with the great Tommy Flanagan on your *Speaking of Love* CD?

**MVP:** Oh, what a doll. What a sweet man. When we decided to do his song "My Bluebird" we called and asked would he play it with us, and the man said yes. We went into the session and it was painless. He was perfect. His wife, Diana, was there too and after the session the four of us had dinner. Oh gosh, he was the nicest man. We had so much to talk about and we were so thrilled to meet and work with him. We so enjoyed his company and we must have stayed three or four hours just talking, laughing and telling stories. Well, we walked away and said we've just made a great new friend but sadly about three weeks later he died. I'm sure that was the last recording session he did.

**JJ:** I love the introductions you have for your numbers. They are like fine appetizers before a grand main course. Do you have them planned or are they ad-libbed?

**MVP:** I've got it in my head, the writers, the year, the movie, etc. Whatever I can remember at the moment. I think most folks like to hear about the song. I've been doing that more lately.

**JJ:** I've seen you perform wonderfully in a duo, in front of a symphony orchestra and with other types of backing. Is there any one format that you particularly enjoy?

**MVP:** I'm perfectly happy with the trio — piano, bass and drums. You can do a lot with that and Billy is so creative with the trio. There are a lot of colors that can be exposed that way. I would welcome working with a big band or symphony orchestra again, but they are pretty hard to come by. I love it all and will take whatever comes my way.

**JJ:** Are there any books or films that you would recommend as a faithful picture of a musician's life?

**MVP:** Well, the Stan Getz book *The Jazz Life* is a fabulous book. *Bird* is a good movie. There is a terrific DVD on Phil Woods called *My Life in E-Flat* that I love. There's *Lush*

*Life* with Jeff Goldblum and Forest Whitaker that is a great movie about jazz musicians in the '50s. It is fiction but it's a fun movie and a lot of it seems like we were there. And *The Gig* with Warren Vaché is really, really funny. (Laughs) Let's not forget *The Fabulous Baker Boys*. What a movie, what fabulous piano playing and score by Dave Grusin.

**JJ:** How do you feel about giving autographs?

**MVP:** It is a part of the business and if that is a fan's desire, sure why not? You have to have a nice rapport with the people. And I love to talk to people.

**JJ:** Do you have any projects coming up you wish to tell us about?

**MVP:** Well, we are in the early stages of putting together a new CD. I don't know when it will be ready, but you can look for it on my web site: [www.marleneverplanck.com](http://www.marleneverplanck.com).

**JJ:** Final question: what do you like to do besides music?

**MVP:** Eating. (Laughs) I love great food, great wine, great friends, that's it! I love working and traveling around the world, visiting art galleries, meeting with friends and reading. I like fiction... capers mostly. My favorite new book of the moment is *The Kite Runner* by Hosseini. Fabulous writer! Guys like Grisham, Alistair MacLean, Jeffrey Archer, DeMille, and Baldacci keep me well occupied, particularly in airports and on planes. I don't have a lot of time to read so I like a book that I can pick up and put down for a day or two and pick right back up. My quiet time is in the morning. I sit for at least an hour and read the paper. We get the *Ledger*, *Times* and *Wall Street Journal* so between us the "scene" is covered.

**JJ:** Well thank you for giving us this time.

**MVP:** Oh, my pleasure. It was fun to talk to you. JJ

*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.*

The most powerful natural means  
of feeling better, in a delicious juice.

Join me for a tasting each week.  
Want to know more?  
Call Marcia Steinberg  
973-228-5343

**The Watchung Arts Center's Sizzling "Great Jazz Series 2008" Brings Big Sound to an Intimate Audience**

The Watchung Arts Center is pleased to announce a new Jazz Series featuring an exhilarating and eclectic line-up of renowned jazz musicians. The series began in January and will run through June 2008. Performances take place twice a month on Friday nights at 8:00 PM and feature a "Meet the Artist" reception.

On Friday, January 11, Watchung was pleased to present the Claudio Roditi Quintet. Roditi, a stellar trumpet player and Brazilian composer, integrated post-bop elements and Brazilian rhythms to treat the audience to an evening filled with rich sounds and great atmosphere. February's line-up so far featured the Virginia Mayhew Quartet with Norman Simmons on the 8th. You can still catch the Misha Piatigorsky Trio on February 29.

The March 7 concert will showcase the Hendrik Meurkens Quartet, and the Cliff Korman Trio will play on March 28. Don Braden's Quartet with Tomoko Ohno and David Schnitter's Trio with Mark Soskin appear in April; Five Play from Diva and the Gerry Niewood Trio with Coleman Mellett in May; the Jeannie Bryson Quartet and Sarah Partridge Trio round things out in June.

All concerts are performed in the Upper Gallery of the Watchung Arts Center on Friday nights at 8 PM. Tickets prices range from \$18 – \$20 (WAC members \$16 – \$18). Additionally, the Series features a new subscription option which will give concertgoers a \$5.00 discount when they purchase tickets in advance (check or cash) to more than four performances in the series.

Reserve seats by calling (908) 753-0190 or emailing [wacenter@optonline.net](mailto:wacenter@optonline.net). For the complete series schedule or for more information, please visit [www.watchungarts.org](http://www.watchungarts.org). The Watchung Art Center is located at the Watchung Circle, 18 Stirling Road, Watchung, NJ 07069. JJ



*Jazz*

**Every Thursday, 7-11**  
The Warren Vaché  
Quartet with  
Vinnie Corrao,  
Joe Cocuzzo and  
Eddie Montiero.

**Fridays, 7:30-11:30**  
3/7: Rob Paparazzi  
and the Hudson  
River Rats  
3/14: Steve LaSpina  
Group  
3/21: Marlene  
VerPlanck  
3/28: Ed Fleischman  
Quartet

# Lana's

at the Hyatt Hills

1300 Raritan Road  
Clark, New Jersey 07066  
[www.lanasfinedining.com](http://www.lanasfinedining.com)  
732.669.9024



## Eye on IAJE

### Toronto 2008

By Mitchell Seidel

Clearly, the biggest presence at January's 2008 conference of the International Association for Jazz Education in Toronto was someone who wasn't even there.

Pianist Oscar Peterson, Canadian jazz icon, who had been due to receive a joint honor from both Canadian and American arts organizations, died the month before the conference. Consequently, the event, which originally was intended to be a showcase for both British and Canadian jazz from Wednesday January 9 through Saturday January 12, had the undeniable feeling of a Peterson tribute.

Peterson's widow Kelly and daughter Celine were present Friday night to receive an unprecedented joint honor for the pianist from both the National Endowment for the Arts and the Canada Council for the Arts. The following afternoon, an overflow crowd of more than 2,000 packed Roy Thomson Hall, the city's premier concert venue, for a free public tribute that featured appearances by Nancy Wilson, Herbie Hancock, Monty Alexander, Quincy Jones and Phil Nimmons.

Oddly enough, with all the spirit of Peterson and the location of the conference in downtown Toronto, a final night showcase of Canadian music seemed somewhat anti-climactic. The style of the conference's music was predominately post-bop, and the week's finest example of swing-influenced mainstream Canadian jazz came at the very end of Saturday night with a performance of the Mainstream Icon Quintet consisting of



Martin Taylor performs at the 2008 IAJE Conference in Toronto.



Candido Camero, left and Joe Wilder, center, two of the newest class of National Endowment for the Arts Jazz Masters, join NEA Jazz Master Paquito D'Rivera of North Bergen as they sit in with the Smithsonian Jazz Masterworks Orchestra at the 2008 IAJE Conference in Toronto.

pianist Don Thompson, trumpeter Guido Basso, bassist Dave Young, saxophonist Rick Wilkins and drummer Terry Clarke.

In addition to honoring Peterson Friday night the NEA also inducted its latest group of Jazz Master awardees: conga player Candido Camero, arranger Quincy Jones, the late pianist Andrew Hill, trombonist-arranger Tom McIntosh, conductor-historian Gunther Schuller and trumpeter Joe Wilder. Music for the program included selections by pianist protégé Oliver Jones,

Photos by Mitchell Seidel.

who may rank as Canada's second most important jazz pianist behind Peterson. The bulk of the evening's program was a concert of vintage Quincy Jones big band arrangements performed by the Smithsonian Jazz Masterworks Orchestra conducted by past IAJE president and NEA Jazz Master David Baker. Kurt Elling, who earlier in the week had delivered the conference's keynote address, channeled the spirit of Frank Sinatra on several tunes that Jones had arranged for the Hoboken crooner and the Count Basie band. Wilder, Camero and Paquito D'Rivera, himself an NEA Jazz Master, joined the orchestra briefly to close out the evening. Earlier in the week New Jersey resident D'Rivera had received the IAJE's President's Award.

Thursday's evening concert, a showcase of British jazz hosted by saxophonist Courtney Pine, was a well-programmed cross-section of the UK jazz scene, ranging from the Tommy Smith Youth Jazz Orchestra to

the raucous electric sounds of trombonist Dennis Rollins's Badbone & Co. Guitarist Martin Taylor's Fraternity provided a wonderful slice of entertaining mainstream swing to balance it all out.

One of the conference's annual nods towards earlier styles of jazz was again the swing dance presented by the IAJE's African-American Jazz Caucus Friday night. The band, which ranged from 16 to 20 pieces, depending on the time of night, kept

*continued on page 24*



**THE NORTHEAST'S GREATEST WEEKEND  
JAZZ BARBEQUE PICNIC**

*Three great venues including the popular Jazz Tent and the Dorothy Young Center with one of this country's top acoustic concert halls.*

**SATURDAY, JUNE 7**  
Gates open at 11:00 AM - Music begins at noon  
Bucky Pizzarelli with  
Nicki Parrott & Rossano Sportiello  
Ed Metz & the Bob Crosby Bobcats  
James Dean Big Band  
Cynthia Sayer Group  
Tony DeSare Trio  
Jerry Vezza Trio with Frank Noviello

**THE OFFICIAL JAZZFEST HOTEL**

Book your discounted hotel room at the Hyatt Morristown, the only official Jazzfest hotel. Conveniently located in historic Morristown, the beautiful Hyatt is just down the road from Drew University and offers free shuttle service.  
**973-647-1234**

**SUNDAY, JUNE 8**  
Gates open at 11:00 AM - Music begins at noon  
Earl May Tribute Band  
Swingadelle  
The Jazz Lobsters Big Band  
The Joe Temperley Quartet  
Carrie Jackson & Her Trio  
Eric Comstock Trio

**Special Jazz Buffet Dinner**  
Enjoy a scrumptious New Orleans Cajun Buffet Dinner Hyatt Morristown, Saturday, June 7 from six to ten  
Call 973-647-1234 ext. 2026

**Jazzfest was named one of the metropolitan New York/New Jersey's top jazz events of the year by the Star-Ledger!**

**www.njjs.org • 1-800-303-NJJS**

Enclosed is my check or credit card number in the amount \$\_\_\_\_\_ for:

- Tickets to Jazzfest 2008 Advance Sale
- |   |          |
|---|----------|
| _____ NJJS members: one day x \$35 each, Circle one: Sat/Sun  | \$ _____ |
| _____ NJJS members: two days x \$65 each  | \$ _____ |
| _____ Nonmembers: one day x \$40 each, Circle one: Sat/Sun  | \$ _____ |
| _____ Nonmembers: two days x \$75 each  | \$ _____ |
| _____ Please include Handling Fee of \$5.00 per order<br>(No fee for mail orders that include check and SASE) | \$ 5.00  |
- Annual New Jersey Jazz Society Family Membership (only \$40.00)  
Tickets at the gate will be \$45.00/one day and \$85.00/two days

Name: \_\_\_\_\_  
Address: \_\_\_\_\_  
City/State/Zip: \_\_\_\_\_  
Daytime Phone: \_\_\_\_\_ Evening Phone: \_\_\_\_\_  
Email Address: \_\_\_\_\_  
Credit Card:  Visa  Mastercard  AmEx  Discover  
Card Number: \_\_\_\_\_ Expiration Date: \_\_\_\_\_  
Name on Card \_\_\_\_\_

Order on line at [www.njjs.org](http://www.njjs.org); order by phone by calling 800-303-6557. You can fax this form to 800-500-7939.  
Or send mail orders to NJJS, 605 First Street, Westfield, NJ 07090.  
Musicians subject to change without notice.

## Memories of Earl

By Joe Lang Former *Jersey Jazz* Editor

Earl May was a superb jazz musician, but, once I got to know him personally, the first word that popped into my head whenever I heard his name was *gentleman*. There are some people who are instantly likable, and Earl was that kind of cat. He was always positive about life and people, his gentle smile a reflection of his true essence.

I first saw Earl in the early '70s at a benefit for Joe Newman's Jazz Interactions at La Martinique on 57th Street in the Big Apple. I do not recall what group he was in, but he was playing an electric bass, left-handed, and that, along with his wonderful playing, stuck with me. Years passed, and the next Earl sighting for me was of an older dude, playing a double bass in Art Baron's Duke's Men at the Monmouth Library. A few more years went by, and I finally met Earl when he played at Shanghai Jazz in Madison, a venue where he became a frequent player, as both a leader and sideman.

Getting to know Earl was one of the joys of my jazz-going life. Through my involvement with the New Jersey Jazz Society and its musical programs, I have been privileged to come into contact with many great jazz musicians, many of those contacts developing into friendships. Earl was one of those who became a friend, and earned a special place in my life. Being around him was always a pleasure, and I looked forward to those occasions when I was going to see and hear him.

I had several opportunities to book him for our big event, Jazzfest. He always participated with enthusiasm, and brought with him outstanding musicians. His regular working group with Dave Glasser on alto, Larry Ham on piano and Eddie Locke on drums was a perfect blending of jazz talent. Others who participated with him at Jazzfest included Norman Simmons, Yvette Glover, Houston Person and Denise Thimes. His groups played music that was exciting and accessible. Earl, despite his position as leader, always seemed like just one of the guys in the band. He rarely went near the microphone, leaving the announcing to his bandmates, and was a reluctant soloist.

Earl was also a particularly practical chap. Even though he played his bass left-handed, he played a right-handed instrument. Yes, he played backward. His reason for doing so was that it enabled him to sit in or borrow a bass at almost any time, as the instrument on hand was almost surely right-handed. Not many people are that foresighted, and willing to make the extra effort required to play in this manner.

Through his career, he played with the giants, Diz, Bird, Trane, Chet Baker, Billy Taylor, Mose Allison, Sonny Stitt, Herbie Mann, Buddy Rich, Gloria Lynne, Stanley Turrentine, Junior Mance, Barry Harris, Frank Foster, and many, many more. They all recognized that he would provide great time and the big sound that would enhance their music.

Earl has left us now, and, while we grieve most naturally, we have all of those great memories of him. He is truly a man who left this world richer for his having been a part of it. R.I.P. J

IAJE *continued from page 22*

dancers propelled with traditional swing music and vocals provided by about a half dozen different singers.

Attendance at the conference seemed considerably reduced from a peak of about 7,000 a few years back, with crowds cut back perhaps due to border crossings that now require passports. Lower attendance just made it easier to get into popular panels where older musicians reminisced about the good old days, younger ones conducted clinics, school bands showcased their chops with guest artists and music industry executives conducted business at the hotel bars. Next January the collection of panels, performances and promoters heads to the Northwest U.S., with the IAJE conference visiting Seattle for the first time. For more information go to the association's web site at [www.iaje.org](http://www.iaje.org). J

*Mitchell Seidel is Jersey Jazz's contributing photo editor, and an assistant photo editor and photography writer for The Star-Ledger.*



Saxophonist Jeff Lederer, left, of the group Shakers 'n' Bakers talks with pianist Denny Zeitlin after performing at the 2008 IAJE Conference in Toronto.



Canadian Pianist Oliver Jones pays tribute to his mentor, the late Oscar Peterson, with a performance at the 2008 IAJE Conference in Toronto.

Photos by Mitchell Seidel.





**Sonny Rollins**  
**Saturday, April 26**  
*Exclusive New Jersey  
appearance*

*Also coming soon:*  
**Preservation Hall Jazz  
Band: April 10**



**Bucky Pizzarelli**  
**with Ed Laub and James  
Chirillo: April 27**



See the entire schedule of events at [www.mayoarts.org](http://www.mayoarts.org)





## Dan's Den | Marian McPartland

By Dan Morgenstern

from page 1

There comes a time when it IS nice to mention a lady's age.

Marian McPartland took the plunge in 1998, when she marked her 80th birthday with a concert at New York's Town Hall, a high point of which was the reunion with bassist Bill Crow and drummer Joe Morello, her trio partners at the Hickory House during most of the 1950s.

That's just one of the long runs in this extraordinary pianist, composer, teacher, writer and broadcaster's extraordinary career, itself of record length. And now that she's turning 90, on March 20, she's not about to rest on her featherbed of laurels. They include National Endowment for the Arts Jazz Master, Peabody, Deems Taylor and *Down Beat* Lifetime Achievement awards. In 1996, Marian was inducted into the American Jazz Hall of Fame, cosponsored by the New Jersey Jazz Society and Rutgers Institute of Jazz Studies. She served as an elector (one of five from the jazz world) for a few years, back in the 1990s.

Born Marian Margaret Turner in the Borough of Slough, in the ceremonial county of Berkshire, of very proper British ancestry — her great uncle, Sir Frederick Tyson, was mayor of Windsor and played the cello — she grew up with music. Her mother was an accomplished classical pianist. Marian's first instrument was violin. After attending the Guildhall School of Music in London, she took the professional name of Marian Page and made her debut as part of a piano team touring with Billy Mayerl, a very popular pianist with a novelty ragtime flavor. (That I first learned from Dick Wellstood.)

By 1944, both Marian Page and cornetist Jimmy McPartland, of Chicago fame, found themselves in Belgium entertaining the troops.



Marian and Jimmy McPartland, Rockefeller Center, New York City. August 1977. Photo by Mitchell Seidel.



Marian displaying her 2004 Grammy Award.

They fell in love, soon married, and having performed for General Eisenhower in Paris, among other adventures, they moved to America in early 1946. Jimmy resumed his career and Marian took the piano bench in his new quintet. Jimmy, by the way, was inducted into our Hall of Fame in 1991, just before he died. Luckily, Marian was able to tell him in time.

Around 1950 she was ready to do her own thing, in the trio format jazz pianists prefer. While Jimmy was more open than some of his contemporaries to new sounds, Marian had been listening well to what was happening on her instrument.

Moving from the Embers to her perch at the Hickory House, which would become the last jazz outpost on 52nd Street and was a hangout favored by Duke Ellington and Billy Strayhorn, among other hipsters, Marian's musical and personal charm soon made itself felt, and her prolific recording career (over 160 sessions) took off; she also performed at such classy spots as Chicago's London House.

**IN THE MID-'60s** Marian did some radio work on WBAI-FM, a progressive station hospitable to jazz. (I made my own debut there as a radio disc jockey around this time.) Soon the pianist was adding journalism to her skills. Marian is an excellent writer. She did pieces for, among other publications, *Down Beat*, where as editor



Marian with Tony Bennett at a Piano Jazz taping.  
Photo by RJ Capak.



Courtesy Concord Records.

“I’m so happy to have done this. It’s nice to have something you’re this happy with at this stage of life.”

— Marian McPartland on *Twilight World*, her first studio-recorded album in nine years.

I tried in vain to get more stuff from her. Her articles were collected in a book, *All In Good Time*, published in 1987 by Oxford University Press. She even managed to get a good interview from Benny Goodman, one of many famous leaders with whom she intersected. And in 1970 she formed her own record label, Halcyon, whose small but distinguished catalog included a duet album with Joe Venuti.

An indication of the lady’s stature as a *prima inter pares* by 1974 was a South American tour in the company of Earl Hines, Teddy Wilson and Ellis Larkins; her partners in a later jazz piano quartet, recording for RCA Victor, were Hank Jones, Dick Hyman and Roland Hanna.

Marian had also been an active teacher of children and teenagers when she launched, in 1979, the radio series Marian McPartland’s *Piano Jazz*. As every reader should know, that is probably National Public Radio’s longest-running arts program, with more than a thousand guests over nearly three decades. While most of the artists are

pianists and pianist-singers, they have included luminaries such as Benny Carter, Dizzy Gillespie and Ruby Braff, musicians for whom the piano was no professional outlet, but who risked a keyboard fling with the hostess. On the most recent show I’ve heard, Marian hosted Anat Cohen, playing clarinet and soprano sax from her reeds arsenal. They did a great “Someday Sweetheart.” So it’s been a long, long time since the show was an exclusive pianist’s club.

**THE PROGRAM’S LONGEVITY** — it pulls in an estimated quarter-million-plus listeners in America — is due to Marian’s unfailing graciousness, musical openness and understanding, knowledge of each guest’s work, strengths and weaknesses and radio savvy. Oh yes, and that charming British accent, uniquely tempered with jazz overtones, doesn’t hurt a bit. As proof of the show’s quality, many episodes have been issued on CD; the two-piano numbers with McPartland are often high points. Marian can get every fellow artist to respond; I didn’t think her magic would work on Cecil Taylor, but it did — the lady turns lions into lambs.

But that fabulous achievement on the airwaves (and now,

of course, over the Internet) is far, far from all that still occupies Marian. For years she has been performing the Grieg Piano Concerto with symphony orchestras, but this past November 15 she unveiled another facet of her classical background. In Columbia, South Carolina, she premiered *Portrait of Rachel Carson*, a composition for improvised piano and symphony orchestra. She collaborated with fellow pianist and noted arranger Alan Broadbent in the orchestrations. “Lots of far-out chords,” she has said, symbolize “the dissonance of environmental harm to nature.” You can hear it in April on WBGO and other NPR network stations during Earth Week. As the title implies, Marian is a staunch environmentalist and admirer of Rachel Carson’s seminal book, *Silent Spring*.

Composing, of course, is nothing new for Marian. Her notable works include “Ambiance,” recorded by the Thad Jones-Mel Lewis Jazz Orchestra, “The Days of Our Love,” with Peggy Lee, and “Twilight World” with Johnny Mercer, which happens to be the title of her first studio-recorded CD in nine years, to be released March 11 on Concord, her label for 29 years. (A

*continued on page 28*



Courtesy of Rutgers University  
Institute of Jazz Studies.



**MARIAN MCPARTLAND** *continued from page 27*

record record, I'm pretty sure!) It includes pieces by old friends like Alec Wilder, as well as surprises, like Ornette Coleman.

Dave & Marian  
(Brubeck & McPartland).  
Courtesy of  
Marian McPartland.

"I'm so happy to have done this," she said. "It's nice to have something you're this happy with at this stage of life." The album will be celebrated March 19–23 at Dizzy's Club Coca Cola at Lincoln Center, with many special guests joining her trio (Gary Mazzaroppi on bass and Glenn Davis on drums), including Ken Peplowski, Regina Carter and Chris Potter — you can google up the rest to be announced.



Marian w/ Norah Jones at a Piano Jazz taping. Photo by RJ Capak.

Come Labor Day weekend, this extraordinary lady is set to make her annual appearance at the Tanglewood Jazz

Festival in the Berkshires — and who knows what else between then and now. As one of Marian's works puts it, "So Many Things." So many things accomplished, so many yet to come. All with those beautiful, special harmonies that only Marian can create — in music and in life. JJ

*Dan Morgenstern, a friend of Marian McPartland's, has piled up his own share of laurels. The NEA Jazz Master (JJ cover, December 2006) has won seven Grammy awards, the Deems Taylor Award and Down Beat magazine's Lifetime Achievement Award, among other honors. Dan is director of the Rutgers-Newark Institute of Jazz Studies and a columnist for Jersey Jazz.*



**From the Crow's Nest**

By Bill Crow

Turk Mauro ran into some friends in a Greenwich Village restaurant one night, and he joined them at their table. Among the group was Bradley Cunningham, the owner of Bradley's, a jazz club on University Place. Turk had already had dinner, so he just ordered a scotch, but when the waiter handed him a menu, Bradley quickly snatched it away. "Nothing for him," he said. "He gets nasty when he eats."

■ Judd Woldin told me about a night at the old Half Note when Al Cohn and Zoot Sims were playing there with their quintet. The drummer that night was a bit avant garde. During his featured solo Al and Zoot left the bandstand and sat at the bar below. As Zoot sipped a Dewars, he studied the drummer's innovations. At the climax, the drummer suddenly began playing in mid-air. Zoot yelled, "Hit something, man! Hit something!" 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.*

**Fine Tuning Massage**  
*because your body is your most important instrument*

**201.230.5927**  
*Quality Therapeutics at a Relaxing Price*  
Dara E. Winters



# Jazz Alive 2008

on the 6 Star Crystal Symphony

Nov. 30 - Dec. 7, 2008

Jazzdagen and Arbors Records present:

**7-day Mexican Riviera cruise, roundtrip from Los Angeles**

Combine with the San Diego Jazz festival

We provide transportation from San Diego to the Symphony  
in Los Angeles on Sunday Dec 7th.



Visit our website for other tours



Discover the world with  
*Jazzdagen Tours*

Seller of Travel Program: #2026058

Alida L. Meijers CTC  
Jazzdagen Tours  
800-433-0078  
jazzdagen@aol.com  
www.jazzdagen.com



## Jazz Goes to School | *and high school!* The College Jazz Scene

By Frank Mulvaney



Up until now, we have emphasized support of the next generation of jazz by patronizing college concerts at the five New Jersey universities with well-developed jazz programs. We are now ready to extend that support to the high school level.

The New Jersey chapter of the International Association for Jazz Education (IAJE) conducts a statewide high school Jazz Ensemble Festival (competition) each year. Slated to compete in three divisions based on student population sizes are 36 bands in preliminaries being held at four different schools. The bands with higher scores in the preliminaries go on to compete in the finals to be held at two other schools. In addition to the judged performances the bands will be judged in a sight reading test off stage. Tickets for the preliminaries are only \$8 for adults and \$5 for seniors and students.

If you are really serious about your love for the music, you should consider getting out to one of these events and support the next generation of jazz.

Here is the festival schedule:

### 2008 New Jersey Jazz Ensemble Festival: Preliminary Competitions

- Monday, March 10, Cherokee High School (Marlton)
  - Tuesday, March 11, Princeton High School
  - Wednesday, March 12, Bridgewater-Raritan High School
  - Thursday, March 15, Liberty Middle School (West Orange)
- Start time for all preliminary competitions is 5:00 PM.

### Finals

- Friday, April 25, Division 2, Steinert High School (Hamilton)
- Saturday, April 26, Division 1, Steinert High School (Hamilton)
- Saturday, April 26, Division 3, Burlington City High School

For further information go to the IAJE Web site, [www.njiaje.org](http://www.njiaje.org) or the respective school Web sites.



*I'd love to hear from readers with questions and comments especially about concerts you heard about here. Send me an E-mail, [fmulvaney@comcast.net](mailto:fmulvaney@comcast.net).*

If you want to hear some great big band jazz at beautiful venues at little or no cost, consult the Spring College Jazz Calendar below. I guarantee you will not be disappointed and you'll probably find yourself looking forward to the next experience. Very soon, we expect to put the schedule on the Jazz Society Web site, [www.njjs.org](http://www.njjs.org).

*Correction: In the previous issue, the March 2 Princeton U. concert should be on Sunday at 3:00 PM (corrected below).*

## Spring College Jazz Calendar

### WILLIAM PATERSON UNIVERSITY

**Feb. 10** Bucky Pizzarelli, Frank Vignola and Howard Alden (guitar trio)

**Feb. 17** Live recording event with Hal Galper, Reggie Workman and Rashied Ali

**Feb. 24** Saxophonist Vincent Herring Quartet

**Mar. 2** University Latin Jazz Ensemble with guest vocalist Jackie Johnson

**Mar. 9** University concert Jazz ensemble with guest saxophonist Rich Perry

All performances are Sundays at 4:00 PM at the Shea Theatre on the Wayne campus, free parking, \$15 (\$12 seniors).

### RUTGERS UNIVERSITY

**Feb. 26** University Concert Jazz Ensemble

**Mar. 3** University Jazz Ensemble II

**Mar. 25** West Point Jazz Knights

**Apr. 15** University Concert Jazz Ensemble

**Apr. 21** University Jazz Ensemble II

All performances are at 8:00 PM at the Nicholas Music Center on the Douglass College campus. Free admission and parking.

**Apr. 22 & 24** Chamber Jazz Ensembles 8:00 PM Schare Recital Hall (next to Nicholas). Free admission and parking.

### NEW JERSEY CITY UNIVERSITY

**Mar. 3** Mike Longo & NY State of the Art Jazz Ensemble, Margaret Williams Theatre, 7:30 PM

**Apr. 21** Jimmy Heath & University Concert Jazz Ensemble, Margaret Williams Theatre, 7:30 PM

**Apr. 28** Spring Jazz Bash (small ensembles), Ingalls Recital Hall, 7:00 PM

Admission is \$12 for each of the three events.

### PRINCETON UNIVERSITY

**Feb. 9** Bobby Sanabria Big Band, Richardson Auditorium, 8:00 PM

**Mar. 2** Concert Jazz Ensemble and Composers Collective "A Women's Voice: The Music of Women in Jazz," Richardson Auditorium, 3:00 PM, \$15

**Mar. 29** Pianist/Composer Omar Sosa (Grammy Nominee), Richardson Auditorium, 8:00 PM

**Apr. 12** Juilliard Jazz Orchestra & University Concert Jazz Ensemble "The Next Generation of Jazz," McCarter Theatre, 7:30 PM

**May 10** University Concert Jazz Ensemble and guest soloist, Richardson Auditorium, 8:00 PM. \$15

### ROWAN UNIVERSITY

**Feb. 8** Jazz Festival Concert with guest artist Rich DeRosa - Pfleeger Concert Hall

**Feb. 26** Small Jazz Groups, Boyd Recital Hall

**Apr. 8** Small Jazz Groups, Boyd Recital Hall

**Apr. 10** University Concert Jazz Ensemble and Jazz Lab Band, Pfleeger Concert Hall, 8:00 PM

All four events are free admission, 8:00 PM.

**The Jazz Set @ SOPAC Come Home to Jazz in Jersey**

**SOPAC**  
**2**  
SEASON 2

the duo  
CHOOSE 2 SHOWS SAVE 15%  
the trio  
(INCLUDES ONE FLEX)  
CHOOSE 3 SHOWS SAVE 25%  
the quartet  
(INCLUDES TWO FLEX)  
CHOOSE 4 SHOWS SAVE 35%

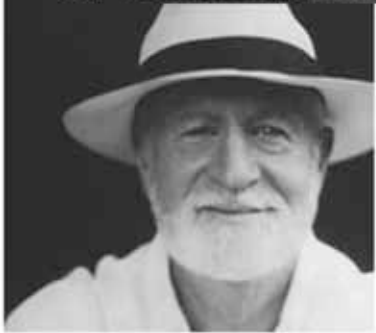
**SFJAZZ COLLECTIVE**  
**TUE | MAR 11 | 8PM**

\*TICKETS START AT \$25

"Sheer, out-of-the-box musicality..."  
—The Los Angeles Times



**SUBSCRIBE AND SAVE\* TICKETS ON SALE NOW!**  
973.313.ARTS (2787) | [SOPACNOW.ORG](http://SOPACNOW.ORG)



**MOSE ALLISON**  
SAT | MAR 15 | 8PM  
\*TICKETS START AT \$18



**PAULA WEST**  
SAT | APR 12 | 8PM  
\*TICKETS START AT \$18



**BRAD MEHLDAU**  
THU | MAY 1 | 8PM  
\*TICKETS START AT \$25

ONLY 30 MIN FROM MANHATTAN ON NJ TRANSIT'S MIDTOWN DIRECT LINE

**SOUTH ORANGE PERFORMING ARTS CENTER**  
ONE SOPAC WAY SOUTH ORANGE NJ 07079 973.313.ARTS (2787)



## Noteworthy

*Newsspots from the four corners of the jazz world gathered and edited by Frad Garner and the JJ staff. Readers are welcome to e-mail items of interest that will still be timely a month and a half later, to: editor@njjs.org*

**WWW.JAZZ.COM** is the newcomer to a growing roster of some 40 online “webzines” wholly or mainly devoted to the music. The new jazz portal boasts of “3,000 pages of unique content,” including reviews, interviews, features, discographies and photos. Those cyber pages also embrace an intriguing innovation: *Lewis Porter’s Encyclopedia of Jazz Musicians*. Porter, a working jazz pianist, is professor of music at Rutgers University-Newark. His online sourcebook now numbers over 1,400 biographies of “currently active” jazz performers. That compares with nearly 3,000 entries (not all jazz and active artists) in Donald Clarke’s online *Encyclopedia of Popular Music*, and 3,300 in the progenitor Leonard Feather and Ira Gitler *The Biographical Encyclopedia of Jazz*. Porter’s work is “ongoing and aims to include all jazz musicians, past and present, in newly researched, accurate biographies,” he told *Jersey Jazz*, adding that he has left the project due to the press of other activities.

**BENNY GOODMAN**, Louis Armstrong, Dizzy Gillespie and other jazz celebrities who took part in U.S. State Department tours in the Cold War era, are celebrated in a photo exhibition opening April 4 at the Meridian International Center’s photo gallery in Washington, DC. The non-profit institution that promotes international understanding through the exchange of people and the arts, also plans to present Dave Brubeck in a mid-April concert to commemorate the 50th anniversary of the pianist’s 1958 State Department tour. Details: meridian.org.

**“AS THE VOCALIST**, you are the only one responsible for the lyric, so embrace the composer’s words and try to tell the story believably.” That’s one of seven pieces of advice to vocalists from the New York-based singer Vanessa Rubin. In *Down Beat’s* February “Master Class,” Rubin urges young vocalists to be actors and project a song’s message. Rubin recalled her own “brazen

attempts” at age 21 to interpret Billy Strayhorn’s “Lush Life.” “The melody and sophisticated lyrics were haunting and challenging then, and still are now.” Few songs touch that one, but all deserve careful study, says the singer. Years on the bandstand, including global tours with Herbie Hancock and Woody Herman and stints with Kenny Burrell and Houston Person, have convinced Rubin that too many instrumentalists look down on the vocalist as “less’ of a musician.” That attitude can be countered by respecting instrumentalists and “showing reverence to the art.” But when you’re on mic, “Remember, you are the captain of the ship.” Visit: vanessarubin.com.

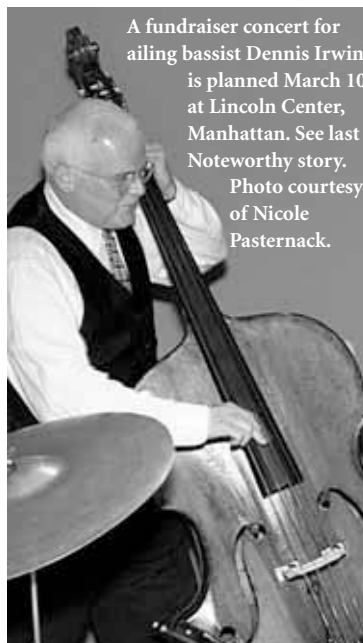
**AS THEY DO** every year, record company executives and other shakers of the international music market met in Cannes, France at the end of January for the 42nd edition of MIDEM, their global organization. Thinking that some news might emerge from the string of forums and presentations, this department asked a local attendee, Jim Eigo, head of Jazz Promo Services in Warwick, NY, who has many Metro area clients, to let *Jersey Jazz* know if he heard anything newsworthy over there. “Here it is,” the answer came a week before he left for the conference. “The record business is in the toilet.”

**RON CARTER**, the world’s most respected living jazz bassist, is the subject of the first biography of its kind: A share-published book (to be issued this year) backed by a Web site with video footage, audio interviews, photo galleries and “journal entries...in writing the biography,” according to author Dan Ouellette. Carter’s story pivots on a formative experience in the 1950s when conductor Leopold Stokowski told the classical cellist and bassist that symphony “audiences are not ready for black players.” Carter

turned to jazz. Miles Davis called him the “anchor” of his classic 1960s quintet; he became the most recorded (over 1,040 sessions) bassist in popular music history. Participants in the ArtistShare project each donate \$15,000 to become “executive publishers” with a full-page dedication in the book. They are invited with a friend to dine with Carter and Ouellette, get VIP tickets to Carter performances, with backstage access. Each receives the bassist’s new CD, *For Miles*, and — aural icing on the cake — a “Ron Carter iPod” player loaded with the bassist’s favorite tunes. More on this: danouellette.artshare.com.

**JOE LOVANO** has invited a number of musician friends to play at a fundraiser for the ailing bassist Dennis Irwin. Mark Monday evening, March 10, in the Allen Room of Rose Hall, 10 Lincoln Center, Manhattan. Irwin’s late-stage cancer was first treated at the Dizzy Gillespie Cancer Institute at Englewood Hospital, NJ, “famous for caring for musicians and artists with no health insurance,” Nicole Pasternack, a singer friend told *Jersey Jazz*. He had surgery in Newark “to relieve some of the spinal fracture issues.” Irwin hopes to travel west for alternative treatment with the Gerson diet. Meanwhile, he was looking into radiation therapy in New York. The 56-year-old

bassist is a longstanding member of the Village Vanguard Jazz Orchestra. He has worked and recorded with, among others, Lovano, Betty Carter, Art Blakey, Horace Silver and Toshiko Akiyoshi-Lew Tabackin. “We aim to raise enough to cover his travel and get him started on his treatment program,” Pasternack said. She urged well-wishers to write Dennis Irwin, c/o Sixteen As One Music, 888-C Eighth Avenue, #160, New York, NY 10019. More from Bret Primack: [bret@planetbret.com](mailto:bret@planetbret.com). **JJ**



A fundraiser concert for ailing bassist Dennis Irwin is planned March 10 at Lincoln Center, Manhattan. See last Noteworthy story.

Photo courtesy of Nicole Pasternack.



# The American Jazz Hall of Fame | Past and Future

By Frank R. Nissel, *AJHOF Secretary*

The New Jersey Jazz Society is pleased to announce the selection of seven great artists for inclusion in the American Jazz Hall of Fame. The 2008 class of inductees includes two living artists, Annie Ross and Jimmy McGriff, and posthumously honors Albert Ammons, Thad Jones, Andy Kirk, Benny Moten and Russell Procope.

The American Jazz Hall of Fame was established in 1983, as a joint venture between the New Jersey Jazz Society and the Rutgers University School of Jazz Studies to honor our best jazz musicians. The two sponsors established a group of knowledgeable electors from their two organizations and a group of jazz journalists and artists. They are presently as follows:

**Rutgers University:** Dan Morgenstern, Ed Berger, Ralph Bowen

**New Jersey Jazz Society:** Andrea Tyson, Mike Katz, Stan Myers

**Jazz World:** Bill Crow, John Lee, George Kanzler, Bob Porter, Zan Stewart

The AJHOF secretary mails out ballots toward the end of the year listing artists who received at least two votes in previous years, as well as a list of prior nominees, which now runs to 180 artists. Through a process of multiple balloting the

electors arrive at a total of eight or so people with a minimum of six votes, preferably four deceased and four living, but the exact decision cannot be forecast.

We have been successful in presenting a good many of the engraved AJHOF awards to the artists in public performances on both coasts.

This year's two living honorees are Annie Ross and Jimmy McGriff. Annie, famed as a member of the Lambert, Hendricks and Ross vocal trio, performs every Tuesday at the Metropolitan Club in Manhattan accompanied by Warren Vaché and Tardo Hammer. The great jazz organist Jimmy McGriff now lives in a retirement community in New Jersey, where we hope to meet him for the presentation. We also endeavor each year to contact the families of deceased inductees in order to present the award to the artist's relatives.

It was our original intent to locate a physical Hall of Fame somewhere at Rutgers in New Brunswick or in Newark, but we were never able to secure the space or the funding necessary. The NJJS plans to construct a virtual hall of fame on the Web at [www.americanjazzhalloffame.org](http://www.americanjazzhalloffame.org). Both the American Jazz Hall of Fame name and the URL domain name are the property of the New Jersey Jazz Society.

## HELP WANTED: Project Manager, American Jazz Hall of Fame Website

The AJHOF is a joint venture of the NJJS and the Institute of Jazz Studies at Rutgers University. Since the AJHOF's founding in 1983, 241 jazz greats have been inducted. As envisioned, the Website will include biographical profiles, photographs, selected discographies and biographies, links to related websites and sound clips. The Project Manager will work with NJJS personnel and IJS staff to compile and organize the content. NJJS Webmaster Steve Albin will create the site and handle the technical management. Basic computer skills and knowledge are needed. Interested parties please E-mail [editor@njjs.org](mailto:editor@njjs.org), or call NJJS president Andrea Tyson at 732-356-3626.



## WATCHUNG ARTS CENTER

### Great Jazz Series 2008

18 Stirling Road, Watchung, NJ 07069 ♦ (908) 753-0190

<p><b>Virginia Mayhew Quartet</b> w/ Norman Simmons February 8 - Tickets: \$18</p>	<p><b>David Schnitter Trio</b> w/ Mark Soskin April 18 - Tickets: \$18</p>
<p><b>Misha Piatigorsky Trio</b> February 29 - Tickets: \$18</p>	<p><b>Five Play From Diva</b> May 9 - Tickets: \$20</p>
<p><b>Hendrik Meurkens Quartet</b> March 7 - Tickets: \$18</p>	<p><b>Gerry Niewood Trio</b> w/ Coleman Mellett May 16 - Tickets: \$18</p>
<p><b>Cliff Korman Trio</b> March 28 - Tickets: \$18</p>	<p><b>Jeanie Bryson Quartet</b> June 13 - Tickets: \$18</p>
<p><b>Don Braden Quartet</b> w/ Tomoko Ohno April 11 - Tickets: \$18</p>	<p><b>Sarah Partridge Trio</b> June 27 - Tickets: \$18</p>

**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](http://www.watchungarts.org).

**Olson & Partners**  
Helping companies grow

**Walter L. Olson**  
Visionary, Entrepreneur, Sales Leader

4 Coachlight Drive  
Chatham, NJ 07928

973-635-3681

[walterolson@patmedia.net](mailto:walterolson@patmedia.net)

CARCHIA

FINANCIAL MANAGEMENT GROUP  
*of Wachovia Securities*

51 JFK Parkway  
4th Floor  
Short Hills, NJ 07078

973-467-4000  
1-800-225-0174  
Fax: 973-921-6118  
[www.wachoviasec.com](http://www.wachoviasec.com)

Wachovia Securities, LLC, member NYSE and SIPC



## Compact Views

By Joe Lang

NJJS Music Committee Chair

There are some nice new items being added to NJJS inventory, so I shall give you some info about them.

■ **GENE DiNOVI** has been playing great jazz piano since the late 1940s, and his latest CD, *The Three Optimists (Sackville – 2072)*, finds him still at the top of his game. He calls his trio with bassist Dave Young and guitarist Andrew Scott Gene "DiNovi's Generation Trio." This disc catches them in performance at Toronto's Old Mill Restaurant in February 2007. The nine tracks, opening with a very original version of "A Cock-Eyed Optimist," and closing with a medley of "I Got Rhythm," that leads into two Gillespie/Parker takes on the changes to that song, "Anthropology" and "Shaw 'Nuff," and concluding with "Oleo" by Sonny Rollins, show this trio to be purveyors of tight, creative and wonderfully welcoming jazz. DiNovi has never lost his bebop roots, but he does not stylistically pigeonhole himself, here, or on any of his recent recordings. Young has been playing with DiNovi on and off for several years, and the empathy between them is always impressive. Scott is the youngest and most recent member of the trio, and he fits right in with his dazzling technique and seemingly endless flow of ideas. The folks in Toronto are to be envied for having ready access to this terrific trio.

■ When one thinks of the music of Fats Waller, one word comes naturally to mind — joyous. *Fats Lives!!! (Amber Lake – 002)* is a gas of an album from pianist **MARK SHANE** and the Shane Gang that captures the joyousness of Waller's recordings. The other members of the "Gang" are Dan Levinson on clarinet and tenor sax, Jon-Erik Kellso on trumpet, Brian Nalepka on bass and Kevin Dorn on drums. When you can hear that the musicians are having fun, and that is certainly the case on this album, it is almost a sure bet that the resulting listening experience will be similarly positive. These cats just plain romp through the 15 selections. Shane shows off a side of his talents that is usually kept from public exposure, his ability to vocalize. On this disc, he conveys the spirit of Waller's vocal style, but is not a carbon copy. Shane relies on whimsy and phrasing, rather than powerful pipes to put a song across, and the results are pleasing indeed. Levinson is most noted for his fine clarinet chops, but his tenor style is quite individual and

palatable. Hearing Kellso play the trumpet or cornet is always a rewarding experience. His art is on the subtle side, but that is true of so many great jazz musicians. Nalepka and Dorn form a rhythmic pairing that is just plain perfect for this music. I have not mentioned any of the song titles. Suffice to say that these are tunes that Waller played with exuberance, and Mark Shane and the Shane Gang take the same approach. If you dig happy music, grab *Fats Lives!!!*

■ *Forever Lasting (Arbors – 19276)* is an album from **SCOTT ROBINSON** dedicated to compositions of Thad Jones. Those readers familiar with the talents of Scott Robinson will not be surprised to learn that he plays 14 different instruments on this disc. The 14 selections were recorded at four sessions that occurred from 1992 through 2005. The 1992 session resulted in three trio tracks with Robinson playing the bass sax accompanied by Mike Le Donne on organ and Klaus Suonsaari on drums. A session in 2002 found Robinson, playing a wide variety of instruments, in the company of pianist Richard Wyands, drummer Dennis Mackrel and bassist Pat O'Leary for an additional nine tracks. At one session in 2005, Robinson played tenor sax in a duo with one of the other Jones brothers, pianist Hank on "All My Yesterdays." The remaining track, "The Summary," was also recorded in 2005, and was another duo track, this time with Le Donne on organ and Robinson on flugelhorn. For this track, Robinson also overdubbed six French horn parts. So much for the details! The pairing of Robinson's playing and arranging with the compositions of Jones is an inspired one. Jones was a sensational composer and arranger whose eclecticism is matched by the versatile and multi-talented Robinson. Some of the sounds that Robinson creates on instruments as varied as the Theremin, thundersheet and contrabass Sarrusophone are not ones that you hear frequently, if at all, and can be a bit jarring at first. By listening to the album as a whole, you come to the realization that Robinson has brought unity to the disparate sounds. The strength of the Jones compositions coheres the instrumental choices made by Robinson, and the result is a challenging listening experience, but one that is truly satisfying for those who persevere.

■ What do you get when you put two swinging and imaginative musicians together in a studio for a couple of days, and let them just wail? Listen to *Blue Two (Arbors – 19355)*, featuring **AARON WEINSTEIN** and **JOHN PIZZARELLI**, and you will find out that the answer is delightful music. Weinstein on violin and Pizzarelli on guitar are two gentlemen who have swing in their blood. On most of the 14 selections, they either briefly discussed

their plan of attack, or just started to play, and let the chips fall where they may. The exceptions were "Raggin' the Scale" and "Don't Be That Way," where they opted to sketch out more formal arrangements, with Pizzarelli adding his vocal talent to the latter. Things get off to a scintillating start with "I Want to Be Happy." The title tune is an original by the two participants that opens with Weinstein's pizzicato violin accompanying some blues picking by Pizzarelli that hints at "Blue Monk," and then Aaron picks up the bow, and off they go. This album is full of energy and good humor, as well as a lot of damn fine musicianship. It is just the right cure for a down day!

■ It is amazing that we suddenly have two young jazz violinists on the scene who are committed to playing classic swing. The above-mentioned Aaron Weinstein, a chap in his early 20s, and **JONATHAN RUSSELL**, now a ripe old 12 years of age. *Puttin' on the Ritz (Balding Lion – 002)* is the second album fronted by Russell. He has surrounded himself with some well-experienced hands in cornetist Ed Polcer, guitarist Bucky Pizzarelli, pianist Mark Shane, bassists Joel Forbes and Nicki Parrott, and drummer Joe Ascione, who play with Russell in various combinations. Russell, who engagingly sings the opening track, "Puttin' on the Ritz," is a player who is musically mature beyond his years. He started playing jazz when he was six, and is now comfortable mixing it up with experienced musicians many times his age. The mixing and matching of musicians is varied, but the results are consistently swinging. A few tracks stuck out for me. "Limehouse Blues" is a duet with Russell joined by Joe Ascione, working his percussion magic on a djembe. Another track finds Russell, Parrott, Pizzarelli and Ascione joining up for "Besame Mucho," with Parrott adding a pleasant vocal. The same quartet plays a haunting "Nuages." It is not often that a jazz talent like Russell's comes to the fore at such a young stage in his life, and is truly accepted as a peer. In the case of Jonathan Russell, this is the reality, and it is exciting to observe.

## Other Views

By Joe Lang

NJJS Music Committee Chair

*Once again, I have received a lot of CDs that are not part of NJJS inventory to consider for review, and these are the best of them.*

The Monterey Jazz Festival has been celebrating its 50th Anniversary in many ways. One of them is the release of a series of previously unreleased recordings of performances at Monterey. There are

*continued on page 36*

# 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!





## OTHER VIEWS

*continued from page 34*

five albums from individual artists, **Louis Armstrong Live at the 1958 Monterey Jazz Festival (Monterey Jazz Festival Records – 30311)**, **Miles Davis Live at the 1963 Monterey Jazz Festival (Monterey Jazz Festival Records – 30310)**, **Thelonious Monk Live at the 1964 Monterey Jazz Festival (Monterey Jazz Festival Records – 30312)**, **Dizzy Gillespie Live at the 1965 Monterey Jazz Festival (Monterey Jazz Festival Records – 30337)** and **Sarah Vaughan Live at the 1971 Monterey Jazz Festival (Monterey Jazz Festival Records – 30351)**, plus a collection of performances by various artists, **Live at the Monterey Jazz Festival, Highlights Vol. 1 (Monterey Jazz Festival Records – 30352)**. Each of the individual artist albums is reflective of where the artists were at the points in their careers when the documented performances occurred.

■ **LOUIS ARMSTRONG** is an ebullient presence, as he is accompanied by his All-Stars of the day, Trummy Young on trombone, Peanuts Hucko on clarinet, Billy Kyle on piano, Mort Herbert on bass and Danny Barcelona on drums and Velma Middleton on vocals, for the closing set of the initial edition of the MJF. The program is filled with Armstrong favorites like “When It’s Sleepy Time Down South,” “Tiger Rag,” “Mack the Knife,” and “When the Saints Go Marching In.” Overall it proves to be an entertaining set full of sublime musicality, especially from the leader, mixed with shtick and occasional musical excesses.

■ The 1963 **MILES DAVIS** group was in the post-Coltrane, pre-electric period when he had the spectacular rhythm section of Herbie Hancock on piano, Ron Carter on bass and Tony Williams on drums along with tenor saxophonist George Coleman. This concert was a defining moment for this group, establishing Davis, after a few years of constantly changing personnel and an increasing reputation for unreliability, once again as a major force in modern jazz. The concert is comprised of extended explorations of four selections, “Autumn Leaves,” “So What,” “Stella By Starlight,” and “Walkin’.” All of the players are given plenty of room to display their chops, and display they do, effectively and with passion.

■ **THELONIOUS MONK** never ceased to amaze, repeatedly playing compositions like “Blue Monk” and “Rhythm-A-Ning,” and always making them sound fresh and newly minted. On this date, he had his long-time associate on tenor sax, Charlie Rouse plus bassist Steve Swallow, playing with Monk for the first and only time, and drummer Ben Riley, in the early part of his three-year stint with Monk. The quartet plays four selections, before Buddy Collette

on sax and flute, Lou Blackburn on trombone, Jack Nimitz on baritone sax, and Bobby Bryant and Melvin Moore are added for Collette arrangements of “Think of One” and “Straight, No Chaser.” This is a terrific sampling of Monk’s music.

■ The **DIZZY GILLESPIE** set is marked by Gillespie’s transcendent trumpet artistry combined with the sense of humor that was a hallmark of his oeuvre. Accompanied by a stellar group comprised of James Moody on tenor sax and flute, Kenny Barron on piano, Chris White on bass, Rudy Collins on drums and Big Black on congas, Gillespie gives the audience a taste of balladry on “Day After,” nods to the Caribbean and African influences in his music with “Trinidad, Goodbye,” “Poor Joe,” and “Ungawa,” some classic Gillespie with “Night in Tunisia,” and some of his comedic sense in a humorous verbal exchange with White.

■ **SARAH VAUGHAN** is in primo voice, and is inspired by an enthusiastic crowd and her superlative rhythm section of Bill Mays on piano, Bob Magnusson on bass and Jimmy Cobb on drums. After an overly slow “I Remember You,” she hits her stride with “The Lamp Is Low,” “Round Midnight,” “There Will Never Be Another You,” “And I Love Him,” and “Tenderly,” which is immediately preceded by an impromptu wordless excursion dubbed “Scattin’ the Blues.” For a finale, Bill Harris on trombone, Roy Eldridge on trumpet, Clark Terry on flugelhorn, Eddie “Lockjaw” Davis and Zoot Sims on tenor sax, Benny Carter on alto sax, Mundell Lowe on guitar, John Lewis on piano and Louis Bellson on drums appear to participate in a closing jam to end the evening, one that was dedicated to an appreciation of the Jazz at the Philharmonic concerts presented by Norman Granz.

■ The compilation disc includes one cut from each of the above albums, plus tracks from Monterey appearances by Diana Krall, Jimmy Witherspoon, Dave Brubeck, Pat Metheny and Joe Henderson, covering various editions of the MJF from Armstrong in 1958 through Krall in 1999. Presumably, the five tracks not contained on the discs already released presage albums to come in this series. There was a plethora of great music played at the MJF over the years, much of which has been released prior to this current series. Hopefully, much is still to come for jazz fans to continually enjoy. The current series is being released through the Concord Music Group. ([www.concordmusicgroup.com](http://www.concordmusicgroup.com))

Vocalist **WESLA WHITFIELD** and her husband, Varranger, piano accompanist Mike Greensill have produced a gem of a collection with **Message from the Man in the Moon (Pismo Productions)**. It has been almost 20 years since I first became acquainted with these special performers, and each album that they have given us has been almost pure pleasure. They know how

to select fine material, and put a personal stamp on each selection. Whitfield has one of the most distinctive voices in the jazz/pop field. She phrases exquisitely, and reads a lyric with the best of them. Greensill is simply a supremely talented and sensitive accompanist, as well as having terrific jazz chops. If space permitted, I would comment on each selection, but suffice to say that there is not a weak track among the 15 that comprise the album. I shall just point out that I particularly dug “Sail Away,” “A Woman’s Intuition,” “Message from the Man in the Moon,” “I’m Way Ahead of the Game,” “Moonlight Saving Time,” “Some Other Spring,” and two truly special tracks, “That’s Him Over There,” by the recently departed, and vastly underrated songwriter Lew Spence, and “Will You Remember Me,” a hidden treasure from the Gershwins. Wesla Whitfield and Mike Greensill — perfect together! ([www.weslawhitfield.com](http://www.weslawhitfield.com))

■ There is a young singer named **CHAMPIAN FULTON** who has been picking up new fans with every appearance that she makes. Initially she came to my attention working occasionally with the Stein Brothers. She now has a steady gig as the vocalist with David Berger’s Sultans of Swing, the band that backs her on her debut album **Champion (Such Sweet Thunder – 2205)**. Pianist Tedd Firth, who accompanies Fulton from time to time, commented to me that “she sounds like a singer who has never listened to anything but the classic pop that she performs.” I found this perceptive comment to be reflective of the fact that, unlike many young singers, she is untainted by the vocal excesses of recent pop performers, where over-the-top balladry and endless melisma are the norm. Fulton simply delivers each song with engaging directness, reminiscent of the best of the big band singers. She convincingly reads the delicate lyric of “This Is Always,” captures the rhythmic essence of “There Ain’t Nobody Here But Us Chickens,” and lets you know that she has a jazz side on “It’s Crazy.” She is supported throughout by Berger’s scintillating arrangements, and the power and precision of the Sultans of Swing, an aggregation loaded with outstanding soloists. I suspect that we will be hearing a lot of Champion Fulton in the coming years. In the interim, grab this disc, and smile at the realization that there are indeed young performers committed to keeping alive classic jazz and pop. ([www.champion.net](http://www.champion.net))

■ Vancouver-based vocalist **LORRAINE FOSTER** has not become a household name in these parts, but those in the know sing her praises consistently. To sample her talents, **Remembering Rosie (Lorraine Foster)** is a fine starting point. Inspired by her admiration for Rosemary Clooney, Foster explores 11 songs recorded by Clooney with help from Miles Black on piano, Timothy Stacey on bass and David W. Robbins on drums. Like Clooney,

*continued on page 38*





# ARBORS RECORDS

## *Presents*

**Second Annual Musical Tribute to Bob Haggart**  
**Saturday, March 15, 2008 at 7:30 pm**

*presented at*

Venice Church of the Nazarene • 1535 East Venice Ave., Venice, Florida

**With an All-Star Musician Line-Up**

Randy Sandke – trumpet  
Jon-Erik Kellso – trumpet  
John Allred – trombone  
Wycliffe Gordon – trombone  
Harry Allen – saxophone  
Ken Peplowski – clarinet  
Dick Hyman – piano  
Derek Smith – piano  
Carol Sloane – vocals  
Howard Alden – guitar  
Bucky Pizzarelli – guitar  
Aaron Weinstein – violin  
Nicki Parrott – bass  
Butch Miles – drums



For tickets call 1-800-299-1930 Preferred \$45 Patron \$35  
American Express, Visa, Mastercard, Discover, Checks accepted

**Arbors Records Inc.**

2189 Cleveland Street, Suite 225, Clearwater, FL 33765 • [www.arborsrecords.com](http://www.arborsrecords.com)

OTHER VIEWS

continued from page 36

Foster has a mellow voice that has an underlying feeling of rhythm, even on a ballad like "Hey There." When she picks up the tempo on "The Continental" or "Cheek to Cheek," she lets her jazzier side shine through. A special treat is her pairing up with Kathleen Kelly Driscoll for the playful tune "Sisters." This album provides a reminder that there are a lot of fine singers who are creatively bringing fine music to audiences far from the major entertainment centers like New York City and Los Angeles. That is good news for those who are somewhat jealous of the riches that we enjoy in this area. (www.lorrainefosterjazzsinger.com)

■ The folks in Minnesota also have a singer who will raise eyebrows of admiration of anyone lucky enough to hear her. **MAUD HIXSON** had escaped my radar until **Love's Refrain (Maud Hixson)** arrived in the mail. Accompanied by the piano of Rick Carlson, Hixson performs a program of 10 wonderful songs. She mixes standards such as "With a Song in My Heart," "A Ghost of a Chance," "Here's That Rainy Day," "Remind Me," "Stardust" and "Lucky to Be Me" with some tunes that do not turn up on many collections, like Bob Dorough's "There's Never Been a Day," the hip "Meet Me at No Special Place," popularized by Nat Cole, a rarity from Harold Arlen and Carolyn Leigh, "Bad for Each Other," and Billy Strayhorn's "Lotus Blossom," with a lovely lyric by Roger Schore and Carol Sloane. Hixson has a crystal clear instrument that caresses each lyric with sensitivity and understanding. Carlson's piano sets each of Hixson's vocals beautifully. This is one of those albums that you simply cannot hear enough. (www.maudhixson.com)

■ Listen to **GIACOMO GATES** in the interview on the DVD portion of his recent two-disc release, **Luminosity (doubledavemusic - 3001)**, and then read his liner notes. What you will understand immediately is that he is a vocalist with deep intelligence, musical and otherwise, and that he expresses in his words and music the essence of what hipness and jazz are all about for the diggers of the world. Then give a listen to the audio disc that contains an eclectic gathering of songs. There are inventive interpretations of standards like "Comes Love," "Someone's Rocking My Dreamboat" and "P.S. I Love You." Also present are humorous ditties such as "Me, Spelled M-E, Me" and "Hungry Man." Gates lyrical setting of Thelonious Monk's "Let's Cool One" that he has retitled "Peace of Mind," and his original, "Full of Myself" show that his way with words extends to the realm of lyric writing. Next, check out the DVD for Gates in performance at Pearl's, a club in San Francisco, to catch the vibe that he creates in a live setting, and

you get a full picture of why Giacomo Gates is one of the few remaining jazz artists who give you a taste of the kind of ethos that attracted a disparate legion of fans to jazz, from Kerouac and the Beats to college students to intellectuals to button-down types. Gates is an oasis of freshness who should add some lightness and hope to those who despair the current state of our pop culture, plus he has a voice that is simply a gas! (www.giacomogates.com)

■ His grainy baritone and jazz sensitivity give vocalist **FRANK NOVIELLO** a unique sound. **Jilted (Silk Tree Records - 004)**, his latest album, is a duo effort with pianist Tomoko Ohno. This 12-song collection is primarily comprised of standards, with a couple of jazz tunes also included. "I'll Keep Loving You" is a Bud Powell tune with lyrics by Noviello, "What Price Love" has words by Jon Hendricks for a spirited Charlie Parker melody, and Billy Strayhorn's "Lotus Blossom," as mentioned in an earlier review in this column, has words by Roger Schore and Carol Sloane. Most of the selections are ballads, but Noviello has taken "Falling in Love with Love," "Mood Indigo" and "Just Friends" up a notch or two. Noviello's singular sound and inventive phrasing are wonderfully complemented by Ohno's imaginative accompaniment. Frank Noviello will be appearing at Jazzfest on June 7 with the Jerry Vezza Trio, a terrific opportunity for you to catch this talented vocalist in person. In the interim, I suggest that you grab a copy of *Jilted*. (www.franknoviello.com)

■ During the last two decades of his life, **ILLINOIS JACQUET** frequently fronted a seriously swinging big band, one that was severely under-recorded, releasing only one commercial recording in 1988. **Swingin' Live (Jacquet Records - 1031)** is a two-disc set documenting his final appearance, only five days before his passing. It was recorded during one of the MidSummer Night Swing concerts in the plaza at Lincoln Center in New York City. This is a setting where many people come to dance, and Jacquet's band played in a way that made it difficult to do anything but move to the music. Jacquet was always known for his uninhibited enthusiasm as a player, and he infused his band with a similar sensitivity. Throughout the two sets on this evening, the band gave the audience exactly what it came to hear, roaring, accessible and swinging big band music. This is the kind of music that takes away all my cares, and affords me transcendent enjoyment. It should do the same for you. (www.illinoisjacquet.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.*

Caught in the Act

By Joe Lang  
NJJS Music Committee Chair

Joe Piscopo's Sinatra Birthday Bash

Count Basie Theatre, Red Bank, NJ  
December 12, 2007

Not being a fan of *Saturday Night Live*, I was unfamiliar with the work of Joe Piscopo, so I was not sure what to expect at the Sinatra Birthday Bash featuring Piscopo and The Red Bank Jazz Orchestra. Well, this turned out to be a truly entertaining evening of terrific music.

On what would have been Frank Sinatra's 92nd birthday, Piscopo and the band gave the audience just what they wanted, a taste of the legacy of Old Blue Eyes. Piscopo is a widely talented performer. While best known for his comedy, he is also a dedicated musician. He sings, writes songs, and, on this evening, he played guitar, flute, tenor sax, piano and drums, all of them with competence. The focus of the night was on the Sinatra oeuvre, and Piscopo has the phrasing and body English of Sinatra down pat. The amazing thing is that he does not give the impression of being a Sinatra imitator, rather just a cat who happens to sing in a Sinatra-influenced manner. There are a lot of singers out there who are blatant in their attempts to recreate Sinatra, and they usually fail to come across as anything but pale imitations. Piscopo makes it all seem natural, including enough of his own personality and song interpretations to make you accept, without cringing, his tribute to a performer whom he deeply admires.

The evening opened with three selections by The Red Bank Jazz Orchestra, conducted by Joe Muccioli. This is an outstanding collection of players from the New York metropolitan area, including the likes of saxophonists Andy Farber and Bruce Williams, trumpeter Bob Milikan, guitarist James Chirillo and drummer Jimmy Madison. Their segment was a nod to the Count Basie Orchestra. They played the Billy Byers

continued on page 40



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 Rodgers & Hart

With  
Steve LaSpina  
on bass

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

**Tickets: \$45 General Seating**  
Ticket Sales: 973-408-3917

Proudly Co-Sponsored by Investors Savings Bank Charitable Foundation & New Jersey Jazz Society

[LauraHull.com](http://LauraHull.com) | [RioClemente.com](http://RioClemente.com) | [SteveLaSpina.com](http://SteveLaSpina.com) | [rosenet.org/mhs](http://rosenet.org/mhs) | [njjs.org](http://njjs.org)



**CAUGHT IN THE ACT** *continued from page 38*

arrangement of “All of Me,” and two Neal Hefti classics, “Kid from Red Bank” and “Li'l Darlin'.” The band was tight and swinging, just what is required when playing Basie charts.

Piscopo entered the proceedings with a Sinatra favorite, “Come Fly with Me.” Right away, he made you relax and enjoy his approach to the Sinatra material. Tunes associated with Sinatra kept flowing as he swung through “The Lady Is a Tramp,” “I've Got You Under My Skin,” and “I've Got the World on a String,” before picking up his guitar and accompanying himself on his own composition, “Jersey Boy.” Back to the main focus of the night, he completed the first set with “At Long Last Love,” “Summer Wind,” “My Funny Valentine,” “One for My Baby,” “Fly Me to the Moon” and “My Kind of Town.”

The second part of the concert opened with “All of You,” “You Make Me Feel So Young,” and “Pennies from Heaven.” Piscopo took a brief detour to the piano for another original, “Joe's Piano Boogie.” The final three selections were all flag wavers, “Mack the Knife,” an instrumental version of “Sing, Sing, Sing,” with Piscopo manning the drums, and the inevitable “Theme from *New York, New York*.”

For most of the selections, the band played the original charts used by Sinatra from arrangers like Nelson Riddle, Billy May, Billy Byers, Neal Hefti and Quincy Jones, but a few tunes were artfully arranged by Joe Muccioli. No matter the source of the notes, the RBJO was superb in backing Piscopo. Sinatra would surely have been comfortable with these cats wailing behind him.

The concert was produced by the Red Bank-based Jazz Arts Project, a group with many goals common to those of the New Jersey Jazz Society. Their emphasis has been on providing jazz concerts and jazz education initiatives in Monmouth County.

**Highlights in Jazz | “Early Jazz”**

Ken Peplowski & Howard Alden, Dick Hyman, Evan Christopher  
BMCC TRIBECA Performing Arts Center, December 13, 2007

One of the elements that makes jazz so fascinating is the wide variety of sounds that make up any kind of stylistic delineation of the music. This was evident throughout the most recent Highlights in Jazz concert titled “Early Jazz.”

The first players to hit the stage were Ken Peplowski on clarinet and Howard Alden on guitar. Their first selection gave a nod to the “Cradle of Jazz” as they took us “Way Down Yonder in New Orleans.” Things mellowed out on a later Jelly Roll Morton composition, “Why.” One of the early stars of jazz was Bix Beiderbecke. He had a particular fondness for the compositions of Eastwood Lane, the gentleman who composed the next Peplowski/Alden selection, “The Land of the Loon,” a beautifully contemplative piece. To close out their segment, they opted to play two selections that were staples of early jazz bands, “Royal Garden Blues” and “Panama.” Peplowski has few peers on clarinet among those currently on the scene. He has a light and lovely tone, and is as facile as one can be on this instrument. Alden is also a first-rank player, equally adept at comping and playing intricate single lines. What is most impressive about them in this format is the consistent empathy that enables them to jointly create a musical whole that is exciting and coherent.

There are few jazz pianists as versatile as Dick Hyman, as he demonstrated throughout his segment. He opened with “Stars Fell on Alabama,” taking an approach that was straight ahead, and full of interesting embellishments. Hyman followed with an early Fats Waller number, “Sweet Savannah Sue,” and then went in a totally different direction, playing variations on Chopin’s “Waltz in C Minor.” The next two selections also provided a strong contrast with the Latinish “Puerto Rico” and “Blackbird” from the Beatles songbook. “The Man I Love” proved to be a tour de force, as Hyman exploded over the keyboard, taking the piece in many directions. He then called upon Peplowski to join him for “Moonglow,” with just enough of the “Theme from *Picnic*” included to recall the pairing of these tunes in the popular film of 1955.

The second set opened with a surprise guest, the young jazz violinist Aaron Weinstein who was joined by Howard Alden for four selections. Weinstein, a recent graduate of the jazz program at the Berklee College of Music, already seems like a veteran on the scene, despite his youth. He is a swinging and clever improviser who paired well with Alden. Their first selection was a smile inducing “I Won't Dance.” The most famous violin/guitar pairing in jazz was the combination of Joe Venuti and Eddie Lang. Weinstein and Alden opted to play one from the Venuti/Lang book, “Goin' Places.” They followed with a lovely ballad, “I Guess I'll Hang My Tears out to Dry,” and closed with Flip Phillips's tribute to guitarist Charlie Christian, “Christian Scientist.”

To bring the festivities to a close, New Orleans-based clarinetist Evan Christopher took center stage, accompanied by Hyman on piano, Greg Cohen on bass and Marion Felder on drums. Christopher is steeped in the tradition of older New Orleans jazz styles, and has a delightfully distinct sound and style. He got things going with “Delta Bound.” Another Jelly Roll Morton piece, this time one from his earlier repertoire, “Grandpa's Spells.” He then spoke of the next number capturing one of the favorite parts of a musician's life in New Orleans, “sleeping in on a Sunday morning.” It was an original by Christopher titled “Sunday Morning,” and was a piece of tender beauty. He brought his part of the evening to a close with a bouncy “While We Danced at the Mardi Gras.”

To bring the festivities to a conclusion, all hands joined in on a classic New Orleans tune, “High Society.” This festive number was a distillation of the joyful spirit that dominated the evening. For those who braved the inclement weather to get to this wonderful venue in lower Manhattan, it was a rewarding program of uplifting music.



**Ken Peplowski**  
with Joe Cohn, Ted Rosenthal,  
Gary Mazzaroppi, Chuck Redd  
present a **Benny Goodman Concert**  
at the Riverdale YM-YWHA  
**Saturday, March 1 at 8 pm**  
The Riverdale Y is 10 minutes north of the GWB  
in the Bronx, easily accessible, free parking.  
Tickets, which are \$15, and directions  
to the Y, are available online at  
[www.RiverdaleY.org](http://www.RiverdaleY.org)

5625 Arlington Ave., Bronx, NY, (718) 548-8200





## Kings of the Crescent City

Jazz at Lincoln Center, Frederick P. Rose Hall, January 11-12, 2008

The “Kings of the Crescent City” referred to in the title of this



concert are Joe “King” Oliver, Ferdinand “Jelly Roll” Morton, Sidney Bechet and Louis Armstrong, four extremely influential jazzmen who hailed from New Orleans. To celebrate their music, Jazz at Lincoln Center gathered together several musicians who are or have been associated with the Jazz at Lincoln Center Orchestra: musical director Victor Goines on clarinet and soprano sax, Marcus Printup on trumpet, Wycliffe Gordon on trombone and tuba, “Papa” John Vappie on banjo and guitar, Reginald Veal on bass and Herlin Riley on drums; and supplemented them with some gentlemen from New Orleans: Troy “Trombone Shorty” Andrews on trumpet and trombone, and Jonathan Batiste on piano, for a rousing evening of authentic New Orleans sounds. The program was hosted by New Orleans native Wendell Pierce, an actor with a voice and presence that were well suited to performing the script prepared by Geoffrey C. Ward.

A segment of the program was devoted to each of the four jazz giants, with the first set covering the music Oliver and Morton, and the second exploring the sounds of Bechet and Armstrong.

Oliver was an early jazz star who took a young Armstrong under his wing, and gave him the opportunity to develop his considerable talents. He eventually moved from New Orleans to Chicago, with Armstrong soon following. Unfortunately, deteriorating health took him away from his music, and he died at the age of 52, poor and pretty much forgotten. Things got off to a romping, stomping start with “Dippermouth Blues” and “Chattanooga Stomp.” Oliver’s recording of “Chimes Blues,” a piece with an ethereal feeling, contained the first recorded solo by Armstrong. The segment ended with a

playful tune, “Snake Rag” and Oliver’s most successful recording, “Snag It,” a tune that was waxed after Armstrong had left the band. Riley supplied the vocal on the last selection.

Morton was one of the great characters of jazz, as well as one of its early masters. He became as well known for his high living and braggadocio persona, as he was for the music played by Morton and his Red Hot Peppers. He always maintained that he was the man who created jazz. He certainly was an influential pianist and leader, and a prolific composer. The band played five Morton compositions, “Black Bottom Stomp,” “Sidewalk Blues,” “King Porter Stomp,” “Shoe Shiner’s Drag” and “Hyena Stomp.” “King Porter Stomp” was performed as a piano solo by Batiste, and “Hyena Stomp” was augmented by some vociferous laughter from Pierce.

Bechet was a man who craved the spotlight, and he had a rather difficult personality. He became the first major jazz figure to travel to Europe. When in Europe, he purchased a soprano saxophone. He realized that it gave him a stronger sound than a clarinet, and he began favoring the soprano, as it put more attention back on him. He had a rather checkered career, with periods of popularity, and others of relative obscurity. His last decade was spent in France, where he became hugely popular until he succumbed to cancer. The selections for this segment were “Sweetie Dear,” a tune written by Will Marion Cook and Joe Jordan. Cook was the leader of the orchestra on which Bechet originally went to Europe. The next two selections featured vocals by Vappie, “Rip Up the Joint” and “I Want You Tonight.” Bechet’s most performed composition was “Petite Fleur,” on this evening played on soprano by Goines. The segment closed with “Maple Leaf Rag.”

To summarize the career of Armstrong in a few words is impossible. Suffice to say that jazz would probably not have developed in quite the way it did were it not for the stunning innovations of Armstrong. This was by far the most spirited segment of the evening, and produced most of the solo highlights, particularly from the trumpets of Printup and Andrews, with the latter bringing gasps of joy from audience members with his dazzling pyrotechnics. They opened the segment with “When It’s Sleepy Time Down South,” played behind Pierce’s commentary. “Indiana,” with some wonderful arco bass from Veal, came next, followed by “The King of the Zulus.” “Weather Bird,” was performed as a duo by Batiste and Printup in the manner of the original recording by Armstrong and Earl Hines. “West End Blues” contains an Armstrong solo that has been considered one of the defining moments in jazz. Andrews did not quite capture the magic of what Armstrong achieved, but it was full of the kind of fire that brings jazz to life. Gordon was also featured on “West End Blues,” playing some hot trombone and scatting effectively. The Armstrong part ended with Vappie and Gordon exchanging humorous vocal choruses on “I’ll Be Glad When You’re Dead, You Rascal You.”

The evening came to a fitting conclusion when the band came back for a spirited rendering of “Down By the Riverside,” with the musicians parading up and down the aisles of Rose Hall to the delight of the audience.

This was an evening of joyful music played with enthusiasm by a superior crew of musicians. Everyone in attendance left with smiles on their faces, and lighter hearts. This is the kind of effect that good music, well played, is almost guaranteed to have on anyone who is not basically a rock.

*continued on page 42*

CAUGHT IN THE ACT *continued from page 41*



Thelonious Monk, Monterey Jazz Festival 1964. ©Ray Avery/CTSIMAGES.COM

## A Tribute to Thelonious Monk | 90th Birthday Celebration

Manhattan Center, New York City, January 26, 2008

On October 10 of last year, Thelonious Monk would have celebrated his 90th birthday. This is a milestone that jazz fans everywhere should be celebrating, for Monk was one of the true geniuses of not only jazz, but of American music in general. On January 26, Monk and his music were the subject of a mostly marvelous concert hosted by Bill Cosby.

The evening got off on an uneven footing with a solo soprano sax medley by Sam Newsome of three Monk compositions. Newsome's approach to Monk's music, filled with distortion and a plethora of oddly unsettling notes was unique, as was Monk's music, but also annoying, which Monk's music was not.

Things righted themselves quickly with the arrival on the scene of Cosby, who infused his expression of admiration for Monk with humor and affection. Following Cosby's circuitous and enjoyable tale of his introduction to Monk's music, he introduced the Carolyn Leonhart/Wayne Escoffrey Group for their take on four Monk compositions. The demanding "Brilliant Corners" has been given lyrics by Roberta Gambarini and Don Sickler, with the vocal piece called "When

I'm Alone." A wordless rendering of "Coming on the Hudson" was followed by "How I Wish," Jon Hendricks vocalese take on "Ask Me Now," and "Highfalutin," a vocal version of "Little Rootie Tootie" with words by Gambarini and Bebe Herring. Leonhart has a beautifully flexible voice, and a superb jazz sense. Escoffrey and his tenor sax were a


major part of the evening, as he was also a participant in the feature group of the second set, Ben Riley's Monk Legacy Septet. In the group he co-led with Leonhart, he combined with pianist Ronnie Mathews, bassist Hans Glawischnig and drummer Emanuel Harrold to provide solid instrumental support for Leonhart's vocals, and some electric solo moments.

Leonhart and Harrold receded from the stage while trumpeters Ambrose Akinmusire and Jean Caze, the first and second place finishers in a recent Thelonious Monk Institute trumpet competition, and drummer T.S. Monk joined Escoffrey, Mathews and Glawischnig for "Humph." Monk the son is as loquacious as his father was reticent. While the stage was being changed over to accommodate a new drum set, T.S. Monk spoke warmly of his father, and his singular approach to child rearing. His remarks were interesting, insightful and full of good humor. Finally, Cosby rushed out onto the stage for a tongue-in-cheek admonishment of Monk for taking the humor spotlight away from him. He promised that he would not try to play the drums if Monk would cease and desist with the humor. "Humph" proved to be a spectacular showcase for the talents of the two young trumpeters. The first part of the evening closed with a tersely beautiful solo performance of "Crepescul with Nellie" by Mathews.

The second set featured Ben Riley's Monk Legacy Septet, one of the truly outstanding jazz ensembles extant. The group is comprised of Riley on drums, Don Sickler on trumpet, Bruce Williams on alto and soprano saxes, Escoffrey on tenor sax, Jay Brandford on Baritone sax, Freddie Bryant on guitar and Kiyoshi Kitagawa on bass. The band plays interpretive arrangements by Sickler of Monk Quartet performances. On this evening, they played "Shuffle Boil," "Bye-Ya" and "Bright Mississippi. Akinmusire and Caze augmented the group for "San Francisco Holiday."

In an effort to demonstrate how Riley's group recreates the Monk Quartet performances, a video of the Monk Quartet, with Monk on piano, Charlie Rouse on tenor sax, Larry Gales on bass and Riley on drums, playing a medley of "Blue Monk" and "Round Midnight" at a 1966 concert in Oslo was shown. After playing part of the video with sound, the sound was turned off, and the live Riley group played along with the video wearing earphones, intending to show how the seven players gave new life to the original music with the horns and guitar combining to recapture what Monk and Rouse played. Unfortunately, the earphones were not working on the "Blue Monk" portion, and the effect was lost. Once this problem was solved, it was fascinating to observe how Riley's group achieved their goal. Performing a pianoless tribute to Monk is a daring and daunting concept, but this band, thanks to Riley's leadership, and the acute ears and arranging talent of Sickler, is right where they want to be, and, in doing so, keeps Monk's music fresh and rediscovered for new generations of listeners.

Prior to closing out the evening, T.S. Monk presented a Lifetime Achievement Award from the Thelonious Monk Institute to Ben Riley, who sat in the drum chair in the Thelonious Monk Quartet from 1964-1967.

As a finale, all participants returned to the stage to perform "Evidence," with new words by Carolyn Leonhart, and a vocal version title of "I'm Only Yours." It was a rousing conclusion to an enjoyable and fitting tribute to the marvelous talent of Thelonious Monk, a true jazz giant. 

## The Morris Nanton Trio Shanghai Jazz Thursday, January 10

By Alan Eisenberg

The only thing that's constant is change. It's an election year. The end of something. The beginning of something else. It always is. But as much as 20th and 21st century people have been driven by and have pursued change there's something in all of us that craves constancy as well. We love the new thing, but we remain in awe of and inspired by the constant and the timeless.

In our home state, we have our shore line — the Palisades and the GW Bridge when the sun or the night are just right — Barnegat Lighthouse. And in New Jersey we can boast one more great constant — and that is Morris Nanton on piano and Norman Edge on bass. Together since 1956 and still cookin' and collaboratin'.

Our state takes no back seat to any when it comes to producing jazz piano wizards. In the early days Newark gave rise to Willie "The Lion" Smith while New Brunswick was the hometown of another giant — James P. Johnson. The Count grew up in Red Bank and went from there to turn the musical world on its ear.

All three of these pioneers all lived within an hour's drive of one another on the Turnpike or the Parkway — but before there was a Turnpike or a Parkway. Thinking about that, you might make the case that there was something special in the Jersey air that encouraged special artistry at the keyboard.

That could well be the case, since Morris Nanton drew his first breath of that special New Jersey air on September 28, 1932 in Perth Amboy. Morris, like his three famous predecessors, has been playing all his life. He graduated from Perth Amboy High, Class of 1950. He went from there across the

Hudson, and added classical training to his repertoire, graduating from Juilliard four years later in 1954.

The young Nanton did his two-year hitch in the Army when mandatory conscription was the law of the land. He learned and played a lot of piano in those two years in Texas and the Southwest, adding even more to his growing pedigree and range of styles which continues in The Trio's playing to this day.

He returned to Perth Amboy in 1956 ready to make piano jazz his career. He hooked up with another Jersey local, Norman Edge, a young, talented bass player, and they have been together ever since.

If you're keeping score, that makes 52 years this year — more than most marriages and almost as long as Batman and Robin. Further, if you're paying attention, and did the math, you'll note that Morris turned 75 last year.

Do you think playing together consistently several times a week — every week — for 52 years helps a pianoman and a bassman play tightly together when they go to work? To give you some perspective on the constancy and the tightly woven nature of Morris and Norman, let me go back 45 years.

In January of 1963, I'm two years out of high school. I still have close friends from grammar school and high school. One of them is a fellow named Ed Glueck. We met in kindergarten, and we remain friends to this day.

I was coming home from Fort Devens every weekend (and more about that another time). So on one of the weekends, Ed calls to tell me he had gone to hear a guy named Morris Nanton play the piano at a bar and

restaurant on Route 1 in Woodbridge. The place was called Lou Horner's Ad Lib. Ed said that he thought it was good stuff, and he liked it, and it was jazz. And since he knew nothing about jazz, and I was beginning to get interested in it, we should go and listen.

So we went to listen. It was only the second time I had heard live jazz, and the first time I had heard a piano trio play live. It was INCREDIBLE! The kind of stuff you just don't forget. The setting could not have been better. Morris and Norman and their drummer at the time, Oliver Jackson, were in great form. I became an instant fan.

The music was magic then, and it's even more magical now. I was reminded again on a very special night for me this January at not only one of Jersey's best places for jazz — ever — but as far as I'm concerned one of the country's best venues as well — Shanghai Jazz in Madison, NJ. Morris, Norman, and their drummer for the past 26 years, Jeff Brillinger, have a regular monthly date there every second Thursday through the year.

The crowd is loyal and familiar. The music is great. And the Asian cuisine is out of this world. Everyone is particularly friendly.

Morris and Norman seem not to age at all. Their playing just keeps getting tighter and and more integrated — more lyrical, more mature, prettier, more rhythmic, more sensitive, more soulful, more creative, more fun — more everything than when I first I heard it.

The first set that night was spectacular! Martha — the hostess and owner — did a warm and sweet and nostalgic introduction of The Trio, and they were off and running.

"It Don't Mean A Thing" started the set. Less than a minute into it, the pot was in full boil. The Trio and the house were cooking.

I had made plans to go with another old high school friend. We first heard Morris and Norman play in the mid-'60s when he played regularly in Roselle at a bar called The Cove. He was a fixture there for 22 years. Not the least of its charm was it was part of Roselle Lanes. It was kind of a small irony that so much cool and sophisticated music could come out of a bowling estab-

*continued on page 44*



**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](http://www.jazzpromoservices.com)  
p: 845.986.1677 • f: 845.986.1699 • e.m: [jazzpromo@earthlink.net](mailto:jazzpromo@earthlink.net)



**NANTON** *continued from page 43*

ishment — but, having gone there well over 100 times, I can tell you I never heard a pin drop — or a ball roll. They had great acoustics, and we all loved Morris, Norman and The Trio playing there every weekend.

So my friend and I were having a reunion of sorts.

Most of the day I was mindful of the date. January 10, 2008 — it was the 95th anniversary of my mother's birth. My mother liked music. I knew what to play when she was in earshot. Morris and Norman had released several albums by the time I left home to be married in 1968. I owned four of those albums. I played them often enough at home for all to hear. My mom on occasion would comment on Morris's playing, and I would say, "He was the guy we would hear over in Roselle on the weekends, and one night we should all go there. I think you and Dad would love it."

And they would have — as would anyone who likes good music. Unfortunately, that was one of those things that I never got around to doing with her. She passed away in 1982.

Having just seen *The Bucket List* and *The Diving Bell and the Butterfly* within just a few weeks of one another, I realized driving to my friend's house that at our ages if you feel there's something you should do that might be important, you better take care of it as soon as possible, because you may lose the opportunity quite suddenly and forevermore.

So revisiting Morris and Norman that night was bringing a lot of my past into the moment, making things that much sweeter.

The second number of the set is the one that really got me. While many of the tunes they played that night were pieces I had heard them play before, this second number was not. It was the song that Kenny Rodgers made famous, "Through the Years."

Morris has always had a way of making ballads even more moving and sensitive. Always just enough notes. The right embellishments. If you knew most of the words, no singer was needed to hear the full message. The meanings were just as clear.

Having been thinking of my mom most of the day, here's The Trio "Killing Me Softly" — and perfectly — with this song.

After The Trio played a smooth rendition of Neal Hefti's and Basie's standard "Li'l Darlin'," they jumped in with more gusto than I have ever heard them on Sonny Rollins's calypso classic, "St. Thomas." The Trio had used that as their theme song for decades to play off every one of their sets that I can remember. But this version stretched all the way out, and was bigger and better than ever.

They followed that extended piece with another jazz classic, "The Preacher" by blues genius Horace Silver. Here Morris threw in as much blues and gospel as I have ever heard him play in one number. With those two pieces alone, he had shown more variations in style and technique than most performers have in their entire bag of tricks.

They went into another ballad. A beautiful Noel Coward tune that is not heard nearly enough. It's called, "If Love Were All." Morris played this out simply and understated, and then segued into another wonderful love song. One of the best actually. Jerome Kern's "All The Things You Are."

But Morris quite often will use a unique way of transitioning from one ballad to another. And that's incorporating a Bach-like fugue into the celebration. It's a delightful thing to experience. He will do it with several pieces and "All The Things You Are" is one of them. It's always well thought out, rhythmic, clever and right on the money. Had he been able to hear it, it

would have made Johann S. an instant jazz fan — and a fan of The Trio at the same time.

The Trio completed the set with a piece that Morris and Norman have been doing perhaps from the time Antonio Carlos Jobim first recorded it and that must be over 40 years ago. It's called "Wave." Each time I hear it, it seems as if I've never heard them swing it this well and this hard. This was the finale for the first set, and it really rocked. As he crescendoed to a big finish, he threw in a taste of "Mas Que Nada" and a few other familiar riffs, as he is wont to do, but they went right over my head.


The crowd erupted when he finished. It was 70 or 75 minutes of high-energy and lyrical music that never let up.

The second set was also excellent. They did a marvelous, wet-weather song medley combining "Here's That Rainy Day" with "Yesterday I Heard The Rain." For added

*continued on page 46*

## 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



## January Member Meeting at Trumpets Ladies First



Early arrivals to NJJS member Greg Boutsikaris's January Women in Jazz presentation at Trumpets in Montclair were treated to the real thing in action. Namely, jazz woman Carrie Jackson and her trio swinging through the last set of the restaurant's Sunday jazz brunch.

Once the stage was cleared, Mr. Boutsikaris began a multimedia presentation on a quartet of famed female jazz artists: Bessie Smith, Billie Holiday, Ella Fitzgerald and Diana Krall. Descriptions of the evolution of musical styles and biographical anecdotes about the artists were interspersed with some landmark recordings. "Fine and Mellow" was heard in versions by both Holiday and Fitzgerald. The styles of music played and discussed ranged widely, from "A Tisket, A Tasket" to "Peel Me A

Grape" to "Strange Fruit." Of the latter somber masterpiece, Holiday was said to have commented: "People didn't get it and used to ask me for the 'sexy song.'"

The afternoon was capped by a lively Q&A with some audience members objecting to Krall's inclusion in such regal company. In fairness to Krall, who really could follow Bessie, Lady Day and Ella? As Greg Boutsikaris pointed out, selling a lot of records is certainly something all four ladies have in common. And Trumpets owner Kristine posed some questions: "Where are female vocalists going? There are some great voices, some great styles, but where does pop divide from jazz? Are they selling image, or voice?"

# Live Jazz Returns to Edgewater

By Neil Mac Arthur for *Edgewater Residential & The Bergen Record*

About 5 years ago a Jazz Club in Edgewater ANJ called "Jono's" was dishing out some of the best food and entertainment around. Musicians from all over quickly realized this was a home to them and a place they could meet and make new contacts and hopefully land a gig at the club. The owner then was Jono Frolo, himself a guitarist/vocalist, and you always knew he could be found there especially on a Wednesday evening when he hosted a Jazz Jam that locals and musicians still reminisce about to this very day. The theme of the restaurant went from Spanish-Mexican to Italian and was a success in both styles. The main attraction however was always the music and the Artists were treated with special care. The building that once housed the club is now a wonderful Italian restaurant named "Tomaso's." With some creative design and care, the look of the club but building still holds the charm of the once

outside patio has been enclosed for a dining room and is run with great care by Moeen Gabbra and his staff. Kitchen duties are overseen by Zoran Glavin of "Lantana" fame, where he is putting out some of the finest Italian fare around. This alone makes it a "must see" destination but now there is more. Jono Frolo has returned and transformed the upstairs into another Jazz venue that has all the promise of becoming a household name in the Jazz world. A Jazz Jam on Wednesdays is already becoming a permanent fixture and some of the favorites that appeared here years ago are quickly finding their way home. Some nights a little Blues and Light Rock sneak in to create an uplifting feeling, usually brought on by guitarist Lou Volpe, Gene Cornish and Mark Brandenberg. Jono himself always joins this group and dates are being set to have full nights of this combo with the addition of bass and drums. On any given Jam night, you never know who will

those guests that are lucky enough to be there at the right time.

The menu is the same as the menu in the main dining room and there is a large enough bar upstairs that solo guests can feel comfortable to dine while enjoying the great music. There will be a small music charge installed to help pay for the entertainment and support the arts. Calendars of upcoming acts are always available and will also be found in various newspapers as well as the internet and on New York Jazz Radio stations.

Tomaso's address for those not yet familiar with this landmark is 163 Old River Road in Edgewater NJ. Its phone for information is 201-941-3000. Be sure to make this a destination... The restaurant and club are closed on Mondays. For musicians and singers Wednesday nights are a must, so bring your instrument and join in the fun. Amps and a sound system are on the premises as well as a keyboard. "Siamo obbligati ad essere felici... We are obligated to be happy!"

Catch Laura Hull at Tomaso's 3/1, 3/29, 4/12

**Tomaso's Ristorante 163 Old River Road, Edgewater, New Jersey 07020 (201) 941-3000**

**NANTON** *continued from page 44*

interest they used another one of those moving, foot-tapping fugue-ish bridges to connect the two songs, injecting some fun into two otherwise sad and painful torch songs.

They did a very pleasant “Georgia On My Mind.” And then did some more new stuff — at least it was new for me. They combined two Walt Disney tunes with Dean Martin’s theme song. Once again — very fresh — very clever — and quite different — and best of all, it worked like a charm.

They started a lilting “Someday My Prince Will Come,” then transitioned to “When You Wish Upon A Star” making “Everybody

Loves Somebody Sometime” a very natural and lyrical and logical fit.

The next to last number is another one of Morris’s standards. He starts with Beethoven’s *Moonlight Sonata*, and as you’re getting into that, the next thing you know you’re hearing something else familiar as well. It’s “My Funny Valentine.” It’s as if Beethoven and Rodgers and Hart all worked together on the piece.

Nostalgia? Not really. Just as classical music lovers never tire of hearing the same pieces over and over, the same is true for me with the Morris Nanton Trio, but with one important difference. As with all great jazz artists, you will never hear the same piece played exactly the same way twice. Long live that difference.

And it was familiar. Another constant piece of music that seems to have always been with us — since the first days of Bossa Nova, and Stan Getz, and Astrud Gilberto, and the beautiful beaches of Ipanema, and The Kennedy Administration, and no cover, no minimum — five or six sets to an evening.

Nobody made any money, but everybody had a lot of fun most of the time. At least it seemed that way looking back. But it’s almost always fun when you look back when you’ve had such pleasant memories. I’ve had those pleasant memories, and thank you Morris and Norman for playing so much of my personal soundtrack for them. It has meant a lot to me. And I’m betting I’m not the only Jersey Boy — or girl — who feels that way.

What I learned for sure that night when I remembered so much about my life and the people who populated it over all these years and right up to now — is that musically there will never be any bigger names for me than Morris Nanton and Norman Edge. JJ

*Alan Eisenberg is a new contributor to Jersey Jazz.*

**Riverboat Swing 2008**  
 Reserve the Date  
 August 24, 12 noon  
 908-852-2926 for info



The Trio finished the evening’s entertainment with one more of their signature pieces, “Samba de Orfeu” from the Brazilian movie, *Black Orpheus*. It was light. It swung.

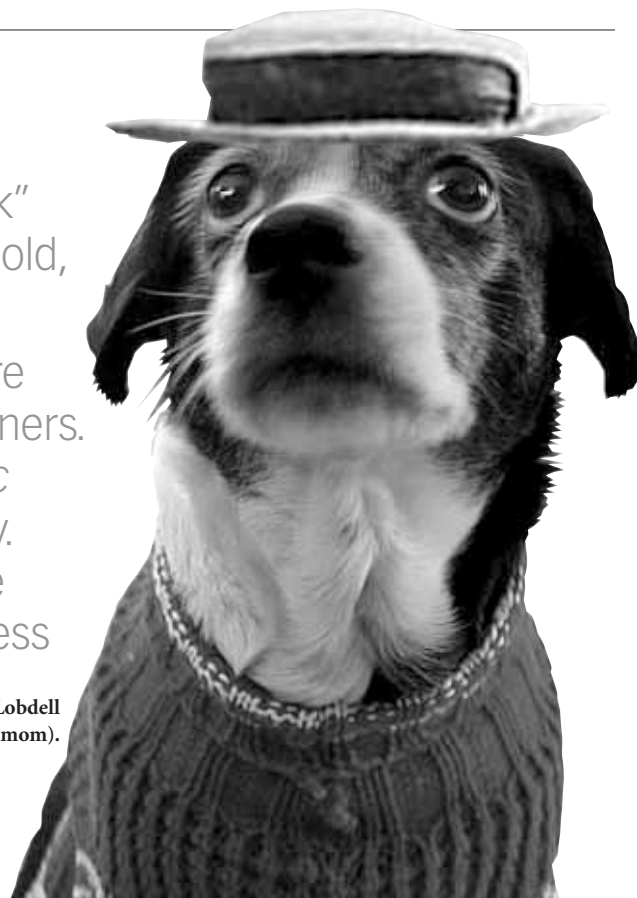
**And The Winners Are...**

The winners of the *Jersey Jazz* “Win This Book” contest are (drum roll): Mr. and Mrs. Robert Gold, Montclair, NJ and John Viola, Blauvelt, NY.

Thanks to all who entered — there were more than a few — and congratulations to the winners. Your copies of *Being Prez: The Life and Music of Lester Young* by Dave Gelly are on the way. The winning entries were selected by Chickie the Jazz Dog through a random sniffing process at *Jersey Jazz’s* Newark office.

Next month: “Win This CD.”

Photo by Linda Lobdell  
(Chickie’s mom).





## What's New?

### Members new and renewed

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

#### Renewed Members

Ms. Bernice Antifonario, Dracut MA  
 Dr. Sylvia Appel, Nutley NJ  
 Mr. & Mrs. Harry A. Augenblick, West Orange NJ  
 Ms. Mary Baxter, Martinsville NJ  
 Mr. & Mrs. L.D. Beatty, Whippany NJ  
 Mr. Jeffrey Behr, Oakland NJ  
 Mr. & Mrs. James M. Blackwood, Mountainside NJ  
 Mr. Alex Blanchet, Spring Lake Hts. NJ  
 Mr. & Mrs. John O. Bramick, Bernardsville NJ  
 Dr. & Mrs. Seymour Bushelow, Monroe Township NJ  
 Mr. & Mrs. Peter R. Caldwell, Pine Beach NJ  
 Mr. Gerry Cappuccio, Passaic NJ  
 Ms. Alison Collins & Warren D. Lar, Wharton NJ  
 Mrs. Shirley Cook, Hackensack NJ  
 Mr. Robert Daniels, Chatham NJ  
 Dr. & Mrs. Frank Dauster, Skillman NJ  
 Ms. Susan Dorward, Martinsville NJ  
 Mrs. Gerry DuBoice, Kingston PA  
 Mr. Bill Feldman Colonia NJ  
 Mr. & Mrs. Robert Fitterer, Morris Plains NJ  
 Mr. & Mrs. Tom Forgash, Westfield NJ  
 Mr. & Mrs. Wayne Frey, Somerset NJ  
 Mr. Weston W. Fuchs, North Brunswick NJ  
 Mr. & Mrs. David Hanright, Green Pond NJ  
 Mr. William Hart, Cranbury NJ  
 Mr. & Mrs. Jack Hawkins, Bound Brook NJ  
 Ms. Edythe Hittcon, Iselin NJ  
 Mr. & Mrs. George M. Irely, Ocala FL  
 Ms. Carrie Jackson & Gil Benson, Irvington NJ  
 Mr. Mike Kaplan, Metuchen NJ  
 Ms. Frances Kean, Edison NJ  
 Mr. Grover Kemble, Morris Plains NJ  
 Dr. & Mrs. Richard L. Klein, Tenafly NJ  
 Mr. Albert E. Koska, Jersey City NJ  
 Mr. Joe Lang, Chatham NJ  
 Mrs. Irene Leeman, Monroe Twp. NJ  
 Mr. & Mrs. Jim Long, Reading PA  
 Mr. & Mrs. Arthur MacDougall, Middlesex NJ  
 Mr. Mike Maroukis, Toms River NJ  
 Ms. Joy Graeme Messinger, Verona NJ  
 Mr. & Mrs. Fred Messner, Woodcliff Lake NJ  
 Edward & Sharon Meyer, Austin TX  
 Mr. & Mrs. Donald R. Mildrum, Alpine CA  
 Mrs. R.C. Miller, Marlboro NJ  
 Mr. & Mrs. John J. Moore, Murray Hill NJ  
 Mrs. Mitzi Mottola, Denville NJ

Mr. Stanley J. Myers, Newark NJ  
 Mrs. Barbara Nappen, Whippany NJ  
 Mr. & Mrs. Art Nicholas, New Providence NJ  
 Mr. David Niu, Madison NJ  
 Mr. & Mrs. Fernando Nunez, Ridgefield NJ  
 Mr. & Mrs. Jack Obenauer, Doylestown PA  
 Mr. & Mrs. John O'Leary, Hackettstown NJ  
 Mr. David A. Orthmann, Newfoundland NJ  
 Mr. & Mrs. Vic Pecore, Westfield NJ  
 Mr. Dave Post, Hoboken NJ  
 Mr. Paul A. Prusinski, Monroe Township NJ  
 Ms. Priscilla Rasmussen, Bushkill PA  
 Mr. & Mrs. Edward Roeloffs, Summit NJ  
 Mrs. Cheri Rogowski, Scotch Plains NJ  
 H. P. and R. E. Schad, Chatham NJ  
 Mr. & Mrs. Michael Schwartz, Livingston NJ  
 Mr. & Mrs. Anthony Speranza, Garwood NJ  
 Mr. Edward Stuart, Short Hills NJ  
 Dr. & Mrs. Wayne Tamarelli, Basking Ridge NJ  
 Dr. Arthur A. Topilow, Wayside NJ  
 Ms. Margie Walsh, Flemington NJ  
 Ms. Susan D. Whitehouse, Morristown NJ  
 Mr. Herb H. Wolke, Lewisberg PA  
 Mr. John Yanas, Albany NJ  
 Mr. & Mrs. Herbert G. Zarrow, Fair Lawn NJ

#### New Members

Ms. Shiril Alston, Bayonne NJ  
 Mr. Richard Brownstein, Fairfield NJ  
 Mr. & Mrs. Harry Clark, Norwalk CT  
 Ms. Jennifer Estes, Hingham MA  
 Ms. Linda A. Firestone, Somerville NJ  
 Mr. & Mrs. Hugh Ford, Maplewood NJ  
 Mr. John S. Furlong, Pennington NJ  
 Mr. & Mrs. Neil W. Grote, Westfield NJ  
 Mr. Joel Krauser, Tenafly NJ  
 Dr. Elie Mansour, Holmdel NJ  
 Mr. David Narciso, Livingston NJ  
 Mr. & Mrs. Bruce J. Revesz, Cedar Grove NJ  
 Mr. James Roberts & Theo Tamborla, Cranford NJ  
 Ms. Brooke Vigoda, Roselle NJ  
 Mr. Fredric Walker, Red Bank NJ  
 Ms. Rhoda Wolfskehl, Somerset NJ  
 Ms. Marlene Young, Secaucus 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](http://www.njjs.org), e-mail [info@njjs.org](mailto:info@njjs.org), or call the HOTLINE 1-800-303-NJJS for more information on any of our PROGRAMS AND SERVICES:

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

## Join NJJS

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

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

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

'Round Jersey

Morris Jazz

The Bickford Theater at the Morris Museum  
Morristown, NJ 07960

Tickets/Information: 973-971-3706

Jazz in Bridgewater may be gone, but their popular **Big Bix Beiderbecke Birthday Bash** lives on. It is moving to the Wyeth Jazz Showcase in Morristown, expecting to find similar popularity there.

Initial signs look good. They got the right date, Monday, March 10, Bix's actual birthday. And they got the right cornet player to assemble and lead the band: **John Bucher**. You've seen him here (and elsewhere) before, since he plays with the Red Onions, the Big Apple Jazz Band and the Speakeasy Jazz Babies. He had a long run with Woody Allen's New Orleans Funeral and Ragtime Orchestra in NYC, and is often with one band or another at the Pee Wee Stomp.

Moreover, he exhibits talent in surrounding himself with the finest supporting cast. For this inaugural Bix Bash at the Bickford, he's drafted **Dan Block** to play various reeds, **Tom Artin** for the trombone parts and **Mark Shane** will be at the piano. Then things get really interesting. **Marty Grosz** brings his guitar and **Robbie Scott** his extensive drum set. But the cream on top will be **Russ Whitman**, on loan from the Galvanized Jazz Band, to add authentic period bass saxophone to the mix. Russ, after all, used to play with the Sons of Bix.

The music starts at 8 PM, running as one 90-minute set. Prices have held in spite of inflation at \$13 advance, \$15 at the door...assuming some seats are left unclaimed.

That should leave you some money for April's two biggies. **John Gill** took note of the fact that one of his jazz heroes, Joseph "King" Oliver, died on April 8, 1938. He inquired if the same date (70 years later, of course) was available at the Bickford for a tribute to Louis Armstrong's mentor. It was, and he grabbed it, even though it was an unusual Tuesday concert for that site.

Then he set about recruiting a band that would be sympathetic to the project and the Oliver compositions. Two trumpets were immediately signed: **Jon-Erik Kellso** and **Simon Wettenhall**. Authentic New Orleans-style clarinetist **Orange Kellin** and trombonist **Jerry Zigmont** fill out the front line. The rhythm section is similarly stellar: **Conal Fowkes** at the piano, **Kevin Dorn** behind the drums, **Brian Nalepka** playing both string bass and tuba (!). John Gill will play banjo with this group, although in other settings he plays drums, and even (years ago) trombone.

A tough act to follow, but **Bria and Jim's Borderline Jazz Band** will brave it on Monday, April 21. Trombone star **Jim Fryer** and West Coast trumpet sensation **Bria Skönberg** will be back to celebrate their first CD, along with their recording band: **Gim Burton** (of the Bearcats, banjo and guitar), **Ed Wise** (fresh from BENNY@70, string bass) and **Robbie Scott** (Bix Bash, GroundHog Day Jam, drums). **Mark Shane** has been added on piano for a still fuller sound. Those who heard the BJB last year will be back...with friends!



John Bucher.

Coming later are a solo evening with **Derek Smith**, **Dan Levinson's** exciting tribute to reed legends Bob Wilber and Kenny Davern, the return of Boogie-master **Bob Seeley**, the 24 piece (!) **Silver Starlite Orchestra**, Australia's world-class **Wolverines**, **Paris Washboard** and the **Palomar Quartet**.

Jazz For Shore NOTE temporary venue change!

Mancini Hall, Ocean County Library,  
Toms River, NJ 08753  
Tickets/Information: 732-255-0500

When MidWeek Jazz had to vacate the Fine Arts Center at Ocean County College in January (for building renovations), they were fortunate to find a really nice room at the Ocean County Library in Toms River. Mancini Hall is more intimate than their former home, so organizers asked musicians to keep the groups small.

Reedman **Dan Levinson** accepted an opening on Wednesday, March 19, and immediately signed drummer **Kevin Dorn**. Both have played MidWeek Jazz several times, bringing both traditional jazz and swing music to the OCC campus. Dan brought his Palomar Quartet there, produced the larger Three Benny Opera, and took part in the Dreamland Orchestra visit and the GroundHog Day Jam. Kevin was on board for most of those, but he also made a hit with his own Traditional Jazz Collective too.

For piano, Dan decided to introduce **Michael Bank** to this downstate audience, since he too can shift between trad and swing rhythms and styles. Clarinet works well with piano and drum backing, but Dan kept building, with trumpeter **Ben Polcer** being added recently. If the name seems familiar, he's Ed Polcer's son, with his own following in the region. This is not a mere quartet; it's a band.

They'll be followed on April 23 by another group that's grown into a foursome. NYC trombone ace **Jim Fryer** has teamed with exciting Canadian trumpet star **Bria Skönberg** to produce a program appropriate to Mancini Hall's lively acoustics. The ubiquitous **Ed Wise** will back them on string bass, along with **Matt Munisteri** on guitar. Jim and Bria thrilled the crowd last year at the Bickford, and they are eager to extend their fan club to the south.



Dan Levinson  
with Kevin Dorn.

The series continues with **Bucky Pizzarelli** (backed by bassist **Jerry Bruno**) on May 7, then "**Boogie Bob**" **Seeley** returns to torture the ivories on June 25. Plans beyond that depend upon progress with the construction on campus.

Tickets (still \$13 advance and \$15 door) should be ordered through OCC at (732) 255-0500, and not the Library. The Box Office has written directions if you need them. The Library is just half a mile from Garden State Parkway exit 81, with generous street parking plus a deck and garage to the rear.

JJ

'Round Jersey

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


**PRES SEZ**

*continued from page 2*

something like that. Please let us know. The NJJS has been given hundreds of LPs over the years and we've had to turn people away from giving us more. So, if you too want to free up some space in your home, garage or sheds, let us know and we will look into sponsoring a public event.

■ As I'm writing this, I'm planning to go to the **North Carolina Jazz Festival** so I'll be reporting on that in April's JJ. I hope to see you at some of our upcoming events and/or at some of our advertisers venues.

■ Also on the horizon is the **Cape May Jazz Festival the weekend of April 19/20** and the line-up once again will knock your socks off — so, if you can, try to get down there.

■ Also, not as an afterthought at all, but I want to leave you with one more pearl of wisdom. Bruce Gast is working very hard to make up for the loss of the Bridgewater Jazz Series. Please see his column in this issue to mark your calendars for some of his concerts. We're all in this together to keep jazz jumpin' in Jersey — I think we're doing it! Just feast your eyes on this issue! 

**JAZZ TRIVIA ANSWERS**

*questions on page 4*

1. Johnny Mercer
2. "Always"
3. a. Phone number of the Hotel Pennsylvania.  
Now, digitally 736-5000. (Try singing it that way!)
- b. Royal Gardens, formerly Lincoln Gardens in Chicago.
- c. Sunset Café in Chicago on 35th St.
- d. Apex Club in Chicago on 35th St., across from the Sunset Café.
- e. San Francisco's Dawn Club was on Annie Street.
- f. Lulu White's bordello was called Mahogany Hall.
4. "I'll Never Smile Again." It is the only song Ms. Lowe is on record as composing.
5. "Lydia The Tattooed Lady"



**Cape May Traditional Jazz Society**

**MEMBERS WANTED**

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



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

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

**calendar:**

**JAZZ RESEARCH ROUND TABLE**

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

- **February 20, 2008** *Ricky Riccardi* — Louis Armstrong: Rare Video Footage
- **March 12, 2008** *Matthew Leskovic* — Jazz and the Counterculture: The Career of Charles Lloyd
- **April 16, 2008** *David Tenenholtz* — Jazz in Swedish: The Career and Legacy of Jan Johansson

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

- **February 24** — The Prestige-ious Tiny Grimes, Part 4A: Host John Clement samples the albums guitarist Grimes made for the Prestige label.
- **March 2** — The Prestige-ious Tiny Grimes, Part 4B: Host John Clement plays more of the recordings guitarist Grimes made for the Prestige label.
- **March 9** — Celebrating Oran Hot Lips Page at 100: Host Dan Morgenstern's guests are Judge Oran Page, Jr. and Alan Page, the great trumpeter-singer's son and grandson, and Todd Bryant Weeks, author of *Luck's In My Corner: The Life and Music of Oran Hot Lips Page*.
- **March 16** — Faith and Begorrah! It's St. Patrick's Day Again: Host Annie Kuebler plays jazz with a wee bit of Irish flavor.
- **March 23** — Gil Evans as a Leader: Host Bill Kirchner takes a look at the recordings that this legendary pianist/composer/arranger made under his name during the 1950s and '60s.
- **March 30** — Jackie Williams 75th Birthday Salute, Pt. 1: Host Ed Berger interviews the drummer whose subtle and swinging style has graced the recordings of Erroll Garner, Bobby Hackett, Doc Cheatham, Zoot Sims, Stephane Grappelli, and many others.
- **April 6** — Jackie Williams 75th Birthday Salute, Pt. 2: Host Ed Berger interviews the drummer whose subtle and swinging style has graced the recordings of Erroll Garner, Bobby Hackett, Doc Cheatham, Zoot Sims, Stephane Grappelli, and many others.



# 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

## Tomaso's Ristorante

163 Old River Road, 07020  
(201) 941-3000

## 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

## 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

**NOVITA**  
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.morrismuseum.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

**BETHANY BAPTIST CHURCH**  
275 Market Street  
973-623-8161  
www.bethany-newark.org

Listings are alphabetical by town. All entries are subject to change; please call each venue to confirm schedule of music.

## Tell them you saw it in Jersey Jazz!

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

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

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

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

**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 FOLK 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.vangoghsearchcafe.com  
Sundays 8:00 PM  
\$3 cover

**Watchung WATCHUNG ARTS CENTER**  
18 Stirling Road  
908-753-0190  
wacenter@optonline.net  
www.watchungarts.org  
Jazz Series 2008  
Two Fridays a month at 8:00 PM

**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  
973-736-4800  
cecilsjazzclub.com

**FRANKLIN TAVERN**  
97-99 Franklin Ave.  
973-325-9899  
No cover

**Westfield 16 PROSPECT WINE BAR AND BISTRO**  
16 Prospect St.  
908-232-7320  
Six nights a week

**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

**SPIRIT OF LIFE ENSEMBLE** at Cecil's in West Orange on February 29 and March 1.

**JAMES L. DEAN BIG BAND** swings the Whiskey Café in Lyndhurst on March 9 — \$15 includes dinner, dance lesson.

**SFJAZZ COLLECTIVE** featuring Joe Lovano on sax, et al, Tuesday, March 11 at 8:00 PM at SOPAC. 25% off tickets for NJJS members.

March 13: **VIC CENICOLA**, guitar and **GRADIE STONE**, vocalist, make the scene at the Glen Rock Inn.

The **BEACON HILL BAND WITH NANCY NELSON** on vocals, Watchung Arts Center, Sunday, March 16 at 3:00 PM.



# **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](http://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](http://www.LauraHull.com) • [info@laurahull.com](mailto: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*