

Sunday Afternoon Fever

Pee Wee Stomp right off the charts!

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

Folks from the swing dance scene have been drifting into the Pee Wee Russell Stomp for several years now, but for the 40th anniversary edition on March 1 the fancily dressed, high-stepping dancers arrived in droves, filling tables and swirling around the Birchwood Manor's copious dance floor nearly non-stop for the better part of four hours.

Eighty-some dance enthusiasts swelled the crowd to nearly 500 swing-oriented souls who filled the Birchwood's main ballroom for an afternoon of hot jazz.

And while the dancers, who expertly executed the Peabody, Balboa and other period dances, many clad in vintage attire, added greatly to the afternoon's entertainment, the music was the main event, and this Stomp sported one of the best lineups in recent memory.

First to perform, as by custom, was a quintet of 2009 NJJS university jazz

Story and photos continue on page 28.

Heidi Rosenau and Joe McGlynn cut a rug for sure at the 2009 Pee Wee Stomp.
Photo by Tony Mottola.



JAZZFEST PREVIEW
Jazzfest facts, hot off the press.
See page 8 and ad page 5


Jazz Appreciation Month
April

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Prez Sez

By Andrea Tyson President, NJJS

Spring has finally arrived. And with it a beautiful bouquet of music to bring us out of our winter garb and into a colorful collage of musical offerings all over the state. The good news for me is some of my dearest sunbirds are returning to NJ after their southern meanderings and we'll be able to enjoy jazz together once again!

■ We really dodged a bullet with the **Stomp** coming in one day before the beast of the east early March snow! Kudos to all the musicians who kept our toes tapping and our feet happy; Joe Lang and the Music Committee for choosing such wonderful musicians; Laura Hull for a job well done at our venue and increasing the size of the dance floor! Frank Mulvaney for his college scholarship steward-

ship; Sheila Lenga for once again making our 50/50 memorable; Jack Sinkway and Friends for their CD table coverage; Mike Katz and Jackie Wetcher, Cynthia Fekete, Kathy Mulvaney (and others) for covering the front table; Caryl Anne McBride for ably handling our membership table bringing in several new members. And to all other board members for attending and helping out wherever needed.

■ Thank you to our friends at the **Cape May Jazz Festival**, Carol and Woody, who provided us with two raffle tickets to their festival April 18/19 and we hope it'll be a wonderful success (www.capemayjazz.com). Thanks to Kelly Ryman at George Street Playhouse (www.georgestplayhouse.org) for the raffle tickets to their March show, *The*

Devil's Music: The Life and Blues of Bessie Smith.

■ But just before the Stomp, a wonderful thing happened at **Raritan Valley Community College Theatre — Turtle Island Quartet & Cyrus Chestnut**. Turtle Island is a



Receiving honors at the Pee Wee Stomp were Orrin Keepnews, represented by his son Peter, and Warren Vaché. Joe Lang presented.

NJJS Bulletin Board

BE A STAR for NJJS! We need your help promoting Jazzfest. Volunteering is fun and has its perks. See page 50.

FREE Member Meetings Next Member Meeting: April 26 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! We often have great items to raffle off at these meetings — tickets to shows, concerts from our partner organizations. Watch for details at www.njjs.org or via E-mail.

FREE Film Series Next Film: Wednesday April 22 in Chatham. Details on page 8 and watch for E-blasts.

Got E-mail? Some special offers for NJJS members are late-breaking — so please send your E-mail address to 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.

Tell them you saw it in Jersey Jazz!

We love your improv skills...

show them off as a **Jazzfest Volunteer!** See page 50.

string quartet like none other that you've ever encountered: a jazz string quartet made up of four enormously talented musicians. They transform all that they do into their own style of jazz and use their instruments in very unique ways to get more instruments up on stage aurally. I was very impressed that my nine-year-old grandson was transfixed for the entire evening. They were plucking, strumming and bowing their hearts into the music and all the while remembering the melody. Ellington would have been proud of how they put forth his "Come Sunday." Cyrus Chestnut is a delight on the piano, has a very delicate touch and his timing is just right. He soloed on Charlie Parker's "Yardbird Suite" more forcefully than in the beginning of the program and the audience couldn't get enough. RVCC Arts is right on — check out their other offerings at www.rvccArts.org. We'll be back there this month, too...stay tuned.

■ Another jaunt for me before the Stomp was going to hear Pam Purvis and Bob Ackerman (and friends) at another venue for jazz in **Morristown**, the **Hibiscus** restaurant on the lower level of the Best Western (www.hibiscusrestaurantnj.com). Enjoyable from start to finish! The service and staff made everyone feel very comfortable. The food was very good, but as a vegan

I just had veggies and more veggies! Others had some interesting looking meals and mentioned how good everything tasted. They have music at various times — every other Thursday and all Fridays — so give them a call for a firm listing of artists who are performing. Very charming, you'll enjoy it...no cover, no minimum, bring your own bottle if you so desire.


■ **April is Jazz Appreciation Month** and a very busy month for the NJJS as well. We're leading off with a **Night of Jazz at RVCC** where Laura Hull is emceeing the **Saturday evening April 4** star-studded lineup 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. Tickets are available at www.rvccarts.org or at the box office by calling 908 218-8867.

■ **April 19 at 3 PM:** Join us at the **The Community Theatre's Mayo Centre for the Performing Arts** (www.mayoarts.org) in **Morristown** when we present the incomparable Bucky Pizzarelli Trio with Jerry Bruno and jazz violinist Aaron Weinstein for their salute to Django Reinhardt and Stéphane Grappelli. Tickets are only \$15 and are available at the Box Office or by calling 973-539-8008.

■ **Member Meetings at Trumpets** are becoming very popular. April 26 we will present another of our Intimate Portrait series featuring pianist-singer-educator Dena DeRose accompanied by Steve LaSpina on bass and Tim Horner on drums. We are endeavoring to bring you the finest offerings and Dena is just a sample of what's coming to you, our loyal members. Bring your friends!

■ Our **Film Series** continues on **April 22** when Joe Lang presents *Texas Tenor*, which is *not* a film about a singer from the Lone Star state. "Texas Tenor" is a style of playing the saxophone which brings out its big sound and biggest volume. This documentary explores the life and times of the jazz and R&B saxophone legend Illinois Jacquet. In addition to the Illinois Jacquet documentary, we will be showing *Ben Webster: Big Ben in Europe* footage from a 1967 performance.

■ **Jazzfest** returns to **Drew University** on **June 5–6** and you are in for a treat of a great line-up. See details in this issue and ad on page 5. And bring a friend!

NJJS is rolling along and hoping to take you with us. Keep coming out and keeping live jazz a viable entertainment form in NJ. It's here for you. 

**Wednesday
March 25 2009**
FREE FILM
*Benny Carter:
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 22 2009**
FREE FILM
*Texas Tenor: The
Illinois Jacquet Story*
at Library of
the Chathams,
Chatham
7 PM

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

**Wednesday
May 27 2009**
FREE FILM
*Barry Harris:
The Spirit of Bebop*
at Library of
the Chathams,
Chatham
7 PM

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

NJJS Calendar

The Mail Bag

Notes from some of the dancers at this year's Pee Wee Russell Memorial Stomp

OHhhh MY GOD! that was so much fun, I can't tell you... thank you SO much for all of your kindness and efforts...and congratulations! What a day, what an event! You should feel terrific about how it all came together... just so lovely. —Heidi

[Heidi is our cover girl, the birthday girl honored with a dance jam. See YouTube for the video! Search for Pee Wee Stomp...—Editor]

[PEE WEE] WAS a great time. Thank you! Cheers, — Cheryll

AS ALWAYS, I had a maaarvelous time! — Cindy

THANK YOU SO MUCH... I had such a lovely time. It was truly a magical afternoon for me. —Sascha



I RECENTLY SAW THE ARTICLE in the *Daily Record* about the 40th Annual Pee Wee Russell Memorial Stomp at the Birchwood Manor. *Relay For Life* is the main fundraiser for the American Cancer Society. "Jazz For a Cure" is a team that was formed and is raising money through offering An Evening of Jazz. Talented young college Jazz Studies students from William Paterson will be joining high school senior tenor saxophone player Ben Kovacs in a fun evening of jazz standards. I thought your members would enjoy supporting these young musicians who are donating their time and talents for a great cause. I have attached a flyer of the event. I hope that you can share this event with your members and that we'll see you on April 17th at the Presbyterian Church in Morris Plains 400 Speedwell Ave. Tickets are \$10 Adult/ \$5 Students. Tickets are available at the door. However seating is limited so it is recommended that tickets are ordered in advance by e-mailing jazzforacure@aol.com. Thank you in advance for your time, suggestions and help. Karen Gold

Jazz Trivia

By O. Howie Ponder II
Questions

1. His first engagement as a big band leader was on Memorial Day in 1940 at the Rendezvous Ballroom in Balboa Beach, California. Who was he?

answers on page 47

2. Frank Sinatra was medically deferred from serving in WWII and was said to be fearful of his post-war popularity when this handsome band singer, drafted into the Army in late 1943, resumed his singing career.

3. Jazz critic/writer Barry Ulanov, observing the precision of this popular big band's performance at the Paramount Theater in 1941, dubbed them "the Rockettes of popular music." What band was it?

4. Benny Goodman, Glenn Miller and Gene Krupa all played in the same orchestra at one time in 1930. What was the occasion?

5. Woody Herman's Second Herd featured the "Four Brothers" sax section—three tenor saxophones and a baritone sax. Name those players on the band's famous 1947 recording. **EXTRA CREDIT:** Who originated the unique saxophone voicing used on this and other songs?

Big Bands

This month we turn our attention to the Big Band Era, its personalities and styles.



Howie also welcomes suggestions for future questions — or any comments from readers. Contact him at jazztrivia@njjs.org.

Comments?

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

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 51 for details or visit www.njjs.org.

Friday June 5
Saturday June 6

New Jersey Jazz Society presents

Jazzfest 2009

Jazz from the '20s to today.



Vince Giordano



Houston Person



Curtis Stigers

All programs are subject to change.

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On the beautiful campus of Drew University in Madison, Jazzfest has become one of the region's most popular summer festivals over the past three decades.

FRIDAY, JUNE 5 at 7:00 PM

FREE Stars of Tomorrow Concert at Drew University, featuring the top high school jazz bands in New Jersey.



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Vince **Giordano** and the Nighthawks

Allan **Vaché's** Benny Goodman Tribute Big Band

Houston **Person** quartet Trio da Paz Jazz for Kids

Evening program begins 5:15 PM

Rio **Clemente** Trio with Laura Hull

Curtis **Stigers** Diva



Drew University is conveniently located on Route 124 only 3 miles east of Route 287. There is plenty of parking and easy access by train or bus.

The NJJS is qualified as a tax-exempt cultural organization under section 501(c)(3) of the Internal Revenue Code. Contributions are tax deductible to the extent allowed by law and qualify for many corporate matching gift programs. Funding for our Generations of Jazz program has been made possible in part by funds from the Arts Council of the Morris Area through the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts.

Purchase tickets early for best prices! Advance sale offer ends June 4.

To order, visit **www.njjs.org** OR call **1-800-303-NJJS (6557)**.

OR fill out order form and mail to New Jersey Jazz Society c/o M. Katz, 382 Springfield Avenue, Suite 217, Summit, NJ 07901 OR fax to 908-273-9279.

TICKETS TO JAZZFEST 2009

QTY x \$ = SUBTOTAL

KIDS 16 AND UNDER ARE FREE. Students \$10 at the gate w/valid I.D. Group rates are available; please call 1-800-303-NJJS for information.

NJJS Members advance sale \$40 each (at the gate: \$55) _____ x \$40 = \$ _____

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Handling: \$3 PER TICKET unless paid by check w/self-addressed-stamped envelope. _____ x \$ 3 = \$ _____

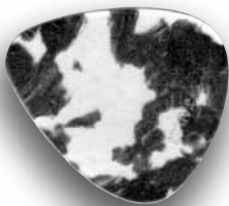
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All sales are final. No refunds or exchanges are allowed. **TOTAL DUE = \$ _____**

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Evening Phone _____
Email Address _____
Credit Card Number _____ Exp Date _____
Name on Card _____



The Editor's Pick

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

April's Jazz JAM

April is Jazz Appreciation Month!


Time to kick out the "jams."

Mind you, it's also Fresh Florida Tomato Month and National Soft Pretzel Month, but that doesn't concern us here. Besides, those tomato and pretzel folks don't have the backing of the prestigious Smithsonian Institution. Jazz does.

JAM, we should note with a little pride, traces its roots to the New Jersey Jazz Society, since its precursor, International Jazz Day, was proclaimed by the United Nations on the occasion of the music's centennial in 1990 at the urging of the NJJS and its then President John Wallace.

Jazz is "Made in America, Enjoyed Worldwide" declares the Smithsonian, and they offer a 16-page booklet at their Website to suggest ways individuals and institutions can help to spread the joyful word about our nation's only indigenous art form. Our favorite suggestions: "join a jazz society" and "read a jazz magazine."

We may be preaching to the choir here, since you're probably already a jazz society member and are, right this very minute, reading one of the music's very finest and best magazines. Clearly you are a "jazz appreciator," so this is your month to indulge yourself and share the wealth. Our suggestion: drag a friend along on your jazz rounds. And you couldn't do better than to bring a jazz newbie pal to the NJJS co-sponsored performance by the Bucky Pizzarelli Trio at Morristown's Community Theatre on Sunday afternoon April 19. He's joined by bassist-for-the-ages Jerry Bruno and the young violin virtuoso Aaron Weinstein and they'll be playing music made famous by legendary Gypsy guitarist Django Reinhardt and Stéphane Grapelli. After all, *nobody* doesn't love Bucky.

By the way we should note that, despite any other faults, New Jersey's Jon Corzine is one of 19 governors to declare April as Jazz Appreciation Month in their states. You have to wonder what's with the other 31 squares. 



Some Jazz Appreciators at this year's Pee Wee Stomp.



p.s. We regret that the March issue fell victim to a series of delays at each stage of production and mailing, resulting in late delivery to mailboxes. We apologize for any inconvenience to our readers.

CORRECTION: Oops, that was HERB Gardner, not erb, referred to in Crow's Nest last month.

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 using our code: 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 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:

May issue: March 26, 2009 • June issue: April 26, 2009 • July/August combined: May 26, 2009

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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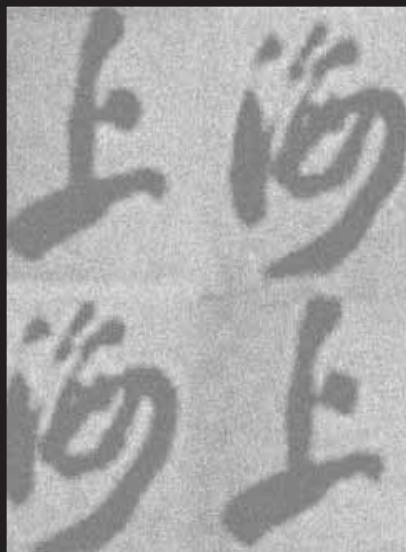
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LIVE JAZZ SIX NIGHTS a WEEK & **NO COVER** (except special events)

Highlights, end of March, April 2009:

- tue 3/24:** JOHN ZWEIG WITH STEVE FREEMAN
- wed 3/25:** KEITH INGHAM
- thu 3/26:** BUCKY PIZZARELLI
- fri & sat 3/27 & 28:** JAVON JACKSON
- sun 3/29:** DICK HYMAN (by reservation only)
- tue 3/31:** TOMOKO OHNO
- wed 4/1:** JEB PATTEN
- fri 4/3:** ROB PAPAROZZI
- sat 4/4:** NILSON MATTA
- sun 4/5:** CHELSEA PALERMO
- wed 4/8:** EDDIE MONTEIRO WITH LEN ARGESE
- fri & sat 4/10 & 11:** WINARD HARPER
- wed 4/15:** NICKI PARROTT WITH ROSSANO SPORTIELLO
- thu 4/16:** MORRIS NANTON
- fri 4/17:** JOHN CARLINI WITH DON STIERNBERG
- sat 4/18:** MACHAN TAYLOR
- sun 4/19:** MARLENE VER PLANCK
- thu 4/23:** ANAT COHEN

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Friday and Saturday two seatings: 6:30 PM & 8:45 PM; Sunday: 6:00 PM – 9:00 PM

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please visit www.shanghaijazz.com**

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

Notes from the Music Committee

By **Laura Hull** NJJS Music Committee Chair

April is Jazz Appreciation Month and we're going to swing into spring with some great jazz!

■ On **Saturday, April 4** from 7–10 PM we will present **Night of Jazz**, a talent-rich program that features Mark O'Connor & His Hot Swing Trio, Five Play, Rio Clemente and vocalist Frank Noviello and yours truly as host. **The Theatre at Raritan Valley Community College in North Branch, NJ** box office can be reached by telephone at 908-725-3420 or online at their Website www.rvccarts.org. Tickets are \$20 and \$25. The theatre is located at Route 28 and Lamington Road in North Branch.

■ **Afternoon of Jazz at the Morristown Community Theatre** is scheduled for **Sunday, April 19**. This will be our fifth year co-sponsoring this jazz concert with the theatre. The program: Bucky Pizzarelli Trio Salutes Django Reinhardt and Stephane Grappelli. Tickets are \$15 and are available through the box office at 100 South St. in Morristown, by phone at 973-539-8008, or online at www.mayoarts.org.

■ Our **Film Series** continues on **April 22** (not April 29 as previously published) when we present *Texas Tenor: The Illinois Jacquet Story*, an entertaining documentary about the great tenor sax player who stirred the crowds when he starred in the big band of Lionel Hampton in the 1940s. In addition, we will be showing *Ben Webster: Big Ben in Europe*, footage from a 1967 performance. The films are presented at the Library of the Chathams, 214 Main Street, Chatham Boro, starting at 7 PM. There is no admission charge and the programs are open to the public. We have a discussion following the showing of each film. Details on the films are available at www.njjs.org.

■ Our **Member Meetings** continue on **Sunday, April 26** from 2–5 PM and we're excited to present our Intimate Portrait Series featuring Dena DeRose with Steve LaSpina on bass and Tim Horner on drums. What an afternoon this is going to be! Dena will talk about her experiences as a player, singer, teacher and all around in-demand artist. **Trumpets Jazz**, located at 6 Depot Square in Montclair, will extend their

brunch buffet just for us! We meet and mingle from 2–3 PM and the program follows at 3 PM. If there's time, musician-members in the audience will be invited to sit in. Admission is free to members and \$10 for non-members with that charge good toward a new annual membership. Invite a

friend and introduce them to the NJJS and its value-added benefits of membership! Coming next month on **May 17** is our ongoing Duets Series with Jumelles Jazz, featuring pianist-composer-author Sarah Jane Cion and Audrey Welber on woodwinds.



■ **Jazzfest** will soon be here and we have a terrific lineup and a change in format this year. We return to **Drew University in Madison, NJ** and offer an outstanding program of non-stop jazz in three performance spaces. We will also offer a free concert, Jazz for Kids, fabulous food, lots of craft vendors, CD sales and more.

Friday, June 5 from 7–10 PM FREE ADMISSION

Join us for the Stars of Tomorrow free concert featuring the top student jazz bands in New Jersey. This is a unique opportunity to support our young musicians, many of whom will go on to make significant contributions to the jazz community. It's also a great opportunity to meet other jazz enthusiasts, teachers, students and parents of jazz musicians!

Saturday, June 6 from Noon – 10 PM

On Saturday June 6, we have an extended program of non-stop jazz with an afternoon lineup that runs from noon to 5 PM, in two performance spaces — the tent and the concert hall. We will have a new space in the arts center for our Jazz for Kids programming.

The added evening program starts at 5:15 and will lead us into a night under the stars and the tent! It's sure to be a memorable all-day festival of non-stop music! Our slate of top jazz performers includes:

- **A Benny Goodman Centennial Tribute with Allan Vaché** •
- **Curtis Stigers** • **DIVA Jazz Orchestra** • **Houston Person Quartet** •
- **Jazz for Kids featuring Generations of Jazz with Pam Purvis** •
- **Rio Clemente Trio featuring Laura Hull** • **Trio da Paz** •
- **Vince Giordano & the Nighthawks** •

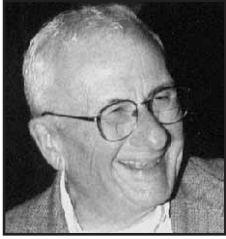
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Classic Stine

By Jack Stine
NJJS President Emeritus

I look back at the years spent in the service of jazz as having benefited us both. It's my story anyway, and I'm sticking to it.

About 90 columns ago I wrote a piece for *Jersey Jazz* entitled *Penultimate Pen*.

Let's see now. At 11 issues per year, that would figure in real time to be around 8 years ago. It was when the rag's editorship was changing hands from those of Don Robertson to Paul White's and I thought it might be a good time to join with Don in the respected list of the paper's retirees. After all, I had already written a piece every month for 30 years. Though I didn't feel I had reached the point of repetition, I could feel the odds beginning to tilt in that direction. More than that, the sweet dream of retirement from deadlines was looking ever more honeyed.

In the *Penultimate Pen* I reviewed the reasons behind my decision to pack it in. Jazz had always been a major part of my life. For some 80 years it had been good to me, and I had always tried to acknowledge the debt so incurred as best I could. Having had something to do with the founding of the New Jersey Jazz Society was part of this. Also, being a non-musician, I felt that writing about it was something else I could do. Without embarrassment, I look back at the years spent in the service of jazz as having benefited us both. It's my story anyway, and I'm sticking to it.

Another thing. I don't think it would be inaccurate to say that jazz to me has been

what boots were to Kipling, that is to say, we both felt a necessity to put into words something we'd both heard a lot of. Boots, jazz, Rudyard Kipling and me: four disparities if ever there were. Only in the service of jazz could one cram all four into one sentence and get away with it. And only in jazz could you do it with a straight face.

My preference has always been for what is generally called traditional jazz. It's what I've done most of my listening to and thus is what I've felt most comfortable writing about. During most of my listening years, jazz had been a standalone kind of music, but in the years following WW II radical changes crept in. Now, when you mention jazz you're talking about bop, cool, rap, punk, fusion, progressive, hip-hop, and soul and there are plenty of people who get pretty indignant about where one style stops and another takes over. But it's an issue that doesn't interest me. After my many years of experiencing jazz as an entity unto itself, the field was getting a bit too crowded for me. In *Penultimate Pen* I wrote I thought it best to take my Armstrongs, Ellingtons, Hendersons, and Commodores with me and leave the contenders to fight it out for themselves.

Yet nobody likes a quitter, and breaks like this are never managed cleanly anyway. There are still lots of things to think and write about. I'm interested, for instance, in

the staying power of the blues with its 12-bar, 3-chord form, and how it still pervades the music of newcomers.

I'm also interested in how many writers these days include jazz reference in their works. First there was Malcolm Lowery years ago in a trip through the Suez, recalling the music of Trumbauer and Beiderbecke. More recently, Ian McEwen has written of a father's pondering his son's decision to follow a jazz career in his novel *Saturday*. John Harvey has a Dagwood sandwich-eating detective named Charlie Resnick. His love of jazz has lasted through a long series of thrillers with four cats named Miles, Diz, Bird, and Red.* After solving his last caper, Resnick drives home listening to Bessie Smith on his car's CD player. Stuff like that you've got to love.

A better writer, Ian Rankin has a superior hero in detective John Rebus who drinks a bit more than Resnick but whose love for Ben Webster forgives any objection a jazz lover could reasonably hold.

Oh yes, there's plenty more around to write about and listen to in the continuing story of jazz. I guess I'll hang around a little longer to see how things turn out. Keep this place warm for me. I'll be right back. JJ

* The first three names are easy, but you might have trouble with the fourth, That would be Rodney.

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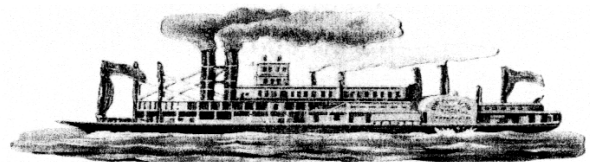
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Big Band in the Sky

By Tony Mottola *Jersey Jazz* Editor

Two New Jersey musicians, guitarist Coleman Mellett and multi-woodwind master Gerry Niewood, were among 50 people who perished in a tragic commuter plane crash near Buffalo, New York on February 12. The pair were traveling to join the Chuck Mangione band for a performance with the Buffalo Philharmonic Orchestra. Niewood had known and worked with Mangione since their boyhood days in Rochester, and Mellett had been with the bandleader since 1999.

■ **Coleman Mellett, 34, guitarist, May 27, 1974, Natick, MA – February 12, 2009, Buffalo, NY.** Massachusetts born Coleman Mellett was raised in Potomac, Maryland and began his musical studies at an early age. “When I was seven, my parents had wanted me to play the piano,” Coleman told *Jersey Jazz’s* Schaen Fox in an interview last year. “I was dead set on the guitar and I had to make deal with them. If I was going to play guitar, I had to promise not to quit for at least a year. So, I still haven’t quit.”

His first guitar teacher was a nun and the youngster progressed rapidly. By the 9th grade he was a member of the prestigious Blues Alley Youth Orchestra and was recommended to Washington DC guitar guru Paul Wingo by saxophonist Leigh Pilzer. The young musician seemed to impress all those he came in contact with. “I remember he was an amazing talent,” said John Mitchell, band director at DeMatha Catholic High School in Hyattsville, Maryland. “When I met him in the 8th grade it was obvious he had a lot of natural ability.”

Coleman went on to Duquesne University where he studied with guitarist Joe Negri, but because of a

lack of fellow jazz players at the school and he transferred after one year to William Paterson University in Wayne where he thrived in the school’s famed Jazz Studies program and was mentored by a trio of faculty that included Rufus Reid, Kenny Burrell and Norman Simmons. Indeed it was Simmons who hired the young guitarist to work with Joe Williams.

It didn’t take long for an even bigger break to come Mellett’s way and by a bit of pure serendipity. In his 2008 *Jersey Jazz* interview Coleman explained to Schaen Fox just how his association with Mangione began.

“I was on a low budget cable access network show they played every day for weeks. Chuck saw that and his wife looked my number up in the white pages and asked me to audition.” Soon after he became Mangione’s lead guitarist and he had been averaging 40 to 50 dates a year with the band.

While Coleman was at first put off by the “congestion” he found in New Jersey (“I had never seen cloverleaves or jughandles,” he told Fox), his feelings for the Garden State warmed when he met vocalist Jeanie Bryson when they were both playing the Cape May Jazz Festival. The two married soon after and lived together in East Brunswick where Mellett enjoyed spending time with his dog and practicing yoga in the down time. When not on the road with Mangione, Coleman often accompanied his wife on her gigs and for the past year been making frequent Tuesday night solo appearances at Madison’s Shanghai Jazz. Coleman Mellett was a young musician of much promise and well on his way to a fine career. One can only wonder what might have been. He leaves behind one recording, the 2008 self-produced “Natural High.”



With Chuck Mangione.

continued on page 12

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BIG BAND IN THE SKY *continued from page 10*



Gerry Niewood. Photo: John Herr.

■ **Gerry Niewood, 65, multi-instrumentalist (soprano, alto, tenor and baritone saxophones; flute, alto flute, bass flute, piccolo, clarinet), Rochester, NY, April 6, 1943 – Buffalo, NY, February 12, 2009.** Gerry Niewood’s melodic artistry, superior musicianship and instrumental versatility made him a much sought-after player by the top echelons of both the jazz and pop music worlds. His jazz credits included performing with Chuck Mangione, Thad Jones, Mel Lewis, Gil Evans and Astrid Gilberto. Concurrently in the pop music scene he was an integral part of scores of recordings with Simon and Garfunkel, Peggy Lee, Judy Collins, Sinéad O’Connor and many others. He also appeared on NBC’s *Saturday Night Live*, was the principal saxophonist of the Radio City Music Hall Orchestra and, perhaps most significantly, had a 40-year musical and personal relationship with Chuck Mangione.

The two Rochester natives were grade school classmates at the city’s School 20 and later solidified their musical relationship at the Eastman School of Music. After graduation Niewood was a key player in Mangione’s celebrated group from 1968 through 1976 when he left to pursue a solo musical career. He rejoined Mangione in 1994 and had played with him continuously since that time. Niewood played a key role in many of Mangione’s most successful albums, notably *Land of Make Believe*, *Chase the Clouds Away* and *Bellavia*.

Mr. Niewood was particularly well regarded for his work on the soprano sax, twice being voted *Down Beat* International Critic’s Poll winner in the category “Talent Deserving Wider Recognition” for his playing on the instrument.

The multi-talented Glen Ridge resident, who also recorded four albums as a leader, was

highly regarded both as a player and as an individual. “His sound was like him,” said David Demsey, director of Jazz Studies at William Paterson University, “warm, always meaningful, strong.”

■ **Louie Bellson, 84, drummer, bandleader, composer, July 6, 1924, Rock Falls, Illinois – February 14, 2009, Los Angeles.** “Were it not for the almost supernatural Buddy Rich,” wrote Steve Voce in the *London Independent*, “Bellson could have been considered to be the very greatest big band drummer.”

Indeed, it was through the indirect largesse of another contender for that title that Bellson burst on the scene at age 17, besting 40,000 entrants in the Slingerland National Gene Krupa drumming contest. A year later he started at the top, working for Benny Goodman. He went on to power the bands of Tommy Dorsey, Harry James and Count Basie, as well as his own groups, using the unique double bass drum set-up that he pioneered while in his teens. The dynamic artist could command the rapt attention of an audience with drum solos that lasted up to 15 minutes. And no matter how big the sound, Bellson’s drumming was always tasteful.

In 1951 Bellson helped to create a modern and dynamic sound for the Duke Ellington orchestra, also writing for the band, including the celebrated “Skin Deep” and “The Hawk Talks.” During this time he met singer Pearl Bailey and the pair were married four days later. Bellson left the band to become Bailey’s musical director, although he returned to work with the Duke over the years, including on what Ellington considered his greatest work — his *Concerts of Sacred Music*.

Beginning in the 1960s, Bellson became involved in music education, teaching his dynamic drumming techniques, conducting clinics and authoring instruction books. His clinics were often attended by as many professional drummers as students.

In all, Bellson is credited with some 200 albums as a leader and a sideman. In the 1960s and ’70s he performed and recorded frequently with Norman Granz’s Jazz at the

continued on page 14

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BIG BAND IN THE SKY *continued from page 12*

Philharmonic and in the '70s and '80s he recorded often on Granz's Pablo label as well as for Concord Records. His final recordings included the 2006 CD *The Sacred Music of Louis Bellson and the Jazz Ballet* and last year's *Louis & Clark Expedition 2* with trumpeter Clark Terry.

Bellson was awarded four honorary doctorate degrees. He was named a Jazz Master by the National Endowment for the Arts in 1994 and was one of 35 jazz greats who received the Living Jazz Legends Award from the Kennedy Center for the Performing Arts in 2007.

■ **Blossom Dearie, 84, singer/pianist, songwriter, April 26, 1926, East Durham, New York – February 9, 2009, New York.** Blossom Dearie combined a wispy, girlish voice and serious bebop piano chops with a penchant for wry and urbane material in a manner that made her one of the unique jazz and cabaret artists of the last century.

"I don't want to be called a jazz singer," she once told critic Leonard Feather, "though I certainly have some roots there ...I think of myself as a songwriter's singer. All the great Broadway and Hollywood teams are in my repertoire, along with contemporary people like Dave Frishberg. Writers bring their songs to me because they rely on me to define their work with respect. That's very flattering."

Dearie came by her unusual first name when a neighbor delivered peach blossoms to her home on the day she was born. She began piano lessons at age five and seemed to be headed for a career as a classical musician when she dis-




Louie Bellson, Big Band Banquet, Los Angeles 1992. ©Ray Avery / CTSIMAGES.COM

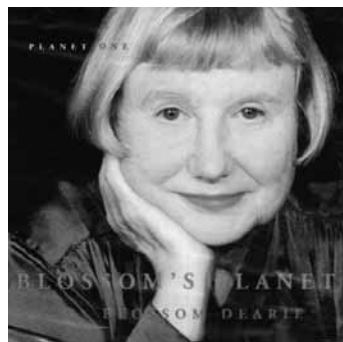
covered jazz and began to improvise in a school band. She moved to New York in the 1940s and was hired by Woody Herman to sing with his Blue Flames. Soon she was hanging around at Gil Evans's famous basement apartment where she met and befriended Charlie Parker, Dizzy Gillespie, Miles Davis and other bebop greats.

In the early 1950s Dearie moved to Paris where she formed a vocal group called the Blue Stars of Paris who scored a hit in France and the U.S. with a French version of "Lullaby of Birdland." (The group later morphed into the Swingle Singers.)

On returning to New York Dearie gained prominence working in a trio with guitarist Herb Ellis and bassist Ray Brown and also appearing opposite Miles Davis at the Village Vanguard. Davis and Dearie were close friends and the trumpeter had recommended her for the job.

Dearie was a premier interpreter of the songs of Dave Frishberg, including "Peel Me a Grape," "I'm Hip" and the mercilessly clever "My Attorney Bernie." She also appeared often on television, including the children's program *Schoolhouse Rock* where she collaborated with Bob Dorough on tunes like "Mother Necessity," "Figure Eight" and "Unpack Your Adjectives."

Dearie had a series of long running stints at Manhattan clubs, including Upstairs at the Downstairs, the Ballroom and beginning in the 1990s until 2006 at Danny's Skylight Room. 





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Noteworthy

Fradley Garner International Editor *Jersey Jazz*

SATCH HOUSE DROPS JOB-OP ... N'ORLEANS GETS JAZZ MUSEUM ... '09 GRAMMY AWARDS ... VIDEO GUY 'SAVES' JAZZ ... CHRIS HOPKINS SWINGS FIVE ... EURO SINGER WOOS BRAZIL ... WEB HIT: TASTE-TAILORED NET MUSIC

"LOOKING FOR WORK?" asked the headline over our lead item in January. Sorry, but don't ask at The Louis Armstrong Museum in Queens, after all. They've decided, after much discussion and with "a large pool of exceptionally qualified applicants to draw from," not to hire a third museum assistant. An official tells us the position was closed in light of the souring economy and likely funding cutbacks.

DOWN IN THE DELTA, however, plans for a new jazz museum in New Orleans's Old Mint building were approved by state and federal agencies. The multi-million-dollar project includes a performance space for which the 2009 Grammy Award trumpeter **Terence Blanchard** and his wife and manager, Robin Burgess, expect to book concerts and educational events. Here the Louisiana State Museum jazz collection will be housed, including the earliest jazz recordings and **Louis Armstrong's** first cornet. Blanchard and Burgess "hope to premiere a fantastic music series worthy of New Orleans and beyond," Burgess E-mails, adding: "It is bittersweet to note the perseverance of the arts in an economic downturn. While many may be challenged to support the arts, many will seek refuge and hope in their existence." Look and listen at: TerenceBlanchard.com

2009 GRAMMY AWARDS were announced in February (www.grammy.com). As for jazz, the winners are: Best contemporary jazz album: **Randy Brecker**, *Randy in Brazil*; best jazz vocal album: **Cassandra Wilson**, *Loverly*; best jazz instrumental solo: **Terence Blanchard**, *Be-Bop*; jazz instrumental album, individual or group: **Chick Corea & Gary Burton**, *The New Crystal Silence*; large jazz ensemble album, **The Vanguard Jazz Orchestra**, *Monday Night Live at the Village Vanguard*; Latin jazz album: **Arturo O'Farrill and The Afro-Latin Jazz Orchestra**, *Song for Chico*.

JAZZ VIDEO GUY calls himself a one-man Sierra Club. "My mission is to save jazz by using the Internet, and web video, to expand

the audience," toots Bret Primack. This guy claims his video blog (JazzVideoGuy.tv) clocks over 10,000 hits a day. Primack recently plugged a DVD of a 1959 TV pilot show, *The World of Lenny Bruce*. Stellar lineup: **Buddy Rich**

and **Harry "Sweets" Edison**; singers **Lambert, Hendricks and Ross**, and a combo with **Philly Joe Jones, Cannonball Adderley** and **Bill Evans**. Comedian Bruce, the producer, was a jazz advocate with a foul mouth. The show was aired once, on a New York TV station. The pilot, taken from an old kinescope, isn't sharp, but the contents are historic. Primack has also been digitizing **Billy Taylor's** video archives and posting them on YouTube and Billy's site. DVD classics sale is on at jazzlegends.com.

CHRIS HOPKINS, the Princeton-raised, German-American swing pianist and alto saxophonist, plays with his Echoes of Swing quartet and in other contexts. Back in 2005, the now Germany-based Hopkins cut a CD at Birdland in Hamburg with a quintet led by Finland's renowned reedsman, **Antti Sarpilla**, with the Americans **Eddie Erickson** on guitar and vocals and **Jake Hanna**, drums, and Germany's **Ingmar Heller** on bass. The house "was absolutely packed that night, and we were in high spirits after touring for about a week. Anyone who has ever toured with Jake Hanna knows that you're in for tasteful drumming plus some of the best laughs in your life!" E-mails Hopkins. *A Hundred Years from Today, Volume One*, seizes the flying spirits—on Sarpilla's "My Funny Ballantines" and 12 other tracks.



HAMBURG FIVE: Chris Hopkins, piano; Ingmar Heller, bass; Antti Sarpilla, reeds; Jake Hanna, drums; Eddie Erickson, guitar. Photo courtesy Nagel Heyer Records.

GUITARIST SINGERS have strummed the

world curvy for centuries, but only one, born in Cologne of Canadian-Polish-German parents, began studying jazz guitar and Brazilian music at 12, crossed the Atlantic to gig in New York and San Francisco at 20, went home to study jazz vocal technique at the Cologne Music Conservatory, recorded and—time to meet **Peter Fessler**. After a CD titled *Don't Tell Me*, Fessler's next four albums were straight jazz and Latin-jazz. He sings in Portuguese and English and **Toots Thielemanns** has played harmonica with him. A new live concert album, *Braziliana*,

with five out of 13 songs by Fessler, is due out in May. "Girl From Ipanema" might have startled the composer **Antonio Carlos Jobim**, but he surely would have smiled on first hearing. Find out why *Die Welt* called Peter Fessler "without argument the unequalled vocal discovery in German jazz" at www.peterfessler.de/promo.html



Peter Fessler cuts *Braziliana*.

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Talking Jazz

A Jersey Jazz Interview with Billy VerPlanck: Part II

By Schaen Fox

This is the second part of Billy VerPlanck's look back at the early years of his musical career. This month he talks about being in Tommy Dorsey's band and working with some figures who became musical legends.

JJ: Well, how about your other idol, Tommy Dorsey? How was it being in that band?

BVP: It wasn't very long, from May to November. Tommy died on November 26, 1956. He was just 52 years old. The goal of my life, since I was 12, was to play in his band. I was with Charlie Spivak about two or three years arranging and playing first trombone. I met Marlene there. The last three months I was in that band we went around the country. When we came back, I went to Charlie's Tavern to see what was happening and I ran into Sunny Russo. He said, "Can you come on Tommy's band tomorrow night? I'm leaving. I want to go with Sauter-Finegan." It was just luck. Billy Pritchard had just been fired at NBC. He was a wonderful trombone player, but he had a drinking problem, and he was there saying, "What am I going to do?" So I said, "Yeah. Let me call Charlie to make sure it is cool." So I called and he said, "I'll give you more money." I said, "It isn't the money, man; I've always wanted to play with Tommy Dorsey." He said, "Well I can understand that. Do you have somebody to replace you?" I said, "Yeah, Billy Pritchard, and he'll do it for the same price I'm getting." So he said, "Oh great. I still want you to write." So I kept writing for that band and I joined Tommy. So I got to play with my hero. It was absolutely wonderful. God, what a band that was! And he was just a remarkable person. I've never met a person more fearless.

When you worked for Tommy you knew you had to be the best. He was hard, but he was fair. The band was at the Statler Hotel at that time, but on weekends Tommy would get extra gigs. So when I joined the band, it was at a big stadium in North Carolina. Tommy conducted the band for the acts. This was my first gig. We were rehearsing an adagio act, and at the end they go into a big circle, go across the stage, and jump up in the air. When they come down, we were supposed to hit the chord. Well, Tommy is sort of looking and drops the downbeat. The whole band goes with him except Vinnie Forrest who's the lead trombone player. He ends with the dancers, and Tommy came over and said, "Hey Vinnie, are you going to join us?" [Vinnie says to

Tommy] "You're wrong." And I said [to Vinnie], "Don't do that. He's going to kill us." You didn't talk to Tommy, he talked to you; and when he was done, that was it.

So Tommy said, "What do you mean?" And Vinnie said, "The chord is supposed to happen when the dancers hit the floor. You know that. You were, like, two beats too soon. You're not watching the act." Now, the law of the road was right or wrong, you follow the leader, because he's the one who pays, and he who pays defines the terms. So Vinnie is a very straight arrow guy — everything is black or white, right or wrong and if you challenged him, he would pack up and leave. Tommy knew that and Tommy just loved him anyway. So, the old man looked at him and said, "You are right." Vinnie hit me in the side and said, "Right again." [Chuckles]

He was a great character. He looked like Victor Mature, a big man with black curly hair. I never saw a guy score like Vinnie. We called him "The Captain." He would look at a chick and she would melt and they would go upstairs. Then he would go on to another one. We were in the Statler and he was with an old chick with blue hair and I said, "She could be your great-grandmother." And he said, "Does she breathe?" He was very democratic. He was the lead trombone player with Ray Anthony until that band broke up. Then he joined Tommy. He

did play a month with Neal Hefti's band when I was with Hefti. That is how I got to know him and he put the word in for me with Tommy to come on the band.

Vinnie was a marvelous player, just a very quiet unassuming sort of person, but he had various quirks — he was a kleptomaniac. We were playing at Shawnee-on-the-Delaware and there was this big hotel fan on the second floor. Vinnie said, "If I had that it would cool off the house." I said, "Vinnie, the thing must weigh about 575 pounds." "Yeah, I know, but..." When we went down to the gig, he puts his overcoat over the fan and carried it across the lobby to the magazine stand, steals eight funny books and took it all to the bus and nobody noticed. I think they had to get new silverware at the Statler every six months 'cause he was taking forks, knives, spoons — whatever wasn't tied down.

When Tommy died, Vinnie took his horn and said, "He'll never use it again." I still hear that in my head. Vinnie swiped it and played it for years. Nobody ever checked it. Tommy probably had lots of horns and Vinnie just took one of many.



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JJ: I guess whenever you missed something you knew where to look.

BVP: Oh, no, he would never rob from anybody in the band. He was the cat's favorite. We all loved Vinnie. I'm sure if Tommy knew Vinnie had his horn he would have said, "That's cool." As a matter of fact, when we did the Dorsey Tribute show, the guy playing [Tommy's solos] was Vinnie.

JJ: You were with the band while it was part of the Gleason Show. Is it true that Jackie Gleason was a great jazz fan?

BVP: Oh, yes. I never really saw him much, but I understand that he was marvelous. He loved music. That's why he hired Tommy's band — because Tommy had all these great players, like Louie Bellson and Charlie Shavers. Charlie was probably one of the greatest jazz players that ever lived. We were rehearsing for Gleason's TV show and Roger Williams, the piano player, was on. I was in the back before the rehearsal and heard this piano player playing "La Valse," the Ravel piece. It was a wonderful piano solo and I thought, "He really is a good piano player." I go in the room and it wasn't Roger Williams, it was Charlie Shavers. I said, "That was marvelous, Charlie. You could make it on the

piano." He said, "Well I did." He started playing when he was three years old. "My parents wanted me to be a concert pianist. I went to the Curtis Institute and everything was going well until I was about 12 years old. Then I heard a Louis Armstrong record and I decided I wanted to play jazz trumpet and changed my whole life. I still like to play the piano, but not like the trumpet."

God, he was absolutely marvelous. He was a wonderful arranger. When John Kirby had Swinging the Classics, Charlie did all those arrangements. Gunther Schuller said, "Only he, Bunny Berigan or Harry James could have played that book." None of the other trumpet players were that good. Charlie would have been a bigger star if he hadn't gone with Tommy, but he made so much money with Tommy he really didn't care. And Tommy was very, very good to Charlie. He bought him an apartment building out in the Black section of Long Island just so he'd be sure to be taken care of. That's the kind of thing Tommy did and Frank Sinatra emulated. They had very high regard for each other, and I think that is why Frank had such good taste — because Tommy only had the best. Tommy was outrageous, but he was a great man. It's a shame he died so young.

There are people who are absolutely charismatic. Tommy was one of them, Frank Sinatra was another. The band played at the Paramount with Frank the last week the Paramount was open. We were rehearsing and Joe DiMaggio walks in. He had the biggest shoulders and feet I've ever seen; and he was very graceful. We were all like children. Frank, Tommy and all of us were all around him and shook his hand and he was wonderful. That was the kind of thing that happened around Tommy: All the celebrities came in.

JJ: Before we go too far, what is your opinion of Peter Levinson's biography of Tommy — *Livin' in a Great Big Way*?

BVP: I think it was very, very good. He asked me a lot of questions and I introduced Levinson to Dr. Frank Riordan. He studied with Tommy Dorsey, Sr. and was the band boy on the first Dorsey Brothers band in 1933. Later, he became a great scientist. He had all the early history of the Dorsey family.

When Tommy died, we had another week or so on NBC and we were going to leave the Statler. Jimmy asked, "Are you going to stay with the band?" I said, "Jimmy, if I don't get off the road now I never will. I just got married and I'm going to see if I can make

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BILLY VERPLANCK

continued from page 19

it in New York City." "Well, I don't blame you. I'm probably not going to last much longer." And he died, like, six months later.

JJ: It is such a big deal in pop culture that I should ask if you were there when Elvis was on Tommy's Stage Show.

BVP: I came on after Elvis had left, although he came to one of the rehearsals when I was on the band and just hung around. He picked up the guitar and, Jesus, he could really play. He was a talented man, he really was. I remember he was talking to Louie Bellson and saying, "I'm just a country boy. I can't believe this is happening to me, man, but I'm not going to fight it. It's certainly better than picking cotton down south." He was really quite remarkable.

JJ: What about Tommy and Bill Finegan?

BVP: The first tune we would play at the dinner set at the Statler was a wonderful Bill Finegan arrangement of "I Get a Kick Out of You." Tommy would pick up his horn and put that gold mute in — which was very difficult to get in just right — and he would do it perfectly every night. He would hit that high A on the nose, play the first eight bars and then we came in with the trombone quartet. It was beautiful and the band just played that chart wonderfully.

Tommy really loved Bill Finegan, but they had battles. They were very Irish and fearless. One of my favorite stories is Victor Records wanted Tommy to do a Cole Porter album. So he gave Bill a year and said [he] wanted 24 [arrangements]. So they are in Hollywood and in two days it's going to happen and Bill didn't show up. So Johnny Thompson wrote some wonderful charts for Tommy, and on the second day, Bill comes in and has "I Get a Kick Out of You" and "The Continental." Bill Cronk, the bass player, [told me that] as Finegan was passing out "The Continental," Dorsey said, "Hey Finegan, Cole Porter didn't write 'The Continental.'" And Finegan turned and said, "Listen, do you want two great charts or six mediocre ones?" Then Tommy said, "This better be good." So they cursed each other for about five minutes, then Tommy kicked it off. They did double overtime to make sure that the thing was just absolutely perfect because Tommy was so in love with it. Playing that chart was wonderful. The thing was exquisite, absolutely exquisite. When Eddie Sauter and Bill Finegan got their band together, Tommy said, "Who's going to be the arranger?" because Bill would take his time

I joined Tommy. So I got to play with my hero. It was absolutely wonderful. God, what a band that was! And he was just a remarkable person. I've never met a person more fearless.

with his charts, but they were always sensational.

The only band where he really put his nose to the grindstone was Glenn Miller's. That was his first break, and he was only 18 or 19. Billy May said that Glenn really treated Bill terribly. He was always "fixing" his charts, and Billy thought not for the better. Bill was from Sea Girt. A songwriter there had Bill write down his tunes and take them to Tommy to audition. Tommy said, "I don't dig the songs, but I really love the arrangements. My friend Glenn Miller is starting a band. I want you to go there." That's how he got that job.

When Glenn went into the service, Bill went with him. Eddie Bert told me they were in boot camp and a favorite thing with the sergeant was to take a coke bottle, put it in the garbage can and make it sound like a machine gun. All the guys jumped out of bed except Finegan. He was still in his bunk with the blanket over his head. The sergeant pulled the blanket off and Bill jumped up, grabbed him by the neck and said, "Don't you ever do that again."

JJ: What happened?

BVP: I don't know, but he was fearless. I was in such awe of Bill Finegan I could hardly talk to him. He was very nice to me and to this day I still idolize him. What a standard for the rest of us. Bill was not an egotist. He really did not like the public thing. He just liked to write arrangements, hear them and then go back and write more. He loved talking about music with musicians, but he was not a public figure. When Tommy's band broke up, Nelson Riddle became quite famous out in Hollywood and Bill went out and did a lot of ghosting for him.

JJ: You also worked in other well-known bands; would you tell us about some of those?

BVP: I was on the last Ralph Flanagan band. We did the New Yorker and we had a television show there. Ralph didn't want to do that. He did everything to get us off that show. God knows why, but he was neurotic, a very fine musician, but

strange. He [had been] one of the chief arrangers for Sammy Kaye, and he was just happy doing charts and playing golf out on Long Island.

I worked with Ralph Marterie. He was an interesting guy. He was a studio player in Chicago and had a very good band. I did some arrangements for it. That was the first time I had a chance to write for eight brass and five saxes. When the trombones were playing he'd be on the other side of the bandstand,

[and he would] run over and say, "I can't hear you." Then he'd be in front and say we were playing too loud. That would go on all night and we would just say, "As long as he pays us... what are you going to do?" There was a great trombone player in the band named Jack Rains and Ralph really liked him. Jack got punched in the chops by some civilian and Ralph paid to have his lip fixed. So Ralph had his good side.

We were in North Carolina and I hit the local bootlegger and got like a gallon of gin. I filled my Gilbey's bottle and put it in my trombone case. The rest I kept on the bus along with the other gallons that the guys had. We all had labels on them. Ralph was one of those who would never buy you a drink but would drink yours. So he went into my case, took my bottle out and took a good swig of it. I know when it hit bottom it just burned right through him. By the time he got to the bandstand he was out of it. He started playing "Begin the Beguine" and ended up under the piano. I guess it was like justice — it had to happen.

I worked a couple of weeks on Russ Morgan's band because he paid very well. The band was awful, but it was funny. Anybody who worked with him had these wild stories. Somebody should write a biography of him, because he was really a super musician, a genius. He was one of the first guys to write synchronized music to films. He did that in 1925 or '27. He was an arranger for Paul Whiteman and Freddie Martin. Sammy Kay would ask him for an arrangement, "I would charge him 500 bucks and every once and a while he would go for it. I was thinking I would double it but 500 dollars isn't bad. I'd bat out the thing in 15 minutes and give it to him for that stupid band that he's got." He played wonderful fiddle, great trombone and great Mickey Mouse piano. He had a big chest and with that jutting jaw he looked like a Chicago gangster, but he sang with a sweet voice and wrote funny Mickey Mouse charts. He wrote an arrangement of "I Hear Music" where just three violins and the bass player would play very, very quietly and when it hit the

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BILLY VERPLANCK

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bridge we'd blast the melody and people didn't know what hit them. It was the most humorous music I've ever played. He was putting on the world. He had a great sense of humor.

We were talking and having a couple of drinks and I said, "You are such a wonderful musician, how do you stand this stupid band that you have?" He said, "Billy, when I was a kid I was so poor, and I don't ever want to be poor again. I discovered that I could really make ends meet if I wrote Mickey Mouse music. My band is what the American public deserves — no more, no less, and it keeps me in Cadillacs." What a great line, and you can't argue with that. When I was on Tommy's band, he came in with an arrangement called "Flower of Dawn" that was magnificent. I said to him, "Russ, if you can do this, why don't you do it all the time?" "And if I did," he said, "I'd be starving like Bill Finegan is up in Connecticut." See Tommy took himself seriously; Russ didn't. He was very serious about whatever it took to make money in the music business and that he figured out how to do.

I played quite a few weekends with the Sauter-Finegan band. That's how I got to know Bobby Nichols. Bobby was one of those guys with perfect pitch and a photographic mind, a true genius. He could sit at the piano and play harmonies that were unbelievably beautiful. When he was 15 his father made him memorize the *Encyclopedia Britannica*. He said, "It took me two weeks to do it, but I still remember it." We were down at the Army Air Force base near Washington DC having a beer in the officer's club. Bobby and a Lieutenant Colonel were talking about jet engines. Bobby went to the bathroom and the officer said, "Does he really play with your band?" I said, "Yeah, he knows everything." "He sure does. He knows all about the jet engine and flying the jet."

He used to come over to our house and do the *Times* crossword puzzle in less than 15 minutes — in ink. The one thing he couldn't do was make up his mind. He always saw other possibilities. He found it very difficult to make final judgment, even putting clothes on and things like that. He wanted to write some arrangements for a dancing school and he asked me to give him a hand. Well, he'd write down the thing and I'd start transcribing it and... "Nah, I don't like it." Finally, I said, "Look, man, you've got to make a choice. Is this it or that? You'll never get it done. There is always something better. This is it for the moment."

He looked like Spike Jones, red hair and a big guy. If someone said "Spike Jones" he'd beat the crap out

I was in such awe of Bill Finegan I could hardly talk to him. He was very nice to me and to this day I still idolize him.

of him — very, very Irish. Aw, gee... somebody did him in down in Puerto Rico. I don't know the full story, but he had a drinking problem. He just had too many choices and it finally caught up to him.

I played on Dizzy's band that came back from Russia the last two days before it broke up and he went back to his small group. Again, I was in Charlie's and Slide Hampton said, "Hey, listen, can you do the last two days? Dizzy is finishing up in Newark." I said, "Yes, absolutely!" So I rode in Ernie Henry's car with Lee Morgan—he had just been discovered by Dizzy. There is no getting away from it; he was a remarkable talent, a great jazz player and a pretty wonderful composer. Well, anyway, he was also a freaking ingrate. As we were going, he was putting Dizzy down. I told him, "You should never bite the hand that feeds you. He has given you a gig and world-wide notoriety. Not that you don't deserve it, but where would you be if it wasn't for him?" He was just a rotten person. I mean the person who saved his life, his wife — she killed him.

Well, I played the two nights and Dizzy roared all night long. We were going to get paid and I said, "You don't have to pay me, man. You have been an inspiration to me for years and I just admire you. So the pleasure is all mine." He wouldn't hear of it. He said, "Wait a minute, my name isn't Lionel Hampton. Anybody that works on my band gets paid." So I got paid. He was a remarkable person. What a talent and a great guy.

JJ: Would you tell us about the time you met Jack Teagarden?

BVP: I was living in this hotel right near Hollywood and Vine and he was playing with Benny Carter and Howard McGee. They were playing bebop and Jack played in perfect unison with them. I was so knocked out because he blew his jazz style on the changes. It is too bad they never recorded that. I went to him and said that I was so surprised. He said, "I'm a professional musician. Every professional musician should know all the songs you're expected to play." I never forgot that. I learned a lot of tunes that way. What a wonderful guy he was.

JJ: You've mentioned the legendary Charlie's Tavern a few times. Would you tell us about that?

BVP: Everybody was interested in the place because it was a musician's hangout. There was another place on the corner of 7th and 49th near NBC. That is where the studio cats were. All the sidemen went to Charlie's on 7th Ave. The beer was really awful but that is where you went to get gigs; there or the Union Hall. Charlie was a British seaman. He became an American citizen and got his bar. Musicians just went in there. It was funky, very loose. All the bands played until one in the morning and he was open until four, so the guys would come in and all kinds of action was going on. A dear friend, Bill Reagan, he was with the Ralph Flanagan band, he'd get really boxed, jump up on the bar and sing "Oh Danny Boy" in a high tenor voice. Charlie would never kick him out until he finished. Then he would give him a drink — a double shot — and say, "Out, out, you have got to stop doing that, Bill." It was just silly, but the average person would think it really stupid. Which it was, but we had a lot of fun. It was a wonderful music brotherhood we had and a wonderful era. New York was open 24 hours a day. It was a unique thing and I just loved it. I still do.

JJ: Your record company is Mounted Records and has a logo of a cowboy on a bucking bronco. Since you were raised in Connecticut and live in New Jersey, how did you decide on that title and logo?

BVP: When I was a child there was a radio show I would run home to listen to — Renfrew of the Mounties. As a kid, something stupid like that would stick in your head and so I felt I would call the company Mounted Records. Also, I used "mounted" as a term of endearment. When something was good it was "mounted" and if it was bad, it was "unmounted."

JJ: Well it has been a very "mounted" experience talking to you. Thank you for your time and all the great music over the years.

BVP: Very good. So have a great weekend; regards to your wife and daughter. **JJ**

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

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Dan's Den | Bringing closure

By Dan Morgenstern

It's always sad when a magazine dies. True, it was a victory of sorts when *The Mississippi Rag* made it nonstop through 35 years and stopped in December, and the ailing publisher-editor knew her life's mission was fulfilled, so she could go to her final rest a month later. ("Hail and Farewell Leslie Johnson," March JJ.) But when Britain's *Jazz Journal International* suddenly gave up the ghost in February it was, for me, like the passing of a dear old friend.

Jazz Journal (not yet with the International tag) was where I got my true start as a writer more than a half century ago. I'd been editor of my college paper, the *Brandeis Justice*, and an editorial assistant in the drama department at the *New York Post*, then still a worthy newspaper. There I had a few chances to write about jazz, but mostly it was such grand stuff as the neighborhood movie column.

Then lady luck smiled. In early 1958 Stanley Dance came up with a breakthrough offer. The English writer and producer was in New York to oversee records for the British Felstead label. We met at the Copper Rail, then a hangout for mainly "mainstream" (a Dance coinage) musicians in Times Square. They worked across the way at the Metropole, a jazz nexus of the day. Drinks at the Rail were generously poured and priced, and the soul food was world class. Miss Della's divine smothered pork chops, chicken and dumplings and sweet potato pie.

The music started in mid-afternoon, often with a trio like Tony Parenti, Dick Wellstood and Zutty Singleton. From early evening to way past bedtime, two bands alternated, the resident unit led by Red Allen, with such boon companions as J.C. Higginbotham, Buster Bailey, Claude Hopkins and Cozy Cole; the other with a changing cast drawn from, when not on tour, Roy Eldridge,

Then the clincher: "The magazine can't afford to pay you, but you'll be able to get records and books that you can't find over here, and best of all, you'll do the musicians some good."

Charlie Shavers, Max Kaminsky, Coleman Hawkins, Vic Dickenson and youngsters like Ray Bryant, Eddie Locke and Oliver Jackson, among many others. On Sundays, there were two full bands starting at four besides the two at night. The Rail was pretty close to heaven on earth—so, of course, its days were also numbered.

Stanley Dance, whom I'd met at his recording sessions to which musicians had invited me, took me aside and told me that *Jazz Journal*, for which he was a long-time columnist (*Lightly & Politely*, a monthly feature a bit in the style of a jazz Talk of the Town), had just lost its American correspondent, Douglas Hague. The editor, Sinclair Traill, "would be delighted to receive a monthly news column from you," said Stanley. "I told him that you are a journalist and that you seem to know all the musicians and get around a lot." Then the clincher: "The magazine can't afford to pay you, but you'll be able to get records and books that you can't find over here, and best of all, you'll do the musicians some good."

Sure enough, after my first couple of submissions, I got the discographer Brian Rust's phonebook-sized *Jazz Records* as my first reward, but a far bigger kick was that my musician friends were happy for me and, glory be, seemed to like what I wrote. And I now had a press pass that got me into the Newport Festival when Newport was Newport, thanks to gruff but kindly Charlie Bourgeois, who's still involved, bless him!

My debut was in the May 1958 issue, and I got a rise from the lead: "The initial effects of the so-called recession seem beneficial to

jazz, for many bars are turning to live music to replenish dwindling patronage." *Plus ça change!* as the French say. I can still feel the thrill when, unexpectedly, the August issue arrived and Lester Young was on the cover. Sinclair had chosen to make my report of a night at Birdland to celebrate Pres the cover story—my first. I still think it's one of the best pieces I've done, and when Lester's drummer, a dear man named Willie Jones, told me he had shown it to Pres and he wanted to meet me, I was higher than any substance could have taken me.

Sinclair Traill was a most benevolent editor—about the only changes he made were to conform my copy to British spelling. And the first fringe benefit was Nat Hentoff's recommending me to *Down Beat*. We'd brought Nat to Brandeis to talk about jazz back in 1954, when he was still *Down Beat*'s Boston correspondent. The upward-bound writer and critic had looked at some of my collegiate stuff and encouraged me. Nat was doing a jazz column in *Jazz Review*, the fine but short-lived magazine he co-edited with Martin Williams. He gave favorable mention to my *Jazz Journal* offerings. Thus my first paid jazz article, about Milt Jackson, appeared in *Down Beat* in November 1958. It almost didn't happen, since Milt didn't know me from Adam and I was meeting him at a recording session, after which he just wanted to go home. But Coleman Hawkins, who was the co-star on the date (*Bean Bags*, Atlantic), put an arm around my shoulder and told Milt, "He's okay." So Pres and Hawk, the two greatest tenor saxophonists in jazz history, had a hand in getting the young scribe off the ground. Something to cherish.

I continued to write for *Jazz Journal* until early 1961, when I became associate editor of the terminally ill *Metronome*, and then again

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DAN'S DEN *continued from page 24*

a year later, after that magazine folded with me as its last editor. Another venture presented, *Jazz* magazine, and then the editorship of *Down Beat*. It wasn't until I left there after more than a decade that I once again came back to dear old *Jazz Journal*, in the fall of 1977. Sinclair was still at the helm and welcomed me warmly. (He was the embodiment of a cast-call Englishman, with close-cropped mustache, and he was very fond of his wee dram, which he taught me to drink neat, with no ice in sight.) I was now doing a column called Doggin' Around, and it was fun to be home again.

During what proved to be my final editorial fling, Sinclair stepped aside and Mike Hennessey took over. After which my work at the Institute of Jazz Studies, where I took over in October 1976, made too many time demands for regular columnizing. Dan's Den, while a delight to write, is not a regular gig. [*Not yet, Dan, but we're working on it*—Editor.]


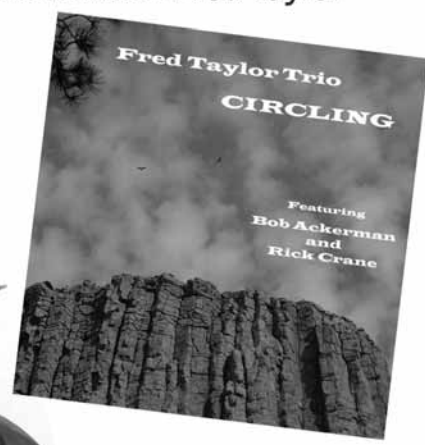
Anyway, I still had a spot in my heart for *Jazz Journal*, which will be sorely missed. It was the death of his wife, Janet Cook, who was the editor, that prompted publisher Eddie Cook to throw in the towel. There is always hope that someone will consider reviving a 62-year-old, most worthy publication. Hail and farewell! And thanks for the memories. **J**

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

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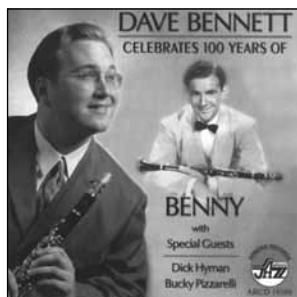
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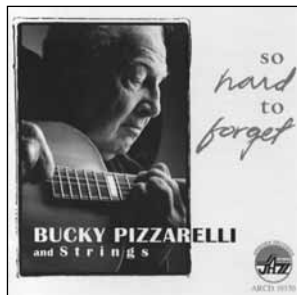
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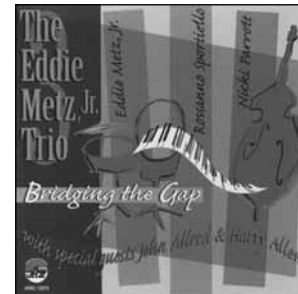
Enjoy the magic of Bucky Pizzarelli's treasured musical memoirs including performances with Aaron Weinstein and Sara Caswell on violin, Jesse Levy on cello and Jerry Bruno on bass.

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Eddie Metz Jr. Trio: Bridging The Gap

The Eddie Metz Trio is joined by special guests Harry Allen on tenor sax and John Allred on trombone to create a classic jazz recording with a modern touch.

ARCD 19374



John Bunch Trio Plays the Music of Irving Berlin (except one)

John Bunch, the Fred Astaire of the piano, serves up a tasty menu of swinging jazz with his trio and the legendary jazz flutist Frank Wess.

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Ruby Braff: For The Last Time

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**PEE
WEE
2009**

*continued
from page 1*

**Danny
Tobias,
Paul Midiri,
Ed Wise.**



James Chirillo. Photo by Mitchell Seidel.



studies scholarship winners who warmed up the house with a well-delivered program of five standards. Next up, the Danny Tobias Quintet took things trad right away with a hot run through “Spread Knowledge Around” and the dancers hit the floor. Tobias was joined by Joe Midiri on reeds, James Chirillo, guitar, Ed Wise, bass and Jim Lawlor on drums and the set was high-

lighted by a sweet reading of “Stardust” featuring the leader on trumpet.

Dan Levinson and the Swing Wing performed in tuxedos, forecasting that many of the players would join Vince Giordano’s Nighthawks for the closing set. The Swing Wing continued in the trad vein with chestnuts like “O Peter,” “Misery and the Blues” and “Where There’s Love.” The

Levinson set featured a plethora of fine solos by the leader, Randy Reinhart on trumpet and Jim Fryer on trombone, with several charming vocals chipped in by vocalist Molly Ryan.

During a brief intermission, Joe Lang presented 2009 New Jersey Jazz Society awards honoring Warren Vaché as “Musician

Vince Giordano with Peter Yarin.



The Nighthawks, long view. Ken Salvo on guitar and banjo, Peter Yarin, piano.



Photos by Tony Mottola, except as noted.



Left, Dan Levinson. Above, Jim Fryer.



Ted Gottsegen.



Molly Ryan.



Right, Kevin Dorn.

More photos on pages 30 and 32, and at www.njjs.org.

of the Year” and Orrin Keepnews as “Non-Musician of the Year.” Mr. Keepnews’s award was accepted by his son Peter.

Award in hand, the dapper Mr. Vaché took the stage, had a seat and proceeded to deliver 45 minutes of pitch perfect, impeccably tasteful jazz, opening with “My Shining Hour.” The cornetist/trumpeter was accompanied by the fine guitarist Vinnie Corrao (a frequent cohort) and master bassist Gary Mazzaroppi, who filled in for the previously advertised Nicki Parrott.



“Booking Nicki Parrott these days is like pinning a fluttering butterfly — with one pin,” Warren offered. “Gary considered wearing a dress, but thought otherwise.”

The wit may get pointed at times, but Mr. Vaché’s music is pure honey. He has a warm and fanciful way with ballads and his performances of “I’m Old fashioned” and

“I’ve Grown Accustomed to Your Face” were lovely to hear. After an easy swing through “You Turned the Tables on Me” Warren declared: “Ain’t no jazz concert unless you play some blues. Here’s mine.” Namely Mr. Vaché’s own “Too Fat Blues,” whose witty lyrics he croons with a bluesy drawl. The trio closed their set with a perky “Pick Yourself Up.”

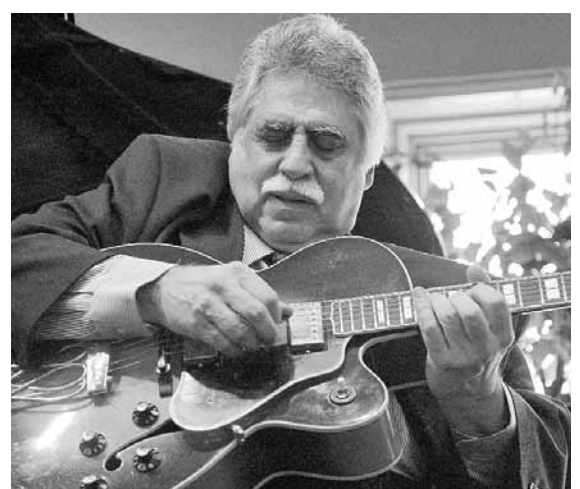
The closing act, the 11-piece Vince Giordano Nighthawks, roared their way through a seven number set that rambled from Ben Moten (“Toby”) to Ellington (“Cootie’s Concerto”) and beyond. The dancers know Vince, and Vince knows the dance crowd, so working off each other they stirred things up pretty wild.

And so it happened that the highlight of the day came when Vince announced a “Birthday Dance” for Heidi Rosenau, a pretty young lady dressed in 1920s Flapper pink. One hundred plus patrons instantly formed a large circle around the birthday

girl, Vince counted off “Digga Digga Do” and, for the next six minutes, as the crowd clapped their hands in time to the music, Heidi was twirled, spun and stepped around the floor led by more than a dozen of her fellow dancers who took turns partnering her for a time or two around the ballroom.

It was quite something to see, with many dazzling maneuvers performed. But don’t take our word for it, you can see it for yourself on YouTube at http://www.youtube.com/watch?v=1nU7_rB1ecl.

It was past five o’clock by then and the show was supposed to be over, but the foot-stomping crowd wouldn’t hear of it. So, “in order to avoid violence,” Vince and the Nighthawks fired up “From Monday On” to bring this one fine Sunday afternoon to a happy conclusion. **J**



Left, Gary Mazzaroppi. Above, Vinnie Corrao.



Warren Vaché and Gary Mazzaroppi.
Photo by Mitchell Seidel.



PEE WEE 2009

continued from page 29

Dancer photos by Tony Mottola.



The birthday jam, left, can be seen in its entirety at www.YouTube.com.



Photos and bios of Pee Wee Scholarship Winners on page 32.



A parting shot in the parking lot.
Photo by Mitchell Seidel.

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2009 Scholarship Winners

The New Jersey Jazz Society was proud to present the following scholarships to outstanding jazz students at the March 1 Pee Wee Stomp.

Michael Preen, Bassist, New Jersey City University

Don Robertson Scholarship

A graduate student from New Orleans, Michael's father is a drummer and his mother is a singer. He only began studying music in his late teens and was improvising from the very beginning. Michael also plays guitar and drums.

His favorite musicians are Ron Carter, Paul Chambers and Wayne Shorter. Michael began writing music at age 23 and is now writing arrangements for large and small ensembles. He humbly says he is still waiting to make a breakthrough with his instrument.



Michael Zdeb, Guitarist, Rowan University

Bill Walters Scholarship

Michael is a junior from Red Bank who has studied music from age 12, beginning on drums. He also plays piano and can function on most of the instruments in the orchestra.

Michael's favorite musical styles are fusion, bop and blues and his favorite musicians are Joshua Redman and Michael Brecker. His fondest musical memory is playing with his teacher at the legendary Stone Pony in Asbury Park. Michael started improvising at age 15 and writing music at 16. His other interests are reading, fishing, snowboarding, and anything adventurous.

Jacob Webb, Bassist, William Paterson University

Jack Stine Scholarship

Jacob is a sophomore from Kansas City who has been studying music since age 13. He also plays classical piano. His favorite composers are Ellington, Basie and Goodman and his current favorite tune is "I'm Old Fashioned." Jacob began improvising and writing original soul music at 14 and had his first regular paying gig a year later.

Jacob says he takes musical inspiration from his brother Nathan, a drummer and graduate student at WPU.



Andrew Michalec, Pianist, Rutgers University

Pee Wee Russell Scholarship

A graduate student from Akron, Ohio Andrew has studied music from the age of 4. He began improvising with blues when he was only 8 years old and at 17 he decided jazz was going to be his thing. Andrew's favorite musicians are Bill Evans, Dave Kikoski and Fred Hersh. Andrew also started writing music at 21.



Brent Chiarello, Trombonist, Rutgers University

Pee Wee Russell Scholarship

A graduate student from Wantagh, NY and the son of music educator parents, Brent has been studying music since the age of 7 and also plays piano and euphonium.

His favorite musicians are Frank Rosolino, Jim Pugh and Conrad Herwig and his favorite composers are Shostakovich, Rimsky Korsakov and Thad Jones.

Brent began improvising at 13, writing music at 19 and is now doing a lot of arranging for a variety of small groups configurations.



Brandon Blackburn, 2008 NJJS scholarship winner, rounded out the rhythm section for the scholarship winners' musical set.

Photos: Tony Mottola



Jazz Goes to School

The College Jazz Scene

By Frank Mulvaney

Rowan University, February 13

George Gershwin and Cole Porter Tribute

It isn't often you can go to a concert and be familiar with every tune that is played, but, it was true on this occasion. It's actually rather amazing, when you think about it, that the songs written by Cole Porter and George Gershwin 50 to 70 years ago are not only well-remembered but are still being recorded today. It a fair bet that they will still be heard 100 years from now. We would hear 12 timeless classics this evening.

What makes Rowan concerts different from those of other colleges is their lab band and its unusual instrumentation. Within the complement of 17, there are two flutes, a cello, a tuba and mallet instruments, thus allowing for only four brass and three reeds. The full ensemble sound is very different and very pleasing.

The crowd was the largest I've seen for a student concert at the beautiful Pfleeger Hall as the program kicked off with a Nick Fernandez arrangement of "s Wonderful," showcasing the unique full ensemble blend. The vibes provided an essential element and Dan Myers contributed an excellent bari sax solo. Nick (a Rowan alum) wrote half the arrangements, so I'll only credit the ones he didn't do. This was followed by "Love for Sale" which has a quiet beginning featuring flutes and cello, then shifts into full swing mode, ending with a receding drumbeat but not before we get a fine guitar solo from Mike Zdeb (a 2009 NJJS scholarship recipient) and an excellent improv from tenorist, Giovanni Petrilli. "Someone to Watch Over Me" featured a gorgeous long bari sax solo by Dan Myers with marimba adding percussive interest. Sean Biehn's classic swing arrangement of "Begin the Beguine" was a nice vehicle for

Siiyara Nelson to demonstrate her vocal talent and to spotlight Matt Martin on alto. "A Foggy Day" was rhythmically interesting with a funky march beat and had a fine marimba feature by Jaren Angud and an excellent flute solo from Owen Cunningham. Operatic teacher Marian Steiber came onstage to honor us with a wonderful rendition of "Summertime," arranged by Jazz Studies Director Denis DiBlasio. Tuba player Andy Fodor set the mood with an outstanding opening solo and Giovanni Perilli chipped in with great tenor playing. "Fascinating Rhythm" was made even moreso by double marimbas providing an unusual repeating percussion pattern throughout. Samantha McLeod delivered a marvelous flute solo as the full ensemble treated us to rich harmonies and a wonderful tapestry of layered sound. Guitarist Jared Lynch was featured on a lush arrangement of "In the Still of the Night" by faculty member and big band leader Ed Vezhino. Perhaps the most beautiful piece we heard this night was "I Love You Porgy" on which Professor George Rabbai played a magnificent end-to-end flugelhorn solo. Closing out the long first half, we had the 50-voice Rowan women's choir for a harmonically pleasing arrangement of "Fascinating Rhythm/I Got Rhythm" arranged by Professor DiBlasio. Our NJJS 2008 scholarship recipient, drummer, Brandon Blackburn, really impressed on this one with highly creative improvisation.

The traditional 17-piece Rowan big band now took the stage, opening their portion of the program with Professor Vezhino's arrangement of "A Foggy Day." Only guitar, bass and drums played the first chorus as vocalist Siiyara Nelson delivered a mature interpretation. Trombonist Phil Verespy was out front for the entirety, with sensational playing on "I've Got a Crush on You," arrangement by Dave Barduhn. Ms. Nelson was back to sing "Our Love is Here to Stay" arranged by Vezinho. All good things must come to an end and it was with Bob Mintzer's arrangement of "But Not for Me." Numerous players had a chance to show off their considerable skills on this medium swing which really roars, providing fond memories for the 90-mile trip home. You ought to get to some of the Rowan jazz events. I should mention that the thousand-seat Pfleeger Hall has fantastic acoustics.

William Paterson University, February 15

Saxophonist Ron Blake

This day was a beautiful, sunny, mid-winter Sunday afternoon, just right for a drive to WPU for my first Jazz Room program of the year. It was actually the second of the current series, but I was unable to catch the first which featured popular vocalist Jane Monheit.

continued on page 34

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COLLEGE JAZZ

continued from page 33

As usual, a student chamber jazz ensemble opened the program. The group was atypical in that four of the members of the quintet were from Jersey. With jazz studies students from 25 states and 10 foreign countries the odds were against that happening. The non-Jersey representative was bassist Jacob Webb from Kansas. Jacob is a Jazz Society scholarship recipient this year. We heard three impressive original compositions from the students. The first was by pianist Dan Rufolo called "Beautiful Things." This was a polyrhythmic piece which presented a bunch of mature ideas with interesting variations in amplitude and mood. It was quickly established that all five players were exceptional young talents. Mr. Rufolo demonstrated command of the beautiful concert grand and Mr. Webb soon followed with a long assertive solo. Saxophonist Todd Schfflin used a ballad interlude to show us some beautiful long lyrical phrases. Aggressive drummer Anthony Benson handled the tempo and mood changes masterfully with David Pomerantz on flugel waiting until the end to show his stuff after collaborating with Todd on some marvelous harmonies earlier in the piece. The second number, "One Man March," was by Mr. Schefflin and for it the trumpeter and the pianist left the stage. This advanced composition starts out in meditative mode and morphs into a swing, and at the end we just had the bassist, Webb, on stage with a very creative improv solo. The third and final number of the set was again by pianist Rufolo. This tune was a funky samba which featured fine horn harmonies and a terrific drum solo on which Anthony Benson's hands were a mere blur.

The featured professional artist was saxo-phonist Ron Blake. Mr. Blake is a young monster who has been a member of the Saturday

Your comments and questions are always welcome. E-mail me at fmulvaney@comcast.net.

Night Live band for the last three years and who teaches at Juilliard and NYU. He has played with a long list of modern legends and has recorded two CDs as leader, which have received much critical acclaim. Joining Ron were bassist Yasushi Nakamura and drummer Obed Calvaire. The first selection was a Duke Pearson tune called "Is That So?" This was an up-tempo, modern progressive tune that was not very melodic. At times, by design, the bass and drums were in different tempos than Ron. In very short order, Mr. Blake with his muscular attack assured us that he has few peers on his instrument. Likewise, Obed and Yasushi really impressed the heck out of the audience. The second tune was an unidentified original ballad from Ron's latest CD. It had an ethereal feel and featured a magnificent long solo by Yasushi. Next up, we heard

"Chasing the Sun," another original which had a standard swinging liftoff and gradually moved into fast swing allowing Obed to draw from his bottomless well of ideas. "Sophisticated Lady" demonstrated Ron's atypical approach to melody. His style is such that you need a few listenings to really appreciate what he is trying to accomplish. Again we had impressive work from Obed, who has to be one of the hottest young drummers on the scene. The penultimate selection seemed to be rather free form with varied textures on which Ron dazzled the knowledgeable audience with his virtuosity and creativity. Wrapping up the set we heard another of Ron's originals called "Invocation." This is a rhythmically complex piece on which Ron merely had a supporting roll as Yasuchi and Obed collaborated to create some fascinating listening. Make no mistake; while this was Ron's gig, it really was a showcase for the trio in creating a marvelous fusion of Latin, Caribbean and funk influence.

William Paterson University, February 22
Brian Lynch and the WPU Latin Jazz Ensemble

When I walked into the pre-concert artist interview, I expected to see guitarist Ron Ben-Hur. But there was the great trumpeter Brian Lynch himself. Turned out that there had been a change in the schedule that I was not notified about. I thought I was going to miss Brian on March 1 because of the Pee Wee Russell Memorial Stomp. Brian gives a good interview: quick-witted, deep, smart and articulate. Chico Mendoza is a good interviewer. Brian listens to a lot of other musicians and expressed great respect and admiration for many of his peers including Warren Vaché.

A fine student sextet, representing five states, was today's opening ensemble directed by Steve LaSpina.

continued on page 36

SANDY SASSO

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"Sasso does smooth and sultry superbly, she delivers her vocals with style" - JazzImprov Magazine



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COLLEGE JAZZ *continued from page 34*

We would hear three originals from these talented young men. The first tune by bassist Ethan O'Reilly was called "After." It's a light swing number with a short melody line commencing with an excellent piano solo by Campbell Charshee, revealing exceptional stylistic maturity. Altoist Ted Schneider had his say with a fine lyrical solo and then the composer demonstrated his very musical bass playing before drummer Britton Ciampa impressed with dazzling technique. Guitarist Zack Bence's composition "Escape" takes off up-tempo and goes through several tempo and mood changes, well-controlled by Ethan, setting up great solo opportunities for trumpeter Mark Pawlak and the composer. The final selection was an interesting composition by Campbell in a funky march beat. It's definitely of the funk genre and a little quirky with multiple piano phrase repetitions as in Latin jazz and featured some very satisfying horn harmonics.

The main event brought the WPU Latin Jazz Ensemble and its ebullient director Chico Mendoza to the stage. They wasted no time in heating up the room with an unidentified spicy salsa that roared and shouted before settling into a Latin swing with an excellent trombone solo from Pamela Dragosh and hot trumpet and alto solos as well. If you closed your eyes, you'd think you were listening to Tito Puente's crew. Chico said this was the best Latin ensemble that he has had in some time. I gladly second that motion. Four-time Grammy award winner Lynch then made his entrance. For the occasion he had written four special arrangements of tunes that he had recorded with Eddie Palmieri. The first was a wonderful cha cha, "Guajira Dubois." Brian teased us with a few bars at the beginning followed by marvelous full ensemble harmonic lines. We had a warm piano solo from Campbell Charshee and another fine alto contribution before Brian cut loose with the clear, clean, strong, creative sound that has made him world-famous, eliciting shouts, whistles and exuberant applause from the large crowd. I don't see how I could ever experience a more magnificent version of Chick Corea's "Spain" than what we heard next. Brian shared the spotlight with trumpeter David Lev, who held his own in an incredible duet/duel with the master and then an extraordinary cadenza duet. On the final note the place absolutely erupted with a standing ovation. Then the 12 horns took a break and the rhythm players remained to work with Chico, who is a fabulous vibes man. We heard two delightful versions of "On Broadway" and "Summer Time" which allowed us to catch our breath after the "Spain" experience. Brian joined the quintet for a marvelous spin on "Green Dolphin Street" where he had a playful cadenza duet with Chico in which we heard some interesting quotes from "Midnight Sun." The horns were back on stage for an unidentified Latin ballad that had fabulous full ensemble harmonies and featured a strong trombone solo and a great improv by tenorist Alex Chilowicz to compliment Brian's ever-present, magnificent voice. The concert was getting into overtime now and we would next hear something called "The Palmieri Effect," enhanced by wonderful key changes and featuring terrific tenor and trombone solos before Brian's ample contributions



led into multiple rounds of furious three-way tenor-and-trombone trading fours. In the home stretch we heard something from Eddie Palmieri's "Ritmo Caliente" album which Brian called "Elena" (we think). Brian picked up his flugelhorn for this one, which you might call a salsa ballad. His gorgeous virtuosic playing was complimented by another fine tenor

solo from Alex and a lovely lyrical passage by a brass trio he formed with trombonists Anthony Meade and Collin Banks. I would be remiss if I did not credit the outstanding, rock-solid job done throughout by the rhythm section of Campbell Charshee (piano), Zane Rodulfo (drums), John Merritt (bass) and Daniel Traglia (congas). The second half was pushing one and one-half hours but Chico had to get just one more number in with him on piano, which was like an impromptu encore on which everyone seemed to know what to do with just a few whispered instructions from Brian. It was just one more opportunity for everyone to get some licks in to the delight of the audience who rewarded the entire cast with a well-deserved prolonged ovation. And so ended one of the finest concerts that I've attended in quite a while.



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

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

All performances are at the magnificent Shea Theatre on the Wayne Campus at 4:00 PM, Admission: \$15 (\$12 seniors, \$8 students). Ample, convenient, free parking. Artist interviews (Free) at 3:00 PM in rehearsal room. Exceptional students do opening sets.

Rowan University

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

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

Princeton University

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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Life in the Cabarets

By Robert L. Daniels

Barbara Rosene: All Sunshine and Moonbeams

If you're fortunate enough to be on hand when a time capsule from the roaring twenties is opened, or perhaps one from the flirty thirties, it wouldn't be much of a surprise to find yourself in the presence of Barbara Rosene. On a recent windy night at Manhattan's Iridium the spirited young doyenne took her listeners back to the dry days of prohibition and the dark days of the great depression. However, there was never a sign of gloom in her sunny performance. The repertoire revealed a heady dose of hope and happiness, dreams and romance, and a generous serving of sunshine and moonbeams.

A pert and pretty Rosene, on a night off from her nationwide tour with the Harry James orchestra, sang some of the old ones with an ingratiating presence and a sweet purity of purpose. With a saucy smile and an insinuating hand on her hip, she might well have been singing in a Warner Brothers speakeasy to a ringside table peopled with the likes of James Cagney, George Raft and Pat O'Brien.

The only difference is that there is no longer any smoke in the air.



Barbara Rosene returns to the Iridium on September 15

The songs defined the era. "Get Out and Get Under the Moon" was a collegiate anthem of the period, as was "Keepin' Out of Mischief Now," a front porch Fats Waller tune that found Rosene pluckin' a ukulele, whistlin' a chorus, and singing Andy Razaf's resigned vow with cheeky grandeur.

No composer defined heartbreak like Irving Berlin and with "Say It Isn't So" Rosene carried the torch with teary grandeur. Accompanied by Jon-Erik Kelloso's growling trumpet (that recalled the sound of Bubber Miley) Rosene shared another broken heart with her plaintive query, "Am I Blue?"

Rosene's homage to the past reveals snapshot cameos of some forgotten singers who introduced many of the evergreens in her program: Kate Smith, Annette Hanshaw, Connee Boswell and Lancashire's Elsie Carlisle. Rosene sings with same sweet simplicity and directness as these timeless legends. When you hear such durable sentiments as "I'll See You in My Dreams" and "Moonglow" you'll find yourself comfortably nestled in another time and another place.

Atmospheric and flavorful accompaniment for the jazz baby is offered by Conal Fowkes on piano, Michael Hashim (reeds), Matt Szemela (fiddle), Kevin Dorn (drums), Doug Largent (bass) and Kelloso.

Mercer, Moon River and Me: Tony DeSare

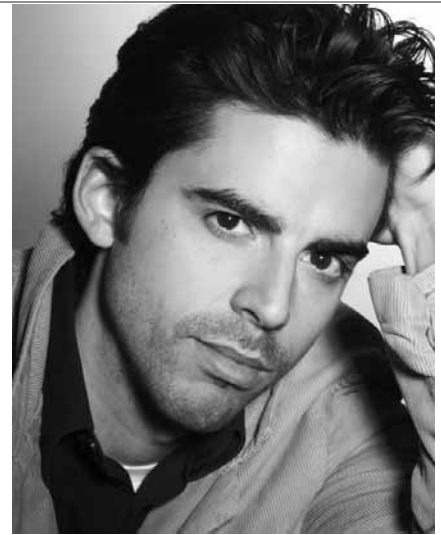
Over at the Oak Room at the Algonquin Hotel, Tony DeSare returned with a centennial salute to the great Savannah lyricist, Johnny Mercer. Irving Berlin noted that Mercer was not just a lyricist.

"He was a songwriter and there's a big difference," Berlin noted, adding, "he knew where the words should fall.

DeSare, who accompanies himself on piano, is also a songwriter, and he also possesses that unique gift for phrasing. He shares Mercer's colorful gift for storytelling and for the melodic structure of the song.

Opening with the reflective sentiment "I Thought About You," DeSare demonstrated a gift for romanticism.

Mercer's extraordinary gift for lighthearted flirtation brought humor to romance with



songs like "Have You Got Any Castles, Baby?" a film song with music by Richard Whiting that lingered on Your Hit Parade for 11 weeks. The tune was a staple in the repertoire of the late Nancy LaMott and DeSare framed it with a free-wheeling, jaunty air.

Mercer often collaborated with composer Harold Arlen. The union brought forth such durable standards as "That Old Black Magic" and "Blues in the Night," both of which DeSare offers with distinctive artistry. Perhaps the most telling late night lament of them all is "One For My Baby." When Fred Astaire introduced the definitive torch song in "The Sky's the Limit" he danced on the bar, kicking glasses and bottles and leaving the saloon in shambles. DeSare reveals the big hurt, so well designed by Mercer and managed to perform it elegantly, without destroying the terrain of the historic Oak Room.

Mr. DeSare added a couple of his own plaintive compositions, "A Little Bit Closer" and "Dreaming My Life Away," which served as a preface to "Dream," a song for which Mercer composed the music as well as the lyrics. The tune served as the theme for the Chesterfield Supper Club in an era when cigarettes were props for nightspots and romance.

Mercer was honored with his third Academy Award for "Moon River," a poetically pastoral reflection set to the music of Henry Mancini. DeSare captured the colors and sentiment of our "huckleberry friend" with a distinctive and pleasant air. □

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



Compact Views


By Joe Lang
NJJS Board Member

There are two dandy new discs from Arbors being added to NJJS inventory.

■ **SHELLY BERG** is not a name that is familiar to many jazz fans in this area. But to people who have spent time in Los Angeles, his magnificent piano playing was a constant source of pleasure for many years. He now serves as dean of the Frost School of Music at the University of Miami in Florida. Give a listen to **The Nearness of You (Arbors – 19378)**, and you will become an instant fan. He is a technical wizard at the keyboard, but never lets his proficiency supercede his imagination, passion and sensitivity. The songs are well chosen, and include "Like a Lover," "The Touch of Your Lips," "The Nearness of You," "My One and Only Love," "Con Alma," "Dreamsville" and "Where or When." He also plays two medleys from the Broadway shows *My Fair Lady* and *Guys and Dolls*. In both instances he sandwiches a lovely ballad between two more quickly paced selections. Many jazz players have made a point of emphasizing that knowing the lyrics to a song helps them in their interpretation of the music. Berg's renditions of these tunes make the lyrics for most of them pop right into your head, but he still puts his unique improvisational stamp on each of them. Damn, I love piano albums like this one.

■ It is a real pleasure to put on an album that you know is one that you will return to often. Such is the case for me with **The ABC's of Jazz (Arbors – 19371)** by trombonist **JOHN ALLRED**, pianist **JEFF BARNHART** and drummer **DANNY COOTS**. This is a first time opportunity for them, plus bassist Dave Stone, to play as a group, and they fit together as naturally as if they had been playing together for years. Here are 14 tracks of consistently engaging mainstream jazz played by cats who have the chops and imagination to make each selection sound like the best one on the album. The opener is "Pick Yourself Up," and it serves notice that this is going to be a lot of fun. Yes, they play a lot of familiar tunes, but they also go for some Fats Waller rarities, "Anita," "You Must Be Losin' Your Mind" and "There's a Girl in My Life," and a tune by Hoagy Carmichael that is almost unheard, "In the Still of the Night," not to be confused with the classic of the same name by Cole Porter. Allred is a versatile trombonist with a superb tone, and eclectic influences. Barnhart is given plenty of opportunities

here to show that he is not limited to playing in the stride style for which he is most noted, and doing so wonderfully. The surprising inclusion of Charlie Haden's "First Song" is a fine illustration of how great musicians can invest a song from an unlikely source with a right-on interpretation. If you put this CD on expecting that you can just let it play in the background, you will soon find yourself forgetting the other things that you had in mind, and concentrating on the sounds emanating from your speakers.

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

Other Views

By Joe Lang NJJS Board Member

I have been overwhelmed with good CDs that are not part of NJJS inventory, and am going to attempt to get to most of them in this column.

■ At one point in my business career, I spent quite a bit of time traveling to Washington, D.C. One of the things that I most enjoyed about these trips was the opportunities that they presented for me to enjoy the piano artistry of **JOHN EATON**. Over the years I grew not only to appreciate his piano playing, and occasional vocals, but to discover that he was a man of great intelligence, wit, and an in-depth knowledge of the Great American Songbook. Eaton removed himself from the club scene several years ago, but has continued to give concerts at places like the Smithsonian and the Wolftrap Center for the Performing Arts, often devoting his concerts to the output of a specific popular composer or lyricist. In recent years, a series of concerts by Eaton at The Barns at Wolftrap have been aired on the radio, three of which are now available for purchase in CD format. They are **Richard Rodgers** —

One Man and His Music (Wolftrap – Vol. 1), Harold Arlen — The Wonderful Wizard of Song (Wolftrap – Vol. 2) and Blowin' in the Wind — The '60s Music Revolution (Wolftrap – Vol. 3). Each of them finds Eaton accompanied by bassist/vocalist Jay Leonhart. The basic format of the programs has Eaton providing introductory comments soon to be joined by Leonhart who adds his musical talents, as well as commentary that nicely complements that of Eaton. Both men are knowledgeable, articulate, and natural humorists. Combining these talents makes for pleasurable and informative listening. The Richard Rodgers program concentrates on the songs that resulted from the two primary collaborations that Rodgers experienced, one with Lorenz Hart, and the other with Oscar Hammerstein II. The styles and methods of collaboration of these relationships were distinctly different. Eaton and Leonhart explore these differences through spoken words and musical performances. Harold Arlen was one of the most jazz influenced of the great pop songwriters, and jazz musicians were naturally attracted to his tunes. He worked with many lyricists, but his primary collaborators were Johnny Mercer, Ted Kohler, and E.Y. "Yip" Harburg, and those are the relationships that are primarily explored during this program. Both the Rodgers and Arlen programs find Eaton and Leonhart in their natural milieu, the world of classic American popular song. The third volume is a departure, with attention being paid to the changes that came about in popular music during the 1960s when the Great American Songbook was, to a great extent, pushed aside by the wave of sounds that ushered in the music that has come to dominate our culture ever since. After an introductory interlude that concentrates on the Beatles, Eaton and Leonhart are joined by Bill Danoff, a songwriter known for songs such as "Take Me Home, Country Roads" and "Afternoon Delight,"

continued on page 40



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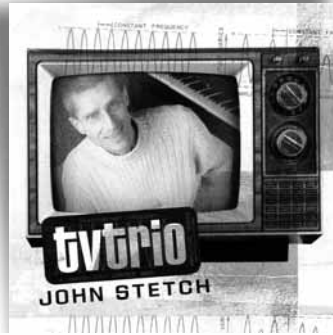
continued from page 39

to assist in their exploration of the changing musical scene. Danoff offers a spoken perspective, and also plays guitar and sings on several selections. These discs are enjoyable for the insights that they provide about their subjects, and are also wonderfully entertaining. It is hoped that Wolfrap will continue to make more of these special programs available to a wide audience. (www.wolfrap.com.)

■ Pianist **JOHN STETCH** has come up with an interesting concept on **TV Trio (Brux – 14112)**. He has chosen 12 theme songs from television shows of the 1960s, '70s and '80s, and taken them for a jazz ride. Joining Stetch for his nostalgic journey are bassist Doug Weiss and drummer Rodney Green. Not having been a devoted television watcher, I did not see several of the shows from which the tunes came, so it was a fresh listening experience for me. I found two things that stuck out. Each of the tunes is appealing, ones that would be easily recognizable, and would conjure up instant identification with the shows. In addition, Stetch stamped his imprint on all of them. The selection that I knew best was "The Flintstones," a tune that has attracted jazz players like Clark Terry and George Barnes in the past. It is normally done at a sprightly tempo. Stetch slows it down a bit, giving it a different, but no less enjoyable feeling. The other selections are "The Waltons," "This Is It (Bugs Bunny)," "Star Trek," "Dallas," "Love Boat," "The Six Million Dollar Man," "Rocky and Bullwinkle," "The Mighty Hercules," "The Price Is Right," "All My Children" and "Sanford and Son." You do not have to be familiar with these themes to enjoy what Stetch and his cohorts have achieved here. It is simply an engaging piano trio album that will conjure up a lot of memories for many of you. (www.johnstetch.com)

■ The name **EYRAN KATSENELENOGEN** is one that I have seen in print, but before receiving **88 Fingers (Eyran Records – 9008)**, I had not heard his impressive piano playing. This is a cat with a lot of chops and a knack for improvisation that seems limitless. He plays a program of 16 songs, most of them standards like "Lover," "September Song," "What'll I Do" and "Dream a Little Dream of Me," or jazz tunes such as "Groovin' High" or "Night in Tunisia." Katsenelenbogen also turns to the field of classical music for "Improvisation on Promenade Theme from Pictures at an Exhibition" by Mussorgsky and "Improvisation on Waltz No. 7 in C Sharp Minor, OP. 64: #2" by Chopin, pieces that combine his broad musical knowledge with his vibrant imagination. He is comfortable at any tempo, and his sense of dynamics abets his technical facility. This eclecticism keeps the listener alert, and waiting for the interesting twists and turns that Katsenelenbogen provides. (www.EYRAN.com)

■ Something special has been happening early on Friday evenings at Birdland in Manhattan for the past several years. **TOMMY IGOE** and the **BIRDLAND BIG BAND** have been holding forth to provide a couple of sets of intense big band jazz. This is a band of top players digging into some modern big band charts with ferocity and glee. Leader Igoe is a drummer who propels the band with chops that are reminiscent of Buddy Rich. Finally, the band is documented, with **Live from New York**, released in both CD and DVD formats. The CD has nine selections, while there are 14 tracks on the DVD, with only five of them being common to both formats. The bulk of the book is comprised of charts



that are startling in their intensity, and the technical demands on the players. Well, these cats are up to the challenge. Many of the arrangements are given a particularly contemporary edge when bassist Tom Kennedy, another player who has chops to spare, takes his electric bass in hand rather than his normal double bass. The tunes come from a wide variety of composers, with the charts supplied by an equally varied roster. Among the selections that I dug most are "Brotherhood of Man," "Time Check" and "The Rainbow Connection," all available on the CD only, "Preach and Teach," "Pumpkinette," and "Chucho," only on the DVD, and "Common Ground" and "Birdland," found on both discs. If you cannot make the scene at Birdland, these options will give you a sense of what takes place there each Friday. (www.tommyigoe.com)

■ The music of **HENDRIK MEURKENS** is always exciting, and **Samba to Go (ZOH – 20091)** is no exception to this maxim. Muerkens plays vibes and harmonica, and wrote seven of the 10 selections on the album. The disc concentrates on the choro and samba styles and rhythms that are so integral to Brazilian sounds. The musicians, in addition to the leader, are Rodrigo Ursaia on reeds, Misha Tsiganov on piano, Gustavo Amarante on bass, and Adriano Santos on

drums and percussion, with percussionist Zé Mauricio on several tracks, and pianist Luiz Simas playing on his composition, "A Choro for You." Meurkens opted to include some new pieces like "Odessa in April" and "Bossa Sketch," along with revisiting past efforts like "Mountain Drive," "Joe's Donut" and "Spaceburger." He also included a lovely reading of "My Foolish Heart," and made one visit to the catalog of Antonio Carlos Jobim for "Só Tinha de Ser Com Voce." Meurkens' music transports the listener to a world of shifting rhythms and moods. Meurkens and his band seem to enjoy every moment of their engagement with the music, and their enthusiasm and commitment registers immediately with their audience. (www.zohomusic.com)

■ **MARK O'CONNOR'S HOT SWING TRIO** is hot indeed on **Live in New York (OMAC – 9)**. O'Connor's fiddle is matched up with the guitar of Frank Vignola and the bass of Jon Burr for a 10-tune romp that is sure to get some part of your body moving. The inspiration for O'Connor's jazz playing is Stephane Grappelli, a jazz giant who mentored O'Connor during his late teens.



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Burr also has a direct connection with Grappelli, having played with Grappelli's trio that also featured Bucky Pizzarelli during Grappelli's later years. O'Connor's group is not, however, a musical mirror image of Grappelli's. He brings his own approach and sensitivity to the format, including much original material that he has created for his trio. His elegiac tribute to Claude "Fiddler" Williams, "Fiddler Going Home," is a truly moving piece of music. "Anniversary" is an extended composition that, while demanding for both the players and the listeners, serves as a fascinating example of how imaginative players can bring a nuanced new perspective to this kind of a trio format. They also bring a stimulating freshness to much-played tunes like "Ain't Misbehavin'" and "Don't Get Around Much Anymore." Their frenetic closing take on "Tiger Rag" brings this disc to a heartily satisfying conclusion. (www.markoconnor.com) (Note: Mark O'Connor will bring his trio to Raritan Valley College on April 4th for the "Night of Jazz" concert that is co-sponsored by NJJS. See details elsewhere in this issue.)

■ From the first notes of **Till I Get It Right (Free Ham Records - 0907)**, vocalist and songwriter **MARK WINKLER** sets a hip mood that carries on throughout the album. Winkler either wrote or co-

wrote the lyrics for 10 of the 12 selections on the disc. He has a knack for putting words together in the manner of Dave Frishberg or Bob Dorough, kind of off the beaten track, but well within the tradition of classic pop. The band backing him is comprised of Jamieson Trotter, who wrote most of the arrangements, on piano and organ, Dan Lutz on bass and Steve Hass on drums and percussion. Guesting on several tracks are reedman Bob Sheppard and guitarist Anthony Wilson. Ron Blake provides wonderful muted trumpet support on one of my favorite tracks, "In a Lonely Place." Winkler has a pleasant baritone, really digs into lyrics, and does indeed swing. This album is a follow-up to his 2003 *Sings Bobby Troup*, the album that first brought Winkler to my attention. It is a treat to have a younger singer carrying on in the tradition of Mose Allison, Frishberg and Dorough, cats who write distinctive tunes, and know how to perform them better than anyone else. (www.markwinklermusic.com)

■ Every once in a while a vocal disc comes to me by a singer who is unfamiliar to me, but who instantly perks up my ears and says "listen to me!" Such was the case with **NINA SHELDON** and her new release **Harvest (Jazzed media - 1041)**. To

add to the attraction, she also accompanies herself wonderfully on piano, backed artfully by bassist John Menagon and drummer Bob Meyer. Sheldon is the kind of singer who you used to find in one of those smoke-filled jazz hangs that just happened to be the right place to drop into when you longed to hear a lady who really knew how to sing those hip tunes like "Oh, You Crazy Moon" or "Baby, Baby All the Time." Sheldon has a sultry and knowing sound, with a real jazz feeling, and no pretensions. I do not speak Portuguese, but to my ears she sounds just fine exploring two Jobim tunes, "Insensatez" and "Dindi" in the language of his native Brazil. Should there be any doubts about her jazz piano chops, they are easily dispelled by skipping to the album's sole instrumental track, Steve Swallow's "Eiderdown." I may not have heard of Nina Sheldon before receiving this album, but you can be sure that I will look for further opportunities to hear her sing. (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.



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Book Review

STROLLIN': A Jazz Life Through John Levy's Personal Lens

By Devra Hall Levy | 274 pages | \$45.00 (Book), \$25.00 (PDF File) | SnapSizzleBop Media, Altadena, CA – 2008

By Joe Lang

STROLLIN'

A Jazz Life Through
John Levy's Personal Lens



Devra Hall Levy



One of the many images in this book: Nancy Wilson and Dianne Reeves, photographed during the afternoon rehearsal for A Salute To Joe Williams at the Hollywood Bowl, July 1995. Photo: John Levy.

In 2000, John Levy and Devra Hall wrote a book titled *Men, Women and Girl Singers: My Life as a Musician Turned Talent Manager*. It was a fascinating look at Levy, a man who had started his professional career as a jazz bassist, but had moved on to managing the careers of noted jazz performers. He got his start in the management field when playing bass and acting as road manager for George Shearing. Levy had a natural flare for promotion and an understanding of the business end of the jazz world, so he set aside his bass, and started John Levy Enterprises, becoming the first African-American to establish himself as a personal manager of jazz and pop performers.

The success of this volume, led his wife, Devra Hall Levy, to consider a follow-up book, and she decided to base it on the photographs that her husband had taken during his career, supplemented by others taken by friends, and some professional photographs taken by Leroy Hamilton. The result is *Strollin': A Jazz Life Through John Levy's Personal Lens*, a collection of mostly candid shots of Levy and the many jazz greats he has known during his long career. He is now approaching his 97th birthday. Supplementing the photos is text that covers biographical highlights, as well as his personal commentary about his life and acquaintances.

The book is arranged in five main sections. The first covers a brief overview of his playing career, and the start of his management business. Next comes a section

titled "Clients and Friends I," a series of chapters devoted to fellow bass players, accompanists, pictures from early recording sessions by Levy clients, and a series of casual shots taken in non-performing situations. There follows a section on "Festivals and Tours," where he concentrates on several specific events where he was present, camera in hand. "Special Events" is a section dedicated to photographs of specific events, including photographs taken by Leroy Hamilton when Levy was designated a National Endowment of the Arts Jazz Master in 2006. He was the third individual to receive the award in the Jazz Advocate category, following the previous designees, Nat Hentoff and George Wein. Others who were named Jazz Masters in 2006 were Ray Barretto, Tony Bennett, Bob Brookmeyer, Chick Corea, Buddy DeFranco and Freddie Hubbard. The last section is "Clients and Friends II," another series of Levy photographs from a variety of settings.

The quality of the photography by Levy varies somewhat, but the pictures do capture the scope of his interesting life. This also applies to photos from other sources, excepting those by the professional photographer, Hamilton, whose contributions are crisp and well composed.

Strollin' is a wonderful complement to the autobiography mentioned at the beginning of this piece. It has warmth and charm, and captures a remarkable individual in an eclectic mix of settings. □

This volume is available as a bound book or as a downloadable PDF file at snapsizzlebop.com.



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DVD Review | 'TIS AUTUMN: The Search for Jackie Paris

Outsider Pictures - \$19.99

In the October 2006 issue of *Jersey Jazz*, I wrote a review of *'Tis Autumn: The Search for Jackie Paris*, reprinted in the sidebar.

I'm pleased to provide new information about the DVD version that will be released on March 31.

This film is now available on DVD, and the disc contains several extra features that enhance the experience of seeing *'Tis Autumn*.

After once again viewing this fascinating film, I decided to watch the filmmaker commentary, a version of the movie with commentary from director Raymond De Felitta and producer David Zellerford played over the original audio. This version provided many insights about the process that led to the film taking the final form that it did. There were many decisions made about how to approach certain parts of the Paris story, and others that involved how to create the footage they felt necessary to tell the story as completely and honestly as possible. An example of this is their decision to recreate the performance at the Jazz Standard that provided a major impetus for the existence of the film, so that they could include footage of Paris in actual performance. It was a wise decision, as this footage adds a lot to the ultimate effectiveness of the project. This kind of information really makes a viewer appreciate the subtleties involved in producing the end product.

One of the aspects of the film that helps to round out the Paris story is the inclusion of segments from many interviews with family members, friends, peers and others from the jazz world. In the filmmaker's commentary, they indicate that they had to be very selective about what to include, and that there were several people who were interviewed who did not have any of their comments included in the final cut. As another part of the supplemental material provided on the DVD, they include extended interview material from Teddy Charles, Dr. Billy Taylor, Ira Gitler, Phil Schaap, Joe Franklin, and director De Felitta. There is surely additional interview material that would interest many viewers, but, as in the editing process of the feature film, decisions had to be made about what to include on the disc.

The viewer becomes aware of many Paris performance recordings and much memorabilia accumulated by the filmmakers during the process of making the documentary. Two things might be considered for the future. First the issuance of a CD that contains some rare Paris performances. Second, a book containing reproductions of Paris-related photos, reviews, articles and other items, tied together with a biographical narrative. Alternatively, a Website could be established where this music could be downloaded, and the material mentioned above could be made available for viewing.

The spirit of Jackie Paris is surely observing all of this long overdue interest in him and his career with a mixture of regret at what might have been, and pleasure that some people are finally getting it. (www.amazon.com)



REPRINT

There are some performers who are blessed with innate talent that somehow escapes the attention of a mass audience. There are usually good reasons that the possessors of this kind of talent fail to achieve the kind of success that they appear to deserve. Such a talent was vocalist Jackie Paris. *'Tis Autumn: The Search for Jackie Paris* is an exploration of the life of a singer who was highly regarded by musicians like Charlie Parker and Charles Mingus, considered by many critics to be among the best of all male vocalists, and yet failed to achieve anything more than a cult following.

Raymond De Felitta is a film director who became fascinated with the voice of Jackie Paris several years ago when he heard him on the recording of "Paris in Blue" with the band of Charles Mingus. This led De Felitta to searching used record stores for copies of the rare albums by Paris, ones that had truly become collector's items. He also found an erroneous piece of information in a reference book stating that Paris had died in 1977. Taking this information at face value, he was shocked, and pleasantly surprised, to discover a listing in a March 2004 issue of *The New Yorker* magazine that Jackie Paris was to appear at the Jazz Standard in New York City. De Felitta went to the gig, introduced himself to Paris, and made an instant decision to document his story. He started filming interviews with Paris almost immediately. Luckily for his project, and for posterity, he had acted swiftly, for Paris succumbed to cancer 12 weeks after De Felitta initiated his filming.

The final result is a documentary that captures all of the contradictions that marked the life and career of Jackie Paris. Paris came onto the scene in New York City in the mid-1940s, working with, among others, Charlie Parker. In 1947, his recording of "Skylark" gained him some wider notice, and is considered by many to be the definitive recording of this great standard. His 1949 recording of "Round Midnight" was the first vocal

recording of this Monk classic, with words by Bernie Hanighen. He continued to perform and record, with his last album recorded in 1999, and released in 2001, but never achieved the kind of popular breakthrough that he always sought. De Felitta combines still photos, performance video, audio recordings, and interviews with many musicians, writers and jazz industry people, as well as Paris and members of his family, to present a portrait of a man with great talent, and a plethora of personal traits that mitigated against achieving the success that he dreamed of attaining, and believed that he deserved.

I saw Paris perform in his later years, and got to know him a bit. The filmed footage of his conversations with De Felitta is an accurate reflection of the Jackie Paris that I knew. He was soft-spoken and very pleasant, but underneath there was a tremendous ego, and flashes of anger and frustration with how his life had evolved. He never stopped believing that the much-deserved big break was just around the corner.

At one point, De Felitta asks Paris if he had any children, and Paris replies in the negative. By seeking out Stacy Paris, Paris's first wife, he discovers that there was a son named Michael from this union, and that the son had lived a difficult life that involved time spent in jail, personal abuse at the hands of his father, and a life that has led to a dead end of bitterness and dissipation. Interviews with other members of the family reveal a well of dysfunction within the Paris family.

Other interviews with people from the jazz world like Howard Rumsey, James Moody, Dr. Billy Taylor, Terry Gibbs, George Wein, Phil Schaap and Ira Gitler help to fill in the professional side of the Paris story. Much of what they say reinforces the many contradictions about Paris.

All of this, however, does not detract from the pleasure of hearing the talent that is on display during the performance sequences. Paris was a unique and special performer. His

Caught in the Act

By Joe Lang
NJJS Board Member

peers were almost unanimous in their praise of his vocal prowess. The critics heaped praise on him. One fan, J.D. Erhard, devoted much of his life to collecting any material related to Jackie Paris, including recordings, photos, news clippings, performance announcements, lobby cards, and whatever else he might discover.

The question then remains as to why Paris ended up as he did. There appear to be many factors. He was probably too hip for a general audience, he was peaking as a performer just when the rock revolution was beginning its ascent, and his personal traits, excessive ego, using and abusing other people, and a trigger temper, caused him to have difficulty in establishing the kind of continuity in his career that might have been expected from a performer with his raw talent. It is telling that he bounced from recording company to recording company, and often found it difficult to obtain repeat bookings in venues where he did good business.

'Tis Autumn is a fascinating and completely engaging film. While it will be of primary interest to jazz fans, this exceptional film should also have appeal to those who admire fine documentary film making, as well as people who enjoy learning about the life of a complex and interesting personality. De Felitta's admiration for the talent of Jackie Paris is never far from the surface, but he has the integrity to make sure that he presents a balanced view of an ultimately tragic figure.

Hilary Kole

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Hilary Kole has had a growing legion of fans in the New York City area for several years, but with the April 21 release of *Haunted Heart*, her first album, she should soon be experiencing attention from far and wide. To celebrate the coming release of *Haunted Heart*, she was engaged for a five-night stint at Birdland, a club where she has performed frequently in recent years. For this engagement, Kole was joined by Tedd Firth on piano, Paul Gill on bass and Mark McLean or Carmen Intorre on drums. John Pizzarelli, who produced the CD, was on hand to add his guitar to the proceedings for selected performances, with John Hart providing the picking on the other sets.

At the first show on February 12, Pizzarelli and Intorre filled the guitar and drum chairs, as Kole performed 12 selections that were eclectic, sensuous and wonderfully sung. Kole has matured into a singer who has complete control over her voice and her material. Her vocal instrument has a purity and warmth that enhances her knowing reading of each lyric.

On this evening she opened with a jaunty "It's Love" from *Wonderful Town*, a show that takes place in Manhattan, the place where Kole has been developing her career. A couple of other New Yorkers, Richard Rodgers and Lorenz Hart, provided the next selection, the evergreen about escaping to a hideaway in the country, "There's a Small Hotel." This is a favorite of jazz singers, and Kole made you picture the quaint place described in the lyric. "I Didn't Know About You," with haunting melody by Duke Ellington and a sensual lyric by Bob Russell, was a perfect vehicle for Kole to let the audience know that she can caress a ballad with the best of them. Bossa nova tunes demand that the singer have a good sense of time and rhythm, attributes that are definitely part of the Kole arsenal, as she demonstrated on Dori Caymmi's beautiful "Like a Lover." "The Snake," a sly Oscar Brown song



imbued with humorous sexuality, is a challenging piece of material that Kole milked for all of its suggestive potential. Her take on

the Arthur Schwartz/Howard Dietz classic that she opted to use as the title of her album, "Haunted Heart," imbued it with a bossa nova feeling, and her vocalizing was a textbook on how to dig into the deepest meaning of a lyric. It brought her set to the halfway point, and filled the room with an aura of emotion that was palpable.

Pacing is an important element in any successful performance, and it was certainly time to lift the mood a bit, as happened on the ageless "'Deed I Do," with Pizzarelli adding some vocal gyrations to his nifty guitar solo. Pizzarelli and Kole shared the vocal duties on the gorgeous Italian tune "Estaté," with English lyrics by Joel Siegel. Dorothy Parker was not known primarily as a lyricist, but she did write a few, and her words to "How Am I to Know," offered Kole another opportunity to dig into a lyric full of subtle meanings. Kole used Alec Wilder and Loonis McGlohon's lovely "Blackberry Winter" to showcase her talent as a pianist, as she accompanied herself for a stunning version of this unusual song. Kole then picked herself back up from the piano to assay the sprightly Jerome Kern/Dorothy Fields creation "Pick Yourself Up." It was then encore time, and she ended the evening with a rarely heard Bob Haymes tune, "You for Me," most notably recorded by the recently departed Blossom Dearie.

This was an evening that found some great musicianship from all on hand being received with robust enthusiasm from those in attendance. Hilary Kole has a lot going for her, she has a world of musical talent, is stunningly attractive, has a winning personality, and an underlying intelligence that enables her to take full advantage of her many attributes. □

Tell them you saw it in *Jersey Jazz!*

New and Newer SFJazz Collective at the Allen Room

By **Linda Lobdell**

Associate Editor *Jersey Jazz*

The SFJazz Collective appeared in The Allen Room at Jazz at Lincoln Center on Friday March 6. This group consists of Dave Douglas, trumpet; Robin Eubanks, trombone; Miguel Zenón, alto sax; Joe Lovano, tenor; Renee Rosnes, piano; Matt Penman, bass; and Eric Harland, drums.

It's a superly creative group, in a highly structured way. They set themselves the goal of studying one late 20th century jazz composer each year, with each member given the assignment of creating an original arrangement for one of the master's works. This year, McCoy Tyner has been selected, and on this evening we heard his "Fly With the Wind," arranged by Renee Rosnes, with a spare, spacey start that grew into a driving cha cha rhythm, then dissolved into a cacophony of spare notes once again.

Tyner's "Three Flowers," arranged by bassist Matt Penman, favored quirky, almost whimsical motifs that slowly coalesced and then crescendoed with just the trumpet and rhythm section.

Each member of the collective is charged with writing one new composition to be honed and showcased within the year — that's the other facet of their work together.

Long accordion-folded sheets of music were spread around and Dave Douglas presented his "Sycamore." This piece began and ended with a simple figure for the bass and the left



hand on the piano. At times the piano and drum sounded like a clock, with the bass soloing on top. This developed into a gentle enveloping waltz rhythm, which did indeed feel like the healing tree from Egyptian mythology for which the piece was named, with hope of healing for our troubled times.

Miguel Zenón contributed "No Filter," which he explained was an opportunity for him to explore rhythmic filters. Bass and drums were non-stop, great to watch and hear in this one. One passage featured just the horns playing percussively, an unusual and exciting sound.

The highlight for me was Robin Eubanks's "Yes, We Can (A Victory Dance)" — referring of course to the recent election of Barack Obama. Joe Lovano, who introduced the piece, said "We're celebrating.

Our music is inspired by this fresh air." The whole ensemble started by clapping a

Miguel Zenón, Joe Lovano, Robin Eubanks, Matt Penman, Dave Douglas, Renee Rosnes, Eric Harland. Photo: John Abbott.

Latin rhythm, along with the drums, for many measures. Then, Robin's trombone conjured up a giddy mood — I pictured the Peanuts characters dancing at their Christmas dance, or a populist parade of ragtag revelers gathering strength on their way up 8th Avenue, gaining confidence and pride with bolder harmonies.

We also heard Joe Lovano's "Jazz Free" which lived up to its name. This piece had a distinctly beat quality, themes drifting in and out, at times sounding like an orchestra warming up. At times of pure abstraction, I found that if I shifted my gaze toward the eastward-facing wall of windows that is the major architectural feature of this fine room, looked six stories down at the silent bustle and hum of traffic moving east/west into and out of the distance, and around Columbus Circle, and the flow of pedestrians — if I thought of this music as the soundtrack for all that, it made perfect sense. □

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In the Mainstream

Piermont, New York lies just over the border from New Jersey. The town's main stem parallels the Hudson River and offers restaurants and clubs, including The Turning Point. The Turning Point has, for many years, offered food, drink and music to its clientele. The music, until recently, has been folk and other genres.

But, in 2007 something vital and new was added. Tenor man John Richmond noticed that Monday night was dark and he decided to do something about that. Richmond began his promotion of real jazz on Monday nights!

The opening night group was led by trumpeter Scott Wendholt with Mike Holober on piano, Ugonna Okegwo bass and drummer Andy Watson. Since then, many Mondays the attraction has been Richmond's quartet with guitarist John Hart and bass man Bill Moring plus Tim Horner at the drums.

Here are a few of the noteworthy leaders who have appeared for John at the Point: Ted Rosenthal, John Abercrombie, Mark Morganelli, Vic Juris, Tim Armacost, Dave Stryker, Dave Liebman, The John Hicks Legacy Band, Bob Devos, Dave Schmitter, Steve Slagle, Ralph Lalama, Joe Lovano, Jerry Weldon, Gene Bertoncini, Duane Eubanks, Cecil Brooks III, Steve Wilson and the SUNY Purchase Octet, Roni Ben-Hur, Nilson Matta...and many others have made it a feast of music for those in the know.

Richmond began a new season Monday, February 16 with the Stryker-Slagle Band. Alto man Bruce Williams appeared February 23. John has lined up Vincent Herring, Walt Weiskopf, Sonny Fortune, and Mike Longo for later Mondays.

Don't miss the Turning Point. It is close, the food is outstanding and there is no minimum. There is a bar with a fireplace and parking is free. The music has been and continues to be first-rate.

Coming up in April are the Sonny Fortune Quartet (4/6), Mark Morganelli (4/13) and Cliff Korman (4/20).

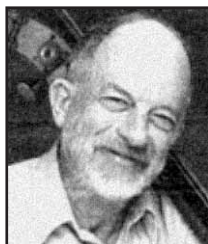
The Turning Point is at 468 Piermont Ave., Piermont NY 10968, 845-359-1089, www.turningpointcafe.com. There is a \$15 music charge. — *Mainstream Mac*

JAZZ TRIVIA ANSWERS questions on page 4

1. Stan Kenton
2. Bob Eberly
3. The Glenn Miller Orchestra
4. They all played in the pit orchestra for George Gershwin's "Strike Up the Band" Broadway show.



5. Stan Getz, Zoot Sims, Herbie Steward, tenors, Serge Chaloff, baritone sax.
Gene Roland is credited with the idea, originally of four tenors, but Woody compromised. If you thought Al Cohn was among them, you are not alone, but he joined the band in 1948, replacing Herbie Steward.



From the Crow's Nest

By Bill Crow

Ronny Whyte played a very elegant private party on Park Avenue. They didn't have a real piano, but one of those Yamaha electronic grands. It had a full keyboard and weighted keys, but was only about two feet deep. It looked odd, but sounded fine, and Ronny enjoyed playing it. As the party went on, a lady said, "That's a very strange looking piano!" Ronny told her, "It's electronic." She asked, "Are you really playing it?" Ronny replied, "No, they just hired me to sit here in my tuxedo and smile."

■ Scott Robinson played last Thanksgiving week with Maria Schneider's orchestra at the Jazz Standard. Maria added the accordion virtuoso Toninho Ferragutti to the group, using her accumulated frequent-flyer miles to fly him up from his home in Brazil. When she met him on the street after his arrival, she was horrified to see that he had no coat on in freezing weather. "I know, I forgot my coat," he said, "but I did accidentally bring the remote for the TV! My family's going to kill me!"

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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February Member Meeting **Gerry Jazz 101**

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

Gerry Cappuccio's business card displays a picture of the amiable musician surrounded by no fewer than 13 woodwind instruments. "All Saxes – Flutes – Picc – Clarinets" reads the promo copy. For the February 18 NJJS Member Meeting at Montclair's Trumpets Jazz Club, the versatile player and music educator made do with the alto and tenor saxes and a flute. He also brought along Monroe Quinn, a fine young North Bergen guitarist.

Gerry's presentation, part jazz gig and part music class, was entertaining throughout. One of the jazz music practices examined by the duo is the penchant of many players to "quote" melodic lines from tunes other than the one they are playing, often for wry or harmonic reasons, and equally often for no reason at all. As Gerry pointed out many great players, notably Charlie Parker, Sonny Rollins and Dexter Gordon, often peppered their improvisations with excerpts from other tunes.

So much of the first set was a pop quiz, with Gerry and Monroe slyly slipping a variety of musical references into their tunes. There was "Candy" sweetening up "Perdido," the "Girl from Ipanema" and "Laura" floating along on Jobim's "Wave," while "Sweet Georgia Brown" opted to "Take the A Train." The audience was asked to "name those tunes" and batted close to a thousand.

When Gerry played snippets of "Summertime" and "Emily" in his performance of "My One and Only Love," and didn't ask the audience afterwards about what other tunes they might have heard one disgruntled listener called out: "What, no quiz?"

During the second set Gerry discussed the not uncommon jazz composition technique



Gerry Cappuccio, left, and Monroe Quinn share a jazzy laugh. Photo: Tony Mottola.

of taking the chord changes of a popular song and setting an entirely new melody to those changes, perhaps most famously as in Charlie Parker's transformation of "How High the Moon" into "Ornithology."

To illustrate the point the duo performed an original by Quinn, a melodic and tasteful player who was mentored by the late jazz guitar master Remo Palmier. Quinn proclaimed himself a big fan of both Charlie Parker and J.S. Bach and his disguised opus was accordingly entitled "Bachology." The charming fugue-like but jazzy piece featured airy pure-toned fluting by Cappuccio.

This time the formerly smarty-pants jazz audience was stumped, and no one could identify the underlying chord pattern of "Fly Me to the Moon" upon which Quinn crafted his Bach homage.

To put a cherry on this particular Sunday, Monroe's wife Joy joined her husband on stage for a one-chorus turn on Julie Styne's "Small World." The diminutive Ms. Quinn possesses a beautiful soprano voice that could fill a Broadway theater, and she brought the afternoon to a happy and uplifting conclusion. **J**

Next up, the NJJS Member Meeting series presents singer/pianist Dena DeRose on Sunday, April 26.

February Film

By Linda Lobdell

Associate Editor *Jersey Jazz*

“There was no Depression... we were swingin.”

Kansas City in all its Prohibition-era glory was recalled and celebrated in the eye-opening film screened by NJJS at the Library of the Chathams on February 25. The best part of music documentaries for me is the opportunity to observe musicians while they play their music — musicians



Photos: Linda Lobdell



I would never have had a chance to see perform live. Watching them do what they do adds immeasurably to the depth of the music for me. *Last of the Blue Devils* provided lots of opportunity to observe numerous master musicians at work. Vintage and 1974 footage revealed, close up, Count Basie’s incredibly self-possessed demeanor in the bandleading role. He seems to be channeling all the energies through his eyes, with a deeply calm, almost meditative command, and appreciation, of all that unfolds.

Count Basie recalled about Bennie Moten, whose band he joined after getting stranded in Kansas City, that he was “warm” and

“lovable” and that he taught him an awful lot. Basie also revealed that, after taking the helm of the band called the Blue Devils, he felt more comfortable leading a bigger ensemble because he himself wouldn’t have to play a lot.

The discussion that followed the screening helped to further explicate the context of the times. The rampant political corruption at that time and in that place turned Kansas City into one of the “open cities” of the 1930s — a city whose 100 night clubs allowed abundant creative ferment.

Great moments captured during this impressively large 1974 reunion included Jimmy Forrest’s performance of “Night

Train.” Pianist Jay McShann played piano throughout, wearing a Cheshire cat smile, and Big Joe Turner sang with easy authority seated rather regally in front of the band.

Blue Devils drummer Ernie Williams, who also managed the band, recalled that it was the first big band he ever heard, and the swingingest one.

Wonderful anecdotes enriched the viewing. The musicians all stayed at the Woodside Hotel, and from that living arrangement sprang, of course, “Jumpin’ at the Woodside.” As the camera roamed the streets of 1974 K.C., Ernie W. remembered that all the musicians bought their clothes at Matlow’s, which storefront was still there, but closed for business. “There was no Depression...we were swingin.”

All that and so much more that it will take me many more viewings to get. Fortunately, that’s easily possible. Joe Lang, along with a reading list, told us how we can pick up this film for our own collections. **J**

Look for *Last of the Blue Devils* at www.rhapsodyfilms.com.

Next up: April 22:
Texas Tenor: The
Illinois Jacquet Story

Be a STAR at JAZZFEST — Volunteer!

The New Jersey Jazz Society has been a labor of love for its founders, its directors and its volunteers since it began. Everything that happens — each name added to the E-mail list; every bit of programming at our annual events and each Member Meeting; the updating of the Website; all the stories and photos you enjoy in this magazine; any announcement in the newspaper or on the radio; all of these doings and many more are handled by volunteers who enjoy taking action for the music they love.

WE ALWAYS NEED HELP. The chores are easily manageable — and fun! — with more hands on deck. Don't assume we've got it all under control. In fact, there are many ideas on the table that are on hold because we simply haven't got the manpower to carry them all out.

YOU CAN HELP US PROMOTE JAZZFEST (JUNE 5 AND 6). Tell us *you'd like a stack of flyers* — no number is too small — and distribute them, at work, to friends and family, in your local downtown, anyplace you visit — and you'll be contributing a great deal toward the momentum of the event. Please contact us as soon as possible so we can get flyers into your hands and make the most of the remaining weeks. If you have E-mail, we can, if you prefer, send you a pdf of a flyer that you can print out in whatever quantities you need (and that contribution helps us conserve resources, too).

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NJJS Honors Two with Hall of Fame Awards



NJJS Board Member Joe Lang presents an American Jazz Hall of Fame award to Paul Motian at the Village Vanguard on February 11. Photo: Tokio Ikedo.



Eddie Bert receives an AJHOF award at Swing 46 on February 12. Photo: Donna Lang.

The American Jazz Hall of Fame was instituted by the New Jersey Jazz Society in 1980. The late bassist/author Warren Vaché, Sr., one of the founders of the New Jersey Jazz Society, was the driving force behind it along with the valuable support of Dan Morgenstern, the Director of the Rutgers Institute for Jazz Studies.

The Hall of Fame's activities are managed by a Secretary who conducts the election process and arranges for the presentation of awards. An 11-member panel of Electors makes the selection of honorees.




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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.)

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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.

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- **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.
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'Round Jersey

Congress has declared April to be Jazz Appreciation Month. These concerts are registered with the Smithsonian Institution as part of their national JAM program to increase awareness of and participation in jazz events. Visit SmithsonianJazz.org for more information and additional listings across the country.

Morris Jazz

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

The Silver Starlite Orchestra is one of those bands that brings its own audience with them. They have several steady gigs that put them in restaurants with dance space, but they look forward to their annual Bickford visits. So do their fans, who are eager to hear them in a comfortable, acoustic concert setting. The result is a history of sellouts and close calls, which means NJJS members who have not yet discovered this fine band ought to order their tickets well ahead.



They're backed by a rock-solid rhythm section once again: **Mark Shane** (piano), **Robbie Scott** (drums), **Gim Burton** (banjo and guitar) and **Ed Wise** (bass). Lots of reasons not to miss this one.

While ordering tickets for the above, secure your seats for guitarist and raconteur **Marty Grosz** when he returns on May 18. He'll have reedman **Dan Block** in the band, along with **Scott Robinson** playing bass sax, cornetist **John Bucher**... and anything else he cares to bring! They're followed closely by the **Summit Stompers** on June 1, the hot band that has more great West Coast material in its book than any

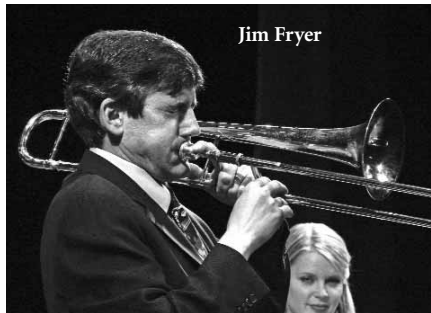
Counting vocalists, they plan to bring out fully 20 pieces for their return visit on Monday evening, April 6. Expect to hear Big Band favorites from the 1930s and 1940s, plus pop tunes from that era. Always a new program each year, too. They pack a lot of music into each concert, with neither the band nor the audience wanting the evening to end.

Normally featured in the summer, the band moved to this spring date when it was learned that there would be no play set onstage, allowing enough space for this largest of Wyeth Jazz Showcase offerings. Their **Blue Skies Octet**, a smaller offshoot of this band, has taken their traditional July 13 date. Order tickets to both!

It is fast becoming a tradition for **Bria and Jim's Borderline Jazz Band** to visit every spring, with Monday, April 20 being their date this year. The BJB, as it's becoming known, has developed a loyal following — even without the ability to appear in the area more frequently — due to the fine musicianship of both the leaders and their stellar sidemen.

Bria Skönberg hails from Vancouver, and can barely fit a short East Coast tour into her busy schedule. The young trumpeter appears at dozens of festivals each year, mostly along the Pacific, leading her own bands or as a featured soloist with all-star groups. It is surprising to find someone so young who can play classic jazz with a flair. Her repertoire includes the challenging Turk Murphy and Lu Watters material rarely heard in the East. Your next opportunity to hear her might be 3000 miles away!

Co-leader **Jim Fryer** is the familiar trombonist with the Nighthawks, but he also leads bands of his own (including one in England!) and tours with the Titan Hot Seven, mainstays of the festival circuit. His role includes drafting the recording and concert bands for the BJB, and he's shown excellent taste in the past. This time, he's recruited **Anat Cohen**, a star in her own right, to play reeds.



other local outfit. Boogie Woogie champ **Bob Seeley** returns to solo on June 29, working some stride into the program too. The aforementioned **Blue Skies Octet** debuts here on July 13, followed weekly by the **Midiri Brothers Sextet** on July 20, **Bucky Pizzarelli** (with **Aaron Weinstein** and **Jerry Bruno**) on July 27 and British stride master **Neville Dickie** on August 5. **Allan Vaché** closes the summer on August 17 with a Benny Goodman centennial tribute, emphasizing small band swing.

Jazz For Shore

NOTE temporary venue change!

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

With the BJB passing through on a short East Coast tour (see Morris Jazz), MidWeek Jazz worked out a downsized version (appropriate to the more intimate Mancini Hall) of the band for Wednesday evening, April 22. West Coast trumpet sensation **Bria Skönberg** will be in the front line with NYC-based trombonist **Jim Fryer** (playing euphonium, too), trying their best to improve on last year's well-received inaugural visit. Backing them once again is ubiquitous guitarist **Matt Munisteri**, with star bassist **Nicki Parrott** joining them. Nicki herself is a headliner from Jazzfest and elsewhere, making this truly a band made up of leaders. A lot of talent to absorb in one 90 minute set.

"Bria distinguished herself once again by a brilliant tone and an easy, rangy command of the horn, a wicked dexterity with the plunger mute and charming, unforced singing," according to Michael Steinman of *Jazz Lives*. The band presents a varied program in a professional manner, yet the audience can sense that they're enjoying themselves in the process. This is a rare chance to catch each of these players, but together it represents a dream come true.

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

The pace does not slacken with **Gelber & Manning** taking over on May 20. Fans may recall **Jesse Gelber's** torrid piano work on behalf of others here, but **Kate Manning** may be a surprise to some. She's a powerhouse singer in the



mold of Sophie Tucker and Judy Garland, possibly with a little Al Jolson in her phrasing. They're backed by some familiar faces: **Charlie Caranicas** (here recently with pianist Tom Roberts) playing cornet, and versatile drummer **Kevin Dorn**, who has led his own Traditional Jazz Collective here. This small group puts on quite a show. It goes for \$30 or more in NYC!

Looking ahead, "**Boogie Bob**" **Seeley** returns on June 24 to play searing piano in-the-round, with everyone up close to the action. Skilled pianists in the audience are in awe of his boogie woogie and stride technique. On July 29 the largest aggregation to appear in this series since its move to the Library: the **Merchant Street Jazz Band** plays classic jazz with skill and enthusiasm. Clarinetist **Allan Vaché** celebrates Benny Goodman's centennial on August 19, followed by festival favorites **Ivory & Gold** on September 23. Don't spend these Wednesday nights at home! **JJ**



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

Institute of Jazz Studies, Rutgers, The State University of NJ
John Cotton Dana Library, 185 University Avenue,
Newark, NJ 07102

Web site: newarkwww.rutgers.edu/IJS 973-353-5595

calendar:

JAZZ RESEARCH 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.

■ **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.

■ **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.

■ **April 12** – To The Victor Goes The Show: Host Bill Kirchner plays the music of British born pianist/vibraphonist/drummer Victor Feldman, who played with Woody Herman, Cannonball Adderley, Miles Davis and a host of other jazz luminaries.

■ **April 19** – Songs About April, including multiple versions of the two hits ("I Remember April" and "April in Paris," — as if you didn't know). Hosted by Dan Morgenstern.

■ **April 26** – Tiny in France, Pt. 3: Host John Clement continues his survey of guitarist Tiny Grimes, playing recordings he made in France.

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:** Geri Allen

■ **April 15:** Joan Stiles

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

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 trmottola@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
timmcloonesupperclub.com

Bayonne

THE BOILER ROOM
280 Avenue E
201-436-6700
www.arts-factory.com
Fri/Sat 10 PM; Sun 7 PM

Bernardsville

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

Bloomfield

**WESTMINSTER ARTS CENTER/
BLOOMFIELD COLLEGE**
467 Franklin St.
973-748-9000 X343

Brooklawn

BROOKLAWN AMERICAN LEGION HALL
Browning Road & Railroad Ave. 08030
856-234-5147
Tri-State Jazz Society usual venue
www.tristatejazz.org
Some Sundays 2:00 pm

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

Cherry Hill

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

Clifton

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

Closter

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

Cresskill

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

Deal

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

Edgewater

LA DOLCE VITA
270 Old River Rd.
201-840-9000

Englewood

BERGEN PAC
30 N. Van Brunt St.
201-227-1030
www.bergenpac.org

Garwood

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

Glen Rock

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

Hackensack

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

STONY HILL INN

231 Polifly Rd.
201-342-4085
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
Friday/Saturday 7 PM
Minimum \$15

Lawrenceville

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

Little Falls

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

Lyndhurst

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

Madison

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

Mahwah

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

Maplewood

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

Manville

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

Matawan

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

Mendham

KC'S CHIFFAFA HOUSE
5 Hilltop Road
973-543-4726
www.chiffafa.com
Live Jazz — Rio Clemente, others
Call for schedule

Metuchen

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

Montclair

CHURCH STREET CAFE
12 Church St.

FIRST CONGREGATIONAL CHURCH

40 South Fullerton Ave.
973-744-6560

PALAZZO RESTAURANT

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

RICHIE CECERE'S

2 Erie Street
973-746-7811

SESAME RESTAURANT & JAZZ CLUB

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

TRUMPETS

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

Morristown

THE BICKFORD THEATRE AT THE MORRIS MUSEUM

5 Normandy Heights Road
973-971-3706
www.morriismuseum.org
Some Mondays 8:00 PM

THE COMMUNITY THEATRE

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

HIBISCUS RESTAURANT

Best Western Morristown Inn
270 South St.
973-359-0200
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

ST. PETER'S EPISCOPAL CHURCH

70 Maple Avenue
973-455-0708

SUSHI LOUNGE

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

Mountainside

ARIRANG

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

Newark

27 MIX

27 Halsey Street
973-648-9643
www.27mix.com

BETHANY BAPTIST CHURCH

275 Market Street
973-623-8161
www.bethany-newark.org

NEWARK MUSEUM

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

NJPAC

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

THE PRIORY

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

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.

SAVOY GRILL
60 Park Place
973-286-1700
www.thesavoy
grillnewark.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.statetheatrenj.org

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

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

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

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

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

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

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

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

Princeton
MCCARTER THEATRE
91 University Place
609-258-2787

MEDITERRA
29 Hulfish St.
609-252-9680
NO COVER
www.terramomo.com/restaurant/
mediterrra

SALT CREEK GRILLE
1 Rockingham Row,
Forrestal Village
609-419-4200
www.saltcreekgrille.com

WITHERSPOON GRILL
57 Witherspoon Street
609-924-6011
www.jimgroupprinceton.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@sbtnj.net
first Friday every month
\$5 admission includes light refreshments

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

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

Summit
SUMMIT UNITARIAN CHURCH
4 Waldron Ave.
Sunday

Teaneck
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

ULTRABAR KITCHEN & COCKTAILS
400 Cedar Lane
201-357-8618
Lauren Hooker and friends
Tuesdays 7-9 PM

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.vangoghsearcafe.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.

ROY MERIWETHER brings his piano trio to Cecil's West Orange April 3 and 4.

CHELSEA PALERMO Shanghai Jazz, Madison April 5.

RICHARD REITER'S SWING BAND at River Vale Community Center in a free concert April 3, and also Sunday brunch at the Priory in Newark on April 5.

April 17-19 at the Cape May Jazz Festival, **RONI-BEN-HUR, MAYRA CASALES, JAMES COTTON BLUES BAND** and many more.

JAMES L. DEAN BIG BAND WITH CARRIE JACKSON April 19. \$15 includes dance lesson, buffet. Whiskey Café, Lyndhurst.

Newark Museum celebrates 100 years with a marathon of FREE FREE FREE dance parties. April 22: 7 PM swing lesson; 8-11 PM, **BOILERMAKER JAZZ BAND**. April 23: 7:30 PM salsa lesson; 8-11 PM **RAY RODRIGUEZ Y SWING SABROSO**. April 24: 8 PM-MIDNIGHT Rhythm Revue's **FELIX HERNANDEZ** spins soul, funk, salsa, disco, Motown.

PLUS Sunday April 26: Jazz brunch 11 AM-1 PM (\$12 NM members) with **ELLINGTON LEGACY BAND**. See www.newarkmuseum.org for more information.

DENA DEROSE at NJJS Member Meeting April 26, Trumpets, Montclair. YES!



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Whether you need entertainment for a private party or corporate event, restaurant or jazz club, vocalist **Laura Hull** will provide a memorable musical experience tailored to your needs.

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Brookside, NJ 07926-0410

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mailing offices

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Jazz Community*