

# JerseyJazz

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

Volume 37 • Issue 3  
March 2009

## On the Goodman Century

### Centennial Year Opens with Tribute in Bridgewater

Story and photos by Bruce Gast

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

Fast forward to January 17, 2009 as Jazz in Bridgewater celebrates that momentous anniversary with its own sellout concert, somewhat closer to home.

Dan Levinson was the headline clarinetist, backed by the star-studded James Langton Big Band that was filled with faces familiar to NJJS members. This is believed to be America’s first celebration of Benny Goodman’s birth centennial.

The “world’s first” title belongs to Dan himself, since he had already been doing Goodman tributes in Europe earlier in January.

*continued on page 26*

**2009**  
**Pee Wee Russell Memorial Stomp**  
SUNDAY, MARCH 1  
Birchwood Manor, Whippany  
**LAST CALL!**  
see ad page 5, and page 8



Dan Levinson, headline clarinetist, will bring his Swing Wing to Pee Wee as well.

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## Prez Sez

By Andrea Tyson President, NJJS

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

■ Our **Member Meetings** (open to all) are continuing under the umbrella of our Music Committee so please read Laura Hull's Music Committee column for details of upcoming performances or go to our Website for further information. We thank Trumpets for their hospitality and hope that you will patronize

their establishment at other times as well, [www.trumpetsjazz.com](http://www.trumpetsjazz.com). Our meeting on January 18 was well-attended and the graduate students jazz quartet from Jersey City University was spectacular. We had some special audience members who added to the fun as Pam Purvis and Bob Ackerman joined the band and Laura Hull also added her dulcet tones to the group.

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

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

## NJJS Bulletin Board

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

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

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

**Got E-mail?** Some special offers for NJJS members are late-breaking — so please send your E-mail address to [webmaster@njjs.org](mailto:webmaster@njjs.org). For example, one of our partners recently offered a generous buy-one-get-one-free ticket deal. We were only able to extend that offer to our E-mail list.

**Friends got E-mail?** We've started a new initiative to further spread the word about NJJS. If you've got friends and relatives who'd like to receive our occasional E-mail blasts, please send their E-mail addresses to [publicity@njjs.org](mailto:publicity@njjs.org).

# Tell them you saw it in Jersey Jazz!

another supporter of live jazz and we hope you will keep the music alive by patronizing this restaurant...whether at the bar or at a table. All are welcome and the sight lines are perfect!

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

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

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

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

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

■ **Saturday, April 4, 2009 at 7PM**  
A night of jazz being presented at the Theatre at Raritan Valley Community College [www.theatre@rvccarts.org](http://www.theatre@rvccarts.org) (RVCC) featuring Five Play, Vocalist Frank Noviello, pianist Rio Clemente, and a wonderful jazz violinist/fiddler Mark O'Connor coming in with his Hot Swing Trio. I saw Mark at The

Egg in Albany a while back and this is a first class act that's not around too often, so you want to make sure to be at this fabulous event! Tickets are \$20 and \$25 and are available at the box office or by calling 908-218-8867.

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

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

As is the usual case, March is coming in like a lion and leaving like a lamb so stay well — stay warm and don't miss out on some of these tasty treats happening right here in our Garden State. **JJ**

**Wednesday  
February 25 2009**  
FREE FILM: *Last of the Blue Devils*  
at Library of the Chathams/Chatham  
7 PM  
see p 8

**Sunday March 1 2009**  
PEE WEE RUSSELL  
MEMORIAL STOMP  
at Birchwood  
Manor/Whippany  
NOON-5 PM  
see p 8

**Sunday  
March 15 2009**  
MEMBER MEETING  
at Trumpets/Montclair  
Duets  
2-5 PM  
see p 8

**Wednesday  
March 25 2009**  
FREE FILM:  
*Symphony in Riffs*  
at Library of the  
Chathams/Chatham  
7 PM  
see p 8

**Saturday, April 4**  
NIGHT OF JAZZ  
Theatre at Raritan Valley  
Community College,  
North Branch  
7-10 PM  
see p 8 and ad p 11

**Sunday, April 19**  
AFTERNOON OF JAZZ  
Morristown Community  
Theatre, 3 PM  
see p 8 and ad p 15

**Wednesday  
April 29 2009**  
FREE FILM: *TBA*  
at Library of the  
Chathams/Chatham  
7 PM

**Sunday  
April 26 2009**  
MEMBER MEETING  
at Trumpets/Montclair  
Dena DeRose, 2-5 PM  
see p 8

**Friday & Saturday  
June 5 & 6 2009**  
JAZZFEST  
at Drew University/  
Madison  
see p 8

## NJJS Calendar



## The Mail Bag

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

So therein I noticed your call to arms for educational donations and I am responding with this check. Now that my 10-year-old son is an aspiring trombone player, I see the need at the schools for additional assistance. My band, Swingadelic, does a yearly Duke Ellington program in April in Hoboken Elementary Schools. (April is Jazz Appreciation Month.)

I invite my fellow NJJS members to come see us on alternate Monday nights at Maxwells in Hoboken where our "little big band" is into its sixth year.

*Dave Post  
Hoboken*

*[Swingadelic swung their eclectic magic "under the tent" at last June's NJJS Jazzfest to enthusiastic crowds. —Editor]*

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

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

Keep swingin',  
*John Herr  
Syracuse, NY*



**Founding Fathers of the Cape May Traditional Jazz Society:** Charlie Logeman, Vice President, Ray Petit co-founder, Bob Ashman President and co-founder. The CCMTJS was organized in the spring of 2008. More info at: [www.capemaytraditionaljazzsociety.com](http://www.capemaytraditionaljazzsociety.com).

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

*Fred McIntosh  
Old Tappan, NJ*

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

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

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

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

Wouldn't even a part-time arts channel — infomercials by day and music by night — still make money?

I'm just asking.  
*James Pansulla  
Bloomfield*

**I JUST ATTENDED** this year's first monthly Sunday afternoon live Cape May Traditional Jazz Society gig at the VFW Post 386 in Cape May. The Atlantic City Jazz Band featured Herb Roselle on trombone, Bob Rawlins on clarinet, Paul Grant on trumpet, Frannie Smith on banjo, Harry Salotti on tuba and Chuck Harms on drums. They were swinging hot and wowed the large crowd of true Dixieland enthusiasts with lots of old traditional tunes. Herb and his band are committed to keeping this great music alive and affordably available in south Jersey. Their next gig is Sunday April 19, open to the public and all are welcome to an enjoyable afternoon of great Traditional Dixieland Jazz.

Admission is \$15 with proceeds donated to Lower and Middle Township High Schools to support their Music/Band Programs. There's free parking at the ADA-compliant facility and refreshments are served.

*Bob Ashman  
Cape May, NJ*

### 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.

**Like this issue of *Jersey Jazz*? Have it delivered right to your mailbox 11 times a year. Simply join NJJS and get your subscription. See page 47 for details or visit [www.njjs.org](http://www.njjs.org).**

New Jersey **Jazz** Society  
PRESENTS

THE 40TH ANNUAL  
**PeeWee  
Russell  
Memorial  
STOMP**

SUNDAY, MARCH 1, 2009

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

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DAN LEVINSON AND HIS SWING WING  
WARREN VACHÉ TRIO

We'll have CDs for sale.

A cash bar and food buffet will be set up next to the ballroom.  
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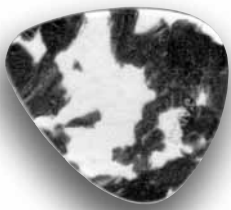
**Advance:** Members \$25, Non-Members \$30; **At the Door:** Members \$30, Non-Members \$35  
Students with current i.d. \$10 (in advance or at the door)

For tickets, please send check payable to "NJJS" together with a stamped, self-addressed envelope to: NJJS,  
c/o Mike Katz, 382 Springfield Avenue, Ste. 217, Summit, NJ 07901. Or use a credit card via Website, phone, mail  
or fax. A \$3 handling fee will be charged **except** for orders by check with stamped self-addressed envelope.

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

For directions and more information,  
please see our Website: **www.njjs.org**  
call our Hotline: **1-800-303 NJJS** or fax: **908-273-9279**

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



## The Editor's Pick

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

### Happy Birthday Benny

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

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

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

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



JJ

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

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

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

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

**April issue: February 26, 2009 • May issue: March 26, 2009**

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

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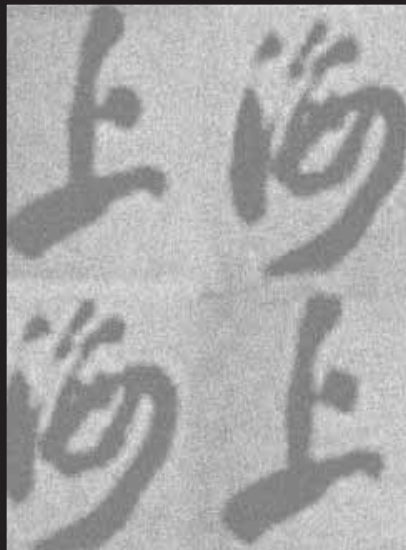
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# SHANGHAI JAZZ

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and bar

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treated like a favorite  
customer."

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

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

Highlights, end of February, March 2009:

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

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## Notes from the Music Committee

By **Laura Hull** NJJS Music Committee Chair

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

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

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

and introduce them to the NJJS and its value-added benefits of membership!

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

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

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

■ The **sanofi-aventis Jazzfest 2009** will be held at Drew University in Madison on **June 5–6**. Advance ticket prices are \$50 for members and \$60 for non-members; tickets on site will be \$60 for members and \$70 for non-members. Admission is good all day, no matter what time you enter — and you can come and go as you please. Ordering information is available online at [www.njjs.org](http://www.njjs.org). More details will be included



in the April issue of *Jersey Jazz*. Also in the next issue is detailed information about the artists on the program. The tentative schedule is as follows:

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

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

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

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

<b>TENT:</b>	
<b>NOON – 1:00 PM</b>	Vince Giordano & the Nighthawks
<b>1:20 – 2:20 PM</b>	Vince Giordano & the Nighthawks
<b>2:40 – 3:40 PM</b>	A Benny Goodman Centennial Tribute with Allan Vaché
<b>4:00 – 5:00 PM</b>	A Benny Goodman Centennial Tribute with Allan Vaché
<b>5:15 – 6:45 PM</b>	Rio Clemente Trio featuring Laura Hull
<b>7:15 – 8:30 PM</b>	Curtis Stigers
<b>8:45 – 10:00 PM</b>	DIVA Jazz Orchestra

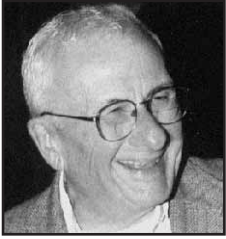
<b>CONCERT HALL:</b>	
<b>NOON – 1:00 PM</b>	Trio da Paz
<b>1:20 – 2:20 PM</b>	Houston Person Group
<b>2:40 – 3:40 PM</b>	Trio da Paz
<b>4:00 – 5:00 PM</b>	Houston Person Group

<b>CHILDREN'S PROGRAMS (ART ROOM IN CONCERT HALL)</b>	
<b>NOON – 1:30 PM</b>	Generations of Jazz
<b>2:00 – 3:30 PM</b>	TBD
<b>4:00 – 5:30 PM</b>	Generations of Jazz

*Be sure to visit [www.NJJS.org](http://www.NJJS.org) frequently for updates and program information.*



## New Delhi and All That Jazz, Part II



### Classic Stine

By Jack Stine

NJJS President Emeritus

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

*First, I recalled one of my own experiences in WW II in India where I met a fine young jazz pianist named Lennie Jacobus who was serving there in the RAF. Lennie had everything at his command that I admired in jazz pianists: a profound love of melody that he adorned with thrilling harmonic inventions, an uncanny way of hiding a tune's beat that roused his listeners' sense of rhythmic order, and amazingly fast hands that he never allowed to overcome the music's purpose. They were all factors that made anyone who listened attentively a presumptive pianist himself. Lennie's gift at the keyboard was the same as Crosby's or Sinatra's at a microphone: he made us feel that if we could play the piano, that's how we'd do it — or sing in the shower, as the case might be.*

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

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

*Here it is.*

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

Time passed, as it will.

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

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

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

For jazz fans the time was ripe for renaissance, and of course I became a regular in the crowds that jammed Chuck's weekly sessions. To be honest, the music at first was more promising than fulfilling, but that was beside

the point. We felt we were at the forefront of a movement that would eventually sweep mainstream jazz into the prominence it had not had for decades. We all shouted, "Play that thing!!" at the right break, and out of it all came a community of new and devoted listeners. Thus was the New Jersey Jazz Society born. By the time Chuck and his players had left the Hillside Lounge for other fields, he had been bringing in such acclaimed stars as Bobby Hackett, Jimmy McPartland, Max Kaminsky, and Bob Haggart for guest appearances. Jazz in the Garden State was off and running, and the Society was definitely a participant.

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

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

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

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

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

*continued on page 46*

## Big Band in the Sky

By Tony Mottola *Jersey Jazz* Editor

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

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

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

Charles was also instrumental in helping Newman embark on a solo career, bringing him to his label, Atlantic Records, in 1959 for his debut album as a leader, *Fathead*:



David “Fathead” Newman records his live Candid album, *Blue Head*, with Clifford Jordan, right, at the Riverside Park Art and Music Festival in New York City. Sept. 3, 1989. Photo by Mitchell Seidel.

*Ray Charles Presents David Newman* which featured his famed soulful rendition of Paul Mitchell’s “Hard Times.” Newman recorded dozens of albums and CDs over the years for a number of labels, including Atlantic, Warner Brothers, Prestige and High Note.

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

*continued on page 12*

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**BIG BAND IN THE SKY** *continued from page 10*

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

■ **Bernie Ross "Hank" Crawford, Jr., 74, alto saxophonist/arranger, December 21, 1934, Memphis, TN – January 29, 2009, Memphis, TN.** Hank Crawford combined a university musical education with early experiences playing music in church choir to synthesize a soulful and musical style. Over his long career he was a soloist and sideman and sometime arranger for a wide variety of artists, including Etta James, Lou Rawls and Dr. John. Most notably Crawford did long stints with jazz organist Jimmy McGriff and Ray Charles, whom he also served as musical director.

Crawford began taking piano lessons at age nine and was playing for the local church choir a year later. He took up the alto saxophone in Manassas High School to play in its jazz band, The Rhythm Bombers, with other future notable musicians including pianist Harold Mabern and tenor saxophonist George Coleman. By the time he graduated Manassas he was playing professionally with other top local talent, including Ike Turner, B.B. King, and Bobby "Blue" Bland. Crawford went on to study music theory and composition at Tennessee State University in Nashville, where he also cut some R&B sides for a small local record label.

He first encountered Charles in Memphis and he joined the R&B great's band in 1958 where he co-starred in the sax section with Fathead Newman. Two years later when Charles enlarged the group he made Crawford his musical director. Crawford left the Charles band in 1963 to lead his own septet and went on to a successful three-decade career as a leader and in-demand sideman.

Crawford recorded a series of critically acclaimed titles for Atlantic Records in the 1960s. His 1970 recordings for Creed Taylor's crossover Kudu label were dismissed by some critics as "too commercial" and Crawford did return to his soul-jazz roots in the 1980s.

But throughout his distinguished and adventuresome career Hank Crawford remained rooted as a musical entertainer, once telling the *Los Angeles Times*: "I found out as a young musician in Memphis that if you weren't reaching people, and having them pat their foot, then there was nothing happening. So I've always played for the average listener, rather than the jazz die-hard."

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

It is with deep sorrow that we report the cancellation of the Jeanie Bryson show in Trenton scheduled for Saturday, February 14th. Our community is saddened to learn that guitarist Coleman Mellett (Jeanie's husband) and saxophonist Gerry Niewood were killed in yesterday's Buffalo plane tragedy. Our thoughts and prayers go out to Jeanie and her family, and the Niewood family. — The New Jersey Jazz Society  
*Jersey Jazz extends our condolences to the Mellett and Niewood families. Obituaries for Mr. Mellett and Mr. Niewood, as well as pianist and singer Blossom Dearie, will appear next month.*



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

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

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

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

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

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

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

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

*continued on page 14*





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3/8/09

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7/12/09

8/9/09

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

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E-mail [info@capemaytraditionaljazzsociety.com](mailto:info@capemaytraditionaljazzsociety.com)

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Thank you.

We appreciate your support.



The Cape May Traditional Jazz Society is an independent organization and is not affiliated with Friends of CapeMay Jazz or Cape May Jazz Festival.

**LESLIE JOHNSON**

*continued from page 12*



covers hot jazz mainly on the West Coast, "There was nothing like this, and never will be," Butch Thompson, a Wisconsin pianist and friend, was quoted in StarTribune.com. Thompson visited and played some songs for Johnson the day before she died.

"Many NJJS members were subscribers," recalled the New Jersey Society's Bruce Gast, an occasional reader. "I picked up a copy from time to time, and

was overwhelmed by all the information."

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

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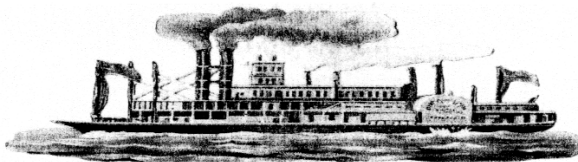
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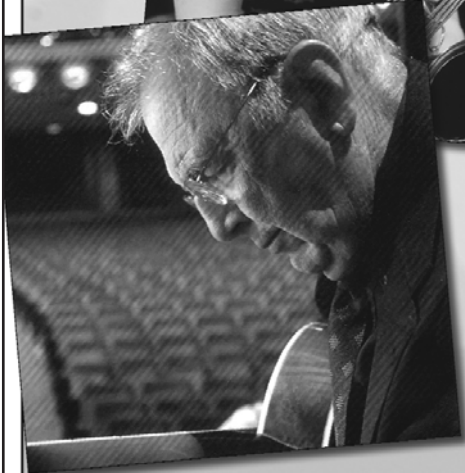
### **Jazz at Lincoln Center Orchestra with *Wynton Marsalis***

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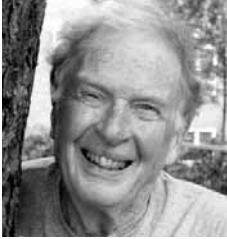
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## Noteworthy

Fradley Garner International Editor *Jersey Jazz*

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

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

**SINGER JAMES TORMÉ** carries on a family calling. The youngest son of the late **Mel Tormé** won the 2007 Chuck Niles Jazz Music Award. He also does vocal arrangements and composes. A new CD is set for release early this summer, Tormé told *Jersey Jazz*, adding in an e-mail: "Last year I sat in with **Les Paul** at Iridium Jazz Club and played at the Swing 46 club in New York." He has also toured abroad. James hails from a show business family. "The Velvet Fog," as fans called his father, was one of the great male jazz singers of our time; his mother, Janette Scott, is a well-known British actress, as was his grandmother, Dame Thora Herd. With his



These painted-over brownstones at 55 to 41 West 28th Street, Manhattan, housed America's first sheet music industry.

Photo courtesy of Simeon Bankoff.

dad, James spent time with icons like **Duke Ellington**, **Peggy Lee** and **Buddy Rich**. On transatlantic flights between his father in Los Angeles and his mother in London, he listened to Mel's music and current pop singers. Visit [www.jamestorme.com](http://www.jamestorme.com).

**CONVERSATIONS WITH CHRISTIAN** (Monday) "**Christian McBride**, a reliably locomotive bassist and a relentlessly charismatic conversationalist, kicks off this series of duo concerts with a sterling guest..." That's from the January 1 weekly listing of New York City jazz appearances in *The New York Times*. Nate Chinen's column lets you know who's playing where in the Apple, with sprightly descriptions of the performers. You can have the listings, and other news topics, sent to your computer every week free, by subscribing to [newstracker@nytimes.com](mailto:newstracker@nytimes.com).

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

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

**TIME HAS ROLLED OUT** for America's oldest piano roll company. QRS ended production of player piano rolls 108 years after the company's founding, reports *The Buffalo News*. Some 5,000 master recordings and 45,000 music rolls

are still offered by the firm, including 51 different items in boogie-ragtime-blues at about \$14. QRS had stopped making player pianos a few years ago, after buying the unique Classic Player Piano in 1993 to assure a continuing source of pianos to play its rolls. Today, QRS is a leading maker of digitized and computerized player-piano technology that runs on CDs. **J**

#### WEB HIT-OF-THE-MONTH:

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





Bassist Kermit Driscoll, guitarist Glenn Alexander, honoree Dr. Frank Forte and drummer Terry Silverlight posing at Tenafly Borough Hall. Photo by Guy Brown.

### Tenafly Salutes Forte

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

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

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

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

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



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## Your Will Can Benefit NJJS

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



## Jazz Trivia

By O. Howie Ponder II  
Questions

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



Howie also welcomes suggestions for future questions — or any comments from readers. Contact him at [jazztrivia@njjs.org](mailto:jazztrivia@njjs.org).

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

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

answers on page 47

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

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

**EXTRA CREDIT: NEW JERSEY MEMBERS ONLY!!**

**6.** This drummer, born in East Orange on October 17, is best known for his work with Cab Calloway 1939-42 and was a member of Louis Armstrong’s first All Star touring group, 1949-1953. In his later years he, and #3 above, ran a school for drummers in Manhattan.

## Centenarians

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

## Talking Jazz

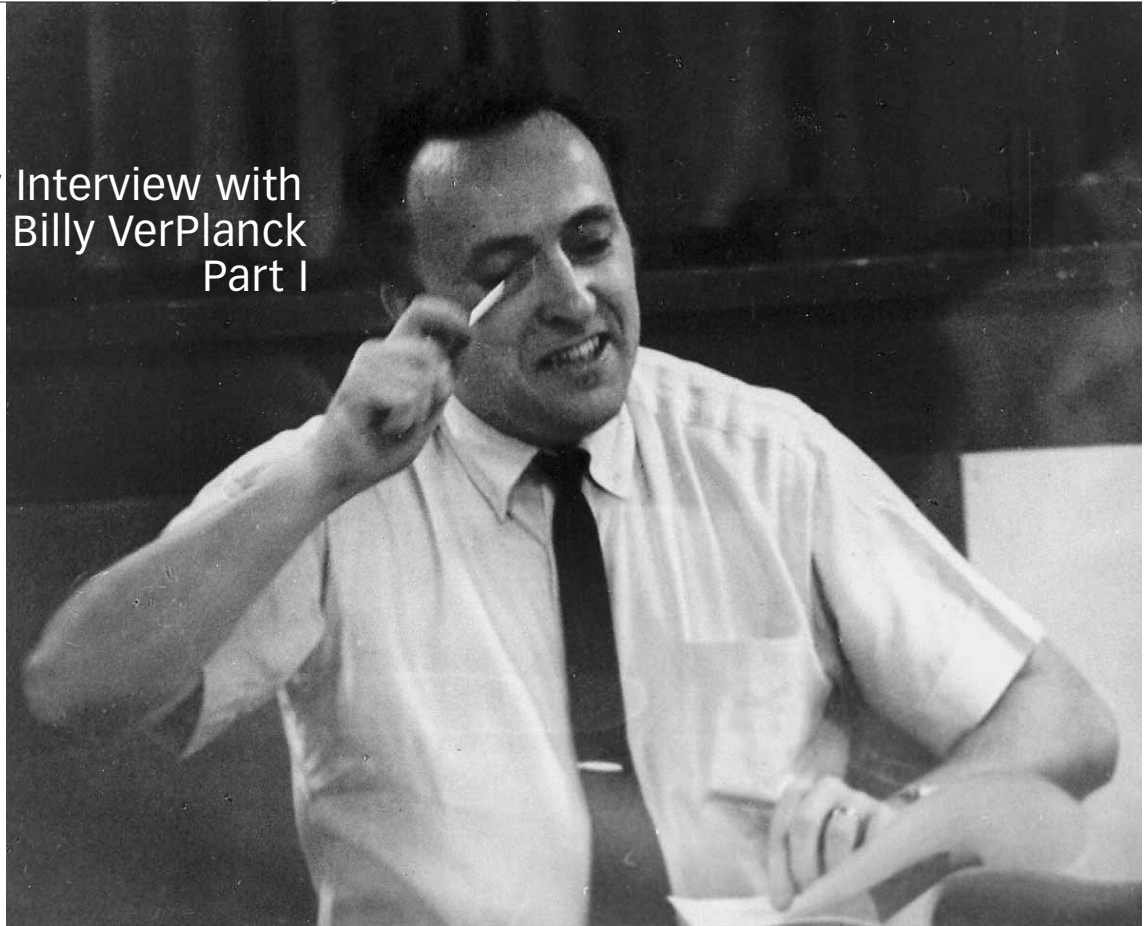
### A Jersey Jazz Interview with Billy VerPlanck Part I

By Schaen Fox

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

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

**BVP:** I was on the west coast in 1950 in Los Angeles. I got this call, "Would you come to a rehearsal studio?" It was



Billy conducting a session.

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

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

About 20 years later, Marlene did a lot of song demos for this man from Ohio. He was a millionaire several times over and an

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

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

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

**JJ:** Did you know others who worked that way?

**BVP:** I studied orchestration with Marion Evans, and Marion introduced me to Don Costa. Don asked if I could orchestrate when he was hung up which he was most of the time. He was

## A Sideman Remembers

an A&R man working not exactly nine to five, but whenever to whenever, night and day. To see him work was astonishing. He could literally write 10 charts [per] night. He would have these in his mind. He would look at the lead sheet for about 10 minutes and just fill out the whole thing and then give it to me or Larry Wilcox or somebody like that to fill it in, and then the copyist would have it. We just did what he told us and all of the charts were marvelous.

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

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

Neal Hefti was absolutely remarkable. I played on the "So Rare" date with Jimmy Dorsey. Jimmy did that on his own; he didn't talk it over with Tommy. We had four arrangements for a big commercial radio orchestra with strings. And Jimmy said, "I don't like this." Neal had been hired to conduct and he was on a roll. He had written a couple of hits for Tommy. "The Most Beautiful Girl in the World" was Neal's and it had brought Tommy back in the business. [So] the A&R man said, "Neal, do something." Neal sent home the strings and kept the vocal group and the four trombones. He put it together in about an hour and we faked it. I mean, he just sang the lines that he wanted us to do and we did it. When Jimmy heard the thing he said, "That's it." That's the way Neal was; he just wrote these things, and they were wonderful.

[Some years later,] I was working with Neal in his office and Teddy Reigh called and said, "We want you to do an album for Basie." Basie had broken up his band in '48 or '49 and then had a small group; but wanted to get the big band back. I think it was 1950 that Basie did an album for Norman Granz, and Neal had written "Sure Thing," "Cherry Point," and "Little Pony," so it was quite successful. So,

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

When Neal went out to Hollywood I believe the first movie he did was *Harlow* and for that he wrote "Girl Talk." Then [laughs] in the [mid-'60s] I ran into him. He was in town, and we had a beer. He said, "Hey, Billy, I want to show you my new hit song." And he showed me this thing; it was about four bars long — "Batman." And he said, "Words and music by Neal Hefti." He made a fortune off of that.

I hadn't talked to Neal in a couple of years. Then he did the *Odd Couple* theme, and I was writing cover records for Empire Records which was Paramount Pictures. So I get called to do "Odd Couple," "Mission Impossible" and two other things and put them on Mounted Records, my little record company. There wasn't any lyric that said "odd couple" so Sammy Cahn put down a lyric. Weeks later after it had been released and forgotten about and the check had gone into the bank, Neal called and said, "Why did you put Sammy Cahn's lyric on my song?" I said, "Neal, Paramount Pictures said put it into the lyric." Sammy jumped in on the thing because he had friends in high places. Before that, Neal had owned the song 100 percent. How it works is the writer of a song gets 25 percent, the composer gets 25 percent and the publisher gets 50 percent. So when Neal wrote it, there was no singing in it. I said, "I hope it didn't hurt our friendship. I had no idea it was against what you were trying to do." He said, "Well no, that's one of those things that happens out here in Hollywood. I'm really [angry] at Sammy. He's like a great shark for doing that." There is a stiletto behind every smile in Hollywood, as they say.

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

*continued on page 20*











Tommy/Jimmy Dorsey Band, Billy VerPlanck first trombone on left, and Marlene, girl singer, far right.

straight face he said, "Well thank you very much." Gene Quill asked, "How the hell did you get through that?" And Claude said, "Well, I found it very intriguing."

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

He just loved interesting people, but that band was the most screwed up that I was with. Well, it wasn't

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

Bob Brookmeyer was also in the band. He wrote a couple of charts and they were wonderful. He was really a very, very fine trombone player. He played great slide but finally decided that it got in the way. The slide is a clumsy instrument if you want to do

fast, intricate things, and the valve was perfectly suited for him. He became a great virtuoso and that is why he changed.

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

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

*continued on page 22*

## BILLY VERPLANCK

*continued from page 21*

when the drug scourge was so common among musicians?

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

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

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

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

Jimmy Dorsey adopted Gene. They had a saxophone contest and Gene won over thousands of others, but he could not go because he was only 15. So,



Jimmy Dorsey's band, Billy second from left.

Later when I got off the Tommy Dorsey band I got this job with Savoy Records. I did a lot of charts for Savoy and a couple of albums featuring Bill. I really selfishly wanted to write for him and give him work. I can't believe what a wonderful person he was. He had a marvelous sense of humor. He and Al Cohn, I don't think they even thought about it. It was like blowing jazz. They would come up with the most remarkable phrase or story just at the spur of the moment.

They just had great humor. [I have] this story about Bill

Gene's parents let Jimmy adopt him, and he went all over the country playing. He was ready to go when he was 12. I think he picked up a clarinet and played it in a week or something like that. When Gene and Phil Woods got together it was sensational. They played faster and better than anybody could imagine. And Bill Harris was a close friend of his although Bill was about 15 or 20 years older. He was a wonderful player and a great friend, a really good guy. It is really sad that Gene died in such a tragic way.

**JJ:** What happened?

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

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

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

Harris told to me by Nat Pierce, his roommate and fellow sideman with the great Woody Herman Band. Bill Harris was one of the great stalwarts of the road. He drove tirelessly and fearlessly, night and day to the gigs. One of the great distractions that a driver of this merit could not tolerate was the constant interruption of a back seat driver. The quintessential pest was Stan Fishelson, alternate lead trumpet, who never slept while Bill was driving and his only conversation was, "red light, green light, left, right, red light, green light," on and on and on. Finally, about 10 [minutes] before arriving at the destination after driving all night, he would fall asleep. This went on for about six months. Bill being the quiet, gentle giant, he turned to Nat and said, "Nat, Stan is getting to me." On a particularly long trip from Virginia Beach to Detroit's Wolverine Hotel, true to form Stan fell asleep at Detroit's city limits. As Bill approached the front of the hotel, he spotted an uncovered manhole. To make sure his plan would be workable; he drove around the block and lined up the back door of the car with the manhole. Then he announced to the guys, "Ok, we have arrived." Everyone opened the doors and "rolled" out, except Stan, he fell down the open manhole. He could have been killed, but as they say on the road, god protects the sideman. Stanley looked up and Bill looked down. In disbelief, Stan [said], "Why did you do this to me?" And Bill's retort, looking down at the garbage-covered Fishelson, answered in his own dramatic way, "Don't Bug ME MAN!!!"

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

*continued on page 24*



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**BILLY VERPLANCK**

*continued from page 22*

table. He had a tumor in his head and never woke up. I wish I could say more about him, but we weren't that close.

I asked Al Cohn [about how he'd come up with the things he said] and he'd say they just occurred to him, just like he was blowing a chorus or something like that. Al was head arranger for Elliott Lawrence's Broadway productions, and at the top of his career, he quit. Joe [Cohn] had started playing pretty good, so what Al did was booked a tour all around the world. We were at Gulliver's, and he was playing and Joe sounded wonderful. And Al asked, "Well what do you think?" I said, "Al I think what you are doing is an unheard-of thing." Parents usually love their children, but to do something like that was quite astounding. He established Joe in the business. Al was as screwed up as any junkie and he was a victor over it. He straightened himself out and he brought up his children very well, and Elliott hired him back.

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

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

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

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

*This is the end of part one. Next month Billy talks about his time with Tommy Dorsey, Ralph Marterie, Russ Morgan, the legendary Charlie's Tavern and more.* **JJ**

**"Legends and More Blues"**

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

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

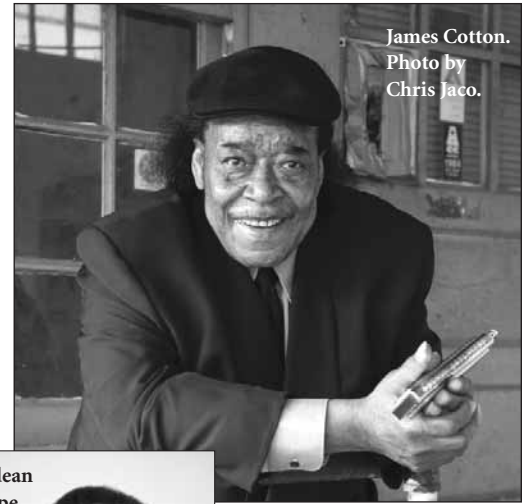
The festivities open Friday evening with "Have A Song On Me" featuring the B Swingers Big Band performing music from the 1940s and '50s with singers Steve Butler and Sabrina Carten stepping in to perform music associated with the famed "Mr. B," Billy Eckstine, and Newark, New Jersey's own "Sassy One,"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

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

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

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

Schedules, musician information and sounds clips can be found on the Web at [www.capemayjazz.org](http://www.capemayjazz.org). For more information or to be put on the mailing list please call 609-884-7277. An All Event Weekend Pass to attend 18 events beginning 8 PM Friday through 4 PM Sunday is \$150, general admission. Individual Friday or Saturday Night All Event wristbands are \$55. Saturday Afternoon Jam wristbands are \$35, Sunday Jams, \$25. Reserved seating is available at the Theatre at Lower Regional High School for an additional \$25 per person. Complimentary transportation running every 10 minutes is available between venues all weekend. **JJ**



James Cotton.  
Photo by  
Chris Jaco.



Odean  
Pope.



Mayra Casales



Steve Butler





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*Sarah Lois Vaughan (nicknamed “Sassy” and “The Divine One”)  
(March 27, 1924 – April 3, 1990) was a great American jazz singer,  
described by Scott Yanow as having “One of the most wondrous voices of  
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## GOODMAN CENTENNIAL BRIDGEWATER

*continued from page 1*

The capacity crowd was generous with its applause, particularly after Mike Ponella (regularly seen with the Nighthawks) duplicated Ziggy Ellman's soaring trumpet solo from "And the Angels Sing." Fellow trumpeters Randy Reinhart and Charlie Caranicas also drew an audience reaction with their moments in the spotlight. Few probably noticed that Randy chose his cornet for most of his solos, playing a trumpet the rest of the time.

The night contained many of the memorable Goodman hits, including the popular "Stealin' Apples" and concluding with a rousing "Sing, Sing, Sing," a

Dan Levinson and  
Kevin Dorn.

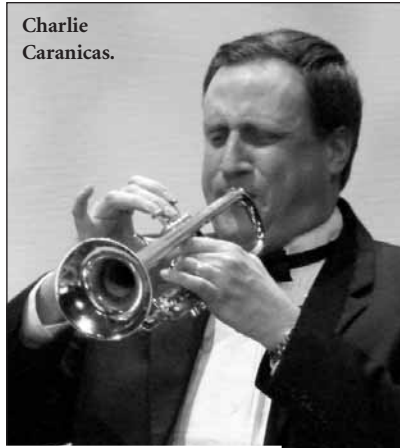


Matt Munisteri brought an acoustic guitar for the occasion.

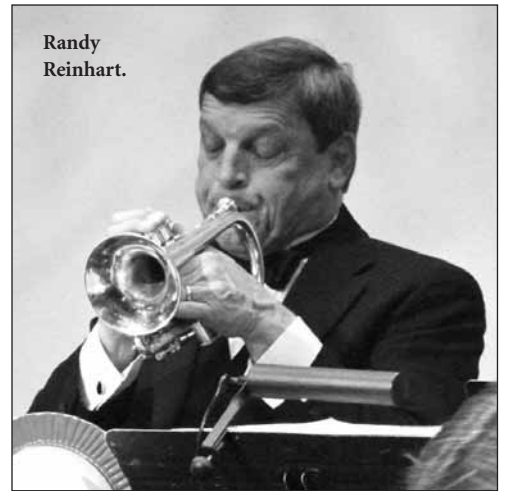




Leader James Langton was the crooner on one tune, in addition to playing tenor sax throughout.



Charlie Caranicas.



Randy Reinhart.

**Performance photos by Bruce Gast.**

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



Featured vocalist Molly Ryan.

The Somerset County Vocational-Technical Schools Education Foundation was the prime sponsor and beneficiary of this event, with the New Jersey Jazz Society supporting their efforts as co-sponsor. Jazz in Bridgewater has used that acoustic room for nearly a decade, previously running monthly concerts there but recently cutting back to just the annual Goodman salute. Fortunately, Benny left a huge legacy of music, so there could be many

more such evenings without audiences feeling they had heard it all before.

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

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



Mike Ponella.



Benny Goodman. Early career publicity. Courtesy CTSIMAGES.COM





## Dan's Den | Remembering RMS

By Dan Morgenstern

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

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

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



Shown performing at the January 12th Dick Sudhalter Memorial at New York's St. Peter's Lutheran Church are (l-r) Howard Alden, Carol Sudhalter, Bill Crow and Sam Parkins. Photo by Ed Berger.

mellophone. Dick Sudhalter also penned a definitive piece on the differences between cornet and trumpet.

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

The Whiteman relationship came naturally to Boston-born Sudhalter, whose father, Al, had been a professional alto saxophonist of repute. (He turned down an offer to join Britain's famed Ambrose Orchestra.) There were records at home, and Bix was a special Al favorite. Dick started playing piano, then cornet at age 12. On piano, in high school, he

struck up lifelong friendships with two piano masters-to-be, Steve Kuhn and Roger Kellaway. He majored in English and music at Oberlin, where he made his debut, mainly on piano, and wrote his first of many, many liner notes, one-half as Dick Sudhalter, the other as "J. Waxy Farris," who describes his real self this way: "For four years, he has been a familiar sight, dashing briskly about the campus clutching alternately a trumpet, a cornet, a C-melody sax, and a girl bassoonist."

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

*continued on page 30*



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**DAN'S DEN** *continued from page 28*

Dick Sudhalter will live on in his books—and in his music, which kept getting better.

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

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

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

Dick Sudhalter will live on in his books—the two biographies, *Bix: Man and Legend*, nominated for a National Book Award; *Stardust Melody: The Life and Music of Hoagy Carmichael*, winner of a Deems Taylor Award, and the monumental *Lost Chords: White Musicians and Their Contribution to Jazz, 1915-1945*, controversial only to those who don't understand what jazz is about, and who never read what he wrote as jazz critic for the *New York Post* from 1978 to 1984, which should be collected in book form—and in his music, which kept getting better, such as his last,

*Melodies Heard, Melodies Sweet* (Challenge) on which he reaches for, and grabs much of what he loved about Bobby Hackett, and another great love, Louis Armstrong, whose *If We Never Meet Again* is there—now with a special message.

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



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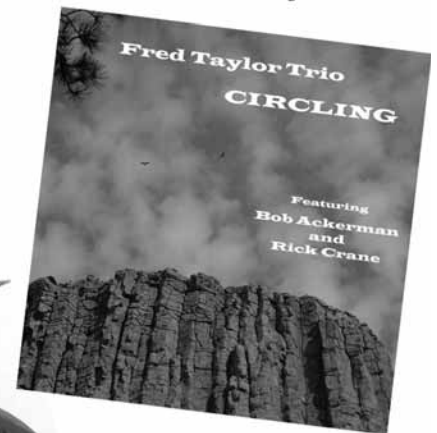
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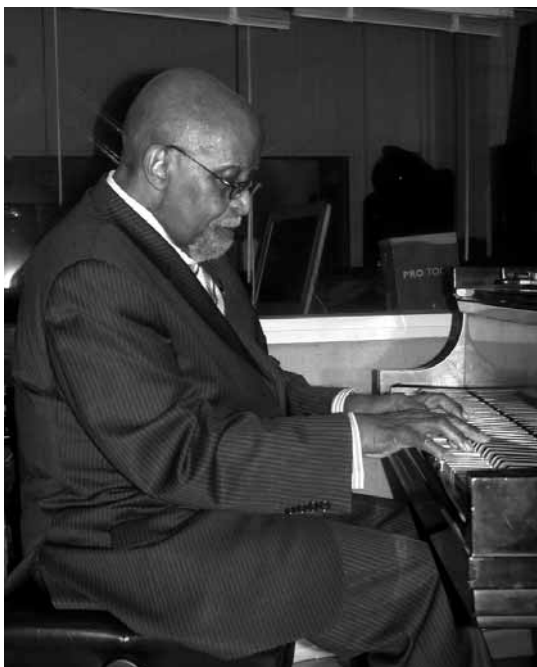
## Fun and photos at WBGO

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

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



Junior Mance provided elegant musical highlights.



Photographer Fran Kaufman, above. Some of her work can be seen at her Website: [www.frankaufman.com](http://www.frankaufman.com)



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



It's always fun to see the faces that go with the radio voices. Here News Director Doug Doyle, left, is cajoled by Program Director Thurston Briscoe.



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## Jazz Goes to School | The College Jazz Scene

By Frank Mulvaney *Your comments and questions are always welcome. E-mail me at [fmulvaney@comcast.net](mailto:fmulvaney@comcast.net).*

### Spring 2009 College Jazz Schedule

#### New Jersey City University

Monday 3/30/09: Phil Woods, Saxophonist, Master class & Recital, 7:30 PM, Ingalls Recital Hall, Free Admission

Monday 5/4/09: Maria Schneider, Composer, Concert w/NJCU Jazz Ensemble, 7:30 PM, Margaret Williams Theatre, \$15 general admission; \$10 students/seniors

#### Rutgers University — New Brunswick

Monday 3/2/09: Undergraduate jazz ensemble, Nicholas Music Center (NOTE: THIS DATE WAS WRONG IN LAST ISSUE.)

Tuesday 4/14/09: University Concert Jazz Ensemble, Nicholas Music Center

Monday 4/20/09: Undergraduate Jazz Ensemble, Nicholas Music Center

Thursday 4/23/09: Chamber Jazz Ensembles, Schare Recital Hall

Tuesday 4/28/09: Chamber Jazz Ensembles, Schare Recital Hall

All Rutgers concerts are FREE and begin at 8:00 PM. Ample convenient, free parking

#### William Paterson University

Sunday 3/1/09: Brian Lynch, Trumpeter and WP Latin Jazz Ensemble with Chico Mendoza

Sunday 3/8/09: Mulgrew Miller, pianist — Memorial Tribute to James Williams. (NOTE: THIS DATE WAS WRONG IN LAST ISSUE.)

Sunday 4/19/09: Randy Brecker, Trumpeter with University Jazz Orchestra

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#### Rowan University

Thursday 4/2/09: University Lab Band and Big Band, Pfleeger Concert Hall, 8:00 PM, FREE

Tuesday 4/21/09: Small Ensembles, Boyd Recital Hall, 8:00 PM, FREE

#### Princeton University

Saturday 2/28/09: University Concert Jazz Ensemble, Richardson Auditorium, 8:00 PM, \$15

Thursday 5/7/09: University Concert Jazz Ensemble & Sinfonia, premier of new work by Laurie Altman, Richardson Auditorium, 8:00 PM, \$15

Saturday 5/9/09: University Concert Jazz Ensemble, Alumni Jazz Program Celebration, Richardson Auditorium, 8:00 PM, \$15



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**Saturday, March 14th, 2009**  
**9:00 pm, 10:30 pm, 12 midnight**  
**Lady's Got Chops Festival \* Blues Sisters**  
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**Tuesday, April 14, 2009**  
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## Compact Views

By Joe Lang  
NJJS Board Member

here they are.

■ **DAN LEVINSON & HIS SWING WING** is the newest group formed by Levinson, and, judging from the performances on *At the Codfish Ball (Loup-garous - 104)*, he has another winner. Joining him on this nostalgic trip are Randy Reinhart on trumpet, Jim Fryer on trombone, Mark Shane on piano, Matt Munisteri on guitar, Mike Weatherly on bass, Kevin Dorn on drums and Molly Ryan on vocals. Levinson shows off his musical versatility by making contributions on clarinet, C-melody, tenor and soprano saxes, and vocalizing on "Old Man Moon" and "Mis'ry and the Blues." Levinson states in the liner notes that he wanted to produce a recording that was more representative of what he and his bands play on most gigs, rather than the recreations of early jazz performances that have been the bulwark of the bulk of his recorded output. He simply wanted to play small group swing that leaves plenty of room for his talented cohorts to freely improvise as they do on most gigs. *At the Codfish Ball* will quickly convince you that they have succeeded in accomplishing their mission. This 18-song collection is replete with rarely heard gems that have long been personal favorites of Levinson. His detailed liner notes provide interesting information about each selection. The most familiar songs to most listeners will probably be "A Garden in the Rain," "I Didn't Know About You," "Keep Smiling at Trouble (Trouble's a Bubble)," "The Milkman's Matinee" and "Ten Cents a Dance." As for the balance of the program, one listen is all it will take to make you understand the appeal that these songs have for Levinson. For me, jazz is at its best when it emits a joyful aura, and *At the Codfish Ball* lifts your spirits consistently.

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

■ How do you make an essentially perfect jazz record? The first thing is to get the right players, for example pianist **JOHNNY VARRO**, clarinetist **KEN PEPLOWSKI**, bassist Frank Tate and drummer Joe Ascione. Then program 15 fine tunes, and let these cats loose in various formats, quartet, trio, duo or solo, to play on the selections with their unique improvisational sensitivities. What you would get is an album like *Two Legends of Jazz (Arbors -*

**19363)**. The configurations on the disc are six by the quartet, "Menina Flor," "Bluesette," "Secret Love," "Out of Nowhere," "I Love You" and "Someday You'll Be Sorry;" four trio selections without the bass, "My Baby Just Cares for Me," "The Touch of Your Lips," "A Smoother One" and "The Way You Look Tonight;" one trio take without the drums, "After I Say I'm Sorry (What Can I Say?);" three piano/clarinet duos, "It's Easy to Remember," "Love Locked Out" and "Blues on 57th Street;" and a solo piano track by Varro, "You're a Sweetheart." Varro is one of those players who always seems to be right where he should be. There are no wasted notes, and his sense of swing is unerring.

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

■ I must start this review by confessing that piano and trumpet are my two favorite instruments.

*Doin' the Voom Voom (Arbors - 19832)* features trumpeter **DUKE HEITGER** and pianist **BERND LHOTZKY**, and a terrific pairing it is, playing 15 duo selections, with Lhotzky taking the solo spotlight for "You've Got to Be Modernistic" and "Embraceable You." Both players are grounded in early jazz styles, Lhotzky being a passionate advocate of stride, and Heitger having started his professional life playing on Dixieland gigs. This does not limit them, as they stray wonderfully from the stylistic limitations



that often inhibit players with their background. For their program, they opted to mix jazz tunes like "Warm Valley," "Shades of Jade," "Volter," "Saturday Night Function" and the title song, with standards such as "Jeepers Creepers," "The Folks Who Live on the Hill," "Liza" and "Manhattan." The closer, Elgar's "Salut d'Amour," gives a nod to the world of classical music where Lhotzky started his musical journey. No matter the tempo, from the mournful "Shades of Jade" to a rollicking "Liza," these gentlemen stay on the same wavelength. Both play with technical mastery and sprightly imaginations. Their musical empathy translates into an album that is constantly engaging.

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

*continued on page 38*



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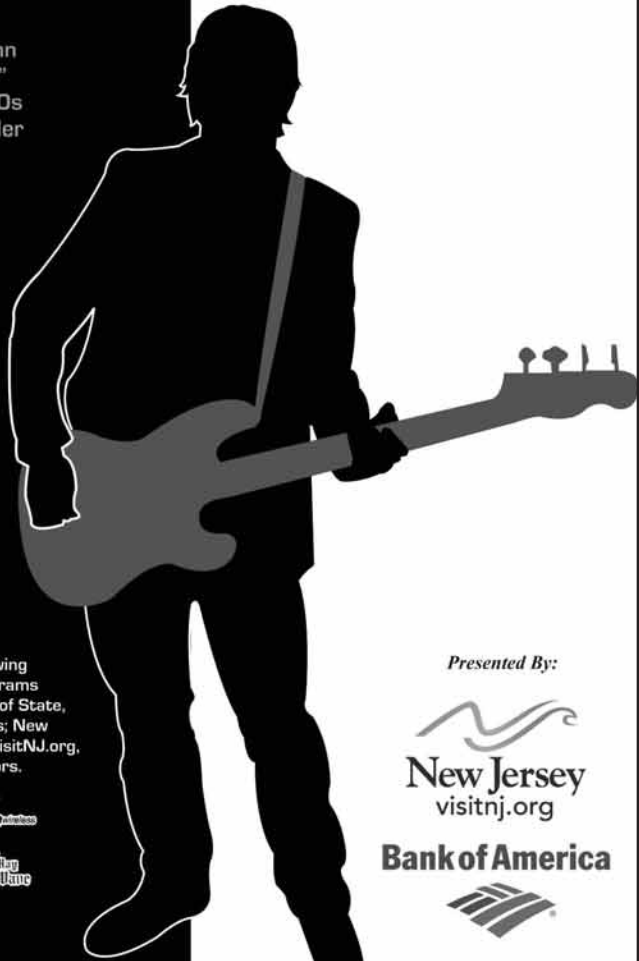
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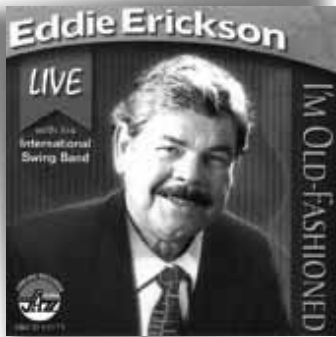


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COMPACT VIEWS


continued from page 36



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

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

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of titles can be viewed on the "NJJS Store" page of our Website ([www.njjs.org](http://www.njjs.org)). There is also an order form that can be downloaded from the site. 

Other Views

By Joe Lang NJJS Board Member

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

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



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Whyte's creative songwriting should encourage others to pick up on them. I encourage you to get the album and dig some fine songs that you probably have not heard before, but will enjoy hearing time and again. (www.jazzology.com)

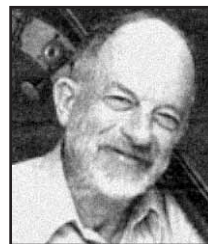
■ With the release of **Come and Get It (Judy Carmichael)**, pianist **JUDY CARMICHAEL** can now be billed as a singer/pianist, for she has included six nifty vocals among the 12 selections. To support her on this new outing, she has recruited Mike Hashim on baritone, soprano and alto saxes, Jon-Erik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

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

■ **Live at the Jazz Showcase (Jazzed Media - 1038)** by **THE BOB LARK/PHIL WOODS QUINTET** is the second album for this group of players. Lark, who plays flugelhorn on this album, heads the Jazz Studies program at DePaul University. He's had both alto saxophonist Woods and pianist Jim McNeely, who was the pianist for Woods from 1990 through 1995, as guest participants at the college. When Woods plays most gigs, his bassist is Steve

Gilmore and his drummer is Bill Goodwin, and they complete the lineup for this disc, recorded live in the Chicago jazz club. Three Lark originals, "Ravenswood," "Mad Dan's" and "Cathy's Song," are followed by the Miles Davis classic "All Blues," and three standards, "It's You or No One," "Ev'ry Time We Say Goodbye" and "What Is This Thing Called Love." They cover a fairly broad range of stylistic territory here, a bit of bebop, some hard bop, a touch of Latin, and some forays into post bop. No matter their musical destination, each of these players has what it takes to get there successfully. The customers at the Jazz Showcase surely left the club after hearing this music fully satisfied. (www.JazzedMedia.com)

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



## From the Crow's Nest

By Bill Crow

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

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

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

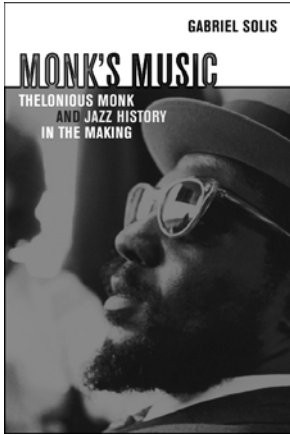


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By Joe Lang  
NJJS Board Member

## Book Review

### Monk's Music: Thelonious Monk and Jazz History in the Making

By Gabriel Solis | University of California Press, Berkeley-Los Angeles-London | 239 Pages, Paperback, 2008

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

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

This is not a biography, although Solis devotes a brief opening chapter to the essentials of Monk's life story. He is more concerned with how musicians view Monk's music. He found that many musicians think about Monk in terms of a broader perspective than the specifics of his chord voicings, selection of notes and use of space. He explores the challenges that musicians face in trying to incorporate Monk's

music, and stylistic individuality into their own concepts of and approaches to making jazz music. He addresses how Monk's music fits into musical history, not only within the context of jazz, but also in the broader parameters of Western classical music.

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

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

the specifics of Monk's compositions.

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

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

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

# JAZZ ALIVE!

By Tony Mottola *Jersey Jazz* Editor

## Centenary's Jazz in January Caps 3rd Season with a Hot "All-Star" Jam

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

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

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

WNTI-FM jazz DJ Bob Bernotas got things started by introducing the rhythm section of Jesse Green, piano, Evan Gregor, bass, and Daniel Gobzales, drums, and the trio opened to the near sellout crowd with Bronislaw Kaper's always fitting "Invitation." Then each of the four front-line players came onstage to perform in a quartet setting. Grammy-winning alto saxophonist Nelson Hill was up first with "It Could Happen to You," he then introduced trombonist John Jensen who chipped in "Sweet Georgia Brown." Jensen in turn introduced Aussie sax star Lisa Parrott, who passed around music parts for an original tune, after which performance she introduced



Lisa Parrott



Dennis Jeter

trumpeter/vocalist — and the evening's star — Dennis Jeter, who offered a lilting "Fly Me To the Moon." All hands were on deck for

"Oh Papa" to close the first set.

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

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

### SPECIAL EVENT

"Piano In The Parlour" — The Sherrie Maricle Trio  
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## Jane Monheit Opens 31st "Jazz Room" Season at WPU

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

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



*continued on page 42*



## MONHEIT AT WPU

continued from page 41



Monheit with bassist Neal Minor, left.

Above, the opening set was provided by the WPU Jazz Studies program's John Coltrane/McCoy Tyner Ensemble, featuring Joseph Schmidt (tenor sax), Jordan Piper (piano), Jonathan McElroy (bass) and Nathan Webb (drums).

Photos by  
Tony Mottola.

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

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

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

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

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

For more information call 908-720-2371 or visit [www.wplive.com](http://www.wplive.com).



Pianist Michael Kanan.



## From Manhattan's Melodious Cabarets

By Robert L. Daniels

### Through the years with Tony Martin at age 97 Some things never change!

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

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

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

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

Martin recalled a friendship with Fred Astaire with whom he appeared as a sailor boy in *Follow the Fleet*. He noted what a fine gentleman Astaire was, and saluted his memory with "Let's Face the Music and Dance." A meeting with "little sparrow" Edith Piaf in Paris inspired his English-language version of "La Vie en Rose." The



Barbara Rosene (vocalist currently touring with the Harry James Orchestra) with Tony Martin at Feinstein's at Loews Regency.

baritone's program was distinctively dotted with nostalgic landmark tunes from the great American songbook. From "I Surrender Dear" and "The Very Thought of You" to his benedictory "I'll See You in My Dreams," Tony Martin re-defined romanticism and the enduring sentiment behind one of his greatest hits, "There's No Tomorrow."

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

### Steve Ross "I Remember Him Well" — The Songs of Alan Jay Lerner

One of Gotham's best loved troubadours has returned to the Algonquin Hotel, comfortably ensconced in the Oak Room, the cozy and elegant cabaret he opened in 1980. Steve Ross has long been one of most polished interpreters of song. His musical profiles of Cole Porter, Stephen Sondheim and Noel Coward were definitive studies in the history of the theater song.



Steve Ross

In his latest outing he has structured an invisible proscenium arch around the songs of Alan Jay Lerner, a playwright, poet and lyricist who crafted 16 musicals from 1943 to his passing in 1986.

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

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

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

Lerner's final project was an uncompleted score for a musical version of the Carole Lombard-William Powell screwball comedy, *My Man*

*continued on page 45*



## January Member Meeting Great Graduates!

Story and photos by **Linda Lobdell** Associate Editor *Jersey Jazz*

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

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

None of these fellows is a New Jerseyan by birth. The very exciting pianist Jason Teborek is from Portland, Oregon, and did his undergrad work at the University of Oregon. He arrived at NJCU accompanying Roseanna Vitro's vocal students, and is

now piecing together his Master's degree. He names J.P. Johnson and Keith Jarrett as influences; a Wynton Kelly piece was the first transcribed solo he learned.

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

Drummer Noel Sagerman of Vermont regularly plays with saxophonist Bruce Williams, and with Joshua Nelson — "the Prince of Kosher Gospel Music" — at the Blue Note.

One of his most memorable musical moments was hearing Farrell "Pharoah" Sanders at Iridium, which in person was, he says, "overwhelming."

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

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

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

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

What a pleasure to get to know musicians who will be making beautiful music for many years to come. **J**



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## STEVE ROSS SINGS LERNER

*continued from page 43*



Alan Jay Lerner

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

Finally there was a quintet from *Gigi* that also paid homage to Maurice Chevalier with the plaintive recall "I Remember It Well" ( a two-character song in which he sings both parts) plus

"Thank Heaven for Little Girls," "I'm Glad I'm Not Young Anymore" and the infectious title tune. It's a keenly paced stylish and affecting hour of song and sentiment. ☐

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

## And the Winner is...

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

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



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**STINE** *continued from page 9*

Felix the Cat has jazz appeal has probably just learned how to play *Kitten on the Keys* real fast. I don't think it's for us, Dave, so I'd say dump it."

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

Turned out it was.

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

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

It was, as you've possibly guessed, my old friend from army days Lennie Jacobus and, as the Good Bard might have said under such circumstances, "Time had not withered him, or custom staled his infinite variety." After an absence of some 25 years, what I was hearing in Dave's living room was perhaps a more mature pianist than I knew in 1943, but not necessarily a better one. Lennie, when I heard him in New Delhi was a more daring musician, perhaps more willing to take a chance or two in his younger days that experience could have said no to. A quarter of a century on, I could hear a more polished Lennie, but the exquisite touch, the personal joy of making music, was still there, and his alone. I have never heard another one quite like it.

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

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

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

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

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

And then came the crushing news.

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

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

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

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

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

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

Well, we can only hope.



## What's New? Members new and renewed

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

### Renewed Members

Ms. Mary Baxter, Martinsville, NJ  
 Mr. & Mrs. James M. Blackwood, Mountainside, NJ  
 Ms. Dorothy Cacchio, Mt. Bethel, PA  
 \*Mr. & Mrs. Peter R. Caldwell, Pine Beach, NJ  
 Mr. Gerry Cappuccio, Passaic, NJ  
 Ms. Alison Collins & Warren D. Larson, Wharton, NJ  
 Mrs. Shirley Cook, Hackensack, NJ  
 \*Mr. & Mrs. Raymond Cuneo, Jr., Ocean Grove, NJ  
 Mr. William B. Dunham, New York NY  
 Mr. Bill Feldman, Colonia, NJ  
 Mr. & Mrs. Robert Fitterer, Morris Plains, NJ  
 Mr. & Mrs. Tom Forgash, Westfield, NJ  
 Mr. & Mrs. Wayne Frey, Somerset, NJ  
 Mr. Anthony J. Fucello, Hamilton Square, NJ  
 Mr. & Mrs. Jack Gentempo, Stockton, NJ  
 Mr. & Mrs. James W. Gentles, Basking Ridge, NJ  
 Mr. & Mrs. Jack Hawkins, Bound Brook, NJ  
 Ms. Edythe Hittcon, Iselin, NJ  
 Mr. Brian Hochstadt, Morristown, NJ  
 Ms. Carrie Jackson & Gil Benson, Newark, NJ  
 Dr. & Mrs. Richard L. Klein, Tenafly, NJ  
 Mr. Joel Krauser, Tenafly, NJ  
 Ms. Nita Loebis, Freehold, NJ  
 Mr. & Mrs. Jim Long, Reading PA  
 Gus & Susan Loukedis, Franklin Lakes, NJ  
 Mr. Mike Maroukis, Toms River, NJ  
 Edward & Sharon Meyer, Austin, TX  
 Mr. & Mrs. Donald R. Mildrum, Alpine, CA  
 Mr. & Mrs. John J. Moore, Murray Hill, NJ  
 Ms. Mary Morris, Edison, NJ  
 Mrs. Mitzi Mottola, Denville, NJ  
 Mr. Charles J. Mowry, Piscataway, NJ  
 Dr. & Mrs. Michael Nakhmkin, Basking Ridge, NJ  
 The New York Public Library,

New York, NY  
 Mr. & Mrs. John O'Leary, Hackettstown, NJ  
 Mr. & Mrs. Jack Obenauer, Doylestown, PA  
 Mr. David A. Orthmann, Newfoundland, NJ  
 Mr. & Mrs. Vic Pecore, Westfield, NJ  
 Mr. & Mrs. Robert D. Pierson, Mendham, NJ  
 Mr. & Mrs. Joseph M. Pizzano, Boonton Township, NJ  
 Mr. Dave Post, Hoboken, NJ  
 Mr. Paul A. Prusinski, Monroe Township, NJ  
 Mr. & Mrs. Bruce J. Revesz, Cedar Grove, NJ  
 Mr. Abraham I. Rosen, Bridgewater, NJ  
 Mr. Richard Royce, Chatham, NJ  
 \*Dr. & Mrs. Gregory Sathananthan, Demarest, NJ  
 \*Mr. Mitchell Seidel, Bayonne, NJ  
 Mr. George W. Siver, Marlboro, NJ  
 Mr. & Mrs. Anthony Speranza, Garwood, NJ  
 Patron Mr. Lindley S. Squires, Upper Montclair, NJ  
 Mr. & Mrs. Dixon Stearns, Hackettstown, NJ  
 Wayne & Barbara Thoen, Teaneck, NJ  
 Mr. George M. Wallhauser, Jr., Monroe Township, NJ  
 Ms. Margie Walsh, Flemington, NJ  
 Mr. & Mrs. Michael Weiner, New Milford, NJ  
 Mr. & Mrs. J. Richard Weiss, Jr., Westfield, NJ  
 Mr. Herb H. Wolke, Lewisberg, PA  
 Mr. John Yanas, Albany, NJ

### New Members

Bruce Adams, Paterson, NJ  
 Mr. & Mrs. Donald R. Dixon, Atherton, CA  
 Patricia OKeefe, Sparta, NJ  
 Gary V Robertiello, Lodi, NJ  
 \*Ms. Holli Wasser, Maplewood, NJ  
 Mr. Gregory Winter, Highland Park, NJ

## About NJJS

**Mission Statement:** The mission of the New Jersey Jazz Society is to promote and preserve the great American musical art form known as Jazz through live jazz performances and educational outreach initiatives and scholarships.

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

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

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

Visit [www.njjs.org](http://www.njjs.org), e-mail [info@njjs.org](mailto:info@njjs.org), or call the **HOTLINE 1-800-303-NJJS** for more information on any of our **PROGRAMS AND SERVICES:**

- Generations of Jazz (our Jazz in the Schools Program)
- Jazzfest (summer jazz festival)
- Pee Wee Russell Memorial Stomp  e-mail updates
- 'Round Jersey (Regional Jazz Concert Series):
- Ocean County College  Bickford Theatre/Morris
- Student scholarships  American Jazz Hall of Fame

## Member Benefits

### What do you get for your \$40 dues?

- **Jersey Jazz Journal** — a monthly journal considered one of the best jazz society publications in the country, packed with feature articles, photos, jazz calendars, upcoming events and news about the NJ Jazz Society.
- **FREE Member Meetings** — See [www.njjs.org](http://www.njjs.org) and *Jersey Jazz* for updates.
- **FREE Film Series** — See [www.njjs.org](http://www.njjs.org) and *Jersey Jazz* for updates.
- **Musical Events** — NJJS sponsors and co-produces a number of jazz events each year, ranging from intimate concerts to large dance parties and picnics. Members receive discounts on ticket prices for the Pee Wee Russell Memorial Stomp and Jazzfest. Plus there's a free concert at the Annual Meeting in December and occasionally other free concerts. Ticket discounts (where possible) apply to 2 adults, plus children under 18 years of age. Singles may purchase two tickets at member prices.
- **The Record Bin** — a collection of CDs, not generally found in music stores, available at reduced prices at most NJJS concerts and events and through mail order. Contact [pres@njjs.org](mailto:pres@njjs.org) for a catalog.

## Join NJJS

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

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

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

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

Contact Membership Chair Caryl Anne McBride at **973-366-8818** or [membership@njjs.org](mailto:membership@njjs.org)  
 OR visit [www.njjs.org](http://www.njjs.org)

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

## JAZZ TRIVIA ANSWERS questions on page 17

1. Benny Goodman
2. Herschel Evans
3. Gene Krupa
4. Ben Webster
5. Claude Thornhill
6. Cozy Cole



'Round Jersey

Morris Jazz

The Bickford Theater at the Morris Museum  
Morristown, NJ 07960

Tickets/Information: 973-971-3706

During his short lifetime Bix Beiderbecke was known more to jazz musicians than to fans, but in a recording career that spanned less than seven years he greatly influenced those musicians and changed the way jazz solos were constructed. The Bix mystique has also captured the interest of current fans and they support several full weekend festivals around the country devoted exclusively to the music he played, coming out in the thousands.

The Wyeth Jazz Showcase has been hosting its **Big Bix Beiderbecke Birthday Bash** at the Bickford Theatre for several years. It has become a very popular theme, possibly because the musicians themselves are so into it, and the music Bix played still sounds good today. This year's band is being organized by banjo player **John Gill**, who did such an effective job with his King Oliver tribute here. John spent time on the West Coast playing with Turk Murphy and leading his own groups, but is also remembered by local fans for his youthful subbing with the Southampton Band in Greenwich Village.

John's a purist who insists upon sidemen with a similar devotion. For this March 10 celebration — on Bix's actual birthday, a Tuesday evening — he's drafted **Randy Reinhart** for the cornet parts. Randy played trumpet in the recent Benny Goodman tribute in Bridgewater, picking up his cornet for critical solos. He is well known to NJJS members, having played for us since his teen years.

The rest of the hand-picked band is similarly exceptional; all first choices: **Dan Levinson** (saxophones), **Orange Kellin** (classic-style clarinet), **Conal Fowkes** (piano — the uninitiated should take note of him), **Brian Nalepka** (both bass and tuba) and ubiquitous drummer **Kevin Dorn**. It's a band well worth hearing even if you are not a devoted Bix fan.

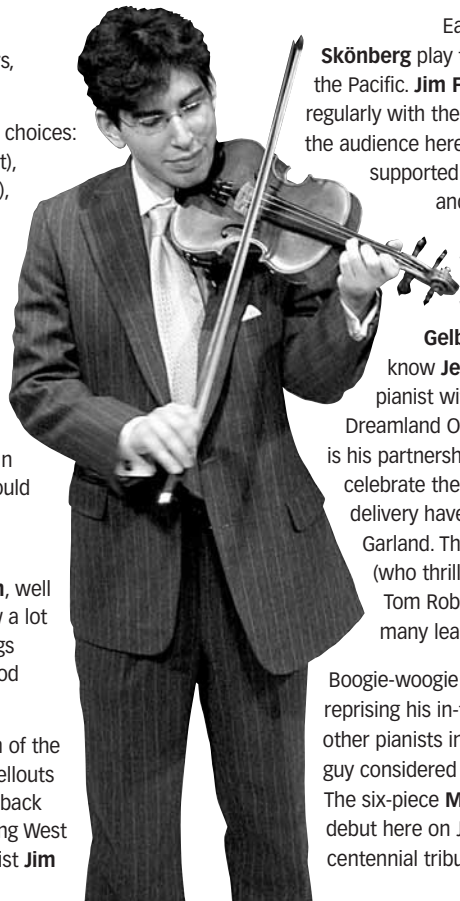
That's followed on Monday, March 23 by pianist **Fred Fischer** and his unusual trio. Fred is a regional sensation, playing solo gigs, local and NYC club dates with guest stars, and is a regular with the Summit Stompers, the Beacon Hill octet and several other bands and orchestras. Local fans will remember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

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

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



Nancy Nelson, Fred Fischer, Liz Fischer.



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

Jazz For Shore NOTE temporary venue change!

Mancini Hall, Ocean County Library  
Toms River, NJ 08753

Tickets/Information: 732-255-0500

If you have not noticed the excitement over **Aaron Weinstein** in jazz circles, esteemed critic Nat Hentoff certainly has. He's labeled Aaron's new Arbors CD (*A Handful of Stars*) "the rebirth of hot jazz violin." *Down Beat* labels him "a rising star," perhaps an understatement for a young fellow who has already

played Lincoln Center, Wolftrap, the JVC Festival, several Django Reinhardt festivals, and prestigious clubs like Iridium and Birdland, to drop a few names.

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

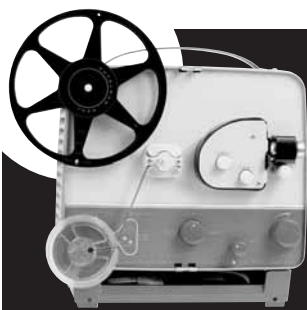
Easterners have few occasions to hear **Bria Skönberg** play trumpet, but she is a festival favorite along the Pacific. **Jim Fryer** is more accessible, playing his trombone regularly with the Nighthawks and other bands. The pair excited the audience here last year, and are returning on April 22, supported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

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

Boogie-woogie master **Bob Seeley** follows on June 24, reprising his in-the-round performance that intimidated other pianists in the room. A rare opportunity to hear a guy considered the best in the world at what he does. The six-piece **Merchant Street Jazz Band** will make their debut here on July 29, with **Allan Vaché's** Benny Goodman centennial tribute closing the summer on August 19. 

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





**NJJS presents**  
**FREE**  
*Jazz Film*  
**SERIES**

Wednesday, March 25 at 7 PM

*Symphony in Riffs*

a portrait of Benny Carter, narrated by Burt Lancaster.

Followed by discussion.

Library of the Chathams  
214 Main Street, Chatham NJ

**FOR MORE INFO: [www.njjs.org](http://www.njjs.org)**  
**FREE AND OPEN TO THE PUBLIC**

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**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 ROUNDTABLES**

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

■ **March 11:** *Terry Josephson*: "Cafe Society: The wrong place for the Right People"

■ **April 8:** Dennis Brown: Gene Krupa

■ **May 6:** *Grant Gardner*: Jimmy Giuffre: Gentle Radical

**JAZZ FROM THE ARCHIVES**

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

■ **February 22** – Snowfall: Loren Schoenberg examines the music of Claude Thornhill and his orchestra; one of the more interesting bands of the Swing Era.

■ **March 1** – Remembering Cafe Society. Host Tad Hershorn with guest Terry Trilling-Josephson, author of *Cafe Society: The Wrong Place For the Right People* and widow of Cafe Society and Cookery proprietor Barney Josephson.

■ **March 8** – Goodbye, Freddie: Host Bill Kirchner pays tribute to trumpeter Freddie Hubbard, the hard bop icon who died on December 29, 2008.

■ **March 15** – Faith and Begorrah! It's St. Patrick's Day Again: Host Annie Kuebler plays jazz with a wee bit of Irish flavor.

■ **March 22** – Does Anyone Remember Tesch? Clarinetist Frank Teschemacher, born this month 103 years ago, was not quite 26 when he died, leaving a handful of records. Ahmet Ertegun was one of his biggest fans. Hosted by Dan Morgenstern.

■ **March 29** — 1909 Centennials, Pt. 1: Celebrate with host Loren Schoenberg the centennials of tenor saxophonist Lester Young and clarinetist/bandleader Benny Goodman in the first of two shows that feature their complete collaborations as well as recordings that did not see the light of day during their lifetimes.

■ **April 5** – 1909 Centennials, Pt. 2: Celebrate with host Loren Schoenberg the centennials of tenor saxophonist Lester Young and clarinetist/bandleader Benny Goodman in the second of two shows that feature their complete collaborations as well as recordings that did not see the light of day during their lifetimes.

**NEW solo piano series produced by IJS and featuring leading artists of different generations!** Dana Room; 2:30-4:00 PM, FREE of charge

■ **March 11:** Brandon McCune

# Somewhere There's Music

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

We continually update entries. Please contact [tmottola@aol.com](mailto:tmottola@aol.com) if you know of other venues that ought to be here.

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

**TIM McLOONE'S SUPPER CLUB**  
 1200 Ocean Ave.  
 732-744-1400  
[timmcloonessupperclub.com](http://timmcloonessupperclub.com)

**Bayonne**  
**THE BOILER ROOM**  
 280 Avenue E  
 201-436-6700  
[www.arts-factory.com](http://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](http://www.bernardsinn.com)  
 Monday - Saturday 6:30 PM  
 Piano Bar

**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](http://www.tristatejazz.org)  
 Some Sundays 2:00 pm

**Cape May**  
**VFW POST 386**  
 419 Congress St.  
 609-884-7961  
 usual venue for Cape May Trad Jazz Society  
 Some Sundays 2 PM live Dixieland  
[www.capemaytraditionaljazzsociety.com](http://www.capemaytraditionaljazzsociety.com)

**Cherry Hill**  
**TRINITY PRESBYTERIAN CHURCH**  
 Rt. 70  
 856-234-5147  
 Tri-State Jazz Society occasional venue  
[www.tristatejazz.org](http://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](http://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](http://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](http://www.bergenpac.org)

**Englewood Cliffs**  
**ASSEMBLY STEAK HOUSE**  
 495 Sylvan Avenue  
 201-568-2616  
[www.assemblysteakhouse.com](http://www.assemblysteakhouse.com)  
 Harlem Blues & Jazz Band Quartet  
 Saturdays 8:30 PM  
 Reservations recommended

**Garwood**  
**CROSSROADS**  
 78 North Ave.  
 908-232-5666  
[www.xxroads.com](http://www.xxroads.com)  
 Jam Session Tuesday 8:30 PM

**Glen Rock**  
**GLEN ROCK INN**  
 222 Rock Road  
 201-445-2362  
[www.glenrockinn.com](http://www.glenrockinn.com)  
 Thursday 7 PM

**Hackensack**  
**SOLARI'S**  
 61 River St.  
 201-487-1969  
 1st Tuesday 8:00 PM  
 Rick Visone One More Once Big Band  
 No cover

**STONY HILL INN**  
 231 Polifly Rd.  
 201-342-4085  
[www.stonyhillinn.com](http://www.stonyhillinn.com)  
 Friday and Saturday evenings

**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

**Hopewell**  
**HOPEWELL VALLEY BISTRO & INN**  
 15 East Broad St.  
 609-466-9889  
[www.hopewellvalleybistro.com](http://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](http://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](http://www.whiskeycafe.com)  
 One Sunday/month James Dean Orchestras  
 swing dance + lesson

**Madison**  
**SHANGHAI JAZZ**  
 24 Main St.  
 973-822-2899  
[www.shanghaijazz.com](http://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](http://www.ramapo.edu/berriecenter)

**Maplewood**  
**BURGDORF CULTURAL CENTER**  
 10 Durand St.  
 973-378-2133  
[www.artsmaplewood.org](http://www.artsmaplewood.org)

**Manville**  
**RHYTHMS OF THE NIGHT**  
 729 S. Main Street  
 908-707-8757  
[rhythmsofthenight.net](http://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](http://www.bistro34.com)

**Mendham**  
**KC'S CHIFFAFA HOUSE**  
 5 Hilltop Road  
 973-543-4726  
[www.chiffafa.com](http://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](http://sesamerestaurant.com)  
 Jazz Evening once every month, usually  
 2nd or 3rd Wednesday

**TRUMPETS**  
 6 Depot Square  
 973-744-2600  
[www.trumpetsjazz.com](http://www.trumpetsjazz.com)  
 Tuesday/Thursday/Sunday 7:30 PM  
 Friday/Saturday 8:30 PM

**Morristown**  
**THE BICKFORD THEATRE AT THE MORRIS MUSEUM**  
 5 Normandy Heights Road  
 973-971-3706  
[www.morrimuseum.org](http://www.morrimuseum.org)  
 Some Mondays 8:00 PM

**THE COMMUNITY THEATRE**  
 100 South St.  
 973-539-8008  
[www.mayoarts.org](http://www.mayoarts.org)

**HIBISCUS RESTAURANT**  
 Best Western Morristown Inn  
 270 South St.  
 973-359-0200  
[www.hibiscuscuisine.com](http://www.hibiscuscuisine.com)  
 Jazz Nights alternating Thursdays & Fridays  
 6-9 PM

**THE SIDEBAR AT THE FAMISHED FROG**  
 18 Washington St.  
 973-540-9601  
[www.famishedfrog.com/thesidebar](http://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](http://www.sushilounge.com)  
 Sunday jazz 6 PM

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

**Newark**  
**27 MIX**  
 27 Halsey Street  
 973-648-9643  
[www.27mix.com](http://www.27mix.com)

**BETHANY BAPTIST CHURCH**  
 275 Market Street  
 973-623-8161  
[www.bethany-newark.org](http://www.bethany-newark.org)

**NEWARK MUSEUM**  
 49 Washington St.  
 973-596-6550  
[www.newarkmuseum.org](http://www.newarkmuseum.org)  
 Summer Thursday afternoons

**NJPAC**  
 1 Center St.  
 888-466-5722  
[www.njpac.org](http://www.njpac.org)

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

# Tell them you saw it in Jersey Jazz!

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

**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

**SKIPPER'S PLANE STREET PUB**  
304 University Ave.  
973-733-9300  
www.skippersplanestreetpub.com

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

**CHRISTOPHER'S AT THE HELDRICH HOTEL**  
10 Livingston Ave.  
732-214-2200  
EVERY FRIDAY JAZZ IS BACK  
8:30 PM - 12:00 AM  
Jackie Jones with John Bianculli Trio  
(Jon Peretz, Drums)

**MAKEDA ETHIOPIAN RESTAURANT**  
338 George St.  
732.545.5115  
www.makedas.com  
NO COVER  
Saturdays John Bianculli Jazz Trio  
7:30-10:30 PM

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

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

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

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

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

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

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

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

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

**Princeton**  
**MCCARTER THEATRE**  
91 University Place  
609-258-2787

**MEDITERRA**  
29 Hulfish St.  
609-252-9880  
NO COVER  
www.terramomo.com/restaurant/mediterrera

**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

**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@sbtjn.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**  
**THE JAZZBERRY PATCH AT THE CLASSIC QUICHE CAFE**  
330 Queen Anne Rd.  
Teaneck, NJ 07666  
201-692-0150  
MySpace.com/thejazzberrypatch  
Open Jazz Jam every Tuesday night.  
No cover Friday nights.  
Different artist every week.  
Please check the site.

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

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

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

**Watchung**  
**WATCHUNG ARTS CENTER**  
18 Stirling Road  
908-753-0190  
wacenter@optonline.net  
www.watchungarts.org  
The Great Jazz Series  
once per month either Friday  
or Saturday night

**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

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

**JUNIOR MANCE** March 3 at Shanghai. Madison.

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

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

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

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

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

**GROVER KEMBLE** appears at Shanghai in Madison on March 20.





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