

# Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 36 • Issue 5

May 2008

## James L. Dean

### Veteran Bandleader Making First Jazzfest Appearance

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

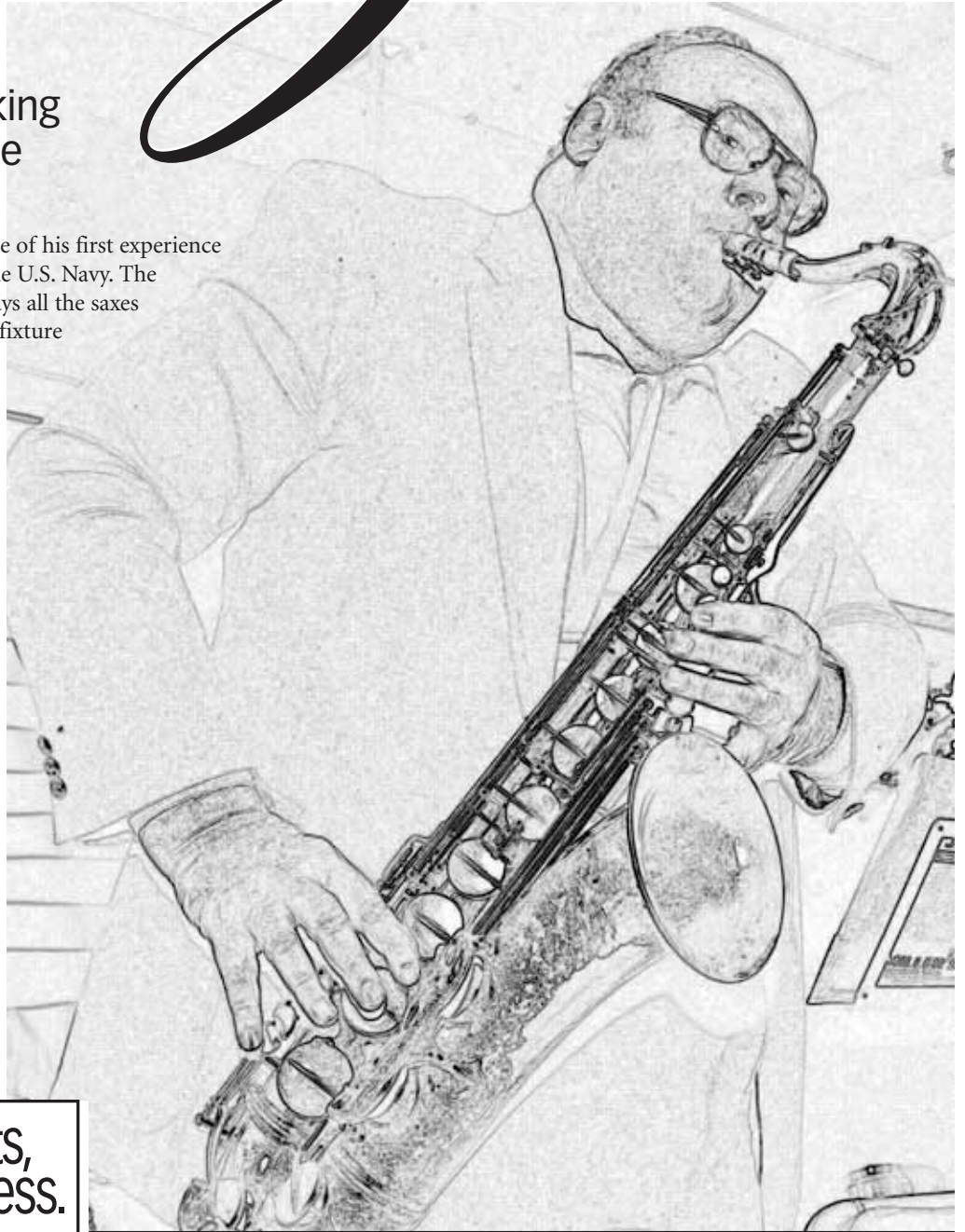
Like John Coltrane, James L. Dean got some of his first experience playing jazz in Hawaii while serving in the U.S. Navy. The Paterson native and versatile reedman (he plays all the saxes as well as a swinging clarinet) later became a fixture on the Metro area jazz and show band scene. Along the way he added stints as a sideman with the bands of Sy Oliver, Jimmy McGriff and Pepper Adams to his musical résumé.

He formed the 16-piece James L. Dean Big Band in 1995 and the outfit has been performing to enthusiastic crowds at monthly swing dances ever since, including an eight-year run at Tierney's Tavern in Montclair and at Lyndhurst's Whiskey Café since 2003. The band has also performed with many notable guest artists including Claudio Roditi, George Coleman and Sol Yaged and backed singers Jerry Vale, Marlene VerPlanck and Julie Budd.

Dean is an inveterate music researcher and he's stocked his book with authentic arrangements by Quincy Jones, Neil Hefti, Mel Powell, Artie Shaw and other greats, along with new charts by Billy

James L. Dean photo by Tony Mottola.

Story continued on page 26.



**JAZZFEST  
PREVIEW**

Jazzfest facts,  
hot off the press.

See p 8 and ad p 3

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## NJJS Calendar

**Wednesday**  
**April 23 2008**  
 Jazz Film Series  
 Chatham see p 8

**Sunday**  
**April 27 2008**  
 Bucky Pizzarelli  
 Guitar Trio  
 Morristown  
 see *Bulletin Board* p 2  
 and p 8

**Sunday**  
**May 18 2008**  
 Monthly Member  
 Meeting  
 see p 2 & ad p 5

**Saturday**  
**May 10 2008**  
 Benny Goodman Tour  
 at Carnegie Hall  
 see *Bulletin Board* p 2  
 and pp 10 & 49

**Friday June 6 2008**  
 Free Concert (Jazzfest)  
 Drew University/  
 Madison  
 see pp 8 & 49

**Saturday & Sunday**  
**June 7 – 8 2008**  
 JAZZFEST  
 Drew University/  
 Madison  
 see pp 1, 2, 8 & ad p 3



## Prez Sez

By **Andrea Tyson** President, NJJS

I am very happy to report that our requests for a volunteer Project Manager for our **American Jazz Hall of Fame Web site** have paid off. Jim Jasion has agreed to accept that position and has started working with the NJJS and the Institute of Jazz Studies to get this project underway. We thank Jim and look forward to making progress on this important jazz society initiative.

■ Also, we have something new for the NJJS. As you'll see in this issue, the **37th Annual Jazz Record Collectors' Bash** will be held at the Woodbridge Hilton June 13-14 — one week after our Jazzfest. If you have LPs, etc. that you want to sell and/or trade, that's the place to be. We've collaborated with the organizers to be able to offer a discount for NJJS members of \$5 off a table (\$70-\$80) and \$1 off the admission charge. The NJJS will be there with new volunteer Greg Winter selling LPs from our collection. I suggest you act quickly if you want to rent space. This event has been going on for 37 years but it's under new guidance from Jim Eigo and Arthur Zimmerman and we hope it's successful. Please support their efforts to help keep this very interesting weekend alive.

■ As part of our educational outreach efforts we were privileged to present the **Generations of Jazz** program at the recent Arts Council of Morris Area Showcase at the Shakespeare Theatre at Drew U. All the performing groups are selected by ACMA personnel for their excellence in their field,

whether it's jazz or science or dance. Pam Purvis, Generations Music Director, and the other musicians did a fine job and we've already gotten bookings. We'll be getting a DVD soon from that Showcase performance, and we'll put that video on our website. Why not think of recommending the Generations program for your local school, library or other community organization?

■ On May 18 we're hosting our **Monthly Meeting** at Trumpets in Montclair (see ad page 5). I am so pleased to tell you that I was able to book a wonderful all-female salsa band to entertain us. CoCoMaMa ([www.cocomamamusic.com](http://www.cocomamamusic.com)) is made up of eight extraordinary women, five of whom will be with us on Sunday afternoon from 3-5 PM for a panel discussion first of how the group formed and where they hope to go with it, along with our usual Q&A period and then, time permitting, we'll have some music. Trumpets has agreed to hire the band for their dinner show (with only a \$10 music charge). So, plan to stay through to hear some outrageous music while enjoying your dinner.

■ **Jazzfest** is right around the corner and we have created a line-up sure to please you. Bring your picnic baskets, or buy your food on campus, bring the kids, grandkids (all free under 16) and kick back and relax listening to some wonderful music. This year NJJS is hosting the American Federation of Jazz Societies' conference, which is being held at our sponsoring hotel, the Morristown Hyatt, on

*continued on page 49*

## NJJS Bulletin Board

**Save the Date and Reserve a Space** for this very special custom-guided tour of an exhibition at Carnegie Hall, celebrating the 70th Anniversary of Benny Goodman's 1938 concert there (see pages 10 and 49). This is a free event for NJJS members and friends. Saturday, May 10 at 3 PM. Please call Andi Tyson at 732-356-3626 or send an E-mail to [pres@njjs.org](mailto:pres@njjs.org).

**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 page 8.

### Monthly Member Meetings

Our series of entertaining meetings continues at Trumpets on 5/18. Members attend free. See Prez Sez page 2 and ad page 5. Future programs TBA.

**Got E-mail?** Some special offers for NJJS members are late-breaking — so please send your e-mail address to [NewJerseyJazz@aol.com](mailto:NewJerseyJazz@aol.com).



**NEW JERSEY'S LONGEST RUNNING JAZZ PICNIC**

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**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 & Sparks Fly  
 Tony DeSare Trio  
 Jerry Vezza Trio with Frank Noviello

**FRIDAY, JUNE 6**  
 7:00 PM TO 10:00 PM  
**FREE CONCERT...**  
 Featuring the best High School Jazz Bands in the State  
 Winners of the IAJE Spring Competition  
 in the Jazz Tent on the campus of Drew University  
 Adjacent to the Dorothy Young Center

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

**Special Jazz Buffet Dinner**  
 Enjoy a scrumptious New Orleans Cajun Buffet Dinner  
 Hyatt Morristown, Saturday, June 7  
 from 6:00 to 9:00  
 Call 973-647-1234

**New Food Vendor for Jazzfest**  
 We have a new food service for Jazzfest this year! Come and enjoy a real southern barbecue or choose from a selection of healthy salads and sandwiches.

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Tickets at the gate will be \$45.00/one day and \$85.00/two days. Kids 16 and under are free; \$10.00 for full-time students over 16 with valid ID.

**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 \$ \_\_\_\_\_

**Annual New Jersey Jazz Society Family Membership (only \$40.00)**

Handling Fee of \$5.00 per order \$ 5.00  
 (No fee for mail orders that include check and SASE)

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



**The Official Jazzfest Hotel** Book your discounted hotel room for Friday and Saturday 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 by reservation only. 800-233-1234

Musicians subject to change without notice.



## The Mail Bag

### I WANT TO THANK "GENERATIONS OF JAZZ"

for a wonderful interactive performance on Wednesday, March 5, 2008. Our Kindergarten through Fourth Grade students had been looking forward to this concert for the past two months, ever since we began our studies on African American spirituals, the blues and jazz music. Listening to the students give a verbal critique afterwards showed me that they enjoyed hearing and seeing this music performed live. And of course, they enjoyed moving and dancing with the music.

Please convey these words to (Generations of Jazz performers) Pam, Brandon, Elliot, Gordon, Bob, Rick, Stan and Marcelino. They worked hard to entertain and teach, and it was appreciated. We would love to have a repeat visit.

Sincerely,  
*Veronica Heinlein*  
 Music Teacher, Chorus Director  
 Robert Treat Academy  
 Newark, NJ

**THE NEW JERSEY JAZZ** newsletter is fantastic.

*Elaine Koss*  
 Plainsboro, NJ



Newark students make music with Generations of Jazz.

**ONE THOUSAND TAK** (Danish for thanks) for the article on the metronome (JJ April). I love it, and have made several copies to take along to my friends in the "Etatsorkestret" when we meet for our weekly rehearsal.

*Dot Hurvig*  
 Værlose, Denmark

**YOUR NEWSLETTER** looks great!

*Sandy Sasso*  
 Oakhurst, NJ

**READING ABOUT THE GRANDE DAME OF WORLD JAZZ**, "Marian at 90" (JJ March), as a jazz buff who celebrated his 90 birthday in February, I was most interested in reading Dan Morgenstern's piece.

My memories of Marian go back to 1956, when I was in New York to observe the first air traffic control radar operations at Idlewild (now JFK) Airport as an air traffic controller in Kansas City. Strolling around Times Square from my room at the Astor I heard jazz emanating from a club called the Metropole. I walked in and sat down at the bar. Standing on the counter was Jimmy McParland, blowing his cornet; Bud Freeman tenor sax; and Indian trombonist, Big Chief Walker, along with George Wetling on drums, providing the rhythm section. After a couple of intermissions, I asked Jimmy where I might hear some more jazz. He told me that his wife

was playing just around the corner at the Hickory House, so I headed there and found another seat at a bar to hear Marian McPartland's swinging jazz trio, the venue where she, bassist Bill Crow and drummer Joe Morello held sway for almost 10 years.

Along with a beer or two, I visited with the fellow next to me. He asked what I was doing in the morning and said that Jack Paar was opening his new CBS *Morning Show* and the show needed an audience.

I followed his directions the next morning to an old abandoned Manhattan theater, and with five other bodies in the audience, watched a comedian whose act was that he couldn't stop laughing, and listened to Edie Adams and Betty Clooney sing. (Of course, this was before Paar's NBC *Tonight Show*.) Afterwards, I tried to shake hands with Jack, but he begged off, saying he had a bad cold. I later learned of his aversion to germs.

By the way, the fellow sitting next to me at the Hickory House was Jose Melis, Paar's longtime Cuban pianist.

*Bill Smith*  
 Palm Desert

## Jazz Trivia

### By O. Howie Ponder II Questions

**1.** Wingy Manone originally recorded this Joe Garland tune in 1930 as "Tar Paper Stomp" and it later emerged as "Hot and Anxious" by other bands. Glenn Miller immortalized it with his version on an August 1, 1939 recording.

**2.** Tommy Dorsey liked this novelty arrangement of a classic song by the Sunset Royals, a black group, and he rearranged it for his 1936 band to great popular acclaim. Some credit Bunny Berigan's trumpet solo for its success, however.

**3.** This Latin-tinged ballad, recorded December 28, 1940, became Duke Ellington's biggest selling 78-RPM record. (a) What was the song, and (b) who was the singer?

**4.** Ray Noble wrote "Cherokee" as part of a four-part suite dedicated to Native Americans. What were the other titles?

**5.** Neal Hefti wrote a swinging instrumental for Woody Herman's First Herd called "Helen of Troy," but it was released as "The Good Earth." Why the change and what did the title signify?



answers on page 49



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

## *Jazz 6 Nights a Week! and Continental Cuisine* May Highlights

**Kevin Jones** (percussion)  
**FRIDAY 5/2**

**Jazz Brunch Jam**  
11:30 AM – 2:30 PM  
4 PM – 7 PM Sunday afternoon  
cultural series: Mexico-mariachi  
band; Mexican buffet \$25  
**SUNDAY 5/4**

**Mitch Schneider**  
Quartet (piano)  
**WEDNESDAY 5/7**

**Ted Curson** hosts  
**Trumpets' Jam Session**  
**THURSDAY 5/8**

**Paul Meyers** (guitar)  
*World on a String* CD Release  
**FRIDAY 5/9**

**Mark Sherman** (vibes)  
**SATURDAY, 5/10**

**Mother's Day Jazz**  
**Buffet Brunch**  
**SUNDAY 5/11**  
11:30 AM – 1:00 PM  
(\$32/\$16 children 7-12)  
Enrico Granafei Quartet  
with vocalist Kristine Massari  
4:00 – 8:00 PM Dinner

**Michael Lemma**  
Guitar Society  
**TUESDAY 5/13**

**Michaele**  
(contemporary vocalist)  
**FRIDAY 5/16**

**Vinx** (vocalist)  
**SATURDAY 5/17**

3 – 5 PM  
**New Jersey Jazz Society**  
meeting & program

Panel — CoCoMaMa Latin Jazz  
Group Free NJJS members;  
\$10 non-members

**CoCoMaMa**  
5:00 PM performance  
**SUNDAY 5/18**

**The Ellington Band**  
featuring Norman Simmons (piano),  
Edward Ellington (guitar), Virginia  
Mayhew (sax), Nancy Reed (vocals)  
**WEDNESDAY 5/21**

**Betty Liste Vocal Jam**  
hosted by Carrie Jackson  
**THURSDAY 5/22**

**Bucky Pizzarelli Trio**  
(guitar) Ed Laub (guitar),  
Jerry Bruno (bass)  
**FRIDAY 5/23**

**Armen Donelian** (piano)  
**SATURDAY 5/24**

**Diane Moser's**  
**Composers' Big Band**  
**WEDNESDAY 5/28**

**Lou Quagliato/  
Pat Cuttitta Group**  
**THURSDAY 5/29**

**Wildflower**  
(Gilad-percussion)  
**FRIDAY 5/30**

**Mark Elf** (guitar)  
**SATURDAY 5/31**

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

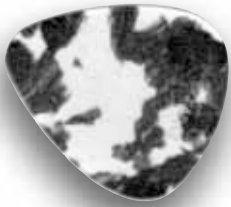
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« Sunday & Weekday sets 7:30-11:30 PM « Friday & Saturday sets 8:30 PM, 10:30 PM & MIDNIGHT unless otherwise noted. Doors open 6:30 PM. »

« 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

### The Angels in the Choir

"We always say that when the folks at Englewood Hospital take their shirts off at night, they have wings..."


— Wendy Oxenhorn, Executive Director  
The Jazz Foundation of America

The recent tragic death of bassist Dennis Irwin at age 56 focused much attention on the lack of adequate health insurance coverage for many in the jazz community, including a report on the issue in *The New York Times*. Now a fund has been established in Mr. Irwin's memory to provide free cancer screenings to veteran jazz and blues musicians who are uninsured. The Dennis Irwin Memorial Fund, established by Englewood Hospital and Medical Center and the Jazz Foundation of America, will be funded in part by an annual benefit concert at Jazz at Lincoln Center.

The Jazz Foundation and the New Jersey Medical Center have worked closely together since 1994, soon after the Dizzy Gillespie Cancer Institute and Memorial Fund was established at the hospital. More than 1000 musicians have received medical treatment without charge through the partnership, including many surgeries performed by a network of pro bono specialists. In addition to medical care, the JFA provides a number of support services to musicians in need, including assistance with food, housing, utility payments and in-home visits. The foundation averaged 500 emergency cases a year — that is until Hurricane Katrina devastated New Orleans and they handled more than 2,500 cases in just 16 months.

The JFA will hold its annual Great Night in Harlem concert at the Apollo Theater on May 29 and among the honorees will be Dr. Frank Forte, Director of the Dizzy Gillespie Institute. (Dr. Forte, a jazz guitarist, is also an NJJS member and occasional contributor to *Jersey Jazz*.) The event is co-hosted by Bill Cosby and Danny Glover and the bill features Frank Foster, Jimmy Heath, Phil Woods, Neenah Freelon, Frank Wess, and Cecil Bridgewater along with 60 legendary jazz and blues artists.

It's an important cause and last year's gala raised \$1.5 million for the Foundation's good works. If you have deep pockets a \$1,500 ticket will also get you into the Gala Dinner beforehand and the VIP After Party. But \$50 will get you into the bleachers for a great show (last year's concert CD was nominated for a Grammy), and a donation of any amount to this worthy cause is sure to be put to good use.

For more information, call 212-245-3999 or visit [www.jazzfoundation.org](http://www.jazzfoundation.org). 



### 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:  
**June issue: April 26, 2008 • July/August COMBINED issue: May 26, 2008**

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

## Jersey **Jazz** The Journal of the New Jersey Jazz Society **Volume 36 • Issue 5** **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.

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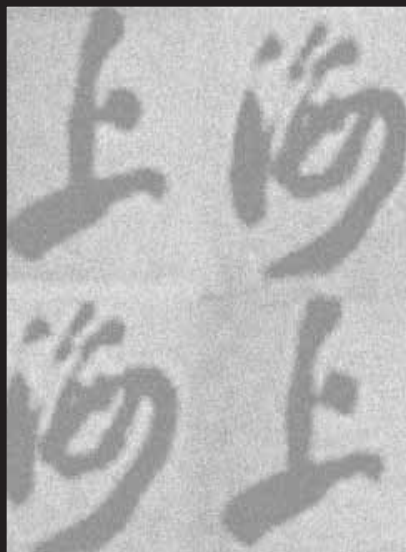
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# SHANGHAI JAZZ

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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 April/May 2008:

**sun 4/27: MARLENE VER PLANCK**

**wed 4/30: JANE STUART**

**thu 5/1: VINCE GIORDANO**

**fri 5/2: TONY DESARE**

**sun 5/4: GENE BERTONCINI**

**wed 5/7: HARRY ALLEN**

**thu 5/8: MORRIS NANTON**

**fri & sat 5/9 & 10: BILLY DRUMMOND**

**sun 5/11: MOTHER'S DAY BRUNCH  
w/ CYNTHIA HOLIDAY**

**MOTHER'S DAY DINNER  
w/ NANCY NELSON**

**wed 5/14: NICKI PARROTT & ROSSANO SPORTIELLO**

**fri & sat 5/16 & 17: WINARD HARPER**

**wed 5/21: ARMEN DONELIAN**

**fri & sat 5/23 & 24: SUSAN PEREIRA AND SABOR BRASIL**

**sun 5/25: ERIC COMSTOCK**

**NEW! Beginning April 1, Tuesday: 6:30 PM – 8:30 PM**

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

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

**Sunday: 6:00 PM – 9:00 PM**

**for latest schedules and updates,  
please visit [www.shanghaijazz.com](http://www.shanghaijazz.com)**

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

**NEWS FLASH!!!  
TUESDAY  
NIGHT MUSIC  
BEGINNING  
APRIL 1:  
MUSIC FROM  
6:30 – 8:30 PM.**



## Notes from the Music Committee



We have an active period coming up with the last film in our Spring Jazz Film Series, the Guitar Concert at the Community Theatre and the sanofi-aventis Jazzfest 2008 on the horizon.

■ Our **film series** continues on Wednesday **April 23** with **Anita O'Day: The Life of a Jazz Singer**, an in-depth examination of the life of the great jazz vocalist. This new documentary will not be released to theatres until Memorial Day weekend, so attendees will get a sneak preview of a film that has received rave advance notices. A discussion period follows. You won't want to miss this exciting conclusion to our spring series. It will be presented at the Library of the Chathams, 214 Main Street in Chatham Boro, starting at 7 PM. There is no admission charge. Open to the general public. Plans are underway to resume the series in the fall.

■ Plan 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. This year's features the exciting guitar trio of **Bucky Pizzarelli, James Chirillo** and **Ed Laub**. This will be an afternoon of explosive string fireworks. The price for tickets is only \$15; they can be purchased through The Community Theatre at the box office at 100 South Street in Morristown, or online at [www.mayoarts.org](http://www.mayoarts.org).

■ With the **sanofi-aventis Jazzfest 2008** on the horizon, it's time for details about the bands that will play at this two-day jazz extravaganza. The dates are **June 7 and 8**, and the location is Drew University in Madison. We have 12 groups plus two high school bands participating.

We are also planning for a free concert in the Tent on Friday evening **June 6**, featuring the three winners of the New Jersey chapter of the International Association for Jazz Education Big Band competition. This competition will be held on April 25-26. (For details about this competition, please check out the "NJ College" page on the NJJS website — [www.njjs.org](http://www.njjs.org).)

We have an exciting lineup again this year, and, as we discovered in 2007, Drew is a wonderful place to hold Jazzfest, with a beautiful setting, terrific venues, and strong

support from the university. There will be barbecue-oriented food for sale provided by the new food service at Drew. Jazzfest is a jazz picnic, a wonderful time to bring family and friends together for a fun day filled with great music. You are welcome to bring a picnic basket, chairs and blankets, and enjoy the grass and tree area surrounding the Tent as the music floats through the air. There is no better way to introduce your children and grandchildren to the joys of jazz.

This month we take a look at the performers who will appear in the **Concert Hall** during Jazzfest. This is a state of the art facility, considered one of the most acoustically perfect venues available at any university in the nation. We are extremely fortunate to have access to this venue for the presentation of such exceptional jazz talent.

The performers on Saturday June 9 will be **Cynthia Sayer & Sparks Fly** and the **Tony DeSare Trio**. On Sunday June 10 we will have the **Joe Temperley Quintet** and the **Earl May Tribute Band**.

Cynthia Sayer & Sparks Fly is sure to get your feet tapping and your lips smiling. Cynthia, the most exciting and creative banjo player in jazz, will bring with her trumpeter Randy Sandke, trombonist Jim Fryer, violinist Sara Caswell, bassist Jennifer Vincent and drummer Joe Ascione. In addition to her strumming and picking, Cynthia usually adds a few tasty vocals to the mix. Randy has been a NJJS favorite for many years, and is one of the most accomplished and eclectic trumpeters in jazz. Jim's trombone has been a part of many swing and trad groups, and he also has extensive credits as a leader. Sara is one of several young violinists who have made wonderful contributions to the jazz scene. Jennifer is a rock solid timekeeper, swings with the best of them, and is a soloist who keeps things interesting. Joe, who has been having some severe health problems, is still a nonpareil percussionist. This group should indeed make sparks fly.

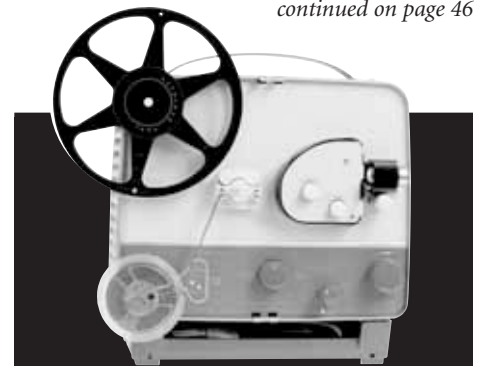
Over the last few years, the Tony DeSare Trio has moved to the top of the class among those who are keeping alive the Great American Songbook, and creating new pieces destined to become standards.

By **Joe Lang** NJJS Music Committee Chair

Tony is a whiz at the piano, and a vocalist who has been compared to Frank Sinatra and many of the other greats. One listen to his artistry, however, and it is evident that he is carving his own stylistic niche. He has a warm baritone voice, and a superb sense of phrasing that carries over into his piano stylings. Bassist Mike Lee, who's been playing with Tony since their college days, is the co-creator of many of the wonderful original tunes they perform. His winning smile, and swinging style make him an audience favorite. Tony's long-time drummer Brian Czack has recently relocated to Las Vegas; a replacement has not been determined as of press time.

The Joe Temperley Quintet is guaranteed to provide sublime sounds. With a lineup of Temperley on baritone and soprano saxes, Dan Nimmer on piano, James Chirillo on guitar, Greg Cohen on bass and Leroy Williams on drums, you know that the music will be first rate. Joe has a list of credentials a mile long, including a stay on the Duke Ellington Orchestra, and his current seat on the Jazz at Lincoln Center Orchestra. He is a master of both the baritone and soprano saxes, and produces as beautiful a

*continued on page 46*



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## Classic Stine

By Jack Stine

NJJS President Emeritus

I don't hold very much with psychics, don't worry much about spilled salt, cellars or black cats, but the soothsayer who warned Caesar to beware of the Ides of March had it right a few weeks ago in Manhattan when a building crane collapsed, crushing a four story building on East 50th Street. Being involved in such a disaster is a hell of a way to break into print and not highly recommended, but if and when it does happen, the stronger minded will prevail. That's just the way it works out.

Such a person is Jane Jarvis, one of the Jazz Society's favorite players, who lived next door to the fated building and was one of those who were quickly evacuated after the accident on March 15. Collateral damage was a distinct possibility and Jane told the *Times* reporter, "They got us out of the buildings so fast, all I had was my pajamas and a fur coat."

Four days later, after crashing at a hotel in the Chelsea section, they told Jane her building was deemed to be safe and she could return. She and Ann Ruckert, a studio musician and long time friend, hopped a cab to return home. Ms Rucker said, "Once there, she (Jane) was hassled by workers, because Jane was in slippers and pajamas, which was all she had."

That moment of confrontation between pajama-clad Jane Jarvis and the construction workers outside her building should have been filmed for AARP. Jane is 92 years old, and my money would have been on her. Only in New York...

As I mentioned before, Jane Jarvis has long had a special following among NJJS members. She's played for us dozens of

times — at Waterloo Village, the Watchung View Inn, Raritan Valley College, almost anywhere we might set up shop for an afternoon or evening of jazz. How many times has she had to endure that old gag about "Who Played For Both The Mets and the Knicks?" (Answer, of course: Jane Jarvis who was house organist at both Madison Square Garden and Shea Stadium.) As a trivia question, it had become pretty threadbare after decades of telling and retelling, but like Jane herself, it was always good to hear again. I wouldn't want her to hear that I said she was comfortable as a worn shoe, but that pretty well sums it up.

She was always warmly greeted by her NJJS fans, especially those who showed up when she played a solo evening at the Raritan Valley College. I recall one evening when she shocked the crowd by saying she had just turned 80, letting everyone in on the secret on condition that they'd not go around telling everybody. She then tore into a program that would credit a 30-year old.

Once, Jane told me, she had finished a gig and as usual was surrounded by fans who had questions, wanted programs

signed, or simply wanted to be close to her a while longer. I'm sure there is a kind of high that performers feel after a particularly good session, and that must have been what she was feeling this evening when a fan asked, "Who does all your arrangements?" It was as if someone had asked Van Gogh who did all his designs, and the question floored Jane. Best, she thought, to fight fire with fire, absurdity with absurdity, so she answered: "Jack Stine."

To this day I haven't quite figured this out, but I do hope she had a better answer than that for the construction workers outside her apartment when they asked, "Hey, lady. What's with the pajamas?"



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## Benny and the Hall

Carnegie Hall's Rose Museum presents a special exhibit to commemorate the 70th Anniversary of Benny Goodman's historic 1938 Carnegie Hall debut.

By Tony Mottola *Jersey Jazz* Editor



Four photos, left to right: Lionel Hampton (vibes), Benny Goodman and Gene Krupa in 1938. Not visible is Teddy Wilson on piano. Lawrence Marx Collection, Carnegie Hall Archives.

All 1938 concert photos were taken by Lawrence Marx, who was the brother-in-law of Goodman's former vocalist, Helen Ward (in turn whose husband, Albert Marx, had the concert recorded as a present for his wife.)

Above: Handbill for the January 16, 1938 concert. Carnegie Hall Archives.



It's been said that a performance by "King of Swing" Benny Goodman at Carnegie Hall was originally suggested as a publicity stunt by Wynn Nathanson, Goodman's publicist. If that's so then Nathanson should be in the PR hall of fame, as Goodman's January 9, 1938 Carnegie Hall debut became the stuff of legend almost immediately after the last notes of the climatic "Sing, Sing, Sing" faded away.

The performance, with Goodman's outfit joined at the hallowed Hall by members of

the Duke Ellington and Count Basie bands (including the Count himself), was the first presentation of swing music on a concert stage, and marks a important milestone in jazz history. The event brought swing into the mainstream, and a recording of the performance, originally released on Columbia Records in 1950, has never been out of print and remains one of the best selling jazz recordings of all time.

To commemorate the historic event's 70th anniversary, the Rose Museum is presenting

an exhibit which salutes Goodman with highlights from his 44-year association with Carnegie Hall. The exhibit, which opened on April 16, will run through June 30. The show includes flyers, original programs, photographs and concert footage as well as Goodman's Buffet clarinet, an instrument he used until the time of his death in 1986.

And it's there that the New Jersey Jazz Society comes into the story, as the instrument on display was donated to Carnegie Hall by Goodman's daughters,

*continued on page 12*

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## GOODMAN AT THE HALL

*continued from page 10*



Above, left to right: (detail) from the 1938 concert — Benny Goodman, Babe Rusin, Cootie Williams, George Koenig, Vernon Brown, Johnny Hodges, and Arthur Rollini. Lawrence Marx Collection, Carnegie Hall Archives.

Rachel Edelson and Benjie Lasseu, at the 1988 50th anniversary performance of Goodman's 1938 program at Carnegie Hall presented by none other than the NJJS. The show was the brainchild of Society co-founder Jack Stine who organized the concert that featured Bob Wilber on clarinet heading an all-star band including John Bunch, Doc Cheatham, Al Grey, Al Casey, Ken Peplowski and many other top players. (Wilber had previously assembled a band that performed a celebrated tribute to Goodman at the 1984 NJJS Jazzfest at Waterloo Village to mark Benny's 75th birthday.)

The NJJS 50th Benny Goodman/Carnegie Hall anniversary show sold out just like the original (fattening the NJJS coffers for several years) and was highlighted by the presentation of the Buffet clarinet by Goodman's daughters to Isaac Stern at the show's intermission, just after Bill Hyland played it for the last time with a haunting rendition of "Memories of You."



Left: 1950 mailer for issue of 1938 concert recording; used in conjunction with the original release by Columbia Records of the live recording from the 1938 concert (it was first released in 1950). Carnegie Hall Archives.

"The clarinet was the catalyst for the creation of the Rose Museum, and to this day remains one of the most prized and important objects in our collection," said Rob Hudson, Carnegie Hall's Associate Archivist. Carnegie Hall considers the clarinet to be the "symbolic cornerstone" of the Rose Museum.

Goodman's dozens of Carnegie Hall performances between 1938 and 1982 showcased his talents as one of the most gifted clarinetists of all time. In many appearances Goodman reached beyond his definitive work in jazz to also perform the many classical works he commissioned from some of the most important composers of the day, including Bartok, Copland, Poulenc and Hindemith.

*continued on page 14*

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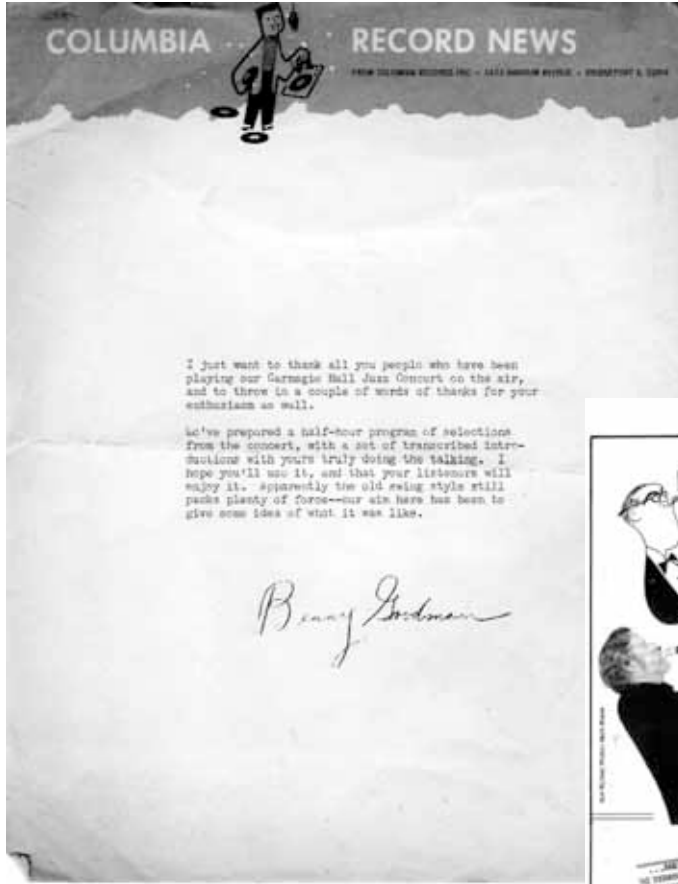
**GOODMAN AT THE HALL**

*continued from page 12*

But it was jazz that Benny brought to Carnegie Hall, first and foremost. These days jazz music has its own concert hall and fancy nightclub at Lincoln Center, and a regular place on the program of most every PAC around the country, but Benny got there first, and he opened the door for everyone who's followed.

Items on display from Goodman's 1938 debut performance include the only known intact ticket, a concert program, sheet music and photographs. Film footage taken during the concert is shown on two screens in the museum. The NJJS has arranged for a private, guided tour of the Rose Museum for Society members by its director, Gino Francesconi, on Saturday May 10. For more information, see Prez Sez on page 49.

The Rose Museum, located on the second floor of Carnegie Hall, has free admission and is open to the public seven days a week from 11:00 AM until 4:30 PM. Opened in 1991, it chronicles Carnegie Hall's history



Left: 1950 Goodman letter in advertisement for issue of 1938 recording. Sent to radio stations along with a script to advertise the newly-released 1938 concert recording. The announcer would read a "question" from the script, and then play a special recording with Benny's (recorded) "answer." Carnegie Hall Archives.

Below: Program from the NJJS 50th Anniversary Benny Goodman Carnegie Hall Concert in 1988.



and exhibits its archival treasures to the public. The permanent exhibit contains a chronology of events from 1891 to the present, a history of the building, and items relating to the many notable figures who have walked through the Hall's doors. JJ



**From the Crow's Nest**

By Bill Crow

Back in 1974 Turk Mauro and Zoot Sims were riding an Amtrak train to Washington D.C. where they both had gigs at different clubs. Mitch Miller walked up the aisle and stopped to say hello to Zoot. The train was crowded, and Turk got up and gave Miller the seat beside Zoot. When the train reached Philadelphia, Miller, looking a bit perplexed, left the train, and Turk rejoined Zoot. "What were you talking about?" he asked. Zoot said, "I told him I was sorry to hear about his troubles with the I.R.S. and the jail time he served, and he said he didn't know what I was talking about." Turk told him he didn't know Mitch Miller had a problem with the I.R.S. Zoot said, "Mitch Miller! I thought that was Skitch Henderson!"

*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.*



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## Big Band in the Sky

By Tony Mottola *Jersey Jazz* Editor



■ **John L. Wallace, 85, former NJJS president, 1923, New York, NY – Feb. 27, 2008, Hawthorne, NJ.** A former executive with Prevent Blindness America, Jack Wallace

was also a World War II U.S. Army veteran. He was a member of the Ridgewood Hobbyists, an avid golfer, and a longtime member of the New Jersey Jazz Society. He was elected Vice President of the NJJS in 1989, elected President in 1990 and re-elected in 1991. In 1993 Jack served as the NJJS's representative to the American Federation of Jazz Societies. Among the highlights of his tenure as president was a sold-out show by Rosemary Clooney and the Concord All-Stars at the State Theatre in New Brunswick. He was also instrumental in securing a second-class postal permit for *Jersey Jazz*. In 1990, while Jack was Society president, the NJJS celebrated the Centennial of Jazz at Waterloo Village and originated International Jazz Day. The event was endorsed by the United Nations and is the precursor of the Smithsonian Institution's present day Jazz Appreciation Month. Donations in Mr. Wallace's memory can be made to Prevent Blindness America, 211 West Wacker Drive, Suite 1700, Chicago, IL 60606.

■ **Dennis Irwin, 56, bassist Nov. 28, 1951, Birmingham, AL – March 10, 2008, New York, NY.** Dennis Irwin attended North Texas State University from 1969 to 1974 to study classical clarinet but, along the way, with the encouragement of two fellow students, he soon took up the bass and concentrated on playing jazz. He progressed quickly and was working with pianist Red Garland in Dallas in 1973. In 1974 Irwin moved to New York and soon after played in Art Blakey's Jazz Messengers for three years.

Most recently he had played in bands led by John Scofield, Johnny Griffin and Joe Lovano. He had also performed most every Monday with the Vanguard Jazz Orchestra since the early 1980s. Dennis was known for his quick wit, at times entertaining audiences with a bit of poetry or standup comedy.

A much in-demand player, Irwin's discography runs to more than 500 albums, including sessions with Chet Baker, Stan Getz, Art Farmer, Art Blakey, Matt Wilson, and Toshiko Akiyoshi and many other noted artists.

His death from cancer came on the same day as a benefit concert in his honor at Jazz at Lincoln Center where Mose Allison, Tony Bennett, Ron Carter, Bill Charlap, Jack DeJohnette, Bill Frisell, Jim Hall, Jon Hendricks, Joe Lovano, Wynton Marsalis, Paul Motian, John Scofield and others performed.

Irwin's illness drew attention to the difficulties working musicians have maintaining health insurance coverage, with *The New York Times* printing a story earlier this year about the problems Irwin and other musicians have in retaining adequate coverage. His case energized the jazz community and has led to a commitment by the Englewood Hospital and Medical Center in Englewood, NJ and the Jazz Foundation of America to create the Dennis Irwin Memorial Fund to make free cancer screenings available to jazz and blues musicians who are uninsured. Also, Adrian Ellis, executive director of Jazz at Lincoln Center, has announced that the



far left: Jack Wallace. left: Dennis Irwin. below: Eugene Puerling does an Einstein impersonation.

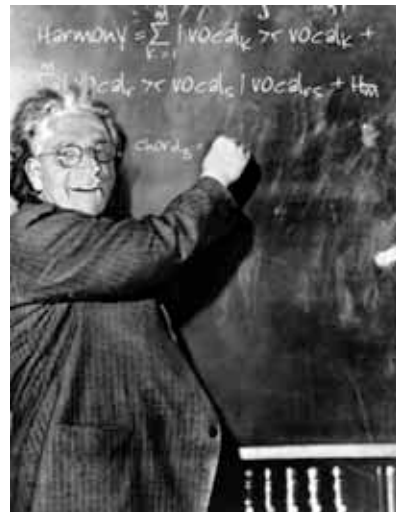
organization will produce an annual concert to benefit jazz musicians in need.

■ **Eugene Thomas Puerling, 78, vocalist and vocal arranger, March 31, 1929, Milwaukee, WI – March 26, 2008, San Anselmo, CA.** The Hi-Lo's were a seminal

vocal quartet whose tight and sophisticated, jazz-tinged harmonies left their stamp on modern jazz vocal ensembles as well as popular music and rock, and Gene Puerling was the group's arranger and guru. The Hi-Lo's, founded in 1953, were championed along the way by Bing Crosby, Steve Allen and Frank Sinatra and their 1956 album *Suddenly It's the Hi-Lo's* briefly joined *Billboard's* Top 20, but their enduring impact was more through influence on other artists than record sales. The Hi-Lo's successes were memorable, but modest. Their innovative sound, as channeled through the Beach Boys, The Mamas and the Papas, Manhattan Transfer and others, was lasting and has reached millions.

The Hi-Lo's disbanded in 1964 and Puerling formed Singers Unlimited in 1967. The Chicago-based a cappella vocal group recorded 14 albums, with Puerling arrangements that used overdubbing techniques to transform four voices into rich vocal array — without limit.

Puerling won a Grammy in 1981 for his arrangement of "A Nightingale Sang in Berkeley Square" for the Manhattan Transfer. Bing Crosby was reported to have said of the Hi-Lo's, "These guys are so good they can whisper in harmony." JJ



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“The introduction of contemporary jazz to film scoring in the mid-twentieth century brought fresh forms of sophistication and innovation to world cinema.” These words are used to introduce Jazz Score, a film series and exhibition that will be taking place at the Museum of Modern Art (MOMA) from April 17 through September 15.

With his score for *A Streetcar Named Desire* in 1951, composer Alex North blazed a new trail for film composers by introducing elements of jazz into the soundtrack for this film in a singular way. Prior to this score, there were many films that contained elements of jazz in their score or program of songs, but not in the all-pervasive way that North undertook to do with *Streetcar*. The one exception to this generality was in the world of cartoons, where jazz was sometimes used extensively in the musical scores. During the heyday of the Swing Era, it was common to find popular bands of the day appearing in films, often being used as a drawing card for the film. There were also movies like *New Orleans* and *Young Man with a Horn* that had jazz as a central part of the film’s story. With *Streetcar*, however, North used jazz to set the mood for a screenplay totally devoid of any specific references to jazz.

This opened up a world of opportunities for jazz influenced composers like North, Elmer Bernstein, Leith Stevens, and Henry Mancini, as well as jazz musicians and composers such as Benny Carter, Duke Ellington, Quincy Jones, John Lewis, Johnny Mandel and Lalo Schifrin to provide scores for films. In addition, many premier jazz musicians were afforded ample opportunities to obtain well-paying studio work that gave them the kind of financial security that was not available by simply playing jazz gigs and making recordings.

Jazz was particularly attractive to some of the emerging independent directors in the United States who were breaking new cinematic ground, and found the various styles of modern jazz well suited to augment the adventurous paths that they chose to follow. This also applied to the European and Japanese New Wave filmmakers who used jazz to provide the musical settings for many of their films. Musicians like Chet Baker, Miles Davis, and Johnny Dankworth found themselves composing music for European films.

Joshua Siegel, an Assistant Curator of the MOMA Department of Film was intrigued by “the organic relationship between jazz



Susan Hayward in *I Want to Live!* 1958. USA. Directed by Robert Wise.

## MOMA Jazz Score Exhibit and Film Series

By Joe Lang

NJJS Music Committee Chair

musicians and independent and New Wave filmmakers.” The adventurous nature of the participants in both of these areas of artistic creativity made the interrelationship between these fields almost an inevitable occurrence. Siegel conceived of combining a film series that illustrated this relationship with an exhibition that would include movie posters, record album covers, film clips, and animation art related to the films comprising the series. With the assistance of a colleague in the Department of Film, Assistant Curator Ronald Magliozzi, Siegel’s vision is about to become a reality that can be shared with the general public.

The film series will commence on April 17 with a screening of *Mickey One*, a 1965 film directed by Arthur Penn, with a score arranged and conducted by Eddie Sauter, featuring the tenor sax of Stan Getz. Other films to follow during April will include *Paris Blues* and *Anatomy of a Murder*, both of which have scores by Duke Ellington, *Odds Against Tomorrow*, with a score by John Lewis, *I Want to Live*, with music by Johnny Mandel, *A Streetcar Named Desire*, *The Man with the Golden Arm*, an Elmer Bernstein score, and *The Servant*, scored by Johnny Dankworth. A classic cartoon, “The Three Little Bops,” with music by Shorty Rogers will accompany showings of *The Man with the Golden Arm*. Two Japanese films, *Onna ga kaidan wo agaru toki* (*A Woman Ascends the Stairs*) and *Kurutta*

*kajitsu* (*Crazed Fruit*), along with Louis Malle’s *Ascenseur pour l’échafaud* (*Elevator to the Gallows*), with music by Miles Davis will also be among the films to be screened in April.

The exhibition will be open for the duration of Jazz Score.

As a part of Jazz Score, there will also be two jazz concerts. On Monday May 19, Polish trumpeter and composer Tomasz Stanko and his quartet plus tenor saxophonist Billy Harper will present a program of music composed by Krzysztof Komeda, a leading figure of Eastern Europe’s 1950s underground jazz scene, who composed scores for 40 films. As a prelude to this concert, there will be screenings of Roman Polanski’s *Knife in the Water*, and Jerzy Skolimowski’s *Le Départ*. The magnificent jazz pianist and composer Martial Solal will give a concert of his music on Saturday June 14. The Algerian-born Solal emigrated to Paris in 1950 and quickly established himself as a premier jazz pianist, eventually writing scores for films by directors like Jean-Pierre Melville, Marcel Carné, Jean Cocteau, Orson Welles and Jean-Luc Godard. Two of his most admired scores were for Godard’s *Breathless* and Jean Becker’s *Echappement libre*, both of which will be included in the film series.

In September, there will be a panel discussion at MOMA related to Jazz Score. Details are still being finalized for this event.

This promises to be a landmark happening for enthusiasts of both jazz and film. Siegel has carefully chosen the films to illustrate the breadth of ways that jazz has been used to enhance the moods and action of film. The variety of films that will be part of the overall series is impressive, spans the second half of 20th-century filmmaking, and encompasses live action as well as animated cinema. As is evident from the titles mentioned above, there will be films that are familiar, and others that will be new to many viewers. Most importantly, it will reinforce the awareness that many jazz lovers have of the place of jazz in film, and also open up the eyes of the uninitiated to this complementary relationship between jazz and film.

For further information about the films already scheduled, updates about future screenings, and ticket information, please visit the MOMA website at [www.moma.org](http://www.moma.org) or call (212) 708-9480. The Museum of Modern Art is at 11 West 53rd Street, New York, NY 10019.



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**Rate with discount is \$119.00 + tax per night. Please note: There are a limited number of rooms available at the discount rate. Reservations received after May 29, 2008 will be provided on a space availability basis.**

**Directions**

**By car:** Hotel is immediately off Garden State Parkway exit 131A.

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**From Metropark station or any point within a 5 mile radius of the hotel, a free shuttle is available to hotel guests and attendees of the Bash. Call the hotel ahead of time for shuttle pickup.**

**Admission & Vendors**

**General admission:** \$20.00 covers buyer's admission for two days (Friday & Saturday). Saturday only admission is \$10.00. Early buyers will be admitted Thursday evening after 7:30 pm for \$40.00.

**Vendor space:** All tables are 6 ft x 2 ft. Cost in advance is \$70.00 per table, 50% deposit required. On or after June 12<sup>th</sup>, cost will be \$80.00 per table on a space available basis.

**Dealer Setup:** Dealers may set up on Thursday night after 7:30 pm. The room will not be available prior to that hour.

**Rare vintage videos each evening after 7:30 pm for your entertainment: Friday by Dave Weiner and Saturday by Ron Hutchinson. There will be no record selling during these presentations. Also Rare Record playoffs / challenges Friday night, after the films hosted by Henry Schmidt.**

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## Talking Jazz

### A Jersey Jazz Interview with Coleman Mellett

By Schaeen Fox

*While he travels the world, guitarist Coleman Mellett is at home in New Jersey. And our state has been the location for several of his life-shaping events. His studies at William Paterson University were critical to his career. And he met his wife, Jeanie Bryson, while playing at the Cape May Jazz Festival. Most often seen backing Chuck Mangione or Jeanie, lately he is also spending more time front and center stage.*

*After talking about doing this for some time, we finally did some phone interviews in mid and late January.*

**JJ:** Where are you from originally?

**CM:** I'm from Potomac, Maryland. We moved there when I was 10. Before then, we moved around, but basically I grew up there.

**JJ:** Are there any other musicians in the family?

**CM:** I'm the only musician in my immediate family, but I do have a cousin that plays guitar and is doing some gigs in New York. I just found out about a year ago when we went to visit relatives in Ireland that they're all musicians. There is even a Coleman Mellett [there] who plays accordion. They play traditional music. They are so good that part of my family was subsidized by the government to move from the west coast to just north of Dublin. At the time they were trying to spread more traditional culture around the country. Other than that, I was pretty much a mold breaker in my family.

**JJ:** When did you start to play?

**CM:** When I was seven. My parents had wanted me to play piano, so it was their idea for me to play an instrument. I was dead set on the guitar and I had to make a deal with them. If I was going to play guitar, I had to promise not to quit for at least a year. So, I still haven't quit [chuckles].

**JJ:** How did your friends react to it?

**CM:** I don't even remember my friends noticing until I got to be a teenager and then it got to be awkward. At that time, I was really into it and no one else was playing an instrument.

**JJ:** I'm surprised. I would have guessed that being a rock guitarist at that time would have brought you some high status.

**CM:** That's a good point. There was a moment where I did a gig at a school dance playing three tunes and there was a shift in the tide. All of a sudden I did have a little bit of fame, but then again it did not become a real social thing because no one else played any instruments. My school was so small that it didn't really matter. It was a Catholic school and my first guitar teacher was a nun. That school dance gig was just a silly little thing, but after that I knew I was going to be a professional musician. There was no other choice for me.

**JJ:** How did your folks react to that?

**CM:** They thought it was a phase until fairly recently [chuckles]. They were always supportive; [but] since we didn't know any other musicians I don't think they had any reference or that you could be a professional musician and lead a fairly normal life.

**JJ:** You were in the Blues Alley Youth Orchestra too. Would you tell us about that?

**CM:** That was a really cool thing. I was with them for three years after freshman year in high school. But there were a couple times they disbanded and changed. I don't even know if it is still going.

Going back to parental support, my dad found out about that when I was in ninth grade so we went and I was expecting to be as good if not better than the guitar player. It turned out he was a high school senior and he was burning. I was blown away. I realized I had a lot of work to do. Seeing that group was really the turning



Photo: David Gruol

*continued on page 22*





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**COLEMAN MELLETT**

*continued from page 20*

point for me in getting serious about playing jazz.

We did a little research and called the leader of the band, a great saxophone player named Leigh Pilzer who is in the DIVA band. She recommended several guitar teachers. [There are still great guitar players down there because you've got the military bands and they have great players.] I ended up with Paul Wingo, a local guitar guru. He straightened me out about music theory and really got me heading in the right direction.

**JJ:** And then you went off to college?

**CM:** I decided to do a jazz major in college and my first year I went to Duquesne. The minute I got there I realized there weren't that many other jazz players, but what was really good about going there was a couple of things. First of all, Joe Negri taught guitar there. He was the handyman on the Mr. Rogers show, but he was a great bebop player. He really comes out of the Charlie Christian school and it was great to be exposed to that kind of player and teacher. I was cruising through and had tons of time to practice, so I practiced like a madman the whole time I was there. There weren't many bass players, drummers or horn players to play with, so I decided to transfer to William Paterson and that of course is a brilliant program with a great reputation.

**JJ:** Was that your first real experience in New Jersey?

**CM:** It's funny, but I've got to paint a bit of a picture of William Paterson, because other than the music school that school is mainly commuters. So one of the things that happens is the jazz department [students] are the only people on the campus on weekends. We were all experiencing New Jersey for the first time [laughs] and I found the area challenging to drive around. I had never seen cloverleafs or jughandles and the toll thing was a little surprising. I remember it being really frightening. I probably shouldn't say this to the *Jersey Jazz* journal, but I swore I would never move to New Jersey after I graduated. I have to say that William Paterson is in a very congested area and I don't find the whole state to be that intimidating. I moved back here because I wanted to be with Jeanie, and I love living in New Jersey at this point.

**JJ:** Would you tell us about your teachers?

**CM:** Rufus Reid is pretty awe-inspiring. He was the kind of guy who walked into a room and all eyes and ears would be on him. He would have a lot to say about a performance or how to work as a



rhythm section. Kenny Burrell was there for a year and I spent the entire time following him around just picking his brain like crazy. That was pretty brilliant. I got to study privately with Harold Mabern for a semester. He is such a great player and Norman Simmons is a master in the art of accompaniment and all sorts of subtleties within the rhythm section. His way of teaching was not typical. He would talk about conceptual things sometimes and days after he told you what you were to work on you would realize what he meant. He was definitely an awe-inspiring teacher. I am still learning from things he taught me. He ended up hiring me to play with Joe Williams after I graduated and that was another great learning experience.

**JJ:** Would you tell us about that?

**CM:** Sure. That was a great gig. I had already played with Joe in a big band and small group settings before at William Paterson. Norman called and the gig was in Reno. So I went over to Norman's and we rehearsed. He said, "He'll probably call 'How Deep Is The Ocean?'" I want you to know he likes to start that with just guitar and you just play the chords real slow." Later I fly to the gig and my plane got sidetracked and I ended up missing the sound check. So I was feeling pretty nervous. The gig is going great and Joe sounds amazing and he said, "Okay, now we are going to play 'How Deep Is The Ocean?' Are you ready, Coleman?" And I said, "Oh yeah. Ready to do it, ready to do it." And I'm expecting him to count [a slow] ballad and he wanted it fast. I almost missed the first beat I was so surprised. That was a good lesson; you have to be ready for anything. That was a thrilling gig. I wish I could have worked with him more, but unfortunately he passed away about a month later. It was a serious honor to work with Joe.

**JJ:** How about your lessons with Kenny Burrell?

**CM:** He was leading one of the combos that I was in and he made us each play solo for him and while we were playing he would take notes and then give us a list of pros and cons. My friends Paul Wells, Adam Scone and I had a little organ trio and we actually asked him to do that pro and con thing for our trio on his own time. And he did. He is a really, really great



above: Coleman with his "boss" Chuck Mangione.  
below: Coleman Mellett jams with his Irish relatives — the accordion player is also named Coleman Mellett.

gentleman and would answer any question I had. He actually took me to lunch one day.

**JJ:** Did you keep any of those lists?

**CM:** I have two of them in with my diploma. He actually wrote me a recommendation for the Manhattan School of Music and that is pretty great to have. I felt shy about opening it. I didn't feel it was for my eyes; it was for the people at the school, so I've never looked at it.

**JJ:** Did he give you any memorable advice?

**CM:** Yeah, he said if you want to get anywhere in jazz, develop your own sound. That is pretty much indisputably good advice.

**JJ:** Anyone else have advice that has stuck with you?

**CM:** Norman said as an accompanist you are not playing to get your music out to the crowd. You are playing to support the person standing at the edge of the stage. I take that with me on every gig. That helps me no matter what situation I'm playing in. Even if I'm playing with Chuck Mangione where things are a bit louder than a small combo gig. I'm still basically playing for Chuck and it's the soundman's job to carry my sound into the room.

**JJ:** You have been with Chuck for a long time. How did you land that gig?

**CM:** I was on a low budget Manhattan cable access network show they played every day for weeks. Chuck saw that and his wife looked my number up in the white pages and asked me to audition. By the way, that TV gig only paid like 50 bucks so I was grumbling about the bread the whole time. If I hadn't played that gig and had my number in the white pages I would not be with Chuck.

**JJ:** How much time do you spend with him?

*continued on page 24*

**In conjunction with NJJS Jazzfest 2008**

**AMERICAN FEDERATION  
OF JAZZ SOCIETIES**



**JAZZ CROSSROADS 2008**

**Annual Conference**

Thursday and Friday, June 5<sup>th</sup> and 6<sup>th</sup>  
at the Hyatt Hotel, Morristown NJ, hosted by the  
*New Jersey Jazz Society*, leading into their *Jazzfest 2008*

**Session Highlights Thursday 9:00 AM to Friday 1:00 PM**

- Keynote address by a leader in American music
- How-To Presentations on successful operations of local societies
- From the Musicians' Viewpoint: how they see the state of jazz today
- Roundtable: Getting & keeping new members; ideas you can use now
- Panel: Starting young musicians with the right roots in jazz
- Update on added benefits of AFJS membership
- Conversations with other leaders to share your needs and skills
- Finale: "Conversation with a Legend," with audience questions

**Conference Information**

Registration is \$39 for members, including all member Societies; \$49 for non-members.  
Registration forms are available on website [www.AFJS.org](http://www.AFJS.org), or by mail or email.  
Hotel reservations: 800-233-1234. Use Code G-AFJS for best rate.  
Specify "Amer. Fed. of Jazz Socs."

**General Information**

Morristown is served directly from Newark International Airport by NJ Transit Morristown Line. Conference details will be continually updated on [www.AFJS.org](http://www.AFJS.org), by e-mail to [president@AFJS.org](mailto:president@AFJS.org), or by telephone to AFJS President **Jim Jones at (310) 831-3372**, Pacific time.



## COLEMAN MELLETT

*continued from page 22*

**CM:** I would say between 40 and 50 dates a year.

**JJ:** What was your longest trip for a single engagement?

**CM:** We did one in South Africa. Now Jeanie and I had just married and Chuck bought Jeanie a ticket. Jeanie and I made a vacation out of it. So, we didn't go to South Africa for one night, but everyone else did.

**JJ:** I know you play Korea regularly. Would you tell us if jazz is becoming part of the culture there?

**CM:** The last few times we went, we had time to hang out. I know a couple of jazz clubs there. One is called The Blue Moon and the other is All That Jazz. It's the kind of club you'll find in Japan where they have a massive record collection. It is such a cool thing. I wish there were some places in New York, or better yet, in New Jersey like it. This most recent trip there was actually a band and they were really happening. There was a guy from Toronto visiting and he was a smoking tenor player, but the all-Korean rhythm section sounded good too. They were into classic bebop. I don't know if there are clubs like this in other cities around Korea, but Seoul has a few pockets of jazz — definitely.

**JJ:** What are the audiences like?

**CM:** It's all ages. Chuck had a tune on a TV show there and they really appreciate the music. At the Seoul Performing Arts Center it is across the board. There they are hanging on each note and it's totally quiet until we are done playing. Then they explode in thunderous applause. It is a pretty awesome experience.

We were in Korea during 9/11 unfortunately. The day after we had a free public gig in downtown Seoul. People came out in droves and brought American flags and were holding them up as we were playing. It was quite something to get that support from everyone. We could not leave because the flights were not taking off, obviously, and they were the most gracious hosts. They took us to an evening of traditional Korean music one night and that was unbelievable. Then flying home was insane because the lines just to go through the check points were nuts. But, we did actually make gigs as scheduled surprisingly.

**JJ:** I wanted to ask about the joys and sorrows of being a traveling musician.

**CM:** My biggest challenge is traveling with my instruments. I've spent hours, days, weeks researching the cases I need and things like that. When I travel with Chuck I have to bring a classical and an electric guitar. I've found a small body guitar

designed with the purpose of sounding like a big hollow body jazz box. That fits in a gig bag that fits right in the overhead [compartment]. A seriously great luthier named Otto D'Ambrosio designed that for the Eastman Guitar Company.

The classical guitar I actually check and sure, someone could open that up and walk away with it, so it is not an irreplaceable guitar. As long as I have the carry-on guitar, I could do the whole gig with Chuck. Actually, it happened last year that we were playing in San Antonio but for some reason my guitar went to Houston. It wasn't the perfect show, but life went on and everything was cool. So I carry on the one I absolutely need. They would have to pry it from my dead hands if they tried to take it from me [laughs].

Other than that, the road is easier than it has ever been. We have cell phones, laptops and the Internet and we can stay in touch with everybody.

**JJ:** Yeah, but does any of that help getting the laundry back on time?

**CM:** You know I'm lucky with Chuck. We don't go out for long amounts of time. If we do, I've been known to stay in very fancy hotels and have my drawers drying on the windowsill. I don't want to sully the reputation of any fine establishments, but that is how it works.

**JJ:** Do you have any rules about practicing?

**CM:** I try to practice as much as possible. Unfortunately it is nothing consistent like it used to be, but I try to get in at least a couple hours a day. I have a couple of books that I work on sight-reading and technical exercises. I keep those on my stand and if I can't practice, I focus on those for brief sessions.

**JJ:** Do you have any new projects you would like to tell us about?

**CM:** Yeah. I have finally made my first record as a leader, *Natural High*. Of course I'm the only person on most of it, so I was just leading myself [laughs]. I recorded in my home studio and then had a more experienced person mix and master it. It features a couple of original tunes and a medley of tunes I played with Chuck.

**JJ:** Why did you decide to record?

**CM:** I felt I was missing the chance to connect further with people who come to see me play. People were asking do you have your own recordings and my answer was always "No." And I felt that musically I had something to say at this point.

**JJ:** Do you have any favorite places to play?

**CM:** Shanghai jazz has been a great home base for both me and Jeanie. We usually have played there on Sundays and have attracted a really attentive "listening crowd." Coming up I'll be there on April 29th, May 6th, May 20th and two Tuesdays

in June. David Niu has decided to add music to his Tuesday nights for the first time and I'm very excited to help him get that started. I will most likely be playing solo guitar, however, there is talk of having a few guests do some duos with me, so keep an eye on the calendar for any updates"

As far as overseas, one my favorite countries has been Spain — the food, people, and music are wonderful and of course the lineage of the guitar is quite strong there.

**JJ:** After you have retired and you're looking back, what will make you say you were a success?

**CM:** Musically? Success is hard to define, however I have to be happy with something and know that I gave it my best. If I'm working as a sideman — that I did the job as well as I could. If I'm a leader I have to know that I was true to myself musically and conveyed the musical concepts that I wanted to convey. I have to be happy with what I did.

**JJ:** What are your interests outside of music?

**CM:** I do yoga and I love my dog. That's the major interest [laugh]. Working with Jeanie and traveling with Chuck can get so busy that I like my down time at home. If we do go anywhere we try to visit family.

**JJ:** Well, thank you for spending this time with us.

**CM:** Thank you, it was really nice.

You can find Coleman on the web at: [www.myspace.com/colemanmellett](http://www.myspace.com/colemanmellett)

Coleman's CD can be found at: [www.cdbaby.com/cd/colemanmellett](http://www.cdbaby.com/cd/colemanmellett) **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.*

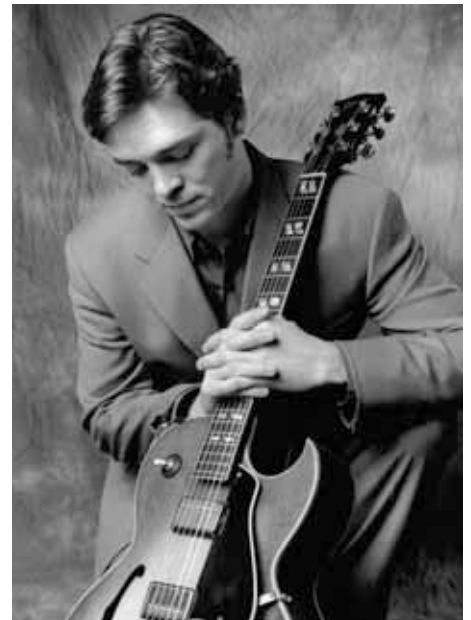


Photo: David Gruol

# THE THEATRE AT RVCC 2007 SEASON 2008

## The Roches

Fri., May 2 at 8PM

Tickets: \$27 & \$32



Maggie, Terre, and Suzzy are three sisters from NYC. Known for swirling harmonies and extraordinary lyrical perspective as well as smart, fun live performances, they have created what is perhaps best described as “Roche Music.” Their debut album, *The Roches*, was hailed as the best record of the year by *The New York Times*. After ten years of working in different combinations and with other artists, The Roches have come back together to record a new CD of their own songs, *Moonswept*.

The wait was worthwhile...*Moonswept* easily ranks among their best...

BAY AREA REPORTER

## The Count Basie Orchestra

Fri., May 23 at 8PM

Tickets: \$21 & \$26

In his 80 year life span, William “Count” Basie so expanded and elevated the jazz art form that his legacy is regarded as an “American Institution” by modern music’s connoisseurs around the world. So, one might predict the orchestra he founded in 1936 is still thriving today. The Count Basie Orchestra of today is nineteen performers committed to upholding and advancing this institution. Some members are new, yet the majority of the sound still swings from musicians handpicked by Count Basie himself.

The Count Basie Orchestra proves it’s the best...one magnificent band... THE NEW YORK POST



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# JAZZFEST PREVIEW

continued from page 1

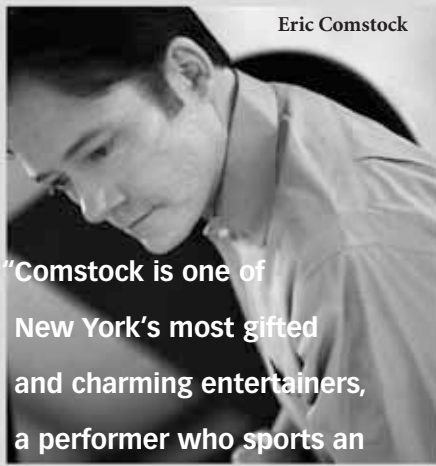
VerPlanck, Tony Finno and Dean himself. The bandleader has recorded several CDs for Cexton Records, including 2004's *Swinging at the Whiskey Café* and *Clari-Trane*, a collection of Coltrane compositions performed on clarinet.

To spice things up for his Jazzfest appearance, Dean is featuring Stan Kenton alumnus Mike Vax on trumpet as a special guest artist.

Other acts making their first Jazzfest appearances on June 7-8 at Drew University include Carrie Jackson and her Jazzin All-Stars, Swingadelic and the Jazz Lobster Big Band. Rounding out the schedule for two days of non-stop jazz are Ed Metz and the Bob Crosby Bobcats, the Tony DeSare Trio, Nicki Parrott with Rossano Sportiello and Bucky Pizzarelli, The Jerry Vezza Trio with vocalist Frank Noviello, singer Eric Comstock, the Joe Temperley Quintet and Cynthia Sayer & Sparks Fly. and the Earl May Tribute Band.

The jazz weekend gets an early start again this year with a free performance by the best high school jazz bands in the state as selected by the New Jersey IAJE in its spring competition.

Jazzfest is family friendly (it's free for kids 16 and



Eric Comstock

**"Comstock is one of New York's most gifted and charming entertainers, a performer who sports an**

**encyclopedic, yet never snobbish, knowledge of the singers and songwriters of the American Songbook."**

— Michael P. Gladstone,  
*All About Jazz*



Some of the members of Swingadelic.

**"Sayer is considered to be among a small group at the top of the jazz banjo world."** — *Chicago Tribune*



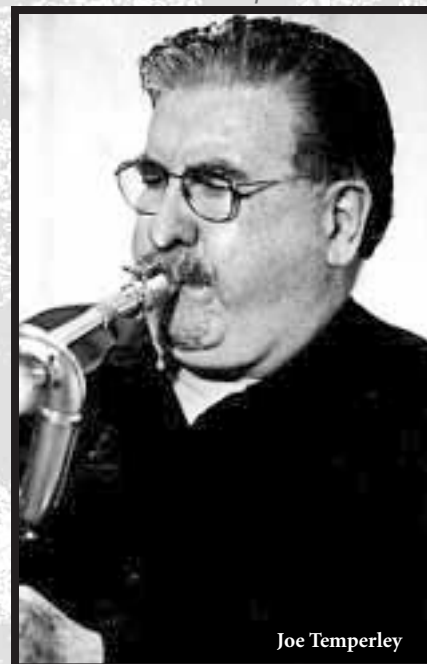
**"Bassist Nicki Parrott from Australia, as beautiful to hear as she is to see, is fearless in taking on new challenges, expertly playing a wide spectrum of styles from jazz to classical to tangos to klezmer..."**

*The Mississippi Rag*

Nicki Parrott

NickiParrott.com

**"...only a handful of musicians have converted virtuosity to genuine voice ...Joe Temperley has given [the baritone sax] a soul."** — *Hep Jazz*



Joe Temperley





Carrie Jackson

Jerry Vezza



Bucky Pizzarelli

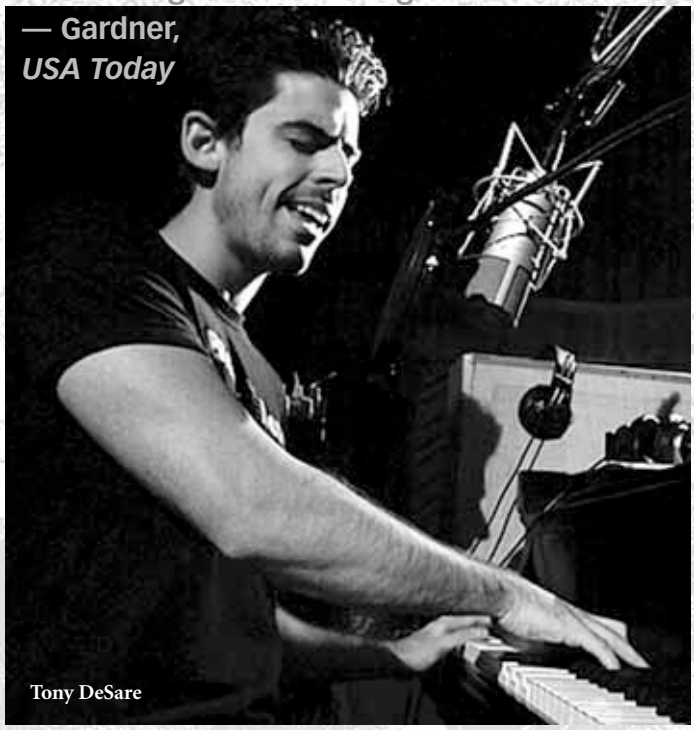


Cynthia Sayer

"The new and revitalized Bob Crosby Orchestra now reclaims this (most danceable, most swinging) jazz heritage. ...the band gathered up not only the musical arrangements of its predecessor bands, but also their spirit and vitality."  
—Jack Lebo, *Big Band Report*

"DeSare...this singer/songwriter/pianist's approach is refreshingly instinctual...without smothering or overthinking the material."

— Gardner, *USA Today*



Tony DeSare



Ed Metz and the Bob Crosby Bob Cats.

younger) and people are welcome to bring a basket and picnic on Drew University's beautiful grounds as they enjoy great jazz on a summer afternoon. Southern barbecue, sandwiches and salads and beverages will be available on site from Drew's new food vendor.

The NJJS is also hosting a New Orleans Cajun Jazz Buffet at the Morristown Hyatt on Saturday evening, June 7.

For schedules and ticket information please see the Jazzfest ad on page 3 of this issue.



# New York (Jazz Festival) State of Mind

By Mitchell Seidel

*Ever since George Wein revived the New Newport Jazz Festival in New York City in the 1970s, June has generally been seen as the start of the festival season in the Empire State. While Wein's New York City fest continues as JVC, there are others to consider during the month.*

Someone planning a late spring vacation in north-west New York would do well to consider dovetailing it with the fledgling **Rochester International Jazz Festival**, now in its seventh season. Covering nine days and encompassing two weekends, the Rochester festival bears a striking resemblance to Montreal's international jazz festival, which occurs about three weeks later. The resemblance is purely intentional, as Rochester, with multiple paid and free venues, is closely modeled on its neighbor to the northeast.

While no one will ever confuse the two cities, the festivals share a common bond of eclecticism and quality. By using many different stages at one time, Rochester can cater to a wide audience and not disappoint anyone. For example, on one given evening last year, one could take in the Hanna Richardson/Phil Flanigan Quartet at a free outdoor stage while at the same time a few blocks away the Rochester Metro Jazz Orchestra was performing at the wine and cheese tent. A few blocks in the other direction, the New Orleans trombone-based group Bonerama was performing in a club.

This year's offerings will include Frank Sinatra Jr. and his orchestra conducted by Terry Woodson doing "Sinatra Sings Sinatra;" a Rochester version of Jazz at the Philharmonic with trombonist Slide Hampton, saxophonist Houston Person, trumpeter Nicholas Payton, saxophonist Vincent Herring, drummer Kenny Washington and others; saxophonist Lou Donaldson's quartet and drummer Ben Riley's Monk Legacy Septet. Also planned are "Gillespieana," a tribute to Dizzy Gillespie with an orchestra conducted by Jeff Tyzik and guests, vocalist Jeanie Bryson, trumpeter Byron Stripling and saxophonist Gerry Niewood.

The main paid concert halls are based at the stately Eastman School of Music and look like they were hand-carved out of wood by European craftsmen. Other venues include street stages, local clubs and even a church. A local hotel's bar/restaurant served as the home for a nightly jam session that had musicians and fans staying late after the regular gigs for music until last call. Even Wynton Marsalis, in town with the Jazz at Lincoln Center Orchestra, stopped by to jam with the locals. It's an intimate

setting that simply may not be possible in a few years, when Rochester rightfully takes its place among the country's great jazz festivals.

The Rochester International Jazz Festival runs **June 13–21**. For more information, go to [www.rochesterjazz.com](http://www.rochesterjazz.com).

For about three decades, thanks to George Wein, the end of June in Saratoga Springs has meant major jazz. The earliest festivals were called Newport Jazz at Saratoga and certainly lived up to the title with such headliners as Sarah Vaughan, Ella Fitzgerald, Count Basie and Buddy Rich. In later years the renamed **Freihofer's Jazz Festival** continues the tradition at the **Saratoga Performing Arts Center (SPAC)**.

The music at Saratoga is presented on two stages, one in the massive amphitheater and the other in a cozy gazebo across the grounds. Having established itself over many years, Saratoga tends to attract a lot of repeat attendees. Odds are good that people you meet there probably were there the year before. And odds are even better that if you decide to return, you'll meet some old friends.

The atmosphere is something between a frat party and a family reunion. The young people and their backpacks give a college feel, while the oldsters, with their picnic spreads and lawn chairs, make it a family event. In fact, people who have attended the event later celebrated weddings there as well.

The Saturday and Sunday festival crams jazz, blues and R&B into two 10-hour days. If nothing you like is on right now, wait a set and something surely will be. If shopping is your thing, there is a crafts tent that features everything from hats to salsas.

For time not spent at the festival, the town of Saratoga



Springs offers a wide variety of restaurants and local music clubs. Local attractions include the harness track, a world-class automobile museum, a golf course just a pitch away from the music and the Spa City's well-known mineral baths.

The tentative lineup for this year's festival includes the Brubeck Brothers, singers Dee Dee Bridgewater and Dianne Reeves, trumpeter Terrence Blanchard, the children's jazz program Hayes Greenfield & Jazz-a-ma-Tazz and the long-awaited reunion tour of Return to Forever featuring pianist Chick Corea, bassist Stanley Clarke, guitarist Al DiMeola and drummer Lenny White.

The Freihofer's Jazz Festival is **June 28-29**. For more information go to [www.spac.org](http://www.spac.org).



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

**photos, top to bottom: James Moody performs at Kilbourn Hall at the Eastman School of Music; Maceo Parker performs at one of the outdoor stages; Wynton Marsalis performs at a jam session at the State Street Bar & Grill of the Crowne Plaza Hotel.**

**All at or during the sixth Rochester International Jazz Festival in June 2007. Photos by Mitchell Seidel.**





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## Dan's Den On the Birthday Beat

By Dan Morgenstern

The week of March 17, kicking off with Saint Paddy's Day and peaking on Marian McPartland's 90th birthday on the 20th, was one big jazz birthday blast. I had planned to do a double dip on the 19th, but had to forgo my dear friend George Avakian's 89th at Birdland, celebrated four days late (same day as Bob Wilber's 80th), but with one of George's favorite groups, David Ostwald's Gully Low Jazz Band, a.k.a. The Louis Armstrong Memorial Band, on deck.

George gets around on the jazz scene better than your correspondent! The music started at 5:30, as it does every Wednesday—a great bargain at ten bucks, no minimum, and the only regularly scheduled traditional jazz in a Manhattan club these days, highly recommended. Idea was to congratulate George and then make my way uptown to Symphony Space, where many of the Ostwald regulars were gathered for a Sidney Bechet Memorial Society double-header, under the leadership of multitasking Anat Cohen.

That was the plan. But as it turned out, I could get away from the Institute barely in time to catch the first downbeat at 6:15. With a lineup of Jon-Erik Kellso, trumpet; Vince Gardner, trombone and vocals; Anat on clarinet, soprano and tenor; Keith Ingham, piano; Howard Alden, guitar; Jon Burr, bass, and Marion Felder, drums, this added up to one of the best mainstream bands in recent memory. (I hate categorizing music, and detest the term Dixieland, so what these musicians played can best be described with the term used for Avakian's early album productions: Hot Jazz.)

Ol' Sidney would have been pleased with their version of his rarely heard "Southern Sunset," and blazing rendition of "There'll Be Some Changes Made" (Anat outstanding on soprano) that closed the first concert. Gardner proved himself a fetching vocalist and expert plunger manipulator; Kellso was

his steady-lead-and-fine-solos self, Alden is simply a marvel, and it was good to hear and see Keith, whose feature, "Yesterdays," was more than ably supported by Burr—whose choice of notes is as good as his time and sound—and Felder, the baby of the band at a mere 23, but so adept at how the drums should function in a variety of styles and moods—here he was fine on brushes, and elsewhere he even trotted out some press rolls—clearly a young man to be heard from. As for Miss Cohen, aside from her topnotch musical contributions, she knows how to put together, present and pace a good program, and earn her leader's spurs.

### Time for Schmoozing

We now deployed back to midtown, getting to Dizzy's Club Coca Cola, at Jazz at Lincoln Center, in what proved more than plenty of time to catch Marian McPartland's second 90th Birthday set. Waiting on line, we were perfectly positioned to watch the first set customers emerge, and they all looked happy; those we knew, including our own Joe Lang, confirmed that a good time was had. Some others lingered on so long that the house was not cleared until more than a half hour past the scheduled 9:30 start, but that allowed for schmoozing time. Once the show got under way, the birthday girl in the enchanting gold lamé dress presided from the keyboard, and it was what Lord Buckley would have called a gasser.

The lovely leader did not seem the least bit frail at the piano, providing sterling support for such sit-in guests as Regina Carter (a holdover from set one), Karrin Allyson (ditto), trumpeter Jeremy Pelt (good but a bit too loud), and, as a most welcome surprise, Wynton Marsalis, whose playing on a spirited "All The Things You Are" was not one bit too loud and marvelously inventive, proving to this listener, at least, that he may be at his best when not in

charge of a programmed occasion, but just being the great jazz trumpeter he is. Moreover, Wynton interacted with the guest of honor in a more relaxed and intimate way than did the others.

Two fellow pianists did their solo tributes, both splendid: Bill Charlap and Kenny Barron. Marian had several trio features, outstandingly "I'll Remember April," with those special voicings in evidence. She also came up with some great one-liners in response to the many well-meant words such occasions engender. "I guess I should say thank you to the Arthritis Foundation" took the cake—which, piano-shaped, was part of the first show, so I got no sample. Marian's production team from National Public Radio presented her with a generous-sized hand doll named—you guessed?—Marian McPuppet. We hung around to congratulate this truly amazing, ageless nonagenarian.

### Caught Off Guard

The next day's celebrant, six years younger, was Stanley Kay. And he was totally caught off guard by the party cooked up by his devoted DIVA team. The DIVA Jazz Orchestra, as you should know, is the great big band led by Sherri Maricle who, like Stanley, is a drummer. Stanley put his own sticks and brushes in the toolbox when he made the decision to become Buddy Rich's ace man. There are some, myself among them, who think that the man who started out as Traps, the Drum Wonder, at age three, and in some ways never grew up, would not have accomplished all he did if Stanley hadn't been in his corner, through thick and thin. Some years ago, Stanley Kay took charge of the destiny of DIVA, and the results speak for themselves. DIVA is not a great all-female band, it is a great band, period. A band that can hold its own with anything out there.

The party took place at Nola Studios, trumpeter-band manager Jami Dauber having done the planning and overseen the catering, which was superb. Studio owner Jim Zack was his usual benign presence, and the guests, including bassist Bob Cranshaw and his charming wife; my longtime friend, singer Janet Lawson; author-discographer James Doran; ex-DIVA Nicky Parrott, the fine bassist and vocalist, and her sister, still-DIVA baritone saxist Lisa (two gifts from Down Under), and the birthday boy's sister, a vivacious lady whose story I hope to get

(and then share) in the near future, all had a grand time. The birthday cake, from Greenberg's, was delicious, as befitted Stanley's sweet tooth.

The following day's birthday bash was an even more private affair, and I will confine myself to reporting that it was swell. (Yes, swell—a descriptive worth reviving.) It is hard to believe that my dear friend, the author and critic Gary Giddins, rounded 60 on March 21. We first met when I was editing *Down Beat* and Gary, fresh out of college, sent in a writing sample so good that I

instantly grabbed him as a regular contributor. And the rest, as they say, is history.

One tends to forget that one's friends grow older, too, but Gary has never lost his youthful passion for the music, and his other great love, filmmaking. The party cast was stellar, and the birthday cake, I must confess, even tastier than Stanley's. What a birthday week. Many happy returns to all! J

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

## Hall of Fame Award Presented to Annie Ross

By Frank Nissel  
Secretary, American Jazz Hall of Fame

Annie Ross, the fabulous survivor of the famed Lambert, Hendricks and Ross vocal trio, was inducted into the American Jazz Hall of Fame this year by almost unanimous vote of the 11 electors.

The singer still appears regularly every Tuesday night at The Metropolitan Room, a cozy little nightclub in Manhattan where she is accompanied by an all-star quartet of Warren Vaché, cornet, Tardo Hammer, piano, Neal Miner, bass and Tony Jefferson, drums.

And so, on Tuesday March 18, NJJS President Andrea Tyson and I paid a surprise visit on Annie there to present her the well-deserved trophy in front of a full house of eager and admiring guests, some who came from as far away as Sweden to attend this performance without even knowing about the special occasion.

Annie's charming singing was introduced by double talking 92-year-old comedian Professor Irvin Corey who frequently does an opening act for her. She sang a half dozen well-known standards by Johnny Mercer, Harold Arlen and other classic tunesmiths, sometimes prompted by musical director Tardo. All were performed flawlessly in her inimitable lucid vibrato



Annie Ross is all smiles as Frank Nissel presents her award.

style and resulted in long applause by the appreciative audience.

The Metropolitan Room (34 West 22nd Street, 212-206-0440) is an intimate street level cabaret which features a great variety of singers every night of the week. While they do not serve meals, I can highly recommend Arezzo, a nearby excellent Italian restaurant at 46 West 22nd Street (212-206-0555) for dinner before the show. J

*Established in 1983, the American Jazz Hall of Fame is a joint venture of The Rutgers Institute of Jazz Studies and the New Jersey Jazz Society. Eleven electors, comprised of representatives from both organizations as well as the jazz press, annually elect new living and deceased members. There are now more than 250 honorees.*

# JAZZ U



## Jazz Goes to School | The College Jazz Scene

By Frank Mulvaney

### Rutgers University

**MARCH 3** — If you told one of your jazz friends that you were going out to a concert of Don Sebesky music, they would probably say, “Who’s he?” Mr. Sebesky was a renowned trombonist with many big name bands and is still active as a composer/arranger, having won three Grammys in 1998/1999. The music we would hear this evening from the RU undergraduate ensemble was written primarily for the Maynard Ferguson and Buddy Rich bands. I would say it was straight-ahead big band jazz; nothing too cerebral. One of the great benefits of college concerts, for open-minded jazz fans, is the education that comes along with the listening pleasure.

The opening number, entitled “Mean Machine” was a big-sound, up-tempo chart featuring a fine solo by altoist Leo Wolf. “Sunday Sermon,” a hot, hard swing, was next up. Here we heard several excellent solos from trombonist Eric Drylewicz; guitarist Daniel Bascom; altoist Yuki Yosida; and on flute, Rupnath Chattopadhyay, who was a triple threat tonight playing trombone and French horn as well. We then heard “Sweetie Pie,” a swinging ballad with marvelous mellow harmonies. The first set concluded with a real burner entitled “Humbug” on which baritone John DiSanto and pianist Michael Bond made essential contributions.

“Smilestones,” A Miles Davis tribute piece, led off the second half. This tune has a strong funk beat and featured fun point/counterpoint solos by altoist David Greenberg and tenorist Peter Laurance. Jim Bell with muted trumpet and Chris Bleeke with open-throat trumpet added interest to this enjoyable tune. Sebesky’s arrangement of Mussorgsky’s famous work “Pictures at an Exhibition” was the centerpiece of the concert and really proved how well the ensemble could handle such a challenging arrangement. On this one, we heard some fine trumpet work from Tiffany Peng and valuable contributions from guitarist Chris Schwartz,

plus an outstanding drum solo by Matt Teitelman. “Blue Moan” was a nice bluesy change of pace that featured an excellent solo by Peter Laurance on tenor. Concluding this lively concert was a tune called: “Fan It, Janet,” which was recorded in 1981 by the Maynard Ferguson Band and so exemplifies that organization. Maynard would have been proud of the way the RU ensemble played this one, with most of the band members getting a chance to shine in the spotlight.

Ensemble Director David Miller did a great job putting the program together and supplying witty commentary throughout, as he credited the many fine soloists.

So folks, we heard some great, professional level, live big band jazz in a beautiful venue with free admission and free parking.

### Princeton University

**MARCH 2** — Like all Princeton student concerts this one had a strong, well-developed theme: “A Woman’s Voice: The Music of Women Composers in Jazz.” The first half of the program had The Composers Collective, a septet, performing the works of two brilliant young women. We heard a trio of compositions from Princeton senior, Julia Brav. Julia has received international recognition via selection for the IAJE Sisters in Jazz and for *Down Beat’s* Best College Soloist award. Julia’s compositions are very advanced technically, sophisticated and a challenge for all but the most adept pianists. “Cat Dance” is a somewhat long meandering polyrhythmic piece that demonstrated Julia’s obvious virtuosity and the depth of her musical gifts. “Falling Feather” is a marvelous ballad of rich, complex harmonies on which tenorist Ben Wasserman delivered a beautiful, intense solo. “Heliocentric” is an impressive composition on many levels that probably overwhelms the sensory capabilities of the typical listener. It’s the type of art that demands multiple samplings to be appreciated. Julia is an exceptional composer/musician that I have had the

pleasure of watching mature as an artist for the last five years. I expect to hear about her great success in the coming years.

It’s difficult to control my enthusiasm for Kadri Voorand. This 21-year old young lady is the most natural young jazz singer that I have ever seen. She sings like an alto saxophone. Her four octave voice is like an extra horn in the band. Only in her third year at the Estonian Academy of Music, she plays piano and violin and scats like no one you’ve ever heard before. This afternoon we were treated to three of her very impressive compositions, sung in both English and Estonian, which to my ear has the same kind of natural melodic character as Portugese. I should add that Ms. Voorand speaks English better than most native-born Americans. Her first offering was a fascinating tune called “Echo the Feeling,” which featured a wonderful long intro by Julia at the piano. All you needed to hear was 16 bars of the vocal and you knew, for sure, that you were seeing a very special talent. This was a real jazz tune that had nothing in common with the 3-minute A B A structure of most jazz standards, the kind that musicians really like to sink their teeth into. Kadri puts her entire being into the performance that is obvious from her body language, the way she handles tempo changes and her dramatic intonation and interpretation of the lyrics. “Who Am I” was a lovely, very lyrical ballad that showed Kadri’s range and the instrumental quality of her voice, as she traded fours in scat mode with altoist Robbie Spackey. The final tune of the set was an up-tempo number that allowed guitarist Anand Krishnamurphy, bassist Allison Wood and drummer Will Kain to show their considerable talents as soloists. I’m not ashamed to admit that my eyes welled up during Kadri’s performance. Beautiful musical art does that to me sometimes. If Kadri does not become a huge international star one day, I do not know anything about talent.

*continued on page 34*



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**COLLEGE JAZZ**

*continued from page 32*

The college concert schedule and the IAJE High School Jazz Band Festival are now on the Jazz Society's website.

*I would be happy to respond to your questions and comments — fmulvaney@comcast.net.*

For the second half, we had the 18-member Princeton Jazz for six tunes by six women composers, only one of which I was familiar with. First up we had "Ms. B.C." (Pamela Baskin Watson), a cheerful brassy chart featuring Ms. Brav on piano. This was followed by "Tone Poem" (Melba Liston), an interesting ballad that was dominated by the trumpet section which made some stratospheric remarks. Well known pianist Eliane Elias gave us "The Time is Now," which is unmistakably Brazilian in character and on which pianist Daniel Berry and bassist Allison Wood delivered excellent solos. For this and the next two numbers, Ms. Voorand returned to the stage to the delight of the audience. Kadri then shared with us her fourth composition of the evening, "In the Middle of Stars," with some wonderful English lyrics, of course. Kadri then proceeded to pluck our heart strings with a swinging version of "Willow Weep for Me" as tenorist Ben Wasserman (IAJE All-Star) chimed in with an outstanding solo. The big band really cooked with Maria Schneider's underappreciated composition "Dance You Monster to My Soft Song." The big band really cooked on this one, which featured a terrific solo from freshman trumpeter Will Livengood. Director Anthony Branker never fails to program these concerts with big finish endings that leave jazz fans craving more.

*I would remind readers that there are a dozen good restaurants just a short walk from Richardson Auditorium. Mark your calendars for **April 12**, when the Juilliard Jazz Orchestra will appear with the university ensemble. Make a day of it in historic Princeton village. The University has the finest art museum in New Jersey and admission is free.*

**William Paterson University**

**MARCH 9** — The final installment of the Spring Jazz Room Series featured the University Jazz Orchestra with guest tenor soloist

Rich Perry. Critics have described Mr. Perry's playing as "eloquent, inventive, thoughtfully lyrical and impassioned, yet cerebral." But first we had, as usual, a small group opening act. This afternoon we had the most unusual group that I've ever seen at WPU. Except for drums, it was all electronic instruments, including saxophone. The members of the quintet hailed from five different states: PA, IN, AZ, MI and VA. Matt Vashlishan, the electronic saxophonist, was the leader and composer of the first three of the four tunes played by the group. "Dark Squared" was appropriately titled and, though clearly sophisticated, was at times rather abstract. The second piece was untitled and here I enjoyed the pleasant keyboard work of Justin Kauflin and the integrated improvisations of each of the players. "Sailing" was a nice change of pace ballad that showcased Mr. Vashlishan's impressive lyricism and sense of time. Wrapping up this segment was a fine composition by guitarist Matt Panaysides, "Freedom's Illusion," an up-tempo tune with a hypnotic beat. For this one the rhythm players, Arthur Vint on drums and Sam Trapchak on bass, had to navigate several tempo and mood changes making for interesting listening. These talented and daring young musicians deserve a lot of credit for venturing off into uncharted territory.

After a short break, the University Jazz Orchestra and Rich Perry took the stage for what would be an absolutely delightful

segment. The opening number was a Thad Jones classic, "The Interloper." Like so much of Thad's book this arrangement has wonderful harmonies with the sectional voices providing distinctive colors. Mr. Perry's contributions on this one immediately made obvious his exceptional tone on the tenor saxophone. Next we heard "Consequences" with a fine arrangement by student Mike Wilkins. I would say this is a medium swing tune with a rich harmonic opening by all the horns; it featured a searing trumpet interlude in the closing statements. Mr. Perry carried the load on "Dry Leaves," a marvelous samba from Brazilian composer, Sergio Gomez, but he got a lot of help from bari sax man Jeremy Shaskus. One of my favorites, "Easy Living" (Holiday/Baker) was a typical Thad arrangement with emphatic punctuation by the trumpets and big shouts from all the horns. It was on this number that it occurred to me that Mr. Perry sounded a lot like the great Stan Getz. Jim Mc Neely's composition "Absolution" was a significant departure, which you might call "hell raising" stuff. Always complex, Mr. McNeely doesn't hesitate to enter the realm of dissonance and challenge the listener. Numerous short improv statements kept me tuned in. Moving along, we heard "How Deep is the Ocean" with an impressive arrangement by Swiss student Jano Lobhadt. The rhythm section was particularly strong throughout this selection. In the home stretch, we heard a Maria Schneider composition, "Rich's Piece," which has a chant-like/ prayerful quality and on which we had outstanding solos on both flute and soprano sax by Dave Pollack. Like a great dessert at the end of a gourmet meal, we enjoyed a great arrangement of "Giant Steps" (Coltrane) by WPU alum Jamel Roberts. This classic modern jazz tune presented a great opportunity for tenorist Alex Chilowicz and guitarist Matt Buttermann to demonstrate their virtuosity.

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## Noteworthy

*Newsposts and nuggets from all 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.*

**HERBIE HANCOCK**, winner of the 2008 Album of the Year Grammy for *River: The Joni Letters*, took the stage with collaborator and inspiration **Joni Mitchell** when he taped a show for Nissan Live Sets that debuted April 1 on Yahoo! *Music*. Mitchell sang three of her songs, "River," "Tea Leaf Prophecy" and "Hana." Hancock, backed by guitarist **Lionel Loueke**, bassist **Marcus Miller**, drummer **Vinnie Colaiuta**, saxophonist **Bob Sheppard**, vocalist **Sonya Kittell** and DJ **C-Minus**, also played such classics as "Chameleon," "Watermelon Man," "Maiden Voyage" and "Rockit." The performance, including video streams of 10 songs and an audience Q&A, was posted on April 1. Hancock begins an international tour in May with stops in Brazil, Europe and many dates in the U.S. and Canada, including the Playboy Jazz Festival in Los Angeles. More info: [music.yahoo.com](http://music.yahoo.com)

**APROPOS SINGERS:** "In a genre that celebrates its past, it seems odd that people are always looking for the next big thing when it comes to female vocalists," an interviewer for *The Pitch* Kansas City winged to vocalist Rachel Price. The fast-rising singer agreed. "I think that's an aspect of the music business and not necessarily jazz music itself," she said in a cell-phone interview at a bus stop. "It's how people are looking to sell things. There are tons and tons of amazing vocalists out there right now," she continued, "and a lot of them do a variety of things and not all of them fit into a specific mold. The whole idea of 'the next big thing' means something that's going to fit into a specific category and in the end isn't really going to mean that much to the music itself." The 22-year-old soprano, who has the multi-Grammy winner Nancy Wilson singing her praises, recently finished her studies at the New England Conservatory. "Why formally study jazz?" Price was asked. "Did you ever think that you should just be out gigging?" No, she said. "Luckily I was always doing both... I would learn something in ensemble or in class, and it was great

because I could immediately put it to the test in my performances. Going to school was the best thing I ever did, and playing on the road is and will always be the best experience I'll ever get." [www.jazz-clubs-worldwide.com/docs/news.htm](http://www.jazz-clubs-worldwide.com/docs/news.htm)



and supporting the arts in the city of Newark. The Arts Council held their major fundraising event, The Art & City Gala, April 9 at the New Jersey Performing Arts Center. For more about the Council, visit [www.newarkarts.org](http://www.newarkarts.org)

**SUMMER SHEDDIN'**, *Down Beat* magazine's annual Jazz Camp Guide, is now posted online. The guide covers summer music workshops in the U.S. East, Midwest, South, West and international locales. For example, "Jazz in July," at the University of Massachusetts, Amherst, MA, July 7-18, stresses improvisation within small combos and big band settings. The vocal program explores jazz phrasing and rhythms, preparing lead sheets and improvisation. There is room for about 70 students, aged 15 and up. And what a faculty: Dr. Billy Taylor, Geri Allen, John Blake, Steve Johns, Chip Jackson, Esperanza Spalding, Jeff Holmes, Fred Tillis, Dana Leong. Tuition is \$600 per week. Check out [jazzinjuly.com](http://www.jazzinjuly.com). And other programs at [www.downbeat.com/campguide.asp](http://www.downbeat.com/campguide.asp).

**"DREW GRESS** is one of the busiest bassists in New York, leading two groups of his own and working with **Ravi Coltrane**, **Fred Hersch**, **Dave Douglas**, **Don Byron**, **Tim**

**CEPHAS BOWLES**, general manager of jazz radio station WBGO, was among eight persons honored by The Newark Arts Council for promoting

**Berne** and others," writes Larry Appelbaum in the April *JazzTimes*. "As a composer, he studied with Hank Levy and spent time ghostwriting for the Hanna-Barbera cartoon studios. He was artist-in-residence at the University of Colorado-Boulder and the St. Petersburg Conservatory in Russia, and he's received grants from the National Endowment for the Arts and Meet the Composer. Asked about the crowded market of new releases, Gress says, "I don't think it's worth doing another [recording] project unless you have something else to say. That's why mine are so few and far between." His fourth and latest CD as leader is *The Irrational Numbers* (Premonition)."

**OH PSHAW? OH NO!** Turn the clock back 67 years and see how top sidemen responded to a call from Artie Shaw to join what the clarinetist said "should be the greatest dance combo ever assembled." Wrote *Down Beat* on September 1, 1941: "Musicians never before heeded a leader's call as these men heeded Shaw's." Dated New York, the story read: "When Artie sent out a call to his old sidekicks, asking them to return and be cogs in his latest orchestral venture, not a single man brushed off his invitation. **Les Robinson** quit **Willy Bradley**. **George Auld** refused to accept big money offers from others, and went without work six weeks until Shaw's rehearsals got under way. **Lee Castaldo** quit Bradley, too. And, **Eddie McKinney** toted his big bull-fiddle right off **Tony Pastor's** bandstand and into Artie's room. '**Lips' Page** abandoned hopes to get his own jazz band clicking and made a bee-line to Shaw's initial rehearsal. **Mike Bryan** fluffed **Bob Chester** to strum a guitar, even taking lessons to brush up on the electric box which Shaw frequently likes to feature. Trombonist **Ray Conniff** junked his own band in preference to holding down a chair in the Shaw unit." That was another era. Names set in bold by JJ. Full story from the archives: [www.downbeat.com/default.asp?sect=stories&subsect=story\\_detail&sid=33](http://www.downbeat.com/default.asp?sect=stories&subsect=story_detail&sid=33)







## Compact Views

By Joe Lang NJJS Music Committee Chair

*This column was not included last month as we did not have any new titles to report about that had been added to NJJS inventory. We will make up for that a bit this month as a few tasty gems arrived in the mail.*

■ **Blue Reverie (Sackville – 2068)** is just what the doctor ordered for those who love big band jazz. It is the third album by the sadly under-recorded **JIM GALLOWAY WEE BIG BAND**, a band that Galloway has been fronting for 30 years. Throughout that time they have been keeping alive great charts from the best big bands, with a library of over 400 selections, many of them transcribed or reorchestrated by guitarist Martin Loomis, an original band member. From the evidence here, the folks up in the Toronto area should thank their lucky stars that Galloway and his cohorts remain committed to presenting this wonderful music. The band, 17 pieces strong, swings like mad, with soloists who, thankfully, state what they have to say without going on and on and on as so many soloists are wont to do these days. There are 15 selections from the books of bands like the Count Basie, Duke Ellington, Benny Goodman and Harry James orchestras, plus some original tunes and arrangements that have been created for the Galloway aggregation. A few of the many highlights are "Isfahan," with some lovely alto sax work by Gordon Evans, "Blue Reverie," an original by Galloway on which he waxes poetic on his soprano sax, and a liltily swinging take on "Send in the Clowns," featuring the trumpet of Brigham Phillips. When they close with a classic from the Basie book, "It's Sand Man," you sit there hoping that this crew will be recorded again and again.

■ When you see the name **JUNIOR MANCE** on an album, you are assured that the music will be happy, swinging and irresistible. **Groovin' with Junior (Sackville – 3070)** is no exception. Joining up with his steady Canadian trio mates, bassist Don Thompson and drummer Archie Alleyne, Mance spreads the seven selections over a program that lasts for over an hour, and never allows your interest to waver. "Falling in Love with Love" is an appropriate opener, but could have been called "Falling in Love with Mance." He sets the bar high with this selection, and keeps clearing it on the other six tracks. As is to be expected from Junior Mance, there is a lot of blues flavoring to his playing. He takes the Thelonious Monk tune "Ask Me Now" for an 11-plus-minute ride that is just plain stunning. It is full of emotion, contemplative, yet exhibiting bursts of joy. The balance of the program, Mance's "Blues for the Bistro," "For Dancers Only," "Bags Groove," "Stormy Weather" and the closer, Miles Davis's "The Theme," which he gives a slightly Basieish feeling, is consistently satisfying. This recording was done in a studio, but with an audience, giving it the feeling of a club performance. The folks who were there sound, from their applause, like they were having a ball, and the musicians seemed to be riding on the crest or similar emotions.

■ It was a thrill to see a CD arrive that was recorded under the leadership of drummer **JOE ASCIONE**. Given his health problems over the past few years, it is always satisfying to hear him play with his usual taste and enthusiasm. He is joined on **Movin' Up (Arbors – 19359)** by Allan Vaché on clarinet, John Cocuzzi on piano and vibes, and Frank Tate on bass. This is a group of cats who are on the same page, no matter what approach they take to a song. In his liner notes, Ascione emphasizes that the 11-track program was carefully selected in advance of the session, including the ordering of the songs, each of which has a special significance to Ascione. They open with an Ascione original, "Movin' Up," a buoyant piece that gets things off on an up note. Ascione's arrangement of "Zip-A-Dee-Doo-Dah" blended with a hint of "I've Got Rhythm" to create "Zip-A-Dee-Doo-Dah's Got Rhythm" affords all of the players an opportunity to throw caution to the wind and just plain romp, with Ascione's brushes leading the way. Cocuzzi's poignant vocal on "It Was a Very Good Year" contrasts with the

playful musical interlude that precedes the final vocal chorus. To close they explore the novelty tune "Abba Dabba Honeymoon" with a nod to the New Orleans second line style, taking things out, as they started, on an up note.

■ If you dig the sounds of New Orleans, then you will definitely dig **Creole Nocturne (Arbors – 19366)** a totally disarming outing by two musicians who make the Crescent City their home, pianist **TOM MCDERMOTT** and cornetist **CONNIE JONES**. The 15-song program that this duo presents is a delight from start to finish. These are two gentlemen who are totally simpatico and equally creative. McDermott's arrangement of a Chopin nocturne to create the title track grabbed me so strongly that I listened to it three times in a row before I proceeded to the next track. I didn't do this repeat bit for every track, but I often felt like doing so. Instead, I just kept it in my car for a few days, and played nothing else. Give a careful listen to Jones on "Satchmo Speaks." His playing is inspired. One amazing aspect of this album is the variety of musical styles that these gentlemen cover, mixing standard New Orleans fare with McDermott's nod to French Vals-Mustette on his original, "Ambivalence," an exploration of a chamber piece, "Danza," by the 19th Century American composer Louis Moreau Gottschalk, and McDermott's "anti-commercial Christmas Song," "I Don't Want Nuthin' for Christmas," with a vocal by Jones. The variety is impressive, as is the engaging artistry of the two participants.

■ There are certain things that are simply facts of life. One of those is that the **HARRY ALLEN-JOE COHN QUARTET** produces consistently great music. **Stompin' the Blues (Arbors – 19353)** is further proof of that truism. For this outing, tenor saxophonist Allen, guitarist Cohn, bassist Joel Forbes and drummer Chuck Riggs are joined by trombonist John Allred, and, for three tracks, tenor sax player Scott Hamilton. The addition of Allred, a masterful trombonist, to their regular lineup adds many interesting colorations to the group's sound. Any time that Allen and Hamilton are together is tenor sax

*continued on page 38*

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## COMPACT VIEWS

*continued from page 36*

heaven. There are 10 selections, four of them catchy originals by Allen. Allen creates lines that make for "good blowin' tunes." Things get off to a sprightly start with all named above romping through "You're Driving Me Crazy." The other two tracks that include Hamilton are "My Old Flame," a ballad interlude with Allred sitting out, and a version of "(I Would Do) Anything for You," that is the essence of what small group swing is all about. A spring ballad medley finds Allred front and center on "It Might As Well Be Spring," while Allen takes the ball on "Spring Is Here." Things come to a frenetic conclusion with Allen's "So There," a song that sounds like it has a Broadway tune lurking within it. If the music on this disc does not lift your spirits, I suggest that you get professional help!

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

## Other Views

**By Joe Lang** NJJS Music Committee Chair

*They keep putting out new CDs and DVDs, and we cannot stock them all at NJJS, but I want to let you know about some things that I believe are worth checking out.*

■ **BUD SHANK** has had a long and impressive career in jazz. He started out as a tenor sax player, but eventually established himself on alto sax, and then on flute, before setting the flute down to concentrate on his alto playing. Early in his career he played with Charlie Barnet and Stan Kenton. Eventually he settled in Los Angeles where he became a member of the legendary Lighthouse All Stars, made numerous jazz recordings, and became a fixture on the Los Angeles studio scene. He composed the scores for several films, and was a featured soloist on many soundtracks. Since leaving the studio scene in the 1970s, he has kept steadily busy as a jazz musician. At the age of 80, he is still a formidable player. His story is documented in ***Against the Tide (Jazzed Media – 9003)***, a film that combines performance footage, personal recollections by Shank, and commentary by others to present an in depth portrait of the man and his music. Shank is articulate, opinionated and frank about his musical philosophy, the events of his life,

and many of the players that were his peers. Listening to him I was struck by his openness and his sincerity. He is the kind of individual you would welcome an opportunity to spend some time with just conversing. I did, in fact, have an opportunity to speak with him and Bill Mays a few years ago at Shanghai Jazz in Madison, and he was exactly as he appears in the film, bright and friendly. You will be fascinated to learn of his part in bringing the sounds of Brazil to our shores several years before the Bossa Nova craze of the early 1960s. You will learn why he stopped playing the flute, and what he feels about the appropriateness of that instrument in a jazz context. Shank's stories and insights keep the film flowing nicely. Interspersed throughout *Against the Tide* is footage of a recent recording session with Shank on alto sax, Mike Wofford on piano, Bob Magnusson on bass and Joe LaBarbera on drums performing five tunes. These selections are included in their entirety on the CD that is part of this package. There are four other tracks on the CD. One is a live performance of "The Gift," a piece written specifically for Shank by Bill Holman, and performed with the Bill Holman Band in 2005. Another track finds Shank guesting with the Duke Ellington Orchestra in 1965, and being featured on a selection titled "The Big Heist." The other two tracks are 1956 performances with the Lighthouse All Stars of "Lover Man" and "The Nearness of You." Bud Shank has been a significant part of the world of jazz for about 60 years, and this is a fitting tribute to his artistry. It is a must see for those who dig this great music. (www.JazzedMedia.com)

■ Recently, **MARIAN MCPARTLAND** celebrated her 90th birthday. (On page 42 in this issue there is an article about the birthday party for her at Dizzy's Club Coca-Cola in New York City.) ***Twilight World (Concord – 30528)*** is a newly released collection of 11 tunes recorded in September 2007 with her regular trio mates, Gary Mazzaroppi on bass and Glenn Davis on drums. While she may have had some physical difficulties in recent years, her creative juices are still flowing freely. On this album, she explores three originals, "Twilight World," "In the Days of Our Love," and "Stranger in a Dream," two tunes by Ornette Coleman, "Turn Around" and "Lonely Woman," "Close Enough for Love" by Johnny Mandel and Paul Williams; "How Deep Is the Ocean" by Irving Berlin; "Alfie" by Burt Bacharach and Hal David; "Blue in Green" by Bill Evans; "Afternoon in Paris" by John Lewis; and "Blackberry Winter" by Alec Wilder and Loonis McGlohon. That is covering a lot of musical territory, and McPartland does so with her usual inventiveness, full of unexpected twists and turns, but always elegant and tasteful. It is surprising when anyone, no matter what their field, continues to create on a high level at the age that McPartland has attained, but she has been full of surprises all of her professional life, and shows no signs of giving in to the age thing. (www.concordmusicgroup.com)

Saxophonist Virginia Mayhew has been involved in many groups over the years, often as a leader. She also has her own label, Renma Recordings. This label has two new releases, quite different in the music played, but she serves musical overseer on both discs.

■ The **DUKE ELLINGTON LEGACY** is a group conceived of by Ellington's grandson Edward Ellington II, who serves as the group's guitarist. He approached Virginia Mayhew with the idea of a group with the mission of keeping the musical legacy of his grandfather alive. It has been a few years since the genesis of the resulting group. They have been playing gigs, expanding the book, getting tighter and tighter, and now have released their first recording, ***Thank You Uncle Edward (Renma-6400)***. The lineup has become settled with Mayhew serving as the leader and musical director, in addition to holding down the tenor sax chair, Ellington on guitar, Mark McGowan on trumpet, Norman Simmons on piano, Tom DiCarlo on bass, Paul Wells on drums and Nancy Reed on vocals. For this recording, the trombone of Wycliffe Gordon has been added, with contributions by Joe Temperley on baritone sax and bass clarinet, and Sheila Earley on percussion. The program is a mix of tunes from the world of Ellingtonia, some familiar like "Perdido," "Caravan," "Day Dream," "Cottontail," "In a Sentimental Mood" and "Come Sunday," along with a few more esoteric selections such as "Pretty Woman," "Mainstem," "Isfahan" and "Moon Mist." Most of the arrangements that have given the Duke Ellington Legacy its distinctive sound have been penned by the imaginative Norman Simmons. Mayhew has composed an original that could easily have been part of the original Ellington book, "Toe Tickler," and this exciting new creation is added right in the middle of the program, with Mayhew, Gordon, McGowan and Wells all getting an opportunity to cut loose. Reed's vocals on "Perdido," "Caravan," "Day Dream," "Cottontail" and "Come Sunday" are extremely appealing. She swings when needed, caresses the beauty of "Day Dream," nails the tongue twisting lyrics that Jon Hendricks created for "Cottontail," and invests "Come Sunday" the kind of spirituality it requires to be most effective. Temperley, who will be leading his own group at Jazzfest on June 8, has several memorable solo moments, most notably with his bass clarinet on "Come Sunday." The arrangements by Mayhew add distinctive touches that make the Duke Ellington Legacy sound distinctive without losing the spirit of the original Ellington takes on these tunes. It is music to sink your ears into with enthusiasm. (www.renmarecordings.com)

■ **A Simple Thank You (Renma – 6401)** by the **VIRGINIA MAYHEW SEPTET** takes Virginia from the world of swing to sounds that are more contemporary. Her arrangements are played wonderfully by Mayhew on tenor and soprano saxophones,

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Every few months, the Guitar Trio gets together to the delight of devoted fans and the three gentlemen themselves at the venerable Deer Head Inn just across the river in tiny Delaware Water Gap, Pa.

Bucky Pizzarelli is the leader, plucking out the melody to introduce most tunes, then settling into a rhythmic role he seems to relish, judging by the impish grins he flashes at moments of musical serendipity. But the other soloist, Walt Bibinger, and Ed Laub, obligato player and occasional singer, are no slouches.

I caught the trio on Easter Eve and like most of the 70 or so on hand stayed through the entire two-set, three-plus-hour concert.

Bibinger opened things up unaccompanied while the others were still enjoying dinner. The clink of glasses and clatter of silverware ceased immediately so listeners could catch



## Guitar in the Gap

### The Deer Head Inn

By Sandy Ingham

every note. The highlight was a gorgeous “Django’s Castle,” a tune new to my ears that I’ll be searching out on CD.

Pizzarelli and Laub soon joined in. “Do Nothing Till You Hear From Me” was the first of several Ellington classics in the trio’s repertoire, and there were generous helpings of Jobim and Great American Songbook favorites.

Bucky traded his plugged-in instrument for an acoustic on an unaccompanied “Concierto de Aranjuez,” the composition made into a jazz classic on Miles Davis’s “Sketches of Spain.”

The grand finale, “Jitterbug Waltz,” was the

night’s high spot. When Bucky suddenly ceased the fierce strumming he’d specialized in all night, all three players floated through a couple of choruses without any chunk-chunk beat anchoring them. It was like watching acrobats on the high wire with no net. Then on cue, they were back to earth, winding up as Pizzarelli flayed his strings mercilessly on the climactic chord.

The Deer Head offers jazz and blues Wednesdays through Sundays, with painless cover charges some nights. On this occasion, it was one of the best \$15 I’ve ever spent. □

*Sandy Ingham is Jersey Jazz’s roving reporter.*

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## Live Jazz Returns to Edgewater

**OTHER VIEWS**

*continued from page 38*

Lisa Parrott on alto and baritone saxophones, Scott Harrell on trumpet and flugelhorn, Noah Bless on trombone, Kenny Wessel on guitar, Harvie S on bass and Victor Jones on drums. Trumpeter Ingrid Jensen and percussionist Mayra Casales appear as special guests on several tracks. I was intrigued by the title of "One for the Parking Fairy," and, when I heard it, by the piece itself. Evidently, Mayhew has called upon the parking fairy often when looking for a parking spot in Manhattan, a common ploy that I have employed, usually with great success, many times. I love her sense of humor, and that attribute is evident in her approach to arranging. Setting the Monk tune "Rhythm-A-Ning" with a calypso flavoring, and adding some New Orleans funk, is a master-stroke, giving a new, interesting take to a great tune. Six of the nine selections are originals by Mayhew, with the Monk tune mentioned above, Mike Mayhall's "Just a Blues," which serves as a spirited opener, and the title track, a Harvie S composition, filling out the program. Mayhew's arrangements have great depth, creating musical colorations that make the group sound much larger than it is. Virginia Mayhew is a large talent, and this album is further proof of that. (www.renmarecordings.com)

■ For those of you who are only familiar with **JIMMY BRUNO** the burner, **Maplewood Avenue (Affiliated Artists - 3415)**, the latest album from this fine guitarist, will be a revelation. This is a trio album, with Bruno being joined by Tony Miceli on vibes and Jeff Pedraz on bass. They play eight originals, one by Bruno, three by Miceli and four by Pedraz, with the other track being a Miceli arrangement of a Bach sonata. This is an intimate album, recorded at Bruno's home, and engineered by him. The sound is warm and wonderful. The compositions are ear catching, and the interplay by the trio is wonderfully natural and tight. These are three cats from Philadelphia, and they start out with four tunes named after roads familiar to those from the area. This is, however, an album where titles do not mean much. It is the music and creativity of the artists that matter, and this is the kind of recording that makes you wish that you had been there while it was being captured for posterity. It would have been interesting to observe the concentration that each must have exhibited as they created a unified whole from their distinct talents. The final result is extremely satisfying. If you like your music subtle and engaging, Maplewood Avenue is right for you. (www.jimmybruno.com)

■ For several years, I have enjoyed hearing recordings by vocalist **SUSIE ARIOLI** with guitarist/vocalist **JORDAN OFFICER**. Their latest release, **Live at Le Festival International de Jazz de Montréal (Justin Time - 227)**, is a two-disc set, one a CD

and the other a DVD. These Canadian jazzers perform songs from the world of standards, with some more contemporary material added. This package captures them in live performance with their regular bandmates guitarist Michael Jerome Browne and bassist Shane MacKenzie, and special guests Rémi LeClerc on drums and Martin LaCasse and Francis Mondoux, who serve as background vocalists. Their style is pretty straight forward with a bit of a Western Swing flavoring, an occasional skiffle beat, and a touch of blues added here and there. Arioli has a pleasant, unaffected approach to her vocals, well suited to the material. Officer's guitar nicely complements Arioli's singing style. When taking instrumental breaks, and on the instrumental numbers, his jazz chops shine through. The songs vary from older tunes like "Pennies from Heaven," "If Dreams Come True" and "He's Funny That Way," to blues songs by Memphis Slim and Willie Dixon, to a few Roger Miller ditties, a nod to Jimmy Webb, and a couple of Officer instrumental originals. The DVD contains all of the songs that are on the CD plus an additional five selections from the concert. There are also interviews with Arioli, and Officer. Officer's segment is particularly interesting as he articulates in some detail his evolution as a guitarist. The Susie Arioli Band featuring Jordan Officer is a winning combination. (www.justin-time.com)

■ **Dreams & Shadows (Jazzed Media - 1031)**


is the second album by vocalist **JUDY WEXLER**, but is the first that I have heard. From the evidence here, she is one fine singer, and has surrounded herself with a fine cast of musicians. Pianists Jeff Colella and Alan Pasqua, reedman Bob Sheppard, trumpeter Gilbert Castellanos, bassist Darek Oles and drummers Steve Hass and Joe LaBarbera contribute in various combinations, while Tollak Ollestad on harmonica and Stefanie Fife on cello each appear on one track. Wexler has a distinctive voice full of shadings, and simply knows how to dig into a song and find its essence. Speaking of songs, Wexler has chosen an interesting and eclectic program. She has mostly stayed away from the catalog of standards favored by most jazz and jazz-

influenced pop singers. Even when she goes in that direction, the songs that she opts to include, "Comes Love," "In Love in Vain" and "If I Only Had a Brain," are not anywhere near the overdone category. Her take on "One Less Bell to Answer," makes this song take on a depth that was untapped by the hit version from the Fifth Dimension. It would be hard to find anyone other than Blossom Dearie herself who would include two songs by Dearie and Jack Segal in an album. Well, Wexler sings "Bye, Bye Country Boy" and "Summer Is Gone" in a way that will surely please Miss Blossom. To confirm her jazz chops, Wexler vocalizes two jazz tunes, "Pent Up House" by Sonny Rollins, with a lyric by Jack Prather, and "Blue Daniel" by Frank Rosolino, retitled "Life's a Lesson" by lyricist Ben Sidrin. This is an impressive collection by a singer who is sure to attract lots of attention with quality efforts like this. (www.JazzedMedia.com)

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



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 Alumni Orchestra

**EVENTS**

Thur., Sept. 18, 2008 7:00 - 11:00 PM Get Acquainted Day. Meet Old and New Friends, Musicians and Wives. View Duncan Schiedt Jazz Photography Exhibit. Record and sheet music tables open. Informal music.  
 Fri., Sept. 19, 2008 Tour Chautauqua Grounds. Antique & Amish shops and winery tours. Golf at Donald Ross Designed Chautauqua Institution Golf Club.

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

Fri., Sept. 19, 2008	Solo Piano & Guitar In Lobby	2:30 p.m. - 4:30 p.m.	Sat., Sept. 20, 2008	Brunch Program	9:00 a.m. - 2:00 p.m.
Fri., Sept. 19, 2008	Evening Program	5:30 p.m. - 1:00 a.m.	Sat., Sept. 20, 2008	Evening Program	5:30 p.m. - 1:00 a.m.
			Sun., Sept. 21, 2008	Brunch Program	9:00 a.m. - 2:00 p.m.

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# Caught in the Act

By Joe Lang  
NJS Music Committee Chair

## Marian McPartland's 90th Birthday Celebration

Marian McPartland Trio and Friends  
Dizzy's Club Coca-Cola, New York City  
March 19, 2008

When a premier performer reaches the age of 90, there are probably no glorifying adjectives that have not been applied to that individual at some point in time. In the case of Marian McPartland, that is particularly true. She has received countless accolades for her exceptional pianism, and also for her role as host of the long-running *Piano Jazz* series on National Public Radio. To celebrate her 90th Birthday, she performed two sets at Dizzy's Club Coca-Cola at the Jazz at Lincoln Center facility, with her regular trio members, bassist Gary Mazzaroppi and drummer Glenn Davis. Also on hand to lend their musical and emotional support were a variety of guests.

With some assistance, McPartland, who has endured arthritis in her legs and a recent pelvic break, arrived on stage to tumultuous applause. Her good-humored nature was immediately apparent when she included a nod of thanks to the Arthritis Foundation in her welcoming remarks.

Her musical adventure opened with a spirited take on a tune that she often played with her late husband, cornetist Jimmy McPartland, "Royal Garden Blues." She then opted to assay a selection from her new studio recording *Twilight World* (Concord – 30528), a solo version of "Alfie." McPartland prefaced her next selection by saying that "I always like to include a tune by a woman song-



writer," and then proceeded to sparkle on a version of Bernice Petkere's "Close Your Eyes," with a contemplative solo piano intro leading into a lilting exploration by the trio.

McPartland then called vocalist Karrin Allyson to the stage. She performed two tunes composed by McPartland, "Twilight World," with lyrics by Johnny Mercer, and "There'll Be Other Times, a song dating back to the days when McPartland held forth at the Hickory House, with a touching set of words penned by Margaret Jones. Allyson was in a playful mood, telling a humorous story about her initial meeting with McPartland. She also was in superb voice, with immaculate phrasing.

The next participant was violinist Regina Carter. Carter is a true star on her instrument, as she convincingly demonstrated during her two selections. Her initial offering was a spry take on "I Can't Believe That You're in Love with Me." Carter and McPartland were obviously having great fun with this one. "Come Sunday" proved to be one of the highlights of the set, with Carter playing this Ellington gem with haunting beauty.

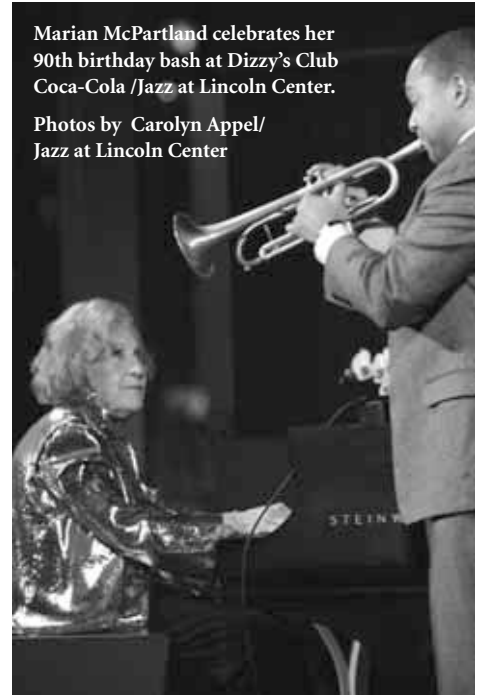
During this first set, the only pianist guest was Jason Moran. McPartland took a seat beside the piano as Moran performed a percussive and wildly exploratory reading of McPartland's "Time and Time Again."

A true surprise guest was then announced, the popular singer Norah Jones, who clearly was right at home in an all out jazz setting. She opened with "Blame It on My Youth," investing it with a slightly country feeling that was also reflected in McPartland's accompaniment and instrumental interlude. Jones then gave a soulful reading of "The

Nearness of You," the one standard that she included on her wildly successful first album, *Come Away with Me*. McPartland requested that Jones perform one more tune, and they settled on the Jerome Kern/ Otto Harbach classic, "Yesterdays." Jones professed to be unsure that she would remember all of the words, but remember them she did, and her

Marian McPartland celebrates her 90th birthday bash at Dizzy's Club Coca-Cola /Jazz at Lincoln Center.

Photos by Carolyn Appel/  
Jazz at Lincoln Center



ensuing performance was the most jazz-flavored of her selections.

It was time now to formally celebrate McPartland's birthday, and out came a cake with candles. All present joined in on singing "Happy Birthday," and McPartland lent a bit of accompaniment to the vocalizing. The cake eventually was shared by all of the attendees.

The final guest was Jeremy Pelt who played a mellow version of "Moonlight in Vermont" on his flugelhorn, conjuring up memories of Miles Davis.

McPartland's closing number was another selection that appears on her new album, Ornette Coleman's "Turn Around." Encouraged by the enthusiastic audience to play one more tune, she responded with a reprise of "Close Your Eyes," but took it to some different places on this visit.

Following the performance, the room glowed with good spirits, and envy for those who would catch the second of the two sold-out shows. From all reports, the second set, that featured guest appearances by pianists Bill Charlap and Kenny Barron, vocalist Jeanie Bryson and trumpeter Wynton Marsalis, as well as return visits by Allyson and Pelt, proved to be equally rewarding.



## Book Review | Playing the Changes: Milt Hinton's Life in Stories and Photographs

By Milt Hinton, David G. Berger and Holly Maxson  
Vanderbilt University Press, Nashville | 364 Pages, Illus., CD included, \$75.00

By Joe Lang NJJS Music Committee Chair

Milt Hinton was primarily known as a jazz bassist, but, as has been shown in three books, he was also a sensitive and accomplished photographer and raconteur. The latest of these volumes, *Playing the Changes*, is a treasure trove for jazz fans.

The story of Milt Hinton's life is one of a man who rose from extremely humble beginnings to a place at the top of his chosen field. Along the way, he experienced many trying times, saw first-hand the scourge of racism, took advantage of the strong values implanted in him by his family, particularly his maternal grandmother, and used his courage, intelligence, sensitivity and talent to succeed in the many areas of his life.

His story starts in Vicksburg, Mississippi on June 23, 1910. His father was gone from the family by the time Hinton was three months old. He lived with his mother and her two sisters, but was primarily raised by his "Mama," his maternal grandmother, the woman who kept the family together. He had no meaningful contact with his father until he was playing a gig in Memphis with Cab Calloway in 1940, and his father showed up to hear him. Hinton relates many tales from his childhood in Mississippi, including the harrowing experience of witnessing first-hand the lynching of a black man.

Eventually, the family migrated to Chicago, following the lead of Hinton's two uncles, Bob and Matt. It was in Chicago that he first became involved in music. He started on violin at the age of 13, but switched to bass while at Wendell Phillips High School, a school with an outstanding music program. Hinton's instrument switch was influenced by the onset of talking movies, when he observed that the demand for violinists suddenly subsided as the need for live musicians to play along with silent movies receded. Hinton became involved in all aspects of the music program at Wendell Phillips, and was selected to play bass in the Chicago All City Orchestra. Following graduation, Hinton

attended Crane Junior College, and then, for a brief time, Northwestern University.

Quite fascinating are his stories of his non-musical life in Chicago. His Uncle Matt was involved with many shady people, and at one point got Milt a job working for a bootlegger involved with Al Capone. The interlude in the book devoted to this short phase of Hinton's life is a terrific read. This is but one of several stories found throughout that are not directly related to music, but are welcome additions to the life story that Hinton relates.

Playing music, however, was Hinton's primary focus in life. He started playing professionally while still in high school, and it did not take him very long at Northwestern to realize that music was his true calling. He understood that the sooner he devoted himself completely to playing music, the better chance he had to develop professionally. He played with several bands around Chicago, most notably in that of Erskine Tate. His big break came with the opportunity to join the group of the renowned jazz violinist Eddie South, with whom Hinton toured extensively until the demand for South and his group waned. Hinton stayed around Chicago until, in 1936, he was recommended to fill the vacant bass position in the Cab Calloway band by trombonist Keg Johnson, who had played in a band in Chicago with Hinton.

This began an association that lasted until the early 1950s when Cab's star dimmed, and Hinton had to find other sources of income. His lengthy stay with Calloway occupies a significant portion of this book.



The portraits that Hinton paints of the many personalities on the band, the band stories, and the insight that he offers into the life of a musician on the road are related in a style that is articulate, engaging, amusing and informative. There are larger than life depictions of players like "Chu" Berry, Ben Webster, "Dizzy" Gillespie, and, of course, Cab. The famous "spitball" story is related in detail. There are several incidents demonstrating the tribulations that the band endured due to racism.

Following his stay with Calloway, Hinton made New York City his home base and found his way into the world of freelance studio work. Playing for radio and television shows, commercial jingle sessions, jazz and popular recordings, and an occasional live jazz gig dominated Hinton's professional life until the late 1960s, when there was a falloff

*continued on page 45*

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**MILT HINTON BOOK**

*continued from page 43*

in studio work. During this period, Hinton finally was able to obtain some real financial security. He worked in a variety of situations, and the resulting stories that come from his experiences are fun to read.

Once the studio work fell off, Hinton got back to his real love — playing jazz. Hinton was a frequent participant at jazz festivals, parties and cruises, often involving travel to overseas destinations. He details interesting stories relating to his trips to Russia. He performed extensively at the popular New York City club Michael's Pub. There were countless jazz recording sessions, several under Hinton's leadership.

What comes through in this book most strongly is Hinton's love of life, and the positive outlook that enabled him to succeed far beyond anything that he could have imagined in his earliest years. He writes glowingly of the strength and beauty of his second wife, Mona, who provided him with love, support and the assets of her great intelligence and practical nature.

His many musical relationships are also explored in depth, particularly his superb word portraits of many of his fellow bassists. Jazz is chock full of unique and interesting personalities, and Hinton captures many of them in this volume.

The photographs that are a big part of *Playing the Changes* enhance the tale that

Hinton tells. Most of the pictures included are from the extensive library of photographs taken by Milt Hinton, and cataloged by Holly Maxson. Hinton was in a unique position, having many opportunities to capture intimate behind the scenes and casual moments that were not available to professional photographers. In doing so, he was able to add significantly to the field of jazz photography. There are also many photos taken from his family archives, as well as some taken of Hinton by others.

David Berger, who enjoyed a 40-year friendship and professional partnership with Milt Hinton has been instrumental in putting together all three volumes containing Hinton's words and photographs. Holly Maxson, an accomplished photographer, has been organizing the Hinton photographic collection since 1979. Berger and Maxson co-direct the Milton J. Hinton Photographic Collection. They also produced *Keeping Time: The Life, Music and Photographs of Milt Hinton*, an award-winning documentary.

While this is a large-sized book, a style usually referred to as a "coffee table" book, it is not one that should be purchased solely for the photographs. The text and the photos are carefully

integrated, and are of equal relevance. The text is highly readable and interesting. The photographs are equally engaging. Taken together, they are an important addition to jazz literature. There is also a CD included that has oral versions by Hinton of several highlights from the book, and a few musical selections as well.

This book is essentially an updating of *Bass Line: The Stories and Photographs of Milt Hinton*, published in 1988 by Temple University Press, and includes the superb Preface that Dan Morgenstern wrote for *Bass Line*. *Playing the Changes* has many new photographs, and has additional and revised text that updates Hinton's story to the conclusion of his fabulous life on December 19, 2000. It will serve as a valuable companion to *Bass Line* for those who already have that book, and as a welcome newcomer to the library of all jazz enthusiasts.

For more information, visit [www.milthinton.com](http://www.milthinton.com).



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**MUSIC COMMITTEE**

*continued from page 8*

tone on each instrument as you could hope to hear. He is also a scintillating improviser. Dan is a fellow member of the JLCO. He's one of those pianists with chops that just do not quit. He and Joe have a special empathy in their playing. James, also a member of the JLCO, has been a frequent participant at Jazzfest and many other NJJS events. His musicianship is outstanding, and he infuses his playing with his ready sense of humor. Greg is another NJJS favorite. He is one of the most eclectic musicians in jazz, at home playing anything from trad to jazz on the outer edges in groups led by Ornette Coleman and John Zorn. He has a wonderfully full sound, and is always full of surprises when put into the solo spotlight. Leroy is one of the first call drummers on the New York scene. He is noted for his superior time, and the varied colorings that are part of his percussion palette. These cats will provide jazz for sophisticated tastes.

The loss of Earl May earlier this year was a devastating blow to those who enjoyed his friendship, and to lovers of good music everywhere. Earl was a great supporter of NJJS, and performed for us many times. In his memory, we asked the pianist in Earl's

quartet, Larry Ham, to put together an Earl May Tribute Band, comprised of musicians associated with Earl. In addition to the remaining members of Earl's quartet, Larry Ham, alto saxophonist Dave Glasser and drummer Eddie Locke, Larry has recruited vocalist Catherine Russell, tenor saxophonist Houston Person, trombonist Benny Powell, and bassist Bob Cranshaw. Larry is one of the best, and most underrated pianists in jazz. He is a creative improviser, a terrific composer, and an accomplished accompanist. David is an alto saxist supreme. He swings like crazy, plays ballads with great sensitivity, and has an imagination that makes his solos grab you and not let go. Eddie, one of the few jazz greats still alive who appeared in the photo celebrated in the acclaimed documentary *A Great Day in Harlem*, is a powerhouse drummer and a true crowd pleaser. He knows exactly how to keep a group in a swinging groove. Catherine, after years of performing many styles of music, and serving as a backup singer on tours with pop stars like David Bowie, Paul Simon and Steely Dan, has, with great success, turned her attention to her true love — jazz singing. She has released two critically acclaimed albums, and has been receiving accolades for her live performances. Catherine performed many times

with Earl, who played a significant role in her development as a jazz singer. She appears on his album *Live at Shanghai Jazz*. Houston is simply one of the premier tenor saxophone players in jazz. His big tone, imagination and charisma make him a favorite with audiences everywhere. Houston's long-standing partnership with the late Etta Jones was among the most famous and revered pairings in jazz. We are extremely pleased to have Houston appear once again at Jazzfest, where his performances have always been met with great enthusiasm. Benny first came to prominence in the bands of Lionel Hampton and Count Basie. Other big band credits include the Thad Jones/Mel Lewis Orchestra and those occasionally formed by Randy Weston. He is equally at home in a small group setting. Benny is also a jazz educator, and has been active for many years with the Jazzmobile project. Bob, who favors playing an electric bass, has played with a multitude of jazz greats. His association with Sonny Rollins dates back to the early 1960s, and his list of credits is the equal of almost anyone on the scene today. This is truly an All-Star group that will provide a fitting tribute to a special man.

Next month, an in-depth look at the groups performing in the Tent.



Jazzfest Schedule  
(tentative)

**Saturday June 7**

**Tent:**

- Noon - 1:00 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
- 5:15 - 6:00 PM High School Jazz Band TBA

**Concert Hall:**

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

**Black Box Theatre:**

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

**Sunday June 8:**

**Tent:**

- Noon - 1:00 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
- 5:15 - 6:00 PM High School Jazz Band TBA

**Concert Hall:**

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

**Black Box Theatre:**

- Noon - 1:00 PM Carrie Jackson and Her Jazzin' All-Stars
- 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 Jazzin' All-Stars



Ticket prices and ordering information are in the full-page ad on page 3.

## What's New? Members new and renewed

We welcome these friends of jazz who recently joined NJJS or renewed their memberships. We'll eventually see *everyone's* name here as they renew at their particular renewal months.

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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:

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- Pee Wee Russell Memorial Stomp  e-mail updates

- 'Round Jersey (Regional Jazz Concert Series):  Bridgewater  
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- **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.

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

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'Round Jersey

Morris Jazz

The Bickford Theater at the Morris Museum

Morristown, NJ 07960

Tickets/Information: 973-971-3706

Longterm NJJS members will remember **Derek Smith** from the Piano Spectaculars at Waterloo Village. Those annual events involved the top jazz players from around the country and the globe, and Derek had a regular invitation. More recently, you've probably seen him as the pianist of choice for the Chicken Fat Ball, at Princeton's JazzFeast or at Bridgewater, either as a soloist or as part of an all-star band.

If you caught him still earlier in his career, you may have heard him with the Modern Jazz Quartet shortly after arriving here from his native England. He also played extensively with Benny Goodman, and was in the *Tonight Show* band when it was led by Doc Severinsen. Or you may simply have encountered him on one of a couple dozen recordings that are still in print, most notably some recent ones from Arbors. He's surrounded by top players, and any one of them will give you an enjoyable evening.

But nothing compares to his live performances, especially as a soloist. You're lulled at first as he lays out the melody with care and precision. Then, in a blink of the eye, his fingers accelerate to gallop across the keys, seeming to involve everyone of them as he builds speed. He keeps up the torrid pace for several choruses and, just as your eye is learning to follow his motions, it's over. His repertoire covers the full spectrum of jazz and swing, so you'll recognize most of the material...except you've never heard it quite as Derek plays it.

Derek Smith will return to the Wyeth Jazz Showcase on Monday evening, May 12, with a full 90 minutes of passionate piano. Come to enjoy his dry humor and his "evil left hand."

Piano aficionados should return on June 30 to hear **Bob Seeley** play boogie woogie on the big Kawai piano, seasoned with a bit of stride and such for variety. "Seeley is a force of nature," insists Dick Hyman, a wondrous player himself, who has involved Bob (and Derek, for that matter) in his productions for the 92nd Street Y in Manhattan.

But this Bickford Theatre series is not all piano. On Monday, June 9, **Dan Levinson** will convene an international reed summit here, with Bob Wilber's protégé **Nik Payton** and British alto star **Alex Mendham**, backed by a stellar rhythm section: **Mark Shane**, **Kevin Dorn** and **Brian Nalepka**. What a way to complete Jazzfest weekend! One show only, never to be repeated.

The summer schedule here is packed, so you have no reason to stray during the warm season. The 7-piece **Summit Stompers** return on July 7, with a program mixing hot jazz classics with West Coast gems that are rarely heard here. They're followed on July 21 by the largest group ever to perform for this series: the 24 piece **Silver Starlite Orchestra**, with talented vocalists augmenting the powerful instrumentals. Both bands have strong followings, as well they should.

Australia's world class Bixian band, the **Wolverines**, visits on August 4, followed the next day by France's award-winning **Paris Washboard**, both en route to the Orange County Classic Jazz Festival in CA. The **Palomar Quartet** closes the season on August 18, with more Benny Goodman fare. All are popular, so order tickets early.



Bucky P. and Jerry B. together again on May 7.



All that charm and talented, too, Derek Smith appears at Wyeth Jazz Showcase on May 12.

Jazz For Shore

NOTE temporary venue change!

Mancini Hall, Ocean County Library, Toms River, NJ 08753

Tickets/Information: 732-255-0500

**Bucky Pizzarelli** has drawn huge crowds at previous visits to MidWeek Jazz, but since the series has moved to temporary quarters (during renovations at Ocean County College's Fine Arts Center), some thought had to be given to sizing the program to the room. For this visit on Wednesday, May 7, Bucky is backed only by bassist **Jerry Bruno**. Downsizing is appropriate for the more intimate Mancini Hall at the downtown Toms River Library. On the other hand, seating will be more up close and personal. The room has lively acoustics, and guitar fans will appreciate Bucky's more intensive playing time.

Bucky's career in jazz goes back to the banjo period (see the photo on our January cover!), encompassing the entire swing era, right up to today. His fans span the generations, because his playing is still dynamic in spite of his years. He keeps a full schedule of international travel for concerts, festivals and studio sessions. Given the limited capacity of the room, we urge you to get your ticket order in early.

"Boogie Bob" **Seeley** returns on Wednesday, June 25, playing for the first time in a piano-in-the-round arrangement that puts everyone

within four rows of the instrument. His "industrial strength" concerts feature generous doses of boogie woogie, with some stride, blues and possibly a bit of ragtime for change of pace. Bob is revered in Europe, where hot jazz piano is popular with young people, and the practitioners are treated like rock stars. When Bob last played for this series, the audience wouldn't let him stop.

Tickets are still \$13 in advance and \$15 at the door and should be ordered from the OCC Box Office (by phone, above) and not from the Library. There is generous free parking on surrounding streets, plus a garage and deck behind the building. The site is within a mile of Garden State Parkway exit 81, with full printed directions available from the Box Office too.

MidWeek Jazz has applied for additional dates during the summer, and invited drummer **Kevin Dorn** to bring his **Traditional Jazz Collective** back on July 30. Their first visit last year drew thunderous ovations, and they had to play two encores! Trumpet star **Dan Tobias** (often heard with the Midiri Brothers as well as his own combos) is assembling a group to play on August 20. Both these dates are awaiting approval by the Library; verify when ordering tickets.

Photos by Bruce Gast.

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



**PREZ SEZ** *continued from page 2*

the Thursday and Friday afternoon before Jazzfest. See their ad on page 23 for more details. They'll be having special events throughout the conference. On Friday evening our festival will begin with the NJ IAJE award winning high school jazz band champions from their competition held this spring. This is a free concert that will give you reason to believe we've got a whole new generation of great jazz musicians on the horizon.

■ **Guided Tour of Benny Goodman Exhibit at Carnegie Hall.** The NJJS has arranged for a guided tour of the Carnegie Hall's Rose Museum featuring an exhibit celebrating the 70th Anniversary of the legendary 1938 performance by Benny Goodman (see story, page 10). The tour will be conducted by Gino Francesconi, Director of Archives and the Rose Museum, Carnegie Hall, and is scheduled for 3 PM on Saturday, May 10. **This is a free event for NJJS members.** If you'd like to join us, please call me at 732-356-3626 or send me an E-mail at [pres@njjs.org](mailto:pres@njjs.org). Thanks to member Sid Josephs for bringing this exciting exhibit to my attention.

Please come out to some and/or all of these events. I've been busy partnering (so what else is new) trying to promote the NJ Jazz Society in all sorts of ways. Please show them what an active group of jazz lovers we really are by attending these events. Make sure to wear your NJJS shirts (check out our store on the website) or tell them NJJS sent you!



**JAZZ TRIVIA ANSWERS**

*questions on page 4*

- |  |  |
|--|--|
| <p>1. "In the Mood."<br/>2. "Marie."<br/>3. (a) "Flamingo;" (b) Herb Jeffries<br/>4. Comanche War Dance, Iroquois and Seminole</p> | <p>5. The original title was copyrighted to another author. Although Pearl Buck had written a best selling book titled "The Good Earth" in 1931, it is believed that, in this case, the title referred to the slang term then used by musicians for marijuana.</p> |
|--|--|



**Cape May Traditional Jazz Society  
MEMBERS WANTED**

Send name & address for newsletter, gig information, etc.  
[pinewood6@comcast.net](mailto: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.

■ **April 16, 2008** *David Tenenholtz* — Jazz in Swedish: The Career and Legacy of Jan Johansson

■ **May 7, 2008** *Marty Grosz*: The Short and Happy Life of the Banjo and Acoustic Guitar in Jazz

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).

■ **April 20** — Oscar Peterson Tribute: Host Tad Hershorn covers the career of the piano great who died on December 23, 2007.

■ **April 27** — Variety Is The Spice Of Jazz: Host Dan Morgenstern continues his explorations of multiple versions of the same tunes; this time, "Someday Sweetheart" and "Tea for Two."

■ **May 4** — The Prestige-ious Tiny Grimes, Part 4A: Host John Clement samples the albums guitarist Grimes made for the Prestige label.

■ **May 11** — The Prestige-ious Tiny Grimes, Part 4B: Host John Clement plays more of the recordings guitarist Grimes made for the Prestige label.

■ **May 18** — Playing the Changes: Host Ed Berger interviews author David G. Berger about his collaboration with bassist/photographer Milt Hinton.

■ **May 25** — Springville: Bill Kirchner examines the music of trumpeter/composer/arranger Johnny Carisi, composer of "Israel" and "Springville" who has arranged for Glenn Miller, Ray McKinley, Charlie Barnet and Claude Thornhill.

■ **June 1** — Forgotten pioneer: Arranger-composer-guitarist Gene Gifford, born May 31, 1908, set the style for the Casa Loma Orchestra, a huge influence on the Swing Era to come. Dan Morgenstern hosts this centennial show.

# 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.morrimuseum.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**  
**CHRISTOPHER'S**  
**AT THE HELDRICH HOTEL**  
10 Livingston Avenue  
732-214-2200  
www.theheldrich.com  
No cover  
Every Friday 8 – 11 PM

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

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

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

**North Arlington**  
**UVA**  
602 Ridge Road  
Friday 7:00 PM  
Adam Brenner

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

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

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

**RUGA'S**  
4 Barbara Lane  
201-337-0813  
Tuesday thru Saturday 7:00 PM

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

**Pinefield**  
**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

**WITHERSPOON GRILL**  
57 Witherspoon Street  
609-924-6011  
www.jmgroupprinceton.com  
Tuesday night jazz 6:30 – 9:30 PM

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

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

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

**Red Bank**  
**COUNT BASIE THEATRE**  
99 Monmouth St.  
732-842-9000

**"JAZZ IN THE PARK"**  
Riverside Park  
732-530-2782

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

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

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

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

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

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

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

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

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

**SOUTH ORANGE PERFORMING**  
**ARTS CENTER**  
One SOPAC Way  
973-235-1114

**Summit**  
**SUMMIT UNITARIAN CHURCH**  
4 Waldron Ave.  
Sunday

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

**PUFFIN CULTURAL FORUM**  
20 East Oakdene Ave.  
201-836-8923

**Tom's River**  
**OCEAN COUNTY COLLEGE**  
**FINE ARTS CENTER**  
College Drive  
732-255-0550  
www.ocean.edu/campus/  
fine\_arts\_center  
Some Wednesdays

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

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

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

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

**Watchung**  
**WATCHUNG ARTS CENTER**  
18 Stirling Road  
908-753-0190  
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](mailto: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

**THE FRANK WESS QUINTET** appears at the Village Vanguard in NYC April 29 and May 4.

Catch **SWINGADELIC** on May 2 at Swinging with Simone's dance, Montclair Women's Club, 82 Union St.

The Priory in Newark presents **FRANK NOVIELLO** on May 2 and **THE STEIN BROTHERS QUINTET** on May 16.

**JAMES L. DEAN** big band swings the Whiskey Café in Lyndhurst on May 18 — \$15 includes dinner, dance lesson.



# **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)



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Francis 'Joe' Lang

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Chatham, NJ 07928  
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Home: (973) 635-2761  
Cell: (973) 978-2427

## JerseyJazz

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

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