

# Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

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July/August 2009

Top high school band, the Fanwood-Scotch Plains Moonglowers on Friday night, directed by Vincent Turturiello. Vibes player Colleen Curren pulled a roar from the crowd after a masterful solo on "Samba da Gringo." That piece had the whole ensemble fully under the spell of a deep samba groove.

## The Jazz of Summer



A young audience member responds to Generations of Jazz, the educational program of the NJJS.

By Linda Lobdell Co-Editor *Jersey Jazz*

Photos by Tony Mottola Editor *Jersey Jazz*

The gods of sunshine and of jazz smiled down on Jazzfest on Saturday June 6, and all who attended were bathed in plenty of both as the day unfurled in comfort and ease, a feast for the eyes and ears.

But let us back up just a little. The Fest actually began on Friday night with the Stars of Tomorrow concert. Friday was the tail end of a relentless stream of rainy days, and there was rain indeed all around the big tent on the Drew U campus that night. But *under* the tent, the air was ablaze with the astonishing output of the three top high school jazz bands in New Jersey (out of 39 competing for the NJAJE titles). All performed tunes from their competition repertoire along with other pieces, with dazzling ensemble and solo work all around.

continued on page 28



## in this issue:

### NEW JERSEY JAZZ SOCIETY

Pres Sez/Bulletin Board	2
NJJS Calendar	3
The Mail Bag	4
Jazz Trivia	4
Editor's Pick/Deadlines/NJJS Info	6
Music Committee	8
May Member Meeting	48
Crow's Nest	49
New Members	50
Change of Address/Support NJJS/ Volunteer/ <b>JOIN NJJS</b>	51

### ARTICLES

Classic Stine	9
Big Band in the Sky	10
Billy VerPlanck Remembered	11
Frankie Manning Celebration	12
Frankie Manning Remembered	14
Princeton JazzFest	15
Newark Museum Jazz in Garden	15
Noteworthy	16
Talking Jazz: Dr. Francis A. Forte	18
Bob Porter Blues Hall of Fame	21
Jazz U: College Jazz	26
WPU Jazz Room Series	27

### REVIEWS

Compact Views	34
Other Views	34
Meadowbrook May 23	35
B. Pizzarelli/J. Wilder/K. Peplowski at the Smithsonian	38
JALC at New Orleans Jazzfest	40
Miles Davis, Horace Silver Tributes at Iridium	42
C. Martin and R.R. Bennett at Algonquin /A. Marcovicci at Town Hall	44
Caught in the Act: K. Reichenbach/M. VerPlanck	46

### EVENTS

'Round Jersey: Morris, Ocean	52
Institute of Jazz Studies/ Jazz from Archives	53
Somewhere There's Music	54
The Name Dropper	55

### ADVERTISERS

WBGO	5
Shanghai Jazz	7
Pam Purvis	8
Judith Kramer	9
Jazzdagen	17
Trumpets	19
Roseanna Vitro and Jazzlam	21
Hibiscus	23
Arbors Records	25
Connecticut Trad Jazz Festival	27
PA Jazz Society	31
Shelly Productions - Mulberry's	32
Arbors Records Party	33
The Art Shop - Jazz on Vinyl	34
Margie Notte at Libretti's	36
Jazz at Chautauqua	37
Shelly Productions - Glen Rock Inn	38
Melissa Nadel	39
7th Wave Recording	42
Jazzfest at Sea	43
Skipper's	44
92nd St Y	45
Westfield Downtown Jazz Festival	45
CTS Images	46
Riverboat Swing	47
Jim Eigo Jazz Promo	49
Laura Hull	56
Weichert Realtors	56



## Prez Sez

By Andrea Tyson President, NJJS

This year's Jazzfest had to be one of our best ever! Friday night, the high schoolers tore the house down. They could not have done a better job. Congratulations to Frank Mulvaney for putting the evening together and to his wife Kathy for all her assistance.

The sun came out Saturday and so did the crowds. Many of you reading this were there and know just how fabulous the day was. This was our first time with the one-day, all-day format and I was thrilled, both with the line-up and attendance. As I ran around to each venue all I heard was positive feedback.

So much work goes into this event. From the publicity beforehand, with Don Smith's super efforts, right down to the clean-up. The facility issues were handled graciously by Drew's personnel with Laura in the engineer's seat for the NJJS. I especially liked the vendors' area — notwithstanding a little mud from the night before — and hope we're able to expand those activities even more in the future.



Vince Giordano's Nighthawks provided thrills at Jazzfest.

I also found time to sit and talk with friends during the day outside under the trees. The picnickers had a number 10 day to sit out and enjoy. For me, that's what Jazzfest is all about and what it was always meant to be. I remember going to Waterloo with my mom, and sitting all weekend in a sea of people pondering our crosswords. Even when that big tent leaked in rainstorms, it was worth it!

The food service was much appreciated as tasty, plentiful food was served all day and evening.

I want to thank the volunteers, of course, and Elliott Tyson with his clipboard posting them all at their appointed stations and all the board members who worked tirelessly to make Jazzfest happen. Our treasurer, Mike Katz, was on call all day and kept his cool. The Record Bin was busy with Jack Sinkway and his crew working from morning 'til night!

This year, for the first time, we had family performances of our educational outreach program, Generations of Jazz, and Pam Purvis was cookin'. I especially liked her rendition of "Monday Mornin' Blues." She had a couple of swing dancers also to complement her performance — yours truly, led by Linda Lobdell, our *Jersey Jazz* Co-Editor. By the way we've arranged for Pam to perform for us at our Annual Meeting in December at Shanghai Jazz. Stay tuned for more details!

As you know, I could go on and on...but I'm pressed for time and space. More about Jazzfest inside this issue.

## NJJS Bulletin Board

**BE A STAR for NJJS!** We always need help with our efforts. Volunteering is fun and has its perks. See page 51.

**FREE Member Meetings** Our season of meetings launches again September 13. Ed Polcer brings an exciting slate of young, cutting-edge jazz musicians. These socials offer a great opportunity to meet other jazz lovers, while being entertained and informed. Free for members, but open to the public, so invite somebody! We often have great items to raffle at these meetings — tickets to shows, concerts from our partner organizations. Watch for details at [www.njjs.org](http://www.njjs.org) or via E-mail.

**FREE Film Series** Next Film: Wednesday September 23 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](mailto:webmaster@njjs.org). For example, one of our partners recently offered a generous buy-one-get-one-free ticket deal. We were only able to extend that offer to our E-mail list.

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



# Tell them you saw it in *Jersey Jazz!*



## NJJS Record Bin Featured \$10 titles:

Allan Vaché — *Revisited!* (Nagel Heyer / NHCD 044)

Lu Watters — *Air Shots From The Dawn Club*  
(Merry Makers /MMRC-CD-16)

Martin Taylor — *Artistry* (Honest / HON 5020)

Complete list at [www.njjs.org](http://www.njjs.org), or write J. Sinkway, 43 Windham Place, Glen Rock, NJ 07452. See discs in person at September's JazzFeast.

■ Before Jazzfest, I had the good fortune to visit **New Jersey City University** for a jazz performance featuring the NJCU Jazz Ensemble, the Afro-Cuban Ensemble and the Lab Band. Under Ed Joffe's superior leadership, these students really step up to the plate and come through. Joe Magnarelli was the featured guest artist on trumpet. Another featured guest who shared the stage in the second half was the incomparable Maria Schneider, composer/conductor. She is a knockout to watch as she ably guides the musicians through their various parts. If you have not been to NJCU for their jazz events, read Frank Mulvaney's column and get inspired. It was such a wonderful evening that I look forward to the next one October 19 with James Moody at 7:30 at the Margaret Williams Theatre, 2039 Kennedy Boulevard, Jersey City, NJ, [www.njcu.edu/mdt](http://www.njcu.edu/mdt). You will not be disappointed. Parking can be challenging so let Frank know you are attending and maybe he can work some magic for you.

■ Another college performance of note, without taking away the thunder of Frank's column, was the evening "**Princeton University: 35 Years & Into The Future.**" Anthony Branker led the various groupings at the beautiful Richardson Auditorium in Alexander Hall. These truly are the stars of today and tomorrow. Audrey Welber and Julia Brav are two outstanding musicians of note.

Audrey was featured at our May Members Meeting at Trumpets Jazz in Montclair and Julia is a stellar pianist who joined the college jazz program as a junior in high school. She is that good and graduated from Princeton University summa cum laude in 2008.

■ Elliott and I ran to **Lancer's Newark** again for Madame Pat Tandy (I love her style of blues and jazz) and her band NU-Taste Jazz Female Ensemble...Akiko Tsuruga, Organ; Carol Sudhalter, Tenor Sax/Flute; Kaori Yamada, Drums; Rene Carlson, Harmonica. And can they play! This band can just get it going — and the whole place was right there with them. Some talented audience members participated as well. Catch this group at Lancer's on some Thursday evening.

■ We didn't want to miss the benefit for veterans this past Memorial Day Weekend so we went to the **Meadowbrook** for the Cedar Grove Elks presentation of the Glenn Miller Orchestra. Michael Grabas hosted and honored the service personnel past and present who protect our country. We danced to their favorite tunes and joined a throng of other dancers on the ample dance floor. Linda Lobdell made me look good as I tried to keep up with her hap-hap-happy feet! Keep a mental note for next Memorial Day Weekend to come on up and dance to support this noble endeavor.

■ Through the summer, the Board will be working on some housekeeping chores but for the most part we will be taking a breather. Ell and I are going up to the **Great Connecticut Jazz Festival** and look forward to relaxing and catching up on some leisure reading. We're planning on having our cocktail party for NJJS members and musicians. We always have room for more. See [www.greatctjazz.org](http://www.greatctjazz.org). Also see [www.mountainridgeevents.com](http://www.mountainridgeevents.com). This is a new location this year but sounds terrific.

■ Catch some hot jazz during the **Westfield Jazz Festival**...every Tuesday night in July and August at several outdoor locations throughout downtown Westfield. Bring a chair or use theirs. See [www.westfieldtoday.com](http://www.westfieldtoday.com) for their schedule.

Have a great summer. If you see me around Hand about, make sure to say hello. I'll be clubbing and trying to catch some outdoor jazz at the many concerts offered in New Jersey. Thanks again for your support at Jazzfest and for your membership.

And it doesn't stop...on September 12 comes **JazzFeast in Princeton** and Jack Stine has put together quite an impressive line-up. Alan Dale and his band, Marlene VerPlanck with four saxes behind her, Roomful of Blues, Smith Street Society, and the fabulous Princeton University Jazztet under the watchful of Professor Anthony Branker. And the beat goes on! A free concert at Palmer Square. How sweet it is. JJ

**Saturday**  
**September 12 2009**  
JazzFeast at  
Palmer Square  
Princeton

**Sunday**  
**September 13 2009**  
Member Meeting  
*Baby Soda Jazz*  
*Band w/Ed Polcer*  
Shanghai Jazz,  
Madison  
3-6 PM

**Wednesday**  
**September 23 2009**  
FREE FILM  
*Jazz on a Summer's Day*  
(1958 Newport  
Jazz Festival) at Library of  
the Chathams, Chatham  
7 PM

**Sunday**  
**October 18 2009**  
Member Meeting  
*Champion Fulton*  
Shanghai Jazz, Madison  
3-6 PM

**Wednesday**  
**October 28 2009**  
FREE FILM  
*Thelonious Monk —*  
*Straight No Chaser* at  
Library of the Chathams,  
Chatham 7 PM

**Wednesday**  
**November 18 2009**  
FREE FILM  
*Stan Levey:*  
*The Original Original*  
at Library of the Chathams,  
Chatham 7 PM

**Sunday**  
**November 22 2009**  
Member Meeting  
TBA  
Shanghai Jazz,  
Madison  
3-6 PM

**Sunday**  
**December 6 2009**  
NJJS Annual  
Meeting with  
Pam Purvis Trio  
Shanghai Jazz,  
Madison

# NJJS Calendar

## The Mail Bag

# Tell them you saw it in *Jersey Jazz!*

**RECORDING ENGINEER/INVENTOR BOB SPEIDEN** of Plainfield died peacefully May 15 after a lengthy illness. He was 87. Bob designed the award winning SF-12 stereo ribbon microphone.

Over the years Bob recorded many of the musicians familiar to NJJS members, both “live” and in his recording studio. On October 23, 1988, Buck Clayton and his orchestra played for the 16th Anniversary Birthday Party of NJJS held at Gulliver’s Jazz Club in West Paterson.

The album made from my recording using Bob’s SF-12 stereo ribbon microphone received the Grand Prix du Disque du Jazz 1989, the top award of the Le Hot Club de France Federation, the most prestigious jazz organization in France.

So you can rightly say that the NJJS 16th Anniversary Birthday Party has been immortalized, thanks in large part to Bob Speiden.

John Maimone  
North Plainfield, NJ



Photo courtesy of Royer Labs.

[Mr. Speiden decided to stop making his famous handcrafted microphones after his wife became seriously ill and, in 1998, licensed the design to Royer Labs, Burbank, CA. David Royer, Chief Engineer at Royer Labs, reflected on Speiden’s passing. “Bob was very special to me,” said Royer. “His ribbon microphone designs received critical acclaim by all who encountered them. He was a real inspiration to me and all who listened to recordings made with the SF-12 microphone. I learned much from Bob and, as I worked to improve ribbon microphone technology, I never lost sight of all that he taught me. He was an absolutely wonderful person.” —from Royer web site]

**THANKS FOR YOUR KINDNESS** in connection with the JazzFest on Saturday.

It was a fun day and I hope you will thank the NJJS for its thoughtfulness.

Allan [Vaché] and his band did a great job. The Society is to be congratulated for its continuing interest in good music.

Bill Hyland  
Moorestown, NJ

[Mr. Hyland is a longtime friend of the NJJS and a supporter of jazz, who was honored at this year’s Jazzfest. See page 30.]

## Jazz Trivia

By O. Howie Ponder II  
Questions

**1.** This Washington DC power lawyer played saxophone with the Henry Jerome orchestra before attending law school. He later attracted to government service another saxophonist from the orchestra who got his degree in economics. Who were they?

**2.** These entertainment stars have one thing in common: Jackie Cooper, Mickey Rooney, Fred Astaire, Peter Sellers, Mel Brooks, Alan King, Johnny Carson, Bob Newhart and Billy Bob Thornton.

**3.** This bassist anchored Glenn Miller’s civilian and Air Force orchestras and later pursued a successful career as a portrait photographer.

**4.** During WWII, Shep Fields abandoned his “Rippling Rhythm” sweet style in favor of a jazz oriented 13-piece brass-less band composed of saxophones, woodwinds and a rhythm section. One of the saxophonists would find greater success as a comedian. Who was he?

**5.** Early in his career he played trumpet in Glenn Miller’s Orchestra, but at retirement he was Chief Executive of Beaulieu Vineyards in Rutherford, California. Who was he?

## Second Careers

We know most professional musicians spend their lives making music, but others pursue diverse professions and careers. Here are some who did.



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

answers on page 49

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

**Like this issue of Jersey Jazz? Have it delivered right to your mailbox 11 times a year. Simply join NJJS and get your subscription. See page 51 for details or visit [www.njjs.org](http://www.njjs.org).**





Jazz in the Garden



Detroit Jazz Festival



photo courtesy Louis Armstrong House Museum



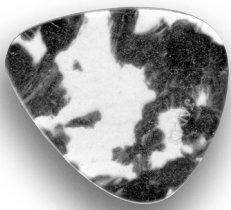
## Great destinations in jazz can be found by tuning into **WBGO Jazz 88.3FM - The Jazz Source for 30 Years**

You can find WBGO's Sheila Anderson every Thursday in July from 12:15-1:45pm at Jazz in the Garden at the Newark Museum, where you can become a member.

Only members can experience a private tour of Louis Armstrong's home in Queens with WBGO's Gary Walker as guide on July 25.

And, if you join between now and August 2, you will automatically be entered to win a trip for two to the Detroit Jazz Festival!

To learn about these and other great destinations in jazz, tune into 88.3FM, or visit us online at [www.WBGO.org](http://www.WBGO.org)

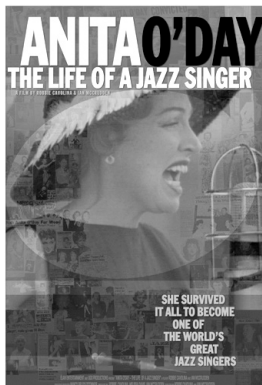


## The Editor's Pick

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

# Anita O'Day The Life of a Jazz Singer

A Film by Robbie Cavolina & Ian McCrudden/AOD Productions



After a year on the festival circuit and in limited theatrical release, the award-winning and critically acclaimed documentary about the late jazz legend Anita O'Day is set for release on DVD on July 21.

The compelling film tells O'Day's astonishing story

through a series of archival performance clips, a number of frank and candid interviews and commentary by critics, writers and those who knew her, including Bert Stern, George Wein, Margaret Whiting, Billy Taylor, Gerald Wilson and others. An admiring Annie Ross comments that "there was a whole life in that voice. And it was some life."

Indeed, as impressive as Ms. O'Day's artistic accomplishments were — historian and critic Leonard Feather places her in the Pantheon of the five greatest women jazz singers of all time, and Will Friedwald calls her the "greatest singer from the Golden Age" — her biggest achievement may have been her survival. Pressed about a life that included rape, abortion, heroin addiction, drug busts and failed marriages — the singer responds plainly: "That's the way it went down."

Late in the film O'Day summarizes the philosophy that enabled her to pick up the pieces and move on. (She continued to perform into her 80s and

released her last album, *Indestructible*, shortly before she passed away in 2006.)

"So you play today. You can't worry about what's gone, because that's gone and it won't come back. So every day's a new day."

The NJJS screened the film to an enthusiastic audience in its free film series at the Chatham Library in May of 2008 and a full review by *Jersey Jazz's* Joe Lang, published in the June 2008 issue, can be found at [www.njjs.org](http://www.njjs.org) on the journal's Archive page.

The DVD package includes a Bonus Disc with 45 minutes of the uninterrupted musical performances from the film and 45 minutes of outtakes from interviews with Anita. The disks are accompanied by a handsome 32-page full color booklet that includes essays by Jim Gavin and Will Friedwald, as well as the first chapter from Anita's autobiography, *High Times, Hard Times*, and 16 pages reproduced from the singer's personal scrapbooks. (She evidently kept all her news clippings, including those detailing her arrests.)

Highly recommended.

### WIN THIS DVD

*Jersey Jazz* has a copy of *Anita O'Day: The Life of a Jazz Singer* to give away to one lucky NJJS member. To enter please E-mail your name and address to: [editor@njjs.org](mailto:editor@njjs.org) with "DVD Contest" in the subject line, or mail your information to the editor (see address at right). Entries must be received by July 31. The winner will be selected at random by Chickie the Jazz Dog.



**CORRECTIONS** — In the article on the Phil Woods-Lou Donaldson "Highlights in Jazz" concert in the June issue, (BRAVISSIMO ALTISSIMO, p. 42), the Dizzy Gillespie tune that ended the concert was "Ow." Lou Donaldson did not play on "Just Friends" or "Eronel," which was a feature for Lew Tabackin and the rhythm section.

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

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

**September: July 26, 2009 • October: August 26**

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

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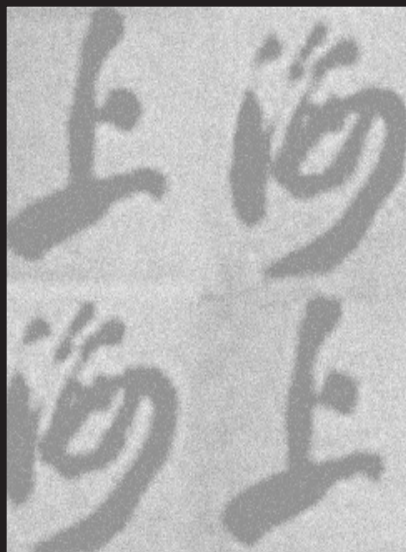
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# SHANGHAI JAZZ

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again in 2007 naming  
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New Jersey's  
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— Star Ledger

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

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

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

Highlights, end of June, July/August 2009:

**fri 6/26:** EMMET COHEN AND ALEX WINTZ

**sat 6/27:** GROVER KEMBLE AND JERRY VEZZA

**fri & sat**

**7/3 & 4:** HERB WOODSON

**fri 7/10:** ERIC MINTEL TRIBUTE TO DAVE BRUBECK

**wed 7/15:** BUCKY PIZZARELLI

**thu 7/16:** MORRIS NANTON

**fri 7/17:** ROB PAPAROZZI

**fri & sat**

**7/24 & 25:** FREDDY COLE *by reservation only*

**wed 7/29** ROSSANO SPORTIELLO WITH NICKI PARROTT

**sat 8/1:** TONY DESARE

**For complete July and August listings, see the Website.**

**Book your holiday parties at Shanghai Jazz.**

**Call for information.**

Tuesday: 6:30 PM – 8:30 PM; Wednesday and Thursday: 7:00 PM – 9:30 PM  
Friday and Saturday two seatings: 6:30 PM & 8:45 PM; Sunday: 6:00 PM – 9:00 PM

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

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





Reedsman Bill Easley played with the Vaché Goodman Tribute band at Jazzfest.

## Notes from the Music Committee

By **Laura Hull** NJJS Music Committee Chair

Thanks to all of you who came out to support Jazzfest. And now for starting the Fall season a little early!

■ Founding NJJS member Jack Stine has a great line-up in store for us all on Saturday, September 12 from Noon to 6PM when Palmer Square Celebrates the 17th Annual **JazzFeast**. The open-air free jazz festival features performances by some of the industry's best jazz musicians and showcases cuisine from a selection of the area's finest restaurants. The incredible musical line-up


this year includes Alan Dale & the New Legacy Jazz Band, Marlene Ver Planck Meets the Saxophones, Roomful of Blues, Smith Street Society, and the Princeton University Jazztet. Free Admission. Call 609-921-2333 for information.

■ NJJS's **Jazz Film Series** and **Member Meetings** will resume in September and we have some super films and artists lined up for you. Our film series will resume on Wednesday, September 23 at the Library of the Chathams in Chatham.

Our Member Meetings will have a change in venue, and we'd like to thank our friends Kristine Massari and Enrico Granafei at Trumpets Jazz for their generosity in hosting these events over the past few years. We are grateful to have such good friends in our community and we look forward to working with them on other events in the future.

Another of our favorite Jersey jazz venues — Shanghai Jazz in Madison — will generously host our monthly Member Meetings, which will resume on Sunday, September 13 at 3PM. We look forward to working with David Nui, who has long been a most gracious host of our Society's annual meetings.

On the program for the September 13 meeting is the Baby Soda Jazz Band with Ed Polcer, and on October 18, our Intimate Portrait Series continues with 2009 MAC Award Nominee, pianist-vocalist Champion Fulton.

We will keep you apprised of details with E-mail reminders, so be sure to send us your address if it has changed or you have a new one to add. Drop a line to [publicity@njjs.org](mailto:publicity@njjs.org). Of course, details can always be found at [www.njjs.org](http://www.njjs.org). 

## Got E-mail? Friends got E-mail?

News and special offers are often late-breaking — so please make sure we have your E-mail address, and tell your friends! Contact [publicity@njjs.org](mailto:publicity@njjs.org).

## Mark Your Calendars

September 12 . . . JazzFeast at Palmer Square, Princeton
September 13 . . . Member Meeting at Shanghai Jazz: Baby Soda Jazz Band with Ed Polcer
September 23 . . . Jazz Film Series
October 18 . . . Member Meeting at Shanghai Jazz: Intimate Portrait Champion Fulton
October 28 . . . Jazz Film Series
November 18 . . . Jazz Film Series
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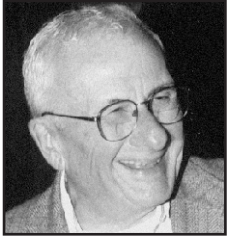
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## Classic Stine

By Jack Stine

NJJS President Emeritus

I don't think Eliot had music in mind when he wrote these lines. He certainly was no jazzman as far as we know, but chances are he'd heard of Benny Goodman during his career, may even have met him once or twice. But, as it often happens in the peculiar eloquence of poetry, unexpected meanings can come to the surface that the writer could never have foreseen.

I read the Eliot of his *Four Quartets* these days with a peculiar feeling of relevance to the state of jazz, where it's been. Where it is, and where it's going.

Consideration of time present and time past are inevitable during this, the year of Benny Goodman's Centennial. It's generally conceded that jazz began sometime around the turn of the 20th Century, about the time that Benny himself was born. By the time the 1900s gave way to the remarkable decade of the '20s, jazz had taken such a hold that by 1930 you'd have to say it had fostered a musical fait accompli of legitimacy. By the 1930s Benny himself had been perfecting his art in parallel to the route jazz had taken, playing in small impromptu groups around Chicago and occasionally getting a gig in one of the very few dance bands of the day.

I believe that it was in this first big band experience that Benny realized where his future in music lay.

In 1931, scarcely out of his teens, Benny made a recording with Ted Lewis's Orchestra that I think bears this out. The tune is "Dip Your Brush in Sunshine" and it is terrible. Terrible to the point, that is, when Benny cuts through the schmaltz with one of the finest solos I've ever heard him play. Then, with Benny handing over the solo assignment to Muggsy Spanier, the recording closes with a promise of just what big band music could amount to. I'm sure Benny heard it, sensed the possibilities inherent in dance bands with full complements of brass, reeds, and rhythm sections plus good soloists. Before the end of his 20s, Benny Goodman had such an orchestra of his own, had been crowned the King of Swing, and had turned the business of popular music over on its ear.

Benny's kingdom lasted through the '30s and right up to the beginning of WWII. Nothing changes national focus anything like a war, and when this one ended, so did the big band era as it had been during the golden years. The market for jazz switched to smaller groups that played a new thing called bebop that interested Benny Goodman not a bit. It wasn't really an abdication, but the King, understandably worn out by decades of one-nighters, proms, and theater dates, was ready to turn things over to new hands.

A phone call I had from Benny Goodman in 1986 may be of some interest to our readers. It happened that in 1984, acknowledging Benny's 75th birthday, Bob Wilber put together a replica of the great

## One More Time for Benny

*Time present and time past  
Are both perhaps present in time future,  
And time future contained in time past.  
If all time is eternally present  
All time is unredeemable.*

— T.S. Eliot "Burnt Norton"

Goodman Orchestra of 1936 for a concert at Waterloo Village. Benny's back problem prevented his attending the concert, but I sent him a cassette of the evening's music which fired an enthusiastic response from him. In 1986, he phoned me to say he'd been approached by National Public Television to take part in a two-hour special having to do with his career. "The first hour is supposed to be archival stuff — old film clips, the (Edward R.) Murrow interview — stuff like that," Benny said. "The second hour is to be me fronting a big band again. Now, you know I haven't had a big band in 40 years, wouldn't know how to go about it anymore. But would you guys out there in Jersey put that band together again for me?" The television special that resulted is still being shown at fundraising time by the Public Networks.

It had been a wonderful career. Beloved by both jazz fans as well as those who heard him in chamber music concerts at the Mostly Mozart series at Lincoln Center, the Goodman name was magic at box offices right up to the end. When he died, he was apparently preparing yet another chamber music appearance at Lincoln Center. The score of a Brahms Trio lay on his music stand, ready for study and a final gig that never took place.

So here we are at Centennial time for Benny Goodman. There's something neat in the way that centuries serve to define the course of humanity, and I think there's something particularly neat in the way Benny's life and career uncannily echoes the century of jazz itself. Is Benny's time past relevant to the time present? I think the rash of recreations of his big bands says so. Is time future to be made up of his time present and time past? And finally, if all time is eternally present, is it truly unredeemable?

If you can find a copy of the old Lewis recording of "Dip Your Brush in Sunshine," play it. The answer may be there. ■

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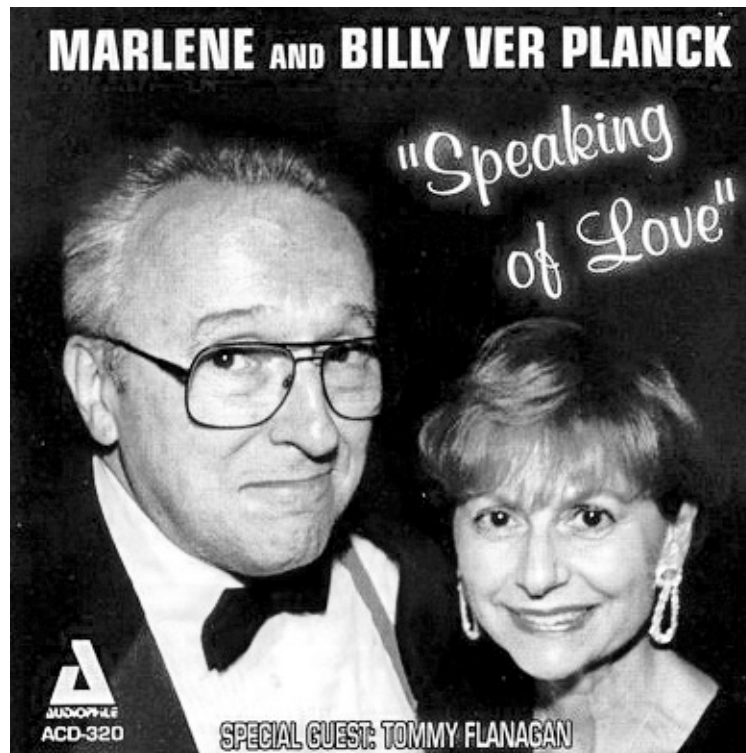
## Big Band in the Sky

■ **J. Billy VerPlanck, trombonist/arranger/ conductor, Norwalk, CT, 1930 – June 2, 2009, Hackensack, NJ.** Known as Billy throughout the music world, VerPlanck began his musical career at age fifteen playing trombone with the Jess Stacey Band. He went on to play and write arrangements for all the big bands of his generation (Charlie Spivak, Claude Thornhill, Jimmy Dorsey, Charlie Barnet), culminating his road days with his idol, Tommy Dorsey. For the next forty years he was one of the busiest studio arrangers and conductors in New York, writing everything from jingles to films, documentaries and record dates, as well as producing 20 CDs for his wife, Marlene VerPlanck. His passion for music was all consuming and he never wrote an indifferent note in his life.

Among his other interests he loved life, traveling the world with his wife, enjoying great food and wine, the New York Mets, his country and his fellow man. He was a diehard advocate of free enterprise and tried to convert anyone who would listen to his beliefs. Details of Billy's career can be found at [www.marleneverplanck.com](http://www.marleneverplanck.com).

Billy, a longtime member of the New Jersey Jazz Society, is survived by Marlene, his wife of 52 years, his sister-in-law Barbara Marshall, his brother-in-law Phil and his wife Arlene Pampinella, and an extended family of nieces, nephews and cousins. A sister Anne Durland predeceased him in 2008.

In honor of Billy's love of jazz, a scholarship has been established at William Paterson University. Donations may be made to the J. Billy VerPlanck Jazz Scholarship Fund: c/o Office of Institutional Advancement, William Paterson University, 300 Pompton Road, Wayne, NJ 07470.



Buddy Montgomery, Monterey Jazz Festival; 1993. ©Ray Avery / CTSIMAGES



## Memories of Billy

By Joe Lang NJS Board Member

■ Charles “Buddy” Montgomery, 79, pianist/vibraphonist, Jan. 30, 1930, Indianapolis – May 14, 2009, Palmdale, CA. Buddy Montgomery was the youngest of three accomplished musical brothers who often worked together in the 1950s and ’60s. He outlived his older siblings — Wes, a seminal modern jazz guitarist who also achieved fame in the pop music world, and Monk, one of the first significant electric bassists in jazz — by many years. In addition to his performing and recording career, he was active in jazz education, forming the Milwaukee Jazz Alliance and the Oakland Jazz Alliance, organizations that brought jazz into the local public schools.

Montgomery began as a pianist and by age 18 was on the road backing blues singer Big Joe Turner. He later worked with trombonist Slide Hampton. Influenced by Lionel Hampton, he switched to vibraphone in 1956 and a year later formed the group Mastersounds with brother Monk. The quartet recorded a series of albums for Pacific Jazz, including (at Buddy’s suggestion) jazz interpretations of several Broadway shows (*The King and I*, *Kismet* and *Flower Drum Song*). The group disbanded in 1959 and for much of the 1960s the three Montgomery brothers performed together and recorded albums, including the well regarded Groove Brothers and Groove Yard. Buddy Montgomery also recorded with Miles Davis, Fathead Newman, George Shearing and others and led several groups of his own, recording for the Landmark and Riverside labels. JJ

It is always a hard thing to lose a good friend. Well, that happened again on Tuesday when the news of the passing of Billy VerPlanck reached me. It was not unexpected, as he had been fighting gamely against serious illness for some time now, but it is still painful. The consolation is that his suffering is over, and we can all have the good memories of time shared with a nice man.

I first met Billy one evening at Gulliver’s in West Paterson where his wife, Marlene, was singing. I had seen Marlene once before at Michael’s Pub in the late 1970s when she was appearing as part of a series of bookings at the club celebrating the legendary American Popular Song radio show hosted by Alec Wilder on NPR. She instantly became one of my favorite singers, and by getting to know her, I soon also got to know Billy.

Billy and Marlene were a true couple in every sense of the word. They were devoted to each other personally and professionally. Billy had been a trombone player, and eventually an arranger, for several name bands that survived into the early 1950s like Claude Thornhill, Jimmy Dorsey, Billy May, Charlie Spivak and Ralph Marterie. They met when both were working on the Dorsey Brothers band in the mid 1950s. When they married, Billy insisted that Marlene, who had a natural talent for singing, undertake a rigorous program of learning more about the technical aspects of music. Her training stood her in good stead when opportunities arose for her to get a foot in the door in the demanding world of advertising jingles, where sight-reading skills are a must. It was Billy’s support and advice that moved her in this direction, and both Marlene and Billy enjoyed great success in this area of the business. Billy was also busy doing freelance arranging, and was an important part of the scene at Savoy Records when they were building up a marvelous catalog of classic jazz recordings.

Eventually, Marlene and Billy recorded and released two albums under her name for their own Mounted Record label. Word was getting around about this young vocalist who could sing with the best of them, and she eventually got the exposure that resulted from her work

on the Alec Wilder show. This led to her long association with Audiophile Records, and to a career as one of the prominent jazz/pop vocalists on the scene. All along the way, she had Billy’s personal support, and his arranging genius to augment her natural talent.

One of the joys of going to see Marlene perform was the adoration that encompassed Billy as he listened to her sing. Enthusiasm is too mild a word to describe his reactions. While she was performing, Billy was in a world of his own, totally enraptured by the vocalizing of his beloved wife.

As I got to know Billy, I found that he had great positivity and knowledge about many things. He loved music, jazz in particular, but also a broad spectrum of other musical styles. He was also well aware of the worlds of finance and politics, had a great sense of history, loved visual art and film, was a gourmet eater and lover of fine wines, adored traveling, and was a devoted fan of the New York Mets.

You could get him to expound at length on any of these and many other subjects. Particularly interesting were his tales of life on the big bands. Billy was a superb raconteur. Often, he would be telling a story with intense seriousness, and would have you laughing uproariously at the way he was relating it, even when he barely realized how funny he was as he spoke.

He was also a great audience for his friends. He had the unique ability to appear interested in almost anything that was said to him. Those who know me are aware of my penchant for telling jokes. It was always worth the telling when the listener was Billy. He had a great sense of humor, and could pick up instantly on even those jokes or comments that might go over the head of many others.

I shall really miss Billy! His kindness, intelligence, enthusiasm, and truthfulness were intense and unique. We shall all have our happy memories of him, but the void that he leaves will never be filled. JJ





# Frankie Manning: Never Stop Swingin'

By Linda Lobdell *Jersey Jazz* Co-Editor

On April 27, 2009, legendary Lindy Hop originator Frankie Manning passed away, just one month shy of his 95th birthday. Frankie's birthday had been marked every year with great fanfare since his "rediscovery" in the 1980s. A huge celebration spanning several days had already been coordinated for this year's event. Hotel rooms had been booked, competitions set, workshops scheduled, orchestras arranged, and the planet's swing dancers descended upon Manhattan saddened but determined to pay tribute to Manning's incredible joy and spirit by dancing themselves giddy in his honor.

left: Frankie Manning's funeral May 2, 2009 at Mount Morris Ascension Presbyterian Church in Harlem with the Harlem Renaissance Orchestra. Spontaneous dancing broke out at intervals. Friends spoke movingly. Bandleader George Gee: "He was at the flashpoint of this great art form...he taught me about treating people the right way. The spirit and warmth and light of Frankie are with me all the time." Norma Miller, with Frankie, one of the original Whitey's Lindy Hoppers: "Frankie will be around a long time — he said 'I'm gonna do my thing and swing, baby swing!'" Broadcaster, jazz historian Phil Schaap (shown dancing, far left): "Frankie Manning will live on whenever there's Jazz and a dance floor." Tap dancer Savion Glover (in the group outside the church,

left): "We recognize Frankie as one of the hoofers." Dancer/teacher Steven Mitchell: "He was the first black man I ever saw swinging. He was my Martin Luther King, my Gospel...You never get to meet your role models; I feel so blessed." Dancer/ teacher Erin Stevens, one of the first people to seek him out in the '80s: "He danced with me and gave me the heart and soul of Lindy Hop. We can rejoice that he lived long enough to see the whole world swinging." Margaret Batiuchok, founder of NY Swing Dance Society, where Frankie started showing up, adding fuel to his rediscovery: "He was a mere boy of 70 when we met." Others: "He taught us what we have in common."



Center above: On May 22, a Memorial Service was held at Fifth Avenue Presbyterian Church to accommodate the many who were unable to attend the funeral, especially those from far-off places who had planned to come for the May 21-25 celebration. There, too, the Lindy Hop could not be stopped. Photo: Fran Kaufman.

Above: After the service, David Ostwald and his Gully Low Band led the crowd in a New Orleans style second-line procession up Fifth Avenue to Central Park. Swing activist Rik Panganiban in the foreground. Photo: Fran Kaufman.

Left: Thousands of dancers from around the globe converged on the Naumburg Bandshell in Central Park on May 22 in an effort to produce the world's largest partner dance and the world's largest Shim Sham line dance. Photo: © A. Jeremy P. Lawrence/www.imajes.com

[Dancers from around the world videotaped themselves dancing a Shim Sham — a dance Frankie led countless times — as a tribute to him for his 95th birthday. The results can be seen individually on YouTube (search for Global Shim Sham) or viewed in a compilation (add "compilation" to that search) that features more than 5,000 dancers in 22 countries — a joy to watch.]

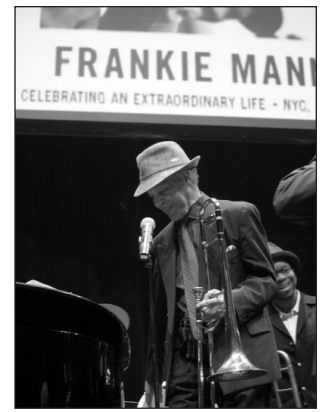




Photo: Fran Kaufman

Fran Kaufman photo

left: Photo: Fran Kaufman. The Hammerstein Ballroom and the Grand Ballroom at the Manhattan Center could barely contain the sellout attendance at several days of competitions, panel discussions, dance jams, performances by world renowned swing troupes and special guests, workshops and dancing to music by Frank Foster, George Gee, Harlem Renaissance Orchestra, The Boilermaker Jazz Band, Jonathan Stout, The Wycliffe Gordon Quartet, Catherine Russell, Lavay Smith, David Ostwald, The Houston Person Quartet, Jazz Vipers, The Blue Vipers, The Cangelosi Cards, The Paul Tillotson Trio, Ron Sunshine, Gordon Webster, Kim Nalley, Junior Mance, and maybe more!



Benny Powell.  
Photo: Lynn Redmile

For a personal remembrance of Mr. Manning, turn to page 14.

See [www.frankie95.com](http://www.frankie95.com) for more on this story.



Above: A re-enactment of Frankie Manning's famous choreography and performance in the film *Hellzapoppin'*. The chap in the overalls is teacher/dancer Ryan Francois in the Manning role. Photo: Lynn Redmile.



above: Frida Segerdahl of the Harlem Hot Shots in a whirlwind dance jam. Photo: Lynn Redmile.



above: Teacher/dancer Erin Stevens in the 1980s looked Manning up in the phone book and asked "Are you the dancer?" Shown here with teacher/dancer Steven Mitchell. Photo: Lynn Redmile.



left: Swing scene maven Dawn Hampton (sister of trombonist Slide) with Elliott Donnelley, one of the major organizers of this event.

right: So many friends in one place! Norma Miller, bottom right, with her troupe. She and Frankie went all the way back, to the Savoy Ballroom, where it all began. Photos: Lynn Redmile.

"He brought everyone together, planted so many seeds. The steps, the graciousness, the etiquette."





# For Frankie Only

By Jim Gerard

Frankie Manning's life — from Harlem street urchin, to international dance star, to G.I. going hand-to-hand with the Japanese in the South Pacific in a segregated Army, to post-war obsolescence due to the shifting pop culture quicksand, to a job in the post office he imagined would be temporary (until he got his next big dance gig) but instead dragged on for 35 years, to implausible rediscovery by a cabal of young, white swing dance enthusiasts when he was 75, to a second career in some ways more glorious than the first, including a Tony Award for choreography — seems a perfect blueprint for a Hollywood biopic (with Denzel Washington as Frankie)<sup>1</sup> armed with bathetic sentimentality and false uplift.

Let's pray that it never gets made. For it would inevitably reduce the complexity of Frankie's life — his shifting cultural status, the hidden source of his adamant integrity and perpetual vivacity — leach his charisma and Everyman grandeur and turn him into a hip-swinging, finger-poppin' Negro cliché.

Besides that, Frankie's already told his story — candidly, unsentimentally and with the sly humor of a mischievous child, in his 2007 autobiography<sup>2</sup>. If you weren't blessed to have ever met the man they called "Musclehead" (for his sinewy shaven dome), to have felt the *joie de vivre* that bubbled out of him and which may or may not have been his natural gift, but was honed in the crucible of racism, bloodshed and cruel disappointment, by all means read the book. Then look up his work — in such films as the Marx Brothers' *A Day at the Races* and *Hellzapoppin'* (his scene is considered the supreme Lindy Hop number) — and on later videos instructional and otherwise. Raising a generation of swing dancing grandkids who had become bored by the nihilism of punk rock, who were lucky enough to have miraculously stumbled onto the rites of swing — that it is the most electrifying, euphoric experience to be had, the closest thing to a dervish religious ecstasy — or who came to class to get a contact high from Frankie's ebullient presence.

Not that all his students were worshipful or appreciative of the opportunity to learn from a dance pioneer, the Martha Graham of the Savoy. No, when I read the testimonials and observe the recent lionization of Manning, which culminated in a week-long "Frankie 95" celebration attended by dancers from the four corners, I remember taking classes from him in the late 1980s that were full of grumbling Philistines complaining because Frankie "doesn't know how to count." He'd just put on the tape — "Wednesday Night Hop" or "Shiny Stockings" or "For Dancers Only" (whose repeated four-beat pauses inspired him to invent the "freeze") and go. These middle-class white kids (and they were almost all white; the abnegation by African-Americans of their dance heritage was one thing openly dismaying to Frankie) didn't understand that Frankie didn't need to count, that he'd long since internalized the rhythms of Ellington, Lunceford, Kirk and — his favorite — Basie — that his class wasn't Saturday morning ballet with Madame Ouspensky, and that you learned to swing by osmosis, by being, as Eliot said, one with the music, while the music lasted.

But then, to dancers of Frankie's generation the music was the inspiration, the wellspring of their spontaneous choreography, the steps blocked out in back alleys, pool halls and rent parties (Frankie came up with his trademark "air steps" by repeatedly tossing a dance partner over the top of his living room sofa). Swing — and tap — had street cred, the downside of which was their ghetto-izing by the "serious" dance establishment, and their resurfacing in diluted form as a genre of "ballroom dance" taught by rote by teachers who couldn't distinguish Chu Berry from Blackberry.

It saddens me to say that 99 percent of today's young swing dancers know absolutely nothing about jazz and are just as happy, if not happier, dancing to a DJ than a live, crackling 16-piece band. No matter that the Lindy dancers and musicians fueled each other's creativity (a synergistic process testified to by many from each camp), and that numerous jazz greats — Jo Jones, Illinois Jacquet, Buddy Rich — began their careers as dancers. Which brings me back to those sub rosa grumblers in the back of Frankie's beginner Lindy Hop class. While they were bitching about their inability to follow Frankie's admittedly erratic counts, they were missing the most important lesson of all, one that Frankie never tired of expounding: Do as I say, do as you do. Don't copy my steps. Steal a few, deconstruct others and, most importantly, create your own.

Frankie, Al Minns, Norma Miller (still dancing in her 90th year) and Whitey's Lindy Hoppers and the other progenitors of swing dance didn't learn it from a book or a formal dance class. They made it up — just like the jazz musicians to whom they swung.

Now, Frankie would never get upset about the failure of his acolytes to find their muse. He was overjoyed at their very existence — not necessarily that they'd rediscovered him, but that they'd resuscitated his beloved art form.

The newspapers reported that Frankie died on April 27, 2009, in Lenox Hill Hospital in Manhattan. If this was the last scene of his Hollywood biopic, over a montage of "highlight" scenes, Morgan Freeman would deliver a eulogy that would go something like this:

*"Whenever someone on this planet 'swings out,' flips a woman over his head or between his legs, does the 'Shorty George' or the 'Shim-Sham-Shimmy,' taps her foot to a steady four/four or flashes a high-wattage smile instead of taking racial slurs to heart; whenever anyone takes responsibility for his life instead of hurling excuses and wearing a badge of victimhood over societal injustice, or faces life square and considers it hip, or greets his neighbor with kindness and forgiveness, or feels it's too demeaning to let other people's unhappiness drag you down, Frankie Manning lives."*

And I'd be in the last row, hiding my tears — because this time they'd got it right. 

*Jim Gerard is an author and journalist who has written profiles of Dizzy Gillespie, Lionel Hampton, Benny Carter and other jazz notables. [jgerard@nyc.rr.com](mailto:jgerard@nyc.rr.com); 917-609-1574*

<sup>1</sup> Frankie taught Washington the Lindy as a consultant on Spike Lee's film *Malcolm X*.

<sup>2</sup> *Frankie Manning: Ambassador of Lindy Hop* (Temple University Press, 2007)



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## Newark Museum's Summer Jazz in the Garden Brightens Thursday Lunchtimes for 44th Year

One of the Nation's Longest Running Jazz Festivals Includes Legends and Young Stars Beginning June 25

**NEWARK, NJ** — The Newark Museum's Jazz in the Garden series, one of the nation's longest running jazz festivals, debuts its 44th consecutive year with vocalist Antoinette Montague on Thursday, June 25, in the Alice Ransom Dreyfuss Memorial Garden. The 2009 Jazz in the Garden concerts are presented on Thursdays, rain or shine, from 12:15pm to 1:45pm, June 25 through July 30.

The high profile jazz series is a spectacular value: Museum members, Newark residents and children are treated to the jazz performance at no charge while other attendees are charged a mere \$3. Lunch is available for purchase at the Museum Café, but brown-baggers are welcome.

**June 25 – Antoinette Montague**  
vocalist

**July 2 – Nilson Matta  
and Brazilian Voyage**  
bass

**July 9 – T.S. Monk**  
drummer

**July 16 – Cecil Bridgewater**  
trumpet

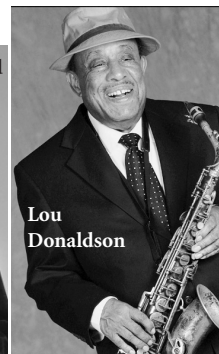
**July 23 – Adam Niewood  
and his Rabble Rousers**  
saxophonist

**July 30 – Lou Donaldson**  
saxophonist

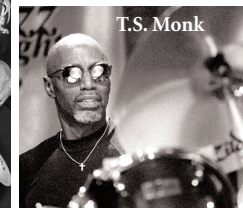
For more information about the Museum, currently celebrating its Centennial year, about the performers, and for directions and public transportation options, visit [newarkmuseum.org](http://newarkmuseum.org). **JJ**



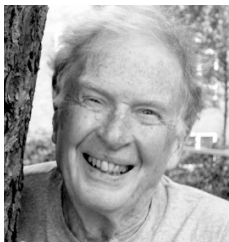
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Lou Donaldson



T.S. Monk



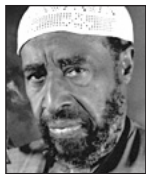
## Noteworthy

Fradley Garner International Editor *Jersey Jazz*

### NEA JAZZ MASTERS 2010 ... NATALIE COLE COMING BACK ... 'THE JAZZ CENTURY' ARRIVES IN SPAIN ... FLUTING GOOD: CHRIS POOLE ... WEB HIT: MORE RENOWN FOR LES BROWN



**Bobby Hutcherson**  
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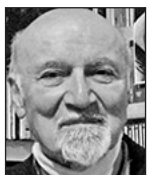
**Yusef Lateef**  
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**Cedar Walton**  
by Gene Martin



**Muhal Richard Abrams**  
by Alan Nahigian



**George Avakian**  
by Ian P. Clifford



**Kenny Barron**  
by Carol Friedman



**Bill Holman**  
by William Claxton



**Annie Ross**  
by Barbara Bordnick

**EIGHT NOTABLES** have been tapped for the nation's loftiest honors in jazz. The 2010 National Endowment for the Arts Award, carrying a check for \$25,000, goes to the pianists, composers and educators **Muhal Richard Abrams** and **Kenny Barron**; pianist and composer **Cedar Walton**; saxophonist and composer-arranger **Bill Holman**; vibraphone-marimba player and composer **Bobby Hutcherson**; vocalist **Annie Ross**, and saxophonist, flutist, oboist, educator **Yusef Lateef**. A jazz producer, manager and critic, **George Avakian**, will get the A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy. The winners will be honored and checks tendered January 12, 2010 at a concert in Frederick P. Rose Hall, the Manhattan home of Jazz at Lincoln Center. With these new winners, the award will have been given to 114 living jazz luminaries in America.

**SAVED FROM DEATH** by the "directed donation" of a kidney from a deceased organ donor, singer **Natalie Cole** is expected to return to the road this year, according to a report on CNN.com International. Cole, who won six Grammy awards for her 1991 jazz album, *Unforgettable: With Love*, received dozens of e-mail offers while being interviewed on the "Larry King Live" show this spring. She was operated upon May 18 in Los Angeles. Rarer even than directed organ donations are those unrelated or personally unknown to the deceased, according to the head of the California agency that arranged for the matching organ.

This year, Cole won a Grammy for *Still Unforgettable*, where she again adds her voice to classic recordings of her father, **Nat "King" Cole**.

**'THE JAZZ CENTURY,'** a traveling exhibit just arrived in Barcelona from a museum in Paris, offers a chronological walkthrough of jazz history. Strung on an audiovisual timeline, the exhibit shows how jazz has laid its hand on fine and applied arts, literature, film, even comic books, sheet-music covers, concert handbills and posters for a hundred years. (Some of the early artwork is racially offensive.) The event is tied in with programs at local jazz clubs. Hopefully, the show will come to America, and this column will report it. If you're visiting the Spanish city between July 21 and October 18, catch it Tuesdays through Sundays at the Barcelona Center of Contemporary Culture. Google: "the jazz century" barcelona.

**"FLØJTENDE GODT"** (Fluting good) read the Danish newspaper announcement of a recent Hellerup library performance by

the American-turned-Dane flutist and composer **Chris Poole** and guitarist-composer **Kasper Søeborg**. "If you play 'Round Midnight,'" a columnist told the lady, "I'll stay all night." Sorry, she said, but "all the pieces are self-composed." Rhythmically and tonally tantalizing, too, with Poole switching between C-tuned and deeper alto flute often in the same number. She draws on jazz, Afro-Latin and world traditions. After embarking on "The Sea Journey," dedicated to Chick Corea, the duo wrapped their audience in an aural cocoon and held them there. Water fascinates Chris, as reflected in "Cascade" and "Waterlights Waving" on the duo's album, *Waterlights* (CP Productions, CD-CP03, 2004). Chris Poole was the first woman to complete the applied music line at Berklee College of Music, in Boston. Planning to perform this fall on the American east coast, she also teaches jazz flute in Denmark. Here she is considered a leading rhythmic innovator on her instrument. [www.chrispoole.dk](http://www.chrispoole.dk). Music samples at: [www.myspace.com/chrispoolekaspersoeborgduo](http://www.myspace.com/chrispoolekaspersoeborgduo). **JJ**



Flutist Chris Poole and guitarist Kasper Søeborg hold their Danish audience in sway. Photo by Fradley Garner.

**WEB HIT-OF-THE-MONTH:** **Les Brown** and his Band of Renown may be the oldest and best known, family-led big swing band anywhere. Brown, a reedsman and arranger, formed the band in 1938 and stayed with it for life. The band backed Bob Hope on radio, stage and TV for almost a half-century. In 1987 the leader's son, **Les Brown Jr.**, a successful television actor and producer, rejoined the band as "the boy" vocalist. He took over as leader after his dad died in January 2001. The band continues to perform on radio and worldwide. Start your "Sentimental Journey" on [www.bandofrenown.com](http://www.bandofrenown.com)

Thanks to NJJS member Joán McGinnis of Mission Viejo, CA for Web research assistance.



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## Talking Jazz

### A Jersey Jazz Interview with Doctor Francis A. Forte

By Schaen Fox

Most Tuesday nights, Griffins Restaurant in Cresskill, NJ features a fine jazz guitarist who differs from most performers in several ways. First, he usually plays a purple guitar. Second, he was the subject of a cover story in Jersey Jazz's December, 2008 issue. Third, he works for tips that all go to a charity. Fourth, while many may dream of making a significant cultural contribution, he does so — both as a part-time musician and as a benefactor to the jazz community. That is why, no matter how good he is as an artist, most hope he will not give up his day job — for he is Doctor Francis A. Forte of Englewood Hospital and his charity is the Dizzy Gillespie Memorial Fund. He is a gregarious man who speaks with a smile in his voice and has an inspiring story to tell. This interview comes from several phone conversations we had in November of 2008.

**JJ:** Would you tell us a little of your early background?

**FF:** I was born in Brooklyn and lived in Brooklyn even in college and medical school. Then I got married and we moved to the Bronx. I went into the Air Force for two years and moved entirely to New Jersey with my practice and everything in 1969.

**JJ:** When researching your background, I was interested to see that one school you attended was LaSalle Military Academy.

**FF:** Yes, but the military was a very small part of the school. It taught people to care about people as well as very strong academics. Unfortunately, it is out of business. I had the best of both worlds. I had Our Lady of Angels, LaSalle Military, Manhattan College, The Albert Einstein College of Medicine and Mt. Sinai.

**JJ:** Well, when and how did you develop your interest in music?

**FF:** When I was 11 years old, more or less, I found a ukulele in the attic of my grandmother's house, which had a lot of great things in it for an 11-year-old. So I started to fool with it, playing a few chords, [but] it's like the guitar — easy to get started, and after that it's all uphill. My father said, "If you are interested in that, maybe you would like to play the guitar." He was not musically inclined; nobody in my family seemed to be. I started playing and having a great time but [got] a bit frustrated because it was difficult to advance. The person who was teaching me was a violinist, and we were using a book that was really a relic at that time. So I went to a music store and asked to hear some guitar music, and the clerk took out Django Reinhardt and Johnny Smith. Both of them blew me away and really started me doing these things.

Then I met somebody who played a bit like Django and he taught me the gypsy tradition. And I took some other lessons from Bill Suyker, a New York City studio

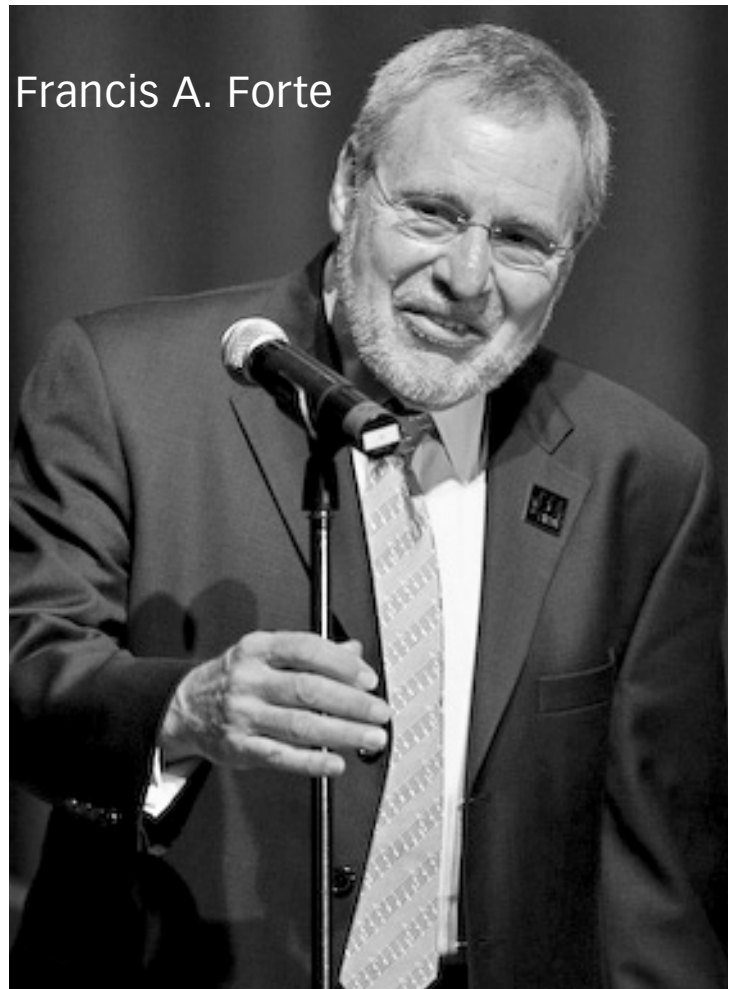


Photo: Steve Hockstein. HarvardStudio.com

and club date musician. He was great, a wonderful player and a friend of Johnny Smith. I also met a lot of people at (John) D'Angelico's, the guitar maker. He was probably one of the best ever, and my father's patient. My father was a general practitioner in Little Italy. In LaSalle Military Academy we had a small group and orchestra, so I was really playing all the time and keeping my grades up. In college I played in the big band and a small group and also [when] people needed a guitar player. Then came medical school and the guitars became very dusty because there wasn't much you could do besides study and work. After I got into the Air Force, I started playing again but I really got into it when *Just Jazz Guitar* magazine was incipient. I met Ed Benson, the fellow who started it, and got into that right away. I was on his editorial board and picture taking board and started to go to all the clubs, concerts, and master classes and take some lessons again. Now I play almost every night. The trouble is it's hard to get a group going, so I play solo at home.

**JJ:** What do you do for the magazine?

**FF:** I have a bunch of articles, mostly record and book reviews and occasionally little pieces. I interviewed Peter Bernstein for them. I visited Tony Mottola, about a year before he died, with the guitar maker Gary Mortoro and it was such a wonderful afternoon that I wrote a piece about it. And there was an article on repetitive stress injury for guitar players. Also, every place we went, I have my camera and so does my wife. She takes better pictures than I do and we have a lot of picture credits in the magazine. I'm interested in candid

*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.*

photography. So if there is an unknown person in there or there might be a thermostat on the wall, (all photographic no-nos) that's OK. It is part of the picture. Look the guy is playing in a place where he is sitting by the wall where they have the thermostat and nobody cares. They just came, hopefully, to hear the music and that's great.

**JJ:** Well since we're discussing a magazine, what did you think of our December issue's cover story about you?

**FF:** I think it was beautiful. It captured the spirit of what we are doing.

**JJ:** Before we get on to another topic, did you ever meet Johnny Smith?

**FF:** Yes I did a number of times. I begged my father to take me to Birdland because I was too young to get in, so that's how I met him. I just walked up and told him how much I liked his playing and who I was. He knew I was Bill Syker's student. Later on I met him at guitar shows, at concerts, and things like that. Then my father called one day to tell me there was a murder at Birdland, so we were not going there anymore. [Laughs] I

think he is the most accomplished person at everything he does. He's a humble, gentle, sweet man with a good sense of humor and a great life experience. He doesn't play anymore, from what I understand, but he was absolutely remarkable and as nice as could be. A lot of his stuff has been reissued and a lot of guitar players have analyzed his work, and it's accessible.

**JJ:** You must have met many of the great guitarists.

**FF:** I've met a lot of great players: Carl Barry, Joe Giglio, Howard Alden, Jack Wilkins and Jimmy Bruno. These are among my favorites. I took some lessons with Frank Vignola, whom I love like a son, and Gene Bertoncini who was recently called "The Segovia of the Jazz Guitar." He is as serious about guitar as I am about medicine. There is nothing he can't do. Of course I didn't mention Bucky Pizzarelli; everybody's been touched by Bucky. There is another fellow on the West Coast, a nice quiet gentle person — John Stowell. You have to see how this guy plays, it's unbelievable. He holds the guitar practically straight up in the air, and his sense of harmony is really wonderful. He's going to be in the Gene Bertoncini realm. I didn't mention so many

others who are so good at guitar and nice people as well, so please forgive me.

There was a big guitar show back in the '90s at the old Playboy Club in Great Gorge. Unfortunately it was ill attended, but I met Tony Mottola and some other really great players and a bunch of guitar makers. It was really very, very nice because from there Shelly Rosenberg [the man who organized it] started filling up little clubs with jazz guitar duos or soloists. I got to play a few times in those venues and I call him my manager. [Laughs] He keeps saying, "I want you to do this." And I say, "Yeah, but the next morning I have to get up at five o'clock for rounds." [Laughs] So Shelly Rosenberg has done a great deal for jazz guitar in northern New Jersey.

You know, I haven't met a lot of bad people in all the years of guitar; maybe two, maybe three. I think if you go in expecting to have a good time people light on to that and they enjoy themselves too.

**JJ:** Do you own many guitars?

**FF:** I have a handful of guitars. I have a lot as a matter of fact. I have three or four gypsy guitars. I have four nylon string Buscarinos. One of them is a lavender color that I call the Purple Buscarino. I use

*continued on page 20*



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## DR. FORTE

*continued from page 19*

it on gigs and people love it. I have a couple of Mortoro guitars and one Benedetto and I love them all. I take care of them. I change the strings and play one each month.

**JJ:** Obviously the guitar and music in general are extremely important to you; so why did you become a doctor and not a professional musician?

**FF:** Well that's hard to say. My father was a doctor, and it was something that was around the house. He used to tell me that even though it's hard work, it's a great thing. He was a very, very personable person to his patients. All of the people said this guy was so good to us. I heard that from the time I can remember, so I guess I said well it must be good to be a doctor. Then I was thinking, "I love the guitar, but I don't think I have the talent to be on top. I'd like to give this a try because even if you are not on top, you can still help a lot of people." So I think I made the right choice, but I'm glad I didn't sell the guitars because it's been a lifesaver when the practice of oncology and hematology become very heavy.

**JJ:** You must have been good. I read that you were able to make the down payment on your house with your earnings from gigging in college and med school.

**FF:** Actually, more in college than in medical school. Now what do you think a down payment was? It was about \$20,000, but I didn't have time to spend money, so we put it all away, unlike today. [Laughs] We did a lot of dance band work; stuff like that, every weekend. Some of this stuff; you could put your notes from one day's examination on the music stand. It wasn't like playing with real hot shots. But they don't have that anymore, and that's a bad thing, because first you get to meet people and get some ideas from what they are doing. Also, people have not learned about live music.

**JJ:** OK, has anyone ever asked for free medical advice while you are on a gig?

**FF:** Well, it happens; but then I'm playing, so I can't talk to them. The best story about that is I was at a party and a lady came up and was telling me [her symptoms.] So while she was talking, I was taking all the things off the cocktail table and I said, "OK you take off all your clothes and jump on this table and I'll examine you." She said, "But we are at a party." And I said, "I think you got the point." So I wasn't the most popular guy at the party. [Laughs]



Frank and Marie Forte. Photo: Steve Hockstein. HarvardStudio.com.

In all seriousness, I was much younger and probably had a bigger head than I have now. If people ask you a question and [you are] the only person they ask, you might be the reason they find out they need some attention. That might make a difference; but it was funny at the time. [Laughs]

**JJ:** Yeah, probably everyone has regrets like that, but not always as funny. How about the flip side: how did you connect with the Jazz Foundation of America?

**FF:** Dizzy Gillespie had pancreatic cancer. His doctor was an internist that I worked with from the time I came to Englewood Hospital. This fellow was very sick. He had a pancreatectomy. Unfortunately, many, many patients who look like they have it localized, it's not and the operation is a success, but the disease comes back. That's what happened to him. This is a sneaky disease, but you don't know it until it is too late.

He died. That was unfortunate and inevitable. I think he got good care. They had a private nurse for him and she was absolutely wonderful. She was so competent and so caring that if you asked her to do something you knew it was going to get done. If it were a test or a medicine or something like that, she explained everything so well that she took away a lot of the fear and if you can take that away, it's wonderful. Before he died the administrators asked him if he could do anything for the hospital. He said, "I can't give you any money," I believe that was true, "but I can give you my name to use any way that you want. You can use it if you help musicians that weren't as fortunate as I and are in hard times." So they said they would, and they

asked me how shall we do this. Well, I remembered Bob Litwak who was the professor and first cardio-surgeon at Mt Sinai Hospital — and a drummer. I've seen him play with Bucky Pizzarelli. He was one of the icons that the musicians would ask, "I have this, I have that. What should I

do?" He had a bunch of friends who used to take care of these people for free, but it stopped there, because the doctor's fee is not the major problem in this day and age. The major problems are the MRI, CT scan, surgery, pills that may be a hundred dollars a piece, things of that nature.

So we found The Jazz Foundation of America. It was only a few years old at that time. Now, the people who were instrumental in that were Jamil Nassar, who is a bass player with a long history in rock and roll and jazz, Jimmy Owens and Herb Storfer, a business man and pretty fine jazz piano player, too. They came and talked to us and it was obvious that they had the answer. They would get the patients, because they knew them all, and we would take care of them for free. And we take care of them from soup to nuts. The only place where we have trouble is when we have to refer them out and people won't take care of them for free; or when you have to send them for outpatient stuff that the hospital does not control.

We started out with maybe five or 10 people a month, and then over the years it was five or 10 people a week. At first, people were suspicious. They said, "Why would somebody give me something for free? Nobody has ever done that" — speaking of the record companies, the managers and the clubs. A lot of these people worked and worked and never [had] anything to show for it. The Jazz Foundation was doing things like finding jobs, paying rent, restoring telephone connections [and] having a jam session on Monday nights to meet other people. We had a drug counselor, financial counselor and all that stuff. Then we got there and

*continued on page 22*

## Bob Porter Named to Blues Hall of Fame

Longtime NJJS advisor Bob Porter was among seven inducted into the Blues Hall of Fame at The Blues Foundation's 30th annual music awards in Memphis on May 6. Also included in the Hall of Fame's 2009 class were "Soul Queen of New Orleans" Irma Thomas and multiple Grammy Award winner Taj Mahal, as well as late Chicago bluesman Son Seals and the Reverend Gary Davis. Austin club owner Clifford Antone and discographer Mike Leadbitter were the two other non-performers inducted this year.

The authoritative voice of Bob Porter is familiar to radio listeners across the country from his syndicated broadcasts of *Portraits in Blue*, the in-depth series he launched at WBGO in Newark in 1981. Porter, one of America's



leading experts on the blues, and especially on the junctures of blues with jazz, has also produced, preserved, and documented the music in the recording studio, in print, and in presentations at festivals and seminars.

Born in Wellesley, Massachusetts, on June 20, 1940, Porter has produced jazz and blues sessions for Prestige, Muse, and other labels since the 1960s in addition to compiling and annotating extensive reissue sets for companies such as Atlantic, Savoy and Rhino. Porter has also donated his energy and knowledge to organizations such as the Blues Foundation and the National Academy of Recording Arts and Sciences. He has worked with Eddie "Cleanhead" Vinson, Big Joe Turner, Helen Humes, Roomful of Blues, Hank Crawford, Gene Ammons, Charles Earland, and others



Blues radio legend, Bob Porter and his wife, Linda.  
Photo by Bob Corritore

in the studio, and is authoring *Soul Jazz: A History of Jazz in the Black Community 1945-1975* for Oxford University Press.

Bob was one of *Jersey Jazz's* first contributing writers when the journal was launched in 1973. He received the organization's Nick Bishop Award in 1992 and was named a permanent Advisor to the Board of Directors in 1998. **JJ**

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## DR. FORTE

*continued from page 20*

they had the medical connection.

Remember that these fellows didn't go to doctors. They were brought up at a time when liniment and herbs and stuff like that were all there [was] in their household. Sometimes it took a little bit of extra work to get them to have trust in the orthodox system. We didn't collect CDs, we collected musicians. We helped some people who were down with drugs, alcohol and everything else; and they are right on top again today. We helped some people that were national [names] as far as jazz fans are concerned; and [we] got some great specialists too because [some] needs were beyond the usual care. We are established at what we are doing now. It's working out and I like it.

**JJ:** Of course there are privacy issues here, but have any musicians given you permission to use their names for publicity?

**FF:** I wouldn't do that, but I will tell you that some of them showed up at the [15th anniversary tribute concert of the Dizzy Gillespie Memorial Fund and Cancer Center] we had on [October] 25th and said some really nice things.

**JJ:** How difficult was it selling this to the hospital board?

**FF:** The board bought it. There were concerns and cautions, and I actually did something that I think helped a lot. I called all the guitar players and other people that I knew and found out that there weren't many people that didn't like Dizzy Gillespie. Really, there were not; and I said this guy is a good name for Englewood Hospital. It's not something that we are going to start dragging up all kinds of crap about because everybody seems to like him. Remember, this guy was an ambassador for the United States. So that was one thing I was able to sell them and it caught on very nicely. Besides that, I was introduced to musicians in France, and they said, "Oh, that's Dizzy's hospital" when [told I'm] from Englewood Hospital. So we gave the hospital some international acclaim. I'm very proud of it, because a lot of it was the efforts of the doctors.

There are other things happening. There are more than 50,000 people in Bergen County that haven't got health insurance and there is a program that we're investigating right now where we would be consultant hematologist/oncologists. I brought that to my group and expected them to say, "What more can we do?" They said, "Look, we'll do the best we can," which is great. Englewood Hospital has agreed to take some of this burden on once again



but we are not going to survive in the climate we're in without some kind of donations.

**JJ:** I read that you have daily performances at the hospital.

**FF:** Just about, yeah; from 12:00 to 2:00. A lot of people come and eat lunch there just to hear the music. Roni Ben-Hur is the guy who runs that. We have had some really great people there [like] Lisle Atkinson, and Santi Debriano. Gene Bertocini played there one day and that's when I got the idea to make the [Smile] CD and make it a charity for the hospital.

**JJ:** It is amazing and although I've known about this for some time, it is still hard to believe.

**FF:** I was interviewed for radio very, very early in the time we were doing this, and he said, "Well how do you get paid?" This was on tape. I said we don't get paid. We are able to give this charity to people we would like to give it to. After the interview was over he said, "Look, I put the tape recorder away. How do you really get paid?" I said, "Well you didn't understand what I was talking about." [Laughs]

**JJ:** Have you been able to spread this concept elsewhere?

**FF:** I guess we are spreading a little bit. Nat Hentoff was talking about The [Jazz] Bridge [Project] in Philadelphia that takes care of the people in southern New Jersey and around the Philadelphia area. He said that the people who are doing this were inspired by Wendy Oxenhorn, "the rhythm section of the Jazz Foundation of America." There is also a doctor who got

an award at one of our Great Nights in Harlem [Benefit Concerts] who's doing this in New Orleans. We did a lot in New Orleans too. We had people come from other states because they couldn't get care anyplace else. It would be really nice if they had a chance to have their own. It is hard to get started because the doctors go to the hospitals all enthusiastic, and the hospitals say, "No." You really have to look beyond your nose before you say you can't do it, because if you do things like this it gives the message that you really care and that you are helping people and you in fact are.

**JJ:** Let's go back a bit. How did you feel when you first saw Dizzy's name on your patient list?

**FF:** Oh, his name wasn't on the list. He used a pseudonym for being in the hospital, but I knew who he was the moment I saw him. [Laughs] I guess the pseudonym kept it out of the newspaper, but it didn't stop the doctors, the nurses, the attending people and technicians.

**JJ:** Dizzy was also known for his humor. Did he show any of that even in the hospital?

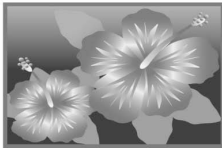
**FF:** Well when he was in the hospital he was pretty sick, but when he was an outpatient he said something that was really great. My partner was joking that I'm the worst guitar player he knows. And [Dizzy] said, "Well, you know why some people are good and some aren't? Everybody's got a good instrument nowadays and there are all kinds of aids to help you practice and good teachers and everything else; but some people are really very good and some people aren't. Do you want to know



With Roni Ben-Hur.

*continued on page 24*





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**DR. FORTE** *continued from page 22*

why?" [I said,] "Yeah, this might be my ticket out of here." [Laughs] So Dizzy said, "That's the way God wants it." [Laughs]

So Dizzy was our patient and we tried to help him. Even though he was sick, he was still inspiring. He had a lot of good things to say about a lot of things, especially music; and he had a good sense of humor also. So we really enjoyed it when he came to the office. He would do the usual things. He would blow his cheeks out in the waiting room for the patients, sign pictures for them, stuff like that. So his trip there wasn't too short, but everybody engaged him in conversation and everything. But I saw this guy do this on the bandstand; after the set he ran over to one of the players and said, "I like what you did, but this is what you should have done a little bit more of because of this and this

and the other thing." It was great. This was a guy who knew how to get your attention and help you develop.

**JJ:** By any chance did you play with him on that bandstand?

**FF:** No I never did.

**JJ:** I saw that you also were involved with the Dizzy Estate sale. What was that like?

**FF:** It was a lot of household items, furniture, some music CDs, awards, photographs and stuff like that. It was kind of like anybody's house — that was what impressed me. Dizzy was not a big roller. You might expect to find all kinds of glorious things, but you could really feel like he was your neighbor.

**JJ:** Well, thank you for your time. What you do is inspiring and sadly still a bit unbelievable because it is so rare.

**FF:** Well thank you. [Laughs] It's believable to me because I'm doing it. That's the trouble. It's rare. What if it were common? Wouldn't this be a lot more fun for everybody? **JJ**

*Last May Dr. Forte opened the Jazz Foundation's ninth annual Great Night in Harlem fundraiser at the Apollo Theatre, performing "If I Had You" with Bucky Pizzarelli and Gene Bertoncini, a gig he described as "the biggest thrill for me yet."*

*Griffin's Restaurant is located at 44 Madison Ave., Cresskill, NJ. Telephone them at 201-541-7575.*

*You can learn more about the Jazz Foundation of America at [www.jazzfoundation.org](http://www.jazzfoundation.org) or telephone them at 212-245-3999.*

*The web site for the Jazz Bridge Project is [www.jazzbridge.org](http://www.jazzbridge.org) or call them at 215-517-8337.*



AT ENGLEWOOD HOSPITAL: Nilson Matta, Frank Forte and John Stowell. Photo by Roni Ben-Hur.



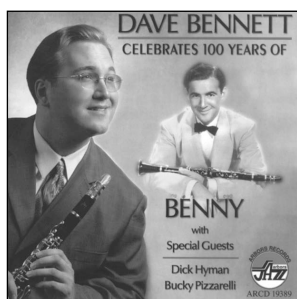
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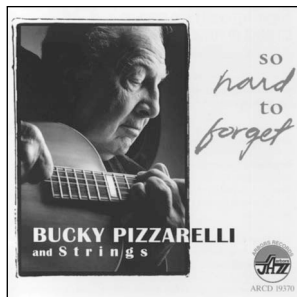
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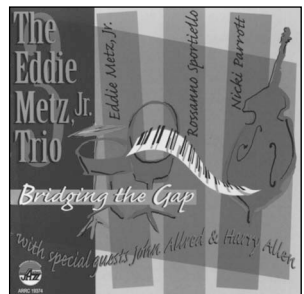


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## Jazz Goes to School | The College Jazz Scene

By Frank Mulvaney

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



### Rutgers University

**April 20 – The Music of Duke, Oliver, Trane and Thad**

This cold rainy night the Rutgers undergraduate jazz ensemble performed great selections from the books of Duke Ellington, Oliver Nelson, John Coltrane and Thad Jones, most of which would have been familiar to serious jazz fans. We heard three stellar tunes by Mr. Ellington, including the well-chosen kick-off of “Perdido” that had the clean, articulate trumpet section leading the way and some eloquent statements by Mark Chernoff (tenor). “Solitude” was a satisfying arrangement that featured interesting muted trumpet effects. The third tune from Duke was his classic “In a Mellow Tone.” For you historians, this tune was based on the chord changes of an old standard, “Rose Room,” to which Duke added a simple riff and spiced up the original recording with great solos by Johnny Hodges (alto) and Ray Nance (trumpet). John Di Santo (alto) and Joseph Christianson were outstanding in filling the historic roles.

The quartet of Oliver Nelson tunes was a delight. “Early Morning” has a bluesy, lilting feel evoking memories of staying out to the wee hours. Chris McFarland (piano) was the main man on this one. “Stolen Moments” is a modern classic (1961) and one of the favorites I never tire of hearing. The crew was really swinging with excellent contributions from Mike Brennan (trumpet), Sarah Matheson (bari), Mike Roman (guitar) and Alex Perry (piano). “Hoe Down” is the kind of tune whose title you could guess; the imagery is so strong. It’s a clever, bright, swinging tune that featured some marvelous ensemble shout choruses. The final Nelson tune was “Step Right Up,” an up-tempo swinger that roars from beginning to end as the entire ensemble really delivered.

It’s doubtful that you may have heard many of John Coltrane’s compositions arranged for large ensemble. Let me tell you that

Trane’s harmonic complexities seem to work even better than in small combos. Ensemble director, Ryan Oliver, did a marvelous job of charting two such tunes. “Naima” was a haunting melody set to a bossa beat that allowed for fine solos from Yuki Yoshida (alto) and Dan Bascom (guitar). The other Coltrane piece, “Mr. Syms,” was an enjoyable blues featuring Rup Chatt (trombone), Chris Schwartz (guitar) and Neil Brown (bass).

Thad Jones is my favorite composer/arranger. I’ve always found his work to be creative, exciting, intellectually stimulating and accessible. Two of the final three numbers on the program this night were from Thad, sort of like dessert at the end of a great meal. “Rhoda Map” is a pleasant medium swing that put trumpeter T.J. Bringard in the spotlight. Thad titled this tune in honor of renowned B-3 monster Rhoda Scott. Closing out the evening we had the very popular “Groove Merchant” which presented opportunities for a bunch of the talented musicians to show their stuff.

### New Jersey City University

**May 4 — Maria Schneider Conducts the NJCU Ensemble**

I don’t have the slightest doubt that the best jazz music concert for hundreds of miles around took place this night at NJCU. The student ensemble players have grown in sophistication and confidence so much that they tackled Bernstein’s “Prelude, Fugue and Riffs” to open the program. This was a “sit up and take notice” experience for the audience, featuring Jason Teborek (piano) and Joseph d’Auguste (clarinet) on this homage of Lenny’s to Benny Goodman. Following that we heard a lush arrangement of Bill Holman’s “No Heat,” a slow blues that had outstanding solos from Jeremy Fratti (tenor), Dave Noland (alto) and Pablo Rodriguez (trombone), a 2008 NJJS scholarship recipient. After that couplet of tunes, The Afro-Cuban Ensemble took the stage to create some excitement with two

hot Latin jazz numbers. This 10-member ensemble, led by Mr. Rodriguez, did a marvelous job with “Que Calor” (Juan Mendoza) and “Bailando Asi” (Chucho Valdes). Vocalist Vanessa Perera was featured on both tunes and her spirited delivery was the vital ingredient. This young lady is a natural. Next up was The Lab Band, led by Pete McGuinness, which chose to do Pete’s swinging version of Cole Porter’s “Easy to Love.” Faculty member Joe Magnarelli (trumpet) joined the group to provide a beautiful solo on this classic ballad as the large ensemble eloquently added the familiar chords. The spicy mambo “Ran Kan Kan” (Tito Puente) rounded out the first half of the program as the students demonstrated the cohesiveness essential to an outstanding ensemble.

Say hello to Maria Schneider’s newest big fan. This charming young lady is a two-time Grammy winner (plus five other nominations), who is considered by many to be the finest young composer/arranger in the business today. She uses all the voices of the jazz orchestra like a painter uses all the colors on his palette. She conducts with such passion and fervor that you can’t help but be drawn into her music. For her first selection, she chose “Last Season.” This a fairly long piece that starts out as beautiful ballad with marvelous blending of clarinets, flutes and flugels and gradually accelerates to a medium swing where we heard a terrific soprano solo by Dave Noland and fine trumpet work from Justin Hernandez. Maria masterfully employs dynamic changes as the tune eventually roars and then transitions cleverly to conclude in ballad mode. “Journey Home” is a 12-minute composition from Maria’s much acclaimed *Allegresse* CD. Pablo Rodriguez (trombone) had a fabulous long solo as the ensemble

*continued on page 32*



## The Summer Jazz Room Series at William Paterson University

Inaugurated in 1978, the Jazz Room is the longest running university-sponsored jazz series in the nation. Jazz Room events encompass the complete spectrum of the genre, ranging from early jazz and swing to the avant garde, from intimate solo concerts to big bands.

George Kanzler, veteran jazz critic who covered the New Jersey jazz scene for The Star-Ledger for more than three decades, writes, "The Jazz Room occupies a very special place in jazz in New Jersey...It is first and foremost a listening room, where you can hear jazz in optimum conditions...Even a casual jazz fan...who attended Jazz Room events regularly...could boast of having seen and heard many of the best jazz musicians of his or her time."

Each Jazz Room concert is preceded by a "Sittin' In" meet-the-artist session at 3:00PM in which audience members have a chance to meet and interact with that day's artist in a question-answer format.

The Jazz Room has received over two decades of continuous grant support from the New Jersey State Council on the Arts/Department of State, as well as numerous grants from the National Endowment for the Arts, and the Geraldine R. Dodge Foundation. The series has been featured on national and metropolitan-area media, including recorded broadcasts.

For more information, please call the Box Office at 973-720-2371 [www.wpunj.edu/wplive/](http://www.wpunj.edu/wplive/)

### Summer Jazz Room July 20 – 24, 2009 THE LINE-UP

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- JAS'M (CT)
- Heartbeat Jazz Band (CT)
- Sugarfoot Jazz Band (TGCTJF Youth Band)
- The Festival All Stars (CT and beyond)
- Freight Train (CT)
- Triple Play (CT)
- The Blue Lights (CT)



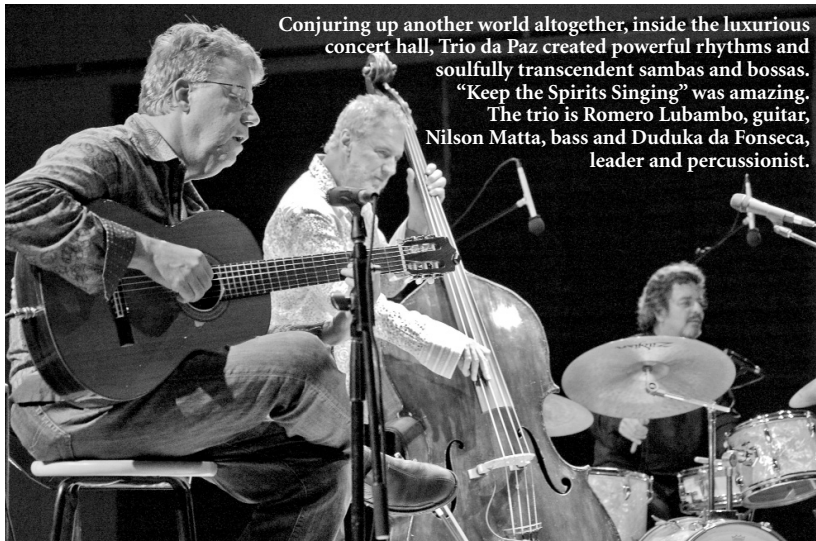


Vince Giordano and his fabulous Nighthawks— their blend of vintage whimsy kicked things off with just the right level of giddy

excitement. Vince reapplied a band-aid supplied by a thoughtful audience member before launching into “Variety Stomp.” Arnie Kinsella kept things moving on drums. The rest of the band, top names all: Jordan Sandke and Mike Ponella, trumpets; Jim Fryer, trombone; Dan Block, Mark Lopeman, Will Anderson, Reeds; Andy Stein, violin, Stroh phono-violin and bari sax; Peter Yarin, piano; Ken Salvo, banjo and guitar.



Terry Blaine added her vocal talents to Allan Vaché’s Benny Goodman Tribute Big Band, which also featured the likes of Warren Vaché, Randy Reinhart and Danny Tobias on trumpets; John Allred and Tom Artin, trombones; Chuck Wilson, Bob Kelle, Bill Easley and Jack Stuckey made up the reeds section; Mark Shane held forth on piano; Joel Forbes, bass, Vinnie Corrao, guitar, and Joe Ascione on drums. Allan was featured in a one-hour interview with Michael Bourne on WBGO the week prior, giving us a sneak peek at what was to come. Today’s offerings included “Bei Mir Bist Du Schoen,” “Why Don’t You Do Right,” and many other delights.



Conjuring up another world altogether, inside the luxurious concert hall, Trio da Paz created powerful rhythms and soulfully transcendent sambas and bossas. “Keep the Spirits Singing” was amazing. The trio is Romero Lubambo, guitar, Nilson Matta, bass and Duduka da Fonseca, leader and percussionist.

sanofi-aventis  
**Jazzyfest**  
Continued from page 1



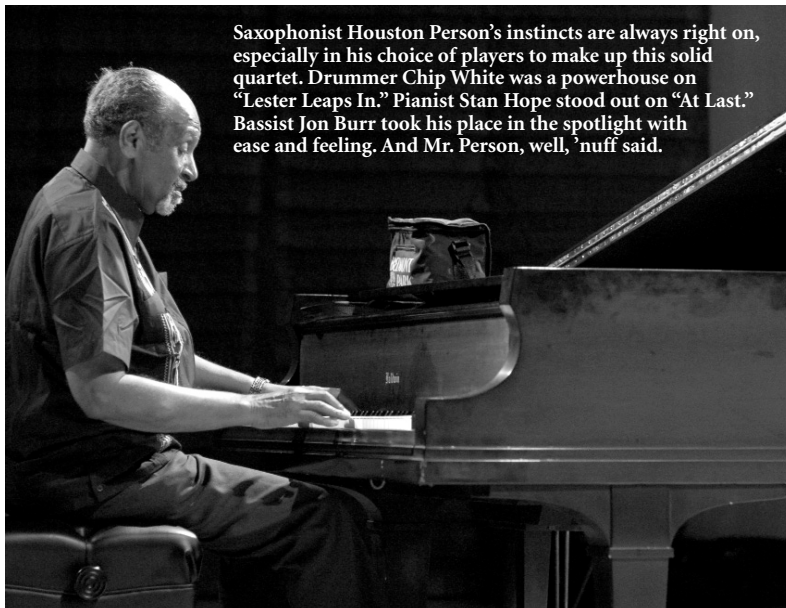
Which brings us back to Saturday, when the morning clouds parted and the music began. There are a couple of ways to “do” a music festival. Try to hear a little of everyone, catch full sets, or even two sets in a row of special favorites, oh, but then there’s the group you’ve never had a chance to see before — and that you’re glad you didn’t pass up. This year’s Jazzyfest was especially rich with temptation, with no fewer than 15 sets, eight ensembles, over 10 hours...not to mention yummy food flowing from beginning to end, and colorful dresses, jewelry, paintings to browse.

Laura Hull wore many hats for this festival, having done much of the Jazzyfest programming and planning, and ultimately taking the stage for a set with Rio Clemente on keys, Brooks Tegler on drums and Ed Wise, bass. “This is the End of a Beautiful Friendship” — yes, and JUST the beginning of LOVE.

Impossible to summarize all the special moments...you kind of just had to BE there!



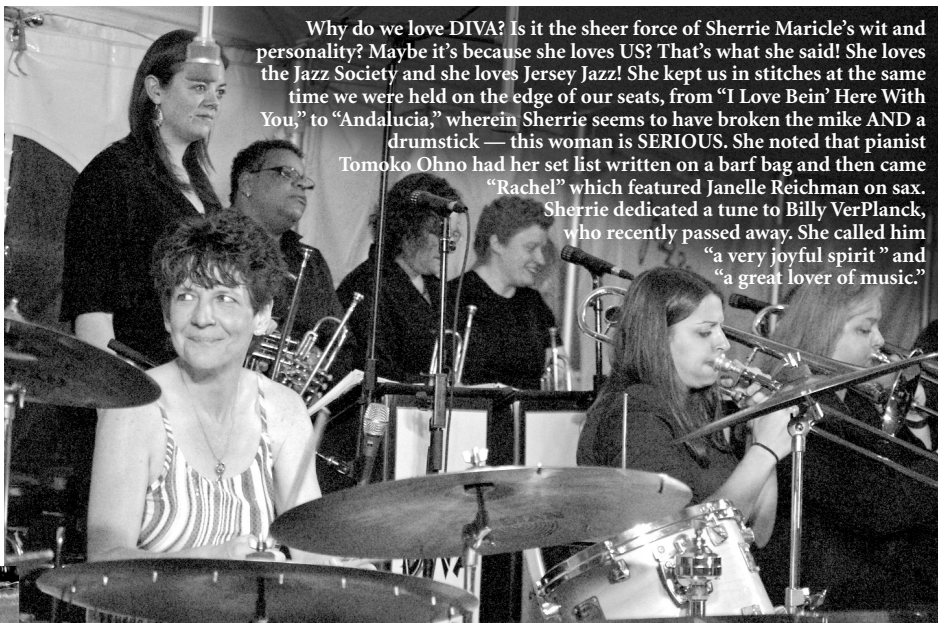
**More photos page 30**



Saxophonist Houston Person’s instincts are always right on, especially in his choice of players to make up this solid quartet. Drummer Chip White was a powerhouse on “Lester Leaps In.” Pianist Stan Hope stood out on “At Last.” Bassist Jon Burr took his place in the spotlight with ease and feeling. And Mr. Person, well, ’nuff said.





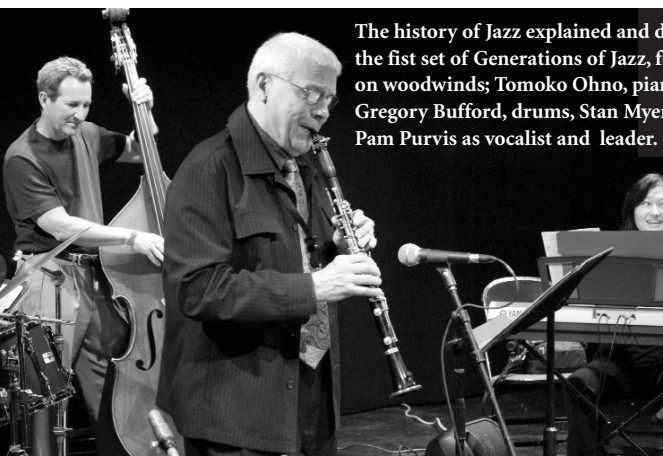


Why do we love DIVA? Is it the sheer force of Sherrie Maricle's wit and personality? Maybe it's because she loves US? That's what she said! She loves the Jazz Society and she loves Jersey Jazz! She kept us in stitches at the same time we were held on the edge of our seats, from "I Love Bein' Here With You," to "Andalucia," wherein Sherrie seems to have broken the mike AND a drumstick — this woman is SERIOUS. She noted that pianist Tomoko Ohno had her set list written on a barf bag and then came "Rachel" which featured Janelle Reichman on sax. Sherrie dedicated a tune to Billy VerPlanck, who recently passed away. She called him "a very joyful spirit" and "a great lover of music."

"Jesus, this is MARVELOUS!" she said, mimicking a typical VerPlanck reaction. Before "Come Sunday, arranged by Tommy Newsome and featuring a crazy, drowsy conversation between Jami Dauber's trumpet and Lisa Parrott's bari sax, Sherrie pointed out that bassist Noriko Ueda has a French boyfriend and remarked that she hears "they're not very faithful." DIVA will be playing Ed Coyne's Centenary College July Jazz series on August 1 — they're invited back even though Ohno snapped the pedal off the historic piano last time she was there. A trio pulled from the big band appears on Piano Jazz with Marian McPartland June 19. The final number, "Caravan," had Sherrie playing her drumset every which way, with thumbs, forearms, even as her bass drum broke, was fixed, and broke again behind her. The rest of the band — saxes: Sharel Cassidy, Lynn Gruenwald, Lynn Brainin (!! oh, subbing for Leigh Pilzer); Tanya Darby, Carol Morgan, Nadje Noordhuis on trumpets; trombones: Deborah Weisz, Sara Jacovino and Leslie Havens.



J.P Stevens High School, Edison, Andrew DeNicola, director. Among many highlights, "A Soulful Moment" featuring a passionate alto sax solo by Julian Sy.



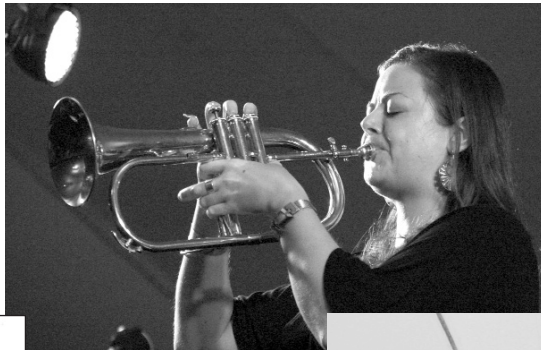
The history of Jazz explained and demonstrated during the fist set of Generations of Jazz, featuring Bob Ackerman on woodwinds; Tomoko Ohno, piano; Rick Crane, bass; Gregory Bufford, drums, Stan Myers as host and Pam Purvis as vocalist and leader.

Curtis Stigers Group (right) — "Real jazz?" No doubt. Curtis loves standards and he also makes jazz out of all the music he grew up with, from Bob Dylan to Joe Jackson to Tom Waits. His big voice is electrifying, as is his sax-blowing. He and his hipper-than-hip group (Keith Hall on drums; Cliff Schmitt, bass; Matthew Fries, piano; and John "Scrapper" Sneider — whose birthday it was — on trumpet) showed us what's what with "That's All Right Mama," "In the Wee Small Hours of the Morning," "Fools in Love," "My Funny Valentine," "I'll Be Your Baby Tonight," among others. As well as a self-penned "Swingin' Down at 10th and Main," written for his teacher and mentor Gene Harris, who'd retired to Stigers's hometown, Boise, Idaho, and set up a piano in the lobby of a local hotel, where he started holding open jam sessions on Tuesday nights. Curtis started showing up at age 17, and Harris would say, "Yeah, baby, you sound GREAT! Keep practicing!"





sanofi-aventis  
**Jazzfest**  
continued from  
page 29



Nadje Noordhuis was DIVA's featured soloist on "The Very Thought of You."



An off-stage moment for pianist Rio Clemente, shown here with his granddaughter Delaney Bianca Morris. She is a percussionist at Randolph H.S.



above: Madison Council President Jeannie Tsukamoto and NJJS Advisor Don Jay Smith present an award to Todd Rechler of RXR Realty, for its co-sponsorship of Jazzfest and for his work with the town of Madison Arts & Education Board.



left: The second Generations of Jazz set featured a performance workshop where young music students played alongside the pros. Some of them attend jam sessions at Crossroads and at Cecil's Jazz Club.

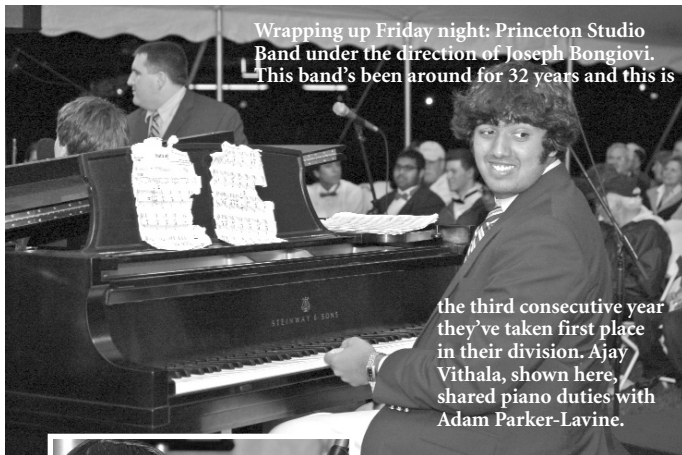


right: Pam Purvis contributes knowledge, soul and song as she oversees the GoJ program.

left: Bill Hyland receives an award from NJJS Board Member Joe Lang as Allan Vaché looks on. Mr. Hyland met Benny Goodman while playing clarinet at an NJJS Jazzfest in the mid-'70s, became his close friend and attorney, and eventually the executor of his estate. He gave Vaché the Goodman family's permission to create his musical tribute for the Centennial.



I Spy: Chanteuse Daryl Sherman enjoys the day among friends. She's also slated to be on Piano Jazz with McPartland June 26.



Wrapping up Friday night: Princeton Studio Band under the direction of Joseph Bongiovi. This band's been around for 32 years and this is

the third consecutive year they've taken first place in their division. Ajay Vithala, shown here, shared piano duties with Adam Parker-Lavine.



The Fanwood-Scotch Plains Moonglowers on Friday night, directed by Vincent Turturiello, featured two vocalists and some fine solo piano work.



Princeton Studio's muscular sound includes 5 bones, 5 saxes, 6 trumpets, and all those players double on other instruments. They have a softer side as well, with several flutes and Karen Bao on violin, who took on a challenging and beautiful piece "Mumuki" written by Astor Piazzola.

NJJS Board Member and Jazz Ed Liaison Frank Mulvaney proudly emceed and quipped "I'm glad this tent is fireproof!"





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COMING UP: Sept 13, 2008 – Pete Pepke Generation  
2:00 – 5:00PM American Legion in Wind Gap

**COLLEGE JAZZ** *continued from page 26*

provided harmonic background and flamenco rhythm. Flutes and muted trumpets generate interesting effects followed by sweet brass blending on top of Jon DiFiore's assertive drumming. Guest soloist, Joe Magnarelli, who often plays in Maria's band, came on to treat us to a wonderful trumpet solo on Maria's arrangement of "My Ideal" (Whiting/Robin/Chase). Here Maria used flutes, flugels and muted trombones as the ballad surged and then employed five flutes at the end. Needless to say we had a lot of doubling going on. In fact, the baritone player at one time or another played six different instruments. "Sky Blue" is the title track from Maria's latest CD which garnered two Grammy nominations and one win in 2007. Maria dedicated this ballad to the memory of NJCU faculty member and good friend Kate Sullivan. Dave Noland's soprano was again in the spotlight with a truly magnificent solo in front of rich full ensemble harmonies. The final selection, "Hang Gliding" from the *Allegresse* CD, was my favorite. It is a 13-minute composition that is so infectious I have already played it six times. Maria was inspired to write this polyrhythmic piece by her first hang gliding experience in Rio. You can sense the feelings of excitement, exhilaration and relief in the music. Masterful solos by Justin Hernandez (flugel) and Jeremy Fratti (tenor) were heard almost throughout, right up to the climactic ending. If this wonderful concert were repeated the next day, I would be there.

**Princeton University**

**May 9 — 35 Years and into the Future**

Professor Anthony Branker put together another outstanding program in commemoration of the 35th year of the Princeton jazz program and his 20th year as director, with many alumni returning to perform at this special event. The whole first set featured the alums in small groups. Leading off, we had a quartet of recent grads presenting a marvelous take of Monk's "Reflections" with Ben Wasserman ('08) on tenor and Julia Brav ('08) on piano. Julia was a finalist in the Mary Lou Williams Women in Jazz Piano Competition at the Kennedy Center on May 15. Ben is a molecular biologist doing neuroscience research and many pros would kill for his lush tone. The bassist, Dean Reynolds is working on his doctorate in ethnomusicology. Next, we had a quintet perform "81" (Miles Davis/Ron Carter) from Miles's funk period. Trumpeter Eli Asher ('00) and tenorist Vivek Mathew ('99) were featured. Interestingly, after working on Wall Street for eight years in quantitative trading, Vivek, who is also a heck of a pianist, has enrolled in the Princeton Theological Seminary. Eli has a masters from The Eastman School and an active career in the music world. This was followed by a gorgeous rendition of Horace Silver's "Peace" by the duo of pianist Mike Yang ('04) and tenorist Audrey Welber. Audrey was actually a faculty member and versatile woodwind player who was something of a star of the program for about seven years. Appropriately, she would be featured with three different groups this evening. Completing the first set we had a Klezmer group that was formed nine years ago by jazz program members. I have to note that the brilliant pianist of this group is a Ph.D. mathematician named Adrian Banner ('02) who hails from Australia and who, after a stint as a director of a hedge fund, is now on the Princeton faculty. Known as the Klez Dispensers, they have recorded three albums and really

shook the place up with a modern Klezmer piece called "Battuta." Talk about lively! What fun!

For the second set, we would have a wonderful eclectic mix of big band music. It's a mystery to me why more big band fanatics, like me, haven't discovered the great ensemble music to be heard at NJ colleges. A Robert Curnow arrangement of Pat Metheny's "See the World" saw tenorist Kevin Sun play a terrific long solo over roaring, full-ensemble background. Kevin is an exceptional talent who is still in high school. "Dizzying" (Ryan Kisor) was an exciting chart arranged by Bob Washut. This was genuine swing with a trio feature of organ (Jason Weinrub), vibes (Jackson Greenberg) and guitar (Zach Wieder) and a hot trumpet duet by Greg Ketchum-Colwill and Harrison Frye. Next we heard Bob Brookmeyer's "King Porter '94." This is a modern brassy arrangement, which had great work by the rhythm section and just enough dissonance to make it interesting. "Studio C" (Gary Lindsay) takes off in a Latin groove and shifts into funk mode flirting with free jazz before concluding in the original Latin rhythm, where bassist Theo Beers showed his stuff. Freddie Hubbard's "Red Clay" was a long funk number with a bunch of great solos, especially Will Livengood (flugel) and Audrey Welber (alto) whose inspired playing drew whistles and shouts from the appreciative audience. The band closed out the set with an interesting choice of Herbie Hancock's "One Finger Snap" arranged by Bob Mintzer. This is a turbulent, harmonically open-ended tune that seems to be a challenge for listeners and players alike. But this ensemble relishes challenges and the audience was duly impressed by the effort.



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## Compact Views

By Joe Lang  
NJJS Board Member

**A**rbors keeps the music coming, and we are the better for it, with three new titles to add to NJJS inventory.


■ This is the centennial year for the immortal lyricist, and occasional composer Johnny Mercer. This will probably prompt several recorded tributes to Mercer, but it will take a superhuman effort to surpass the magnificent **Johnny Mercer: A Centennial Tribute (Arbors – 19388)** by singer/pianist **DARYL SHERMAN**. She is one of our best interpreters of lyrics, and she really digs into the rich Mercer catalog, finding several obscurities that will probably be picked up by other vocalists after they hear these songs done by Sherman. Among these rarities are "I'm Shadowing You," mainly familiar to fans of its composer, Blossom Dearie, "Little Ingénue," with music by Jimmy Rowles, "The Bathtub Ran Over Again," a humorous piece composed by Michael Cleary, "Peter Piper," written with his early musical cohort Richard Whiting, "Twilight World," a lovely tune composed by Marian McPartland who plays piano on the track, and "Here Come the British," an early Mercer effort with music by Bernie Hanighen. On the more familiar side of the ledger are "Midnight Sun," "Jeepers, Creepers," "Come Rain or Come Shine," "Lazy Bones," "I Thought About You," "At the Jazz Band Ball," "Charade" and "Dream." Joining in on the fun are alto saxophonist Jerry Dodgian, trombonist Wycliffe Gordon, guitarist Howard Alden, bassist Jay Leonhart and drummer/vibraphonist Chuck Redd. Gordon and Leonhart also contribute occasional vocals, and Barbara Carroll is the guest pianist on "I Thought About You." Some singers really get particular songwriters, and Sherman sure gets Mercer, whether the prevailing mood of the lyric is humorous, wistful, passionate, or any other emotional state that Mercer references. Simply put, this is an album of superb songs, superbly performed by superb musicians.

■ When I think of the musical Pizzarellis, Bucky, John and Martin, and the musicians that they gather into their musical circle, they always conjure up smiles and a good time feeling. Listen to **PIZZARELLI Party with the Arbors All Stars (Arbors – 19391)**, and you will immediately dig what I mean. The cast of characters is **JOHN PIZZARELLI** on guitar and vocals, **BUCKY PIZZARELLI** on guitar, **MARTIN PIZZARELLI** on

bass, **JESSICA MOLASKEY** (Mrs. John Pizzarelli) and Rebecca Kilgore on vocals, Harry Allen on tenor sax, Aaron Weinstein on violin, Larry Fuller on piano, and Tony Tedesco on drums. To kick things off, John Pizzarelli, Molaskey and Kilgore are front and center vocally on "We Take On the Town," penned by Pizzarelli and Molaskey. Molaskey also gets the vocal feature on "Wrap Your Troubles in Dreams," Kilgore is similarly featured on "I'm Making Believe," and they join forces on "I Knew Him When." John Pizzarelli also takes the vocal on "Under a Blanket of Blue." The Pizzarelli composing talents come to the fore on "Strollin' Over to Nola (Gonna Play Some Blues)" (John), "Joe and Zoot" (John), a nod toward the legendary pairing of Zoot Sims and Joe Venuti, with Allen and Weinstein featured, "You Be the Judge" (John), inspired by Milt Hinton, "Somebody Call Hanley" (John), and "Check Out This Out" (Bucky). They also find the time to slip in a few tasty instrumental takes on standards like "Lady Be Good," "Sweet and Lovely" and "I'll See You in My Dreams." While all this was recorded at Nola Studios, it sounds like it could have been taken from a party where spirits were high and flowing. If you are not smiling after listening to this album, well, you probably just do not know how to smile.

■ Jelly Roll Morton is more of a name than a listening presence for most of today's jazz fans, even those drawn to earlier jazz styles. His reputation as a flamboyant character has caused many to ignore the major musical contributions that he made to the world of jazz. **JIM TURNER**, the regular pianist with the Jim Cullum Jazz Band, has listened extensively to the Morton catalog, and Morton's genius has inspired him to explore the music of this legendary jazz musician. **Jim Turner's Jelly Roll Blues** is Turner's masterful effort to bring attention to the impressive compositions that Jelly Roll Morton created. Morton's larger-than-life personality was reflected in his playing. Underneath his showiness, however, was a steam of improvisational music that deserves attention from any serious jazz listener. Turner, a creative improviser in his own right, brings new life to the Morton compositions that he has chosen to assay. "Tiger Rag," "Jelly Roll Blues," "The Finger-breaker," "The Pearls," "King Porter Stomp," "Buddy Bolden's Blues," "The Crave," "Grandpa's

Spells" "Perfect Rag," "Wolverine Blues," "Winin' Boy Blues," "Frog-I-More Rag," "Mister Joe," "Shreveport Stomp," and "Mr. Jelly Lord," the last with a vocal from Topsy Chapman, make up the scintillating program played by Turner. Turner's playing is exciting, dexterous and insightful. It makes for exhilarating listening, and is a fitting tribute to one of the most important of the early jazz giants.

*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](http://www.njjs.org)). There is also an order form that can be downloaded from the site.* 

## Other Views

By Joe Lang NJJS Board Member

**H**ere is the best of what has come my way in the way of non-NJJS inventory CDs during the recent past.

■ For the second month in a row, I will lead off with a recording under the leadership of drummer **BROOKS TEGLER. That's It (Maxngruber – 899)** is a big band recording paying tribute to many of the big bands that dominated during the Swing Era. This is an exceptional recording in many ways. The band is superb with Tegler on drums, Tommy Cecil on bass, Marty Nau on lead alto sax, Scott Silbert on tenor sax, Kenny McGee on lead trumpet, Marc Wiegel on trumpet, and John Jensen and Jay Gibble on trombones playing on all of the selections. Among the floating cast of players are several who are familiar faces to many NJJS members including

*continued on page 36*



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## In the Mood at the Meadowbrook Glenn Miller Orchestra Plays Fundraiser for Wounded Soldiers

Mike Grabas did his best for our troops once again on May 23 in Cedar Grove, NJ when he hosted a benefit dance at the former Meadowbrook with the help of the Cedar Grove Elks and Sts. Kiril & Metodij Church. Bringing in the official United States Glenn Miller Touring Band was a great boon to the dancers, who took to the floor in force as always. This ensemble does about 220 dates a year.

Watch these pages for news of upcoming Meadowbrook dates. It's a rare treat to occupy this fabled hall.

JJ



Bandleader Larry O'Brien takes a solo.

David Nelson and Dawn Schwartz lit up the dance floor with their acrobatics.



NJJS Pres Andi Tyson led by Jersey Jazz Co-Editor Linda Lobdell. A number of NJJS folks were on board, and we bumped into other old friends here, too.



**OTHER VIEWS**

*continued from page 34*

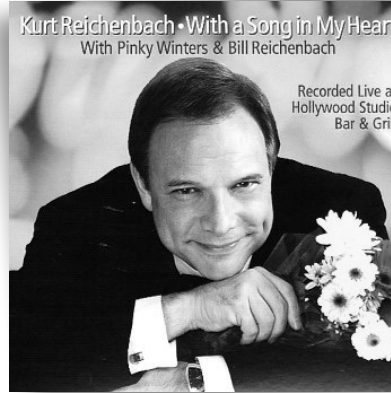
pianists Larry Eanet and Robert Redd, clarinetist Joe Midiri, trombonist/vibraphonist Paul Midiri, tenor saxophonist John Doughten and trumpeter Randy Reinhart. Mention of these players is not intended to slight the talents of the many other terrific musicians who played on various tracks. The bandleaders saluted, and the songs associated with them are Tommy Dorsey ("Pussy Willow"), Woody Herman ("Ingie Speaks" and "Keeper of the Flame"), Benny Goodman ("Goodnight My Love" and "If Dreams Come True"), Count Basie ("John's Idea," "Sweetie Cakes" and "Alright, Okay, You Win"), Duke Ellington ("Jack the Bear," "Hiya Sue" and "Such Sweet Thunder"), Artie Shaw ("The Glider" and "I Have Eyes"), Glenn Miller Army Air Force Band ("Now I Know" and "SNAFU Jump"), Benny Carter ("Slow Freight") and Gene Krupa ("Gypsy Mood"). These are not charts that, for the most part, appear in big band collections, either by the original bands, or in tribute albums like this one. The listener is given the benefit of hearing some great charts played magnificently by Tegler and his crew. That's it is a rewarding listening experience. ([www.capitalcombinations.com](http://www.capitalcombinations.com))

■ Elsewhere in this issue is my review of a New York City club appearance by vocalist **KURT REICHENBACH**. To get a taste of his in person performance style, you should check out ***With a Song in My Heart* (SSJ – 1511)**. These tracks were recorded at the Hollywood Studio Bar and Grill in August 2007. His accompanying trio was comprised of pianist Gerry Schroeder, bassist Tom Warrington and drummer Ralph Penland. Guesting on a few tracks each were bass trombonist Bill Reichenbach and alto saxophonist Julie Sussman. The 15-song program has several standards, "With a Song in My Heart," "Speak Low," "All the Things You Are," "I'm All Smiles," "I Thought About You," "Blame

It on My Youth," "Come Dance With Me," "I Remember You" and "Someone to Watch Over Me." There are a few songs that might reach that level eventually, "Bittersweet," "Endlessly," and "Flexible," plus one that is approaching that status, "When October Goes," a gorgeous song of trunk lyrics by Johnny Mercer to which Barry Manilow added the music. The other selection is a brief humorous interlude by Reichenbach that he calls "White Man Blues." The pleasant surprise in this package is the inclusion of one track by the wonderful vocalist Pinky Winters, who mesmerizes with "Blame It on My Youth." This is Reichenbach's second album, and it should help to develop a wider audience for his jazzy vocalizing. The album is released only in Japan, but is available online at [www.dustygroove.com](http://www.dustygroove.com).

■ Vocalist **SUSIE MEISSNER** has released her debut CD titled ***I'll Remember April* (LydianJazz Records –1001)**. Meissner has a strong alto voice that fits nicely around the 13 songs on her program. She has fine backup from trumpeter Brian Lynch, alto saxophonist Dave Mann, pianist John Shaddy, bassist Rob Williams and drummer Abe Speller. Meissner, who has been singing professionally since the mid-'70s, has a nice jazz/swing feeling to her interpretations of standards like "Never Let Me Go," "I'm Old Fashioned," "There's a Small Hotel," "I Remember You" and "They Say It's Wonderful." Her two excursions into the world of bossa nova, "Dreamer" and "Meditation," are well done, capturing the essence of these seductive melodies. It is always fun to become aware of another New Jersey-based performer who produces good sounds. ([www.susiemeissner.com](http://www.susiemeissner.com))

■ **COME RIGHT IN (Jazzed Media – 1044)** is the second release on Jazzed Media under the leadership of drummer **N. GLENN DAVIS**, and, like the first ***A Different View* (Jazzed Media – 1028)**, it is a jazz recording with no frills, just some fine straight-ahead sounds played by superb musicians. For this outing, the



Cleveland-based Davis is joined by two local cohorts, saxophonist Dave Steiner and trumpeter/flugelhornist Jack Schantz, two cats from New York City, pianist Mark Soskin and bassist Dean Johnson, plus special guest alto saxophonist Phil Woods, who contributes his legendary artistry to three of the 10 tracks. Excepting Tadd Dameron's "If You Could See Me Now" and the wonderful Bill Evans piece, "Time Remem-

bered," the selections were composed by Davis, who also provided the charts. This is a group of players who know how to swing and make every note count. Of the originals, "Come Right In," an eclectic piece that incorporates bits and pieces of several jazz styles, and "Just a Tadd," a delicious tribute to Tadd Dameron that would surely have delighted him, are particularly memorable. Grab this disc, let it play, and just sit back and enjoy! ([www.JazzedMedia.com](http://www.JazzedMedia.com))

■ New York City is home to a plethora of jazz musicians, so it is not easy getting enough gigs to keep heart, head and pocketbook in good health playing jazz. Pianist **RICK GERMANSON**, judging by his performance schedule, apparently is living the dream, and keeping busy. Listen to his new release, ***Off the Cuff* (Owl – 127)**, and it will be apparent why he is successful. Germanson is a startlingly engaging player, and having wonderful support from bassist Gerald Cannon and drummer Louis Hayes does not hurt one bit. Among the many highlights of the 10-song lineup, a few in particular stood out. His ballad take on "Up Jumped Spring," a jazz classic by the recently departed Freddie Hubbard, served as a moving tribute to this stellar trumpeter. "The Way of Water" is an improvised solo piano piece that immediately grabs your attention. I dig real cooks, and Germanson demonstrates his impressive speed chops on "Brick," definitely from his bop bag. Hayes and Cannon are perfect partners for Germanson, a pianist who should be heard from more and more, especially when this disc starts making the rounds, and getting air play. ([owlstudios.com](http://owlstudios.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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## Pizzarelli, Wilder and Peplowski Remember Benny... and Swing the Smithsonian

By Carl Radespiel

As part of the Smithsonian Associates Jazz Appreciation Month, they presented a "Concert and Conversation," featuring Bucky Pizzarelli, Joe Wilder and Ken Peplowski, at the National Museum of American History in our nation's capital on April 14th. All three gentlemen played with Benny Goodman at different times and the capacity audience that filled the museum's Carmichael Auditorium was engrossed by the reminiscing of the pros and cons of performing music under Goodman's leadership. The "Conversation" was moderated by John Edward Hasse, Ph.D., the Curator of American Music for the museum. The famous Goodman "ray" and his frugal reputation of paying sidemen, were humorously relayed to the delight of the crowd.

Wilder was part of the Goodman band in the 1960s that made the historic six-week tour of the Soviet Union sponsored by the U.S. State Department. Wilder talked about the tremendous reception the band received

throughout the tour. The only thing negative he noted was Goodman's asking the band to take a pay cut, blaming it on the State Department, which later proved to be Benny's idea and not the State Department's.

Peplowski was only 26 years old when he was part of the Goodman revival band that was organized for several performances in the 1980s. One of these concerts was held at Waterloo Village sponsored by The New Jersey Jazz Society. Ken was impressed with Goodman's serious handling of rehearsals and his manner in treating the Fletcher Henderson arrangements, as Benny said, as if they were as important to music as Mozart's compositions. Maybe they were. Ken spoke of his admiration for Benny as a clarinetist, and his belief that Benny so deeply concentrated on his playing that he just lacked awareness of personal consideration of others.

At a performance at Radio City Music Hall, that also headlined Frank Sinatra and Ella Fitzgerald, Ken said that while the band was


rising on the famous Music Hall's elevated stage as they were playing the Goodman theme "Let's Dance," Benny played his opening solo to such a high level that the sax section's jaws literally dropped in amazement at his ability. All the while, Sinatra and Fitzgerald watched and listened in the wings.

Bucky recalled a phone call from Goodman wanting to hire him after seeing Bucky the night before with the *Tonight Show* band. After a little salary haggling, Bucky said he was hired and worked with Goodman for four weeks at the Waldorf Astoria Hotel, and then later on an extensive European tour.



Carl Radespiel, left, and Bucky Pizzarelli at the Smithsonian April 14.

The three stars of the evening were then joined by bassist Tommy Cecil and percussionist Chuck Redd for an hour of some absolutely wonderful jazz that had the museum swinging as never before. Bucky rose to the occasion and had the audience cheering his "Honeysuckle Rose" rendition. The interplay of Ken and Bucky on Goodman's "Seven Come Eleven" was like an upbeat Bach fugue. Joe Wilder, on flugelhorn, poured deep emotion into a moving version of "How Are Things in Glocca Morra." Other tunes performed by the group included "Sing Halleluiaah," "Secret Love," "More Than You Know," "Easy To Remember," "Poor Butterfly" and as Bucky announced it "We have decided to play 'Undecided Now.'" The very receptive audience was brought to its feet as the concert ended. Bucky has had a long association with the Smithsonian. Recently he celebrated his 80th birthday with a concert there. On that occasion the museum acknowledged his gift to them of a priceless Benedetto guitar which is now in the permanent collection of the National Museum of American History.

Wilder is the only surviving member of the Count Basie All-Star Orchestra that appeared in the classic 1959 film "The Sound of Jazz". He is a founding member of the Smithsonian Jazz Masterworks Orchestra and a 2008 National Endowment for the Arts Jazz Masters recipient. 

Carl Radespiel is a longtime NJJS member.

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## Big Apple, Big Easy Perfect Together

By Sandy Ingham

There are hundreds of good reasons for jazz lovers to join the crowds at the annual New Orleans Jazz and Heritage Festival presented by Shell. Reasons with names like Marsalis and Jordan, Batiste and Boutte — families whose musical heritage in the Birthplace of Jazz spans several generations.

(Other reasons: grilled oysters, shrimp creole, crawfish and gumbo, served up by renowned restaurants both at the Fair Grounds and around the city. But that's a whole 'nother story).

So it seems almost sacrilegious to report that my most memorable musical moments during a 12-day visit to Jazz Fest April 22 – May 4 were spent listening to two bands from New York.

Of course, these were pretty special bands: The Jazz at Lincoln Center Orchestra, and drummer Jimmy Cobb's So What? sextet revisiting Miles Davis/classic *Kind of Blue* album on its 50th anniversary.

J@LC, led by New Orleans-bred Wynton Marsalis, played Duke Ellington's "New Orleans Suite," which had premiered back in 1970 at the very first Jazz Fest. It had been commissioned by festival founder George Wein, who was in the WWOZ Jazz Tent for this concert, one of many special treats rolled out for the 40th annual festival.

The suite begins with a gospel-infused blues, and ends in a fervent second line. In between are Duke's "portraits" of two of his longtime sidemen, clarinetist Barney Bigard and bassist Wellman Braud, both from the Big Easy. There are other movements dedicated to Louis Armstrong, Sidney Bechet and Mahalia Jackson.

The band's ensemble work was peerless, as usual, and matched by the parade of soloists, especially Marcus Printup in the Armstrong salute, Carlos Henriquez (Braud) and Sherman Irby (Bechet).

Marsalis's brief introductions of each movement were enlightening, and listeners laughed when the trumpeter/conductor recounted how Ellington recruited New Orleans musicians when he was hired to play at the Cotton Club in New York in 1926 because he knew he needed more "hot" players. Said Marsalis: "Duke knew people here have a streak of unruliness."

More Ellingtonia: Bass clarinetist Joe Temperley held the crowd spellbound with his tender treatment of "Single Petal of a Rose" from the *Queen's Suite*, and the band finished with the razzle-dazzle of "Braggin' in Brass."

After a standing ovation, listeners began heading out, but stopped in their tracks when Marsalis alone with his rhythm section struck up a vamp and blew the blues for 10 more minutes. It's what they call lagniappe down yonder.

*Kind of Blue* is the Holy Grail of jazz recordings, and Cobb's band played this elegant and groundbreaking music with reverence and passion. Wallace Roney's cool and precise tones on trumpet, vibrato-

free, mirrored the plaintive sounds Miles Davis achieved, and saxophonists Javon Jackson and Vincent Herring lived up to the high standards set by Coltrane and Adderley during that magical 1959 session.

There was much else to love at Jazz Fest, which sold a post-Katrina record 400,000-plus tickets during its seven-day run at the city's historic racetrack. Most came for the megastars like Bon Jovi, Neil Young, Dave Matthews, James Taylor and Joe Cocker, but jazz, blues and gospel music fans had plenty to cheer about as well. Roy Haynes, Terence Blanchard, Hugh Masekela, Nicholas Payton, the Wein-led Newport All-Stars, Esperanza Spalding, Poncho Sanchez and Kurt Elling were among the name artists in the jazz tent. The traditional jazz-leaning Economy Hall tent presented an array of local bands.

Some other memorable moments:

■ Leslie Smith wiping away a tear as she sang "God Bless the Child." Her father, longtime festival photographer Michael P. Smith, passed away recently.

■ John Boutte, a personal favorite, singing his message-filled blend of jazz, soul and gospel and expressing thanks to everyone for coming down and helping rebuild the still-suffering city. Boutte is a Jazz Journalists Association nominee as best male vocalist, a rarity for performers not often seen in the major metropolises.

■ A gospel tent tribute to Mahalia Jackson, with headliners Mavis Staples and Irma Thomas; the less-heralded Pamela Landrum's operatic-quality voice was a revelation.

■ Two sets led by pianist Tom McDermott and clarinetist Evan Christopher. One was billed "Clarinet Woodshed," with Tim



Delfeayo Marsalis. Photo by Joel A. Siegel.



Wynton Marsalis. Photo by Girard Mouton III.



“Duke knew people here have a streak of unruliness.”  
– Wynton Marsalis



Irma Thomas. Photo by Zack Smith.

Laughlin and Gregory Agid helping demonstrate the vital role their underappreciated instrument has played in New Orleans jazz. The other set was by the quartet Danza, playing early jazz, ragtime, pre-samba Brazilian choros and works by the city’s first composer of note, Louis Moreau Gottschalk.

■ Two adventurous collaborations between American and African musicians. Marsalis unveiled new music for J@LC to play with a 10-piece drum group. Traditional clarinetist Dr. Michael White and several colleagues joined with four more percussionists on a set that included music from both sides of the Atlantic.

■ An old-fashioned blowing session open to all has become a tradition to help close out the Jazz Tent’s final day, and “Blodie’s Jazz Jam” was again a highlight. With eight or nine horn players out front led by Gregory “Blodie” Davis, a leader of the Dirty Dozen Brass Band, and a rotating cast of keyboardists and percussionists, the jam consisted of lengthy improvisations on just three wildly swinging tunes.

■ Finally, the notoriously fickle spring weather in Louisiana was nearly picture perfect — sunny, low- to mid-80s, only one day of tornado alerts that amounted to nothing more than a nice breeze. It didn’t rain until the tail end of the final Sunday, when a half-hour downpour sent some scurrying for the tents or the exits. “Now, it’s officially Jazz Fest,” quipped one spectator near me. ■

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



Esperanza Spalding. Photo by Joel A. Siegel.



Jimmy Cobb. Photo by Joel A. Siegel.



John Boutte. Photo by Joel A. Siegel.

## Miles Ahead, Silver Behind but Gaining on the Outside

### Two Tributes at the Iridium

By Jim Gerard

Two shows a week apart at the Iridium, in late May. Two shows that couldn't have been more divergent. The first, a tribute to Horace Silver; the second an homage to Miles Davis. Wait a second, you say. Silver and Miles have a fair amount in common. Both produced seminal hard-bop recordings in the 1950s with melodious, hard-swinging quintets, then dove off into more commercial waters (or so their critics carped) as jazz fell from popular favor in ensuing decades. They even played together — Davis used Silver on his 1954 classic, "Walkin'."

Yet, while Silver's catchy "finger-poppin'" melodies were given a time-honored treatment by a conventional jazz quintet fronted by Michael Weiss and Tom Harrell, Miles's music was assayed by an 11-piece collective that included a sitarist, tabla player, Indian-American saxophonist and Indian flutist who also provided some Indian ululations (for once, I can write with complete accuracy that someone — in this case, V.K. Raman — was "on vocals" and not "a singer") and the trumpeter Nicholas Payton. However, perhaps because two of the three tunes in their set were from Davis's post-modal, funkadelic period and the other was the modal "All Blues" — and thus in more open musical forms — one would guess that they'd be completely malleable to cross-cultural fusion. And they were; the problem was that it didn't matter. The tunes themselves — two of which are hardly more than rhythmic grooves, like most of Davis's electronic output — just don't offer enough musical meat. They are so porous you could drive a truck full of meandering solos through them.

Full disclosure #1: I am hardly an expert in Indian music. The one such album I owned, by Ravi Shankar, back in the 1970s — it might've been *The Sounds of India*, an intro to Indian music — so annoyed my parents that they threatened to hasten my next reincarnation if I didn't remove it from the turntable. I never rekindled that incipient interest. Full disclosure #2: I am the

contemporary version of a jazz moldy fygge (I add the Old English spelling for extra mustiness) when it comes to post-1960 styles of jazz.

Still, I felt that the traditional Indian musicians — Raman, tabla player Badal Roy and sitarist Hidayat Khan — came off much better than Payton's one-note stabs, saxophonists Bill Evans's and Rudresh Mahanthappa's electronically altered runs to nowhere and the general collective amorphousness. (It's not a good sign when the audience can't tell when one song ends and the next begins, and whether or not to applaud the band's amp feedback.)

The music was on a less ethereal plane the previous week, when pianist Weiss, flugel-hornist Harrell, tenor saxophonist Eric Alexander, bassist John Weber and drummer Willie Jones III ran through five of Silver's curlicued yet down-home melodies and an original by Weiss dedicated to Silver. They opened with the pulsating "Cookin' at the Continental," featuring some bluesy hard bop choruses by Alexander and Weiss's percussive, Silver-like attack. At one point during his solo, he quoted a phrase from Clifford Brown's "Blues Walk," one of the group's numerous allusions to the Jazz Messengers, which Silver co-founded. (Another was Harrell, who played with Silver, invoking Bill Hardman — remember Bill Hardman? — in his solo on Silver's "Metamorphosis.")

Other highlights were Harrell's lyrical choruses on "Pretty Eyes" and a Caribbean riff by the horns on Silver's "Where You At."

The group reached a peak of sensitive interpretation on Silver's "Moon Rays," with Weiss gently swinging, Alexander waxing Trane-ish,

Harrell flugel-ing melodiously and Jones undergirding the group with pretty fills in all the right places.

Because jazz, through most of its history, has had a strict quota of "stars" — players that, usually involuntarily, are granted a monopoly on the public's attention — many great artists fall into neglect. Horace Silver is one such overlooked master. His influence — an original ragout of jazz, gospel, rhythm & blues and the music of his father's Cape Verde home — pervaded jazz for decades and bled into rock as well (check out Steely Dan's hit "Ricki, Don't Lose That Number," whose bass line is lifted from Silver's most famous tune, "Song for My Father"). With Art Blakey, Silver created the seminal hard bop band and developed an unsurpassed mode of composing and arranging for its trumpet-tenor-rhythm assemblage. His only competition in that arena was Miles Davis. But it was Miles who became a pop icon, while Silver remained a connoisseur's favorite. Word is that Silver, now 80, is suffering from Alzheimer's disease. That would be very sad news. But even if in time we elude him, he will never elude us. Kudos to Michael Weiss and crew for keeping his vital music alive. □

*Jim Gerard is an author and journalist who has written profiles of Dizzy Gillespie, Lionel Hampton, Benny Carter and other jazz notables. [jgerard@nyc.rr.com](mailto:jgerard@nyc.rr.com); 917-609-1574*

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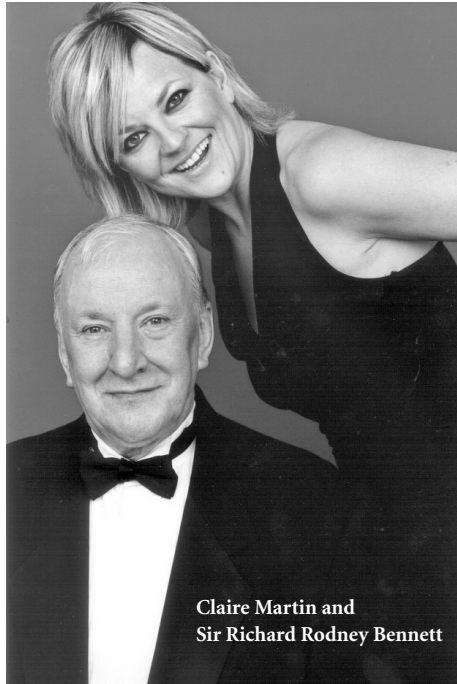
## Around Manhattan

By Robert L. Daniels

### Remembering Cy Coleman

On a bleak wintry day in 1952 I went to the Royale Theater to see a play entitled *Dear Barbarian*, largely due to the fact that I was enamored of the leading ladies, one being a 19-year-old Betsy von Furstenberg, whom I had seen in a summer stock production, and a promising newcomer by the name of Cloris Leachman. The show was a disaster and closed in a week. But what I remember most was the trio lodged in an upper box providing hip accompaniment to the action on stage. The tiny billing in the program indicated that the music was provided by the Cy Coleman Trio.

I recalled the appearance in a conversation with Coleman at Feinstein's at Loews Regency in the Fall of 2004, a month prior to the composer's death. He chuckled as we remembered the pink formal bellhop jackets worn by the trio. His extraordinary legacy was recalled at the Oak Room of the Algonquin Hotel recently under the banner



Claire Martin and  
Sir Richard Rodney Bennett

"Witchcraft," performed by Brit chanteuse Claire Martin and vet film composer, Sir Richard Rodney Bennett.

Martin, who made her Oak Room debut two seasons ago, is an attractively poised jazz singer who balances a lightly swinging "The Best is Yet to Come" with the sweet heart-break of "I'm Gonna Laugh You Right Out of My Life." The appearance also marked the birthday of the late memorable vocalist Peggy Lee, who penned the lyrics for "That's My Style" and the seductive declaration, "I'm in Love Again." Martin's most compelling turn found her belting Dorothy Fields's defiant confessional, "Nobody Does It Like Me" introduced by Michele Lee as Gittel Mosca in the 1973 tuner *Seesaw*.

Coleman's Broadway milestones include *Sweet Charity*, *City of Angels*, *On the Twentieth Century* and *I Love My Wife*. Bennett, who provided assured piano accompaniment and sang with a flavorful rusty edge, is a confident

purist with a bold allegiance to not only the Great American songbook, but the Great Britain songbook. His closing sentiment was Ray Noble's affectionate assessment, "The Very Thought of You."

### Marcovicci at Sixty

Looking at you  
I'm filled with the essence of  
The quintessence of joy...

Those immortal words, written by Cole Porter, defines the premiere cabaret doyenne, Andrea Marcovicci, who was honored at Town Hall on the occasion of her 60th birthday. The diva mused that a patron once asked her where she might purchase a copy of the Great American Songbook.

Turning the pages of that hypothetical tome, the stately and regal Marcovicci offered a bountiful handful of career highlights that reminded the listener of the precious legacy handed down by the Gershwins, Porter, Jerome Kern, Irving Berlin, Harold Arlen, Johnny Mercer, and oh yes, Herman Hupfeld. The latter is the guy who earned immortality when Rudy Vallee crooned "As Time Goes By" in 1931 and nearly a decade later Bogie asked Sam to play it again.

Marcovicci doesn't simply sing a lyric. She invades it and tells the story, be it the heartbreak of "Say It Isn't So," the desperation of "One for My Baby" or the sublime scrapbook of memories nestled within "These Foolish Things." Like Mabel Mercer before her, Marcovicci reveals the secrets of a song and the heart's most intimate quest.

The lady returns to the Oak Room in the winter, but as the poets once said — it's a long, long way from May to December. □

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

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Peter Washington, *bass* / Kenny Washington, *drums*

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Bill Charlap, *piano* / Barbara Carroll, *piano & vocals* / Sandy Stewart, *vocals*  
Ken Peplowski, *clarinet* / Byron Stripling, *trumpet* / Wess Anderson, *alto saxophone*  
Bucky Pizzarelli, *guitar* / Jay Leonhart, *bass* / Eddie Locke, *drums*  
Lewis Nash, *drums*

**THU, JUL 23, 8 PM**  
**PIANO JAM: WITH RESPECT TO OSCAR**

Mulgrew Miller, *piano* / Eric Reed, *piano* / Renee Rosnes, *piano* / Bill Charlap, *piano*  
Nicholas Payton, *trumpet* / Grant Stewart, *tenor saxophone* / Randy Napoleon, *guitar*  
Peter Washington, *bass* / Kenny Washington, *drums*

**MON, JUL 27, 8 PM**  
**THE GERRY MULLIGAN SONGBOOK**

Gary Smulyan, *baritone saxophone* / Jeremy Pelt, *trumpet* / Jerry Dodgion, *alto saxophone*  
Harry Allen, *tenor saxophone* / Bill Charlap, *piano* / Ted Rosenthal, *piano*  
Peter Washington, *bass* / Kenny Washington, *drums*

**TUE, JUL 28, 8 PM**  
**IT'S JAZZ, CHARLIE BROWN: THE MUSIC OF VINCE GUARALDI**

Bill Charlap, *piano* / Carol Woods, *vocals* / Houston Person, *tenor saxophone*  
Joe Locke, *vibes* / Freddie Bryant, *guitar* / Sean Smith, *bass* / Willie Jones, III, *drums*  
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**THU, JUL 30, 8 PM**  
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Harry Allen, *tenor saxophone* / Jimmy Greene, *tenor saxophone* / Bill Charlap, *piano*  
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## Kurt Reichenbach

Metropolitan Room, New York City  
May 15, 2009

With the relative lack of good, new, jazz-oriented male vocalists on the current scene, having Kurt Reichenbach come along to help fill this void is a welcome happening indeed. Based on his performance at the Metropolitan Room on May 15, it will not be surprising if he starts to attract the kind of attention that has come to the likes of John Pizzarelli, Michael Bubl  and Tony DeSare.

Reichenbach has had limited experience as a singer, but that was not at all evident on this evening. He was completely at ease on stage, often showing that he was quick with a quip. He has previously performed as an actor and stand-up comedian, and that background certainly has helped to make his transition to singing in clubs a smooth one. Vocalizing, however, is an art unto itself, and it is an art that Reichenbach has mastered quickly and well. His late father Bill Reichenbach was the drummer on the seminal Stan Getz/Charlie Byrd bossa nova recordings, and his brother Bill Jr. is a first call jazz and studio trombonist in Los Angeles, so he has been exposed to, and has been a fan of jazz and the Great American Songbook since his earliest days. Fortunately, for those who dig singers, his decision to add vocalizing to his repertoire is one that will be warmly welcomed.

For his gig at the Metropolitan Room, he had the support of some fine New York City based players, including Andy Ezrin on piano, Andy McKee on bass and Mark McLean on drums, with brother Bill on hand from the West Coast to add his trombone artistry to the mix.

Reichenbach is a natural swinger who understands lyrics, is blessed with a smooth baritone voice, and has the musical sensitivity to find approaches to each song that make his versions of even the most frequently performed standards sound fresh. From his gently swinging opener, "With a Song in My Heart," right through to the thoughtful take on "I Thought About You" that closed the set, he exuded confidence, and kept a jazz flavor to his singing.

One influence that was apparent throughout his performance was that of Jack Jones. He has a similar timbre to his voice, and his phrasing often recalls that of Jones, but with more of a jazz feeling.

The program was dominated by standards like "I Only Have Eyes for

## Caught in the Act

By Joe Lang  
NJJS Board Member

You," "The More I See You," "All the Things You Are," "Someone to Watch Over Me," "I Can't Get Started" and "My Heart Stood Still." The early part of the set found him leaning more toward his swinging side, but with "Someone to Watch Over Me," he moved into a more introspective phase that was evident on most of the remainder of the set. A new ballad by Effie Joy and Tom Culver, "Forever Didn't Last Till Spring," was lovely and touching, adjectives

that also apply to his reading of Roger Schore's lyric on "Bittersweet." "Lush Life" is, for my ears, the most demanding of all popular songs, one that has been avoided by many great vocalists, and destroyed by others who did not have the sense to do so. On this evening Reichenbach simply nailed it.

Another welcome element in Reichenbach's performance was his frequently evident sense of humor. His between song commentary and asides perfectly complemented his singing. On occasion, he injected humor into the songs. His self-penned parody lyrics for "Tomorrow" wryly described the challenges of dieting.

This was an impressive New York City club debut for Reichenbach. It should guarantee him the kind of word-of-mouth excitement that will garner large and enthusiastic audiences for his future forays to the East Coast. □

## Marlene VerPlanck

Metropolitan Room, New York City  
May 12, 2009

If I had to write a one-word review for Marlene VerPlanck's show at the Metropolitan Room on May 12, the word would be exquisite. VerPlanck has been one of the foremost interpreters of the Great American Songbook for quite some time, but her performance on this night was special, even for this lady who never fails to sing terrific songs with great artistry, care and respect.

The bulk of the evening's selections were taken from her latest album, *Once There Was a Moon* (see review in January 2009 *Jersey Jazz*). The accompanying musicians on this evening were the same as those on the CD: Tedd Firth on piano, Steve LaSpina on bass and Rich DeRosa on drums.

Things got off to a sprightly start with the seasonally appropriate "They Say It's Spring," a gem from Bob Haymes and Marty Clarke that is not heard often enough. The subtly suggestive Jack Segal lyrics for "What Are You Afraid Of" were wonderfully sung by VerPlanck with appropriate sauciness. She followed these two relatively under the

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continued on page 49



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## May Member Meeting Les Jumelles Jazz: Sarah Jane Cion and Audrey Welber

Story and photos by **Tony Mottola**  
Editor *Jersey Jazz*

Sarah Jane Cion and Audrey Welber, who swore matching floral print skirts for their presentation at Trumpets Jazz Club on May 17 and perform as Les Jumelles Jazz (The Jazz Twins), have a lot in common. Both displayed prodigy like musical skills at a young age, and both were gently steered to an appreciation for jazz music by their fathers not long after. Sarah, is an accomplished pianist and composer who graduated the New England Conservatory of Music with honors and Audrey, a multi-woodwind player, earned a B.A. in English with honors and a Masters in Information Science before landing a faculty position at Princeton University.

But the confidence required to be a top-flight jazz player that came easily to Sarah was somewhat elusive for Audrey. Sarah, for example, after finishing as a runner-up twice in the Great American Piano Jazz Competition, got video copies of the winning performances and studied them. What she discovered was that the winners invariably performed standards. So when Sarah, who had been presenting her original compositions, gave the competition another try she followed the winning formula closing her first-prize winning set with a Tatum-esque solo performance of *Body and Soul*, which she reprised to the delight of the audience at Trumpets.

Audrey, who mastered the classical clarinet (later adding baritone, tenor, alto and soprano saxophones to her musical arsenal) was an accomplished player when she landed in the Princeton University Jazz Ensemble. For someone schooled in the classical repertoire there was nothing written in a jazz chart she couldn't dash off with aplomb and not break a sweat; but when it came time to improvise a solo she inevitably demurred.



Audrey credits Princeton's Jazz Studies Director Anthony Branker with bringing her out of her musical shell. "I never wanted to take solos, but he (Branker) forced me," she said. "He just kept pointing at me until I did."

Ms. Welber has come a long way since those tentative times and she played all five of her horns with command and confidence at the Trumpets. The two ladies, who met as members of Sherrie Maricle's Diva Jazz Orchestra, have been performing as a duo for a couple of years now and they play together with a comfortable and easy rapport.

Their set at Trumpets mixed jazz standards like Horace Silver's "Peace" and Kenny Barron's "Voyage" with Cion originals, including the jazz waltz "Lovely



Secret," a paean to the seductive power and joys of dance, and an homage to her son Lorenzo Joseph called "Go Lo Jo Go." Ms. Cion's compositions are infectious and instantly memorable and one wonders what those Great

American Jazz Competition judges were thinking when they twice relegated the talented pianist to runner-up status.

The afternoon's presentation was ably emceed by NJJS Education Committee Chair Frank Mulvaney who says he has taken on booking the "Twins" as a side job, and you can catch the engaging duo at upcoming gigs at Lana's in Clark on July 13 and at The Priory in Newark on September 9.

NJJS Member Meetings are on hiatus for the summer and will resume next Fall at Shanghai Jazz in Madison. See September *Jersey Jazz* for details. 





## CAUGHT IN THE ACT: MARLENE VERPLANCK

*continued from page 46*

radar songs with another rarity, Charles DeForrest's lament, "Where Do You Go from Love."

Even when turning to the Irving Berlin songbook, VerPlanck chooses material that is out of the mainstream, but beautifully crafted. On this evening she assayed "Better Luck Next Time," and followed it with a haunting version of "You're Laughing at Me."

VerPlanck always seems to come up with a few superb new tunes for each album, often with music by her husband and arranger Billy VerPlanck. Her next selection was one of them, a hip ditty titled "Around About Half Past Nine," with lyrics by Ray Hoffman.

She next moved into more familiar territory, with the Jerome Kern/Johnny Mercer standard "Dearly Beloved." It was then time for a pair of Cole Porter tunes, "I've Got You Under My Skin," with a fine new arrangement by Billy VerPlanck that is fresh and interesting, and the often overlooked "Everything I Love."

Peggy Lee is most known for her singing talents, but she also wrote lyrics for several wonderful songs. "I'm in Love Again" was written by Lee with Cy Coleman and Bill Schluger, and proved to be a wonderful vehicle for VerPlanck's vocalizing. Like Lee, Benny Carter's songwriting talent took a back seat to his fame in other areas, in his case as a magnificent musician and arranger, but one listen to "Evening Star," especially as sung by VerPlanck, gives immediate insight about his tremendous ability to craft a memorable melody and a lovely lyric.

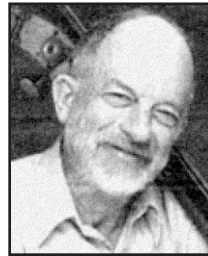
It was time for a return to Irving Berlin, and another fine one, "The Best Thing for You." It was one of the best things for VerPlanck on this occasion. Also getting another return visit was Billy VerPlanck's composing, this time with "Once There Was a Moon," with lyrics by Leon Nock.

The last song of the evening from the new album was another nod toward the season, "It Might As Well Be Spring." It is hard to do just one Richard Rodgers melody, so she immediately had us "Falling in Love with Love," this one with lyrics by Hart rather than Hammerstein. It is equally hard to do a program like this and ignore the Gershwins, so VerPlanck filled that void with their classic "But Not for Me."

On her last album, Now, VerPlanck introduced two fine new songs by Ronny Whyte and Francesca Blumenthal, "Yes" and "The Party Upstairs." The latter, with Blumenthal's charged lyrics of frustration and desire, was perfectly captured by VerPlanck, as was the tender passion of those penned by E.Y. "Yip" Harburg for the Arthur Schwartz composition "Then I'll Be Tired of You."

Just when you thought that this was as good as it gets musically, VerPlanck acknowledged the presence of trumpeter Warren Vaché, and she requested that he join in for one final number. He acquiesced, and the result was a sensitive return visit to the world of Kern and Mercer, "I'm Old Fashioned."

When the last notes of the evening faded, there was the kind of feeling in the room that one experiences quite rarely, the feeling of having been present for a very special evening of music. VerPlanck's performance reminded me of the liner note that Tony Bennett wrote for Rosemary Clooney's first Concord album. It consisted solely of the word "Perfect." □



## From the Crow's Nest

By Bill Crow

Dick Meldonian reminded Eddie Bert to tell me this story. At the original Birdland, back in the 1950s, the diminutive master of ceremonies Pee Wee Marquette announced each band as it came on the stand. He named all the musicians and collected gratuities from them for doing so. The gratuities were mandatory, as Clyde Lombardi discovered, when he was playing bass with Eddie's quartet. Clyde refused to tip Pee Wee, and so, when Eddie's group took the bandstand, Pee Wee announced, "And now, the Eddie Bert Quintet. On piano, Duke Jordan. On saxophone, Vinnie Dean. On the drums, Eddie Shaughnessy. And on the bass... a bass player!"

■ The late Wayne Wright sent along this story, which he got from banjoist/record producer Bill Dern. Bill was remembering the Yankee Doodlers, the Dixie band that used to play at Yankee Stadium for the home games. Johnny Carisi was their regular trumpeter. When one of the banjo players used a substitution on an Irving Berlin standard they were playing, Carisi indignantly yelled out the correct chord. An argument ensued, but it was impossible to win an argument with Johnny about harmony. Finally, the banjo player said, "Okay, John, I'll play it your way, just for you." Carisi yelled back, "Don't play it that way for me... play it that way for Irving Berlin!" □

*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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## JAZZ TRIVIA ANSWERS questions on page 4

1. Leonard Garment, who, as special counsel to President Nixon, convinced his old bandmate, Alan Greenspan, to take a job as Chairman of the Council of Economic Advisers in the Nixon administration. And the rest...
2. They were — or are — drummers, either professionally, or as a hobby.
3. Herman "Trigger" Alpert
4. Sid Caesar
5. Legh Knowles



## What's New? Members new and renewed

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

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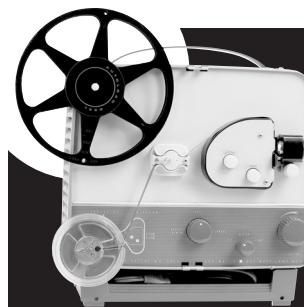
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Founded in 1972, the Society is run by a board of directors who meet monthly to conduct the business of staging our music festivals, awarding scholarships to New Jersey college jazz students, conducting Generations of Jazz programs in local school 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.

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Time for our **JAZZ SUMMERFEST**, consisting of (almost) weekly Monday performances by a variety of jazz artists, running through most of the summer. Space doesn't permit lengthy descriptions of each, but NJJS members are familiar with nearly all of the participants anyway. Come out and discover the others!

Avoiding the travel-intensive Independence Day Weekend, things start off on July 13 with the **Blue Skies Octet**, new to this series but filled with familiar faces... because this is a subset of the popular Silver Starlite Orchestra, which has sold out this room in the past. They draw their inspiration and repertoire from the same 1930s through 1940s music, but concentrate on those hotter pieces that don't need the larger aggregation to put them across properly. You might say it's a band made up of the section leaders of the larger orchestra. They're experienced musicians playing tunes you'll largely recognize, from both the jazz and swing idioms. **Julie Rogers**, who has worked with several local and touring bands, provides vocal spark to the group.

The **Midiri Brothers Sextet** follows on July 20. That's **Joe Midiri** playing his trademark clarinet, plus perhaps a sax or two. **Paul Midiri** plays vibes, drums and might bring his trombone along, or surprise us with something else. They draw from a reservoir of exceptional sidemen for these outings, generally including **Dan Tobias** on trumpet. The brothers have sold out this venue before, and are increasingly popular on the festival circuit as the West Coast, in particular, discovers small group swing and the finest organized group in the country specializing in that genre. New Jersey (and Pennsylvania) have known them for years though. After all, the guys (Joe, Paul and Dan) cut their teeth playing with Tony DiNicola — while they were in their teens!

What can we say about **Bucky Pizzarelli**, who is close behind on July 27. The legendary guitarist is heard in the area often enough, but he still manages to put together exciting programs drawn from decades of experience with a broad range of jazz and swing. The intimacy of the Bickford Theatre makes this an especially good place to hear him, particularly when he is flanked by top talent. Young violinist **Aaron Weinstein**, representing "the rebirth of hot jazz violin" according to esteemed critic Nat Hentoff, is a rapidly rising star in the jazz world. He'll be with Bucky, as will bassist **Jerry Bruno**, a popular fixture in this series.

After a two-year absence, England's stride master **Neville Dickie** returns to sit behind the Kawai grand and thrill fans of hot piano. Ranked among the greatest stride pianists of all time, he also inserts a bit of boogie-woogie to vary the pace at his concerts. His August 3 appearance here catches him en route to the popular Orange County Classic Jazz Festival in Costa Mesa, where he is a featured soloist. He also duets with **Jeff Barnhart** in a set that fills their 1000-seat ballroom. Catch him here while you can, since he doesn't visit often.

There have been a lot of Benny Goodman tributes during this, his centennial year. The Wyeth Jazz Showcase chose to put the accent on the music of Benny's smaller, hotter groups, locating it on the calendar near the anniversary of Benny's Palomar Ballroom triumph, which historians credit with launching the Swing Era. **Allan Vaché** was selected to play clarinet and organize the band, and he has shown exceptional taste in drafting stars of equal stature to be at his side: **Randy Reinhart** on trumpet, **Mark Shane** at the piano, **Matt Hoffmann** playing vibes, **Brian Nalepka** on bass and **Kevin Dorn** behind the drum set. Headliner vocalist **Terry Blaine** will sing with the band on this August 17 date. It's a tough act to follow, so it closes the Jazz SummerFest this year.



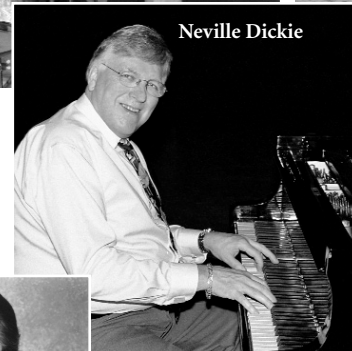
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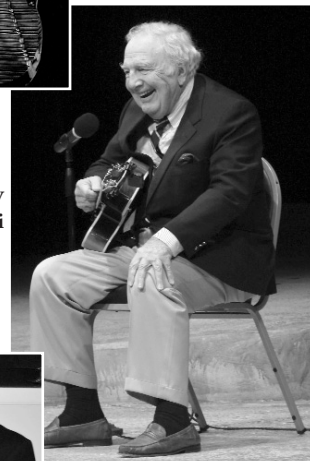
Aaron Weinstein



Neville Dickie



Left: Allan Vaché



Right: Bucky Pizzarelli



Merchant Street Jazz Band

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



This series mainly has concerts on Mondays, with an extended set starting at 8 PM. The fall season opens on a Tuesday, September 15, as pianist **Tom Roberts** returns from Pittsburgh, this time with the trio that really rocked the audience in Toms River last year. It features European Klezmer clarinetist **Susanne Ortner** and NYC trumpeter **Charlie Caranicas** (a recent hit there with Gelber & Manning too). Later in the season are vocal trio **String of Pearls**, an all-star group built around visiting West Coast trombonist **Dan Barrett**, the **Midiri Barnhart Trio** (plus one!), **Dan Levinson's Fête Manouche**, a Django-style group, and star pianist **Rossano Sportiello**. The Box Office has dates and tickets.

## Jazz For Shore NOTE temporary venue change!

**Mancini Hall, Ocean County Library**

**Toms River, NJ 08753**

**Tickets/Information: 732-255-0500**


The MidWeek Jazz series, sponsored by Ocean County College, has been growing its audience at the temporary Library site. For their July 29 date, they decided to invite a larger group than usual, since the classic jazz played by the **Merchant Street Jazz Band** really does require all six instruments. Merchant Street has become a staple in the South Jersey area, having played for the Tri-State and Cape May Jazz Societies — groups known to be discerning about their music — as well as venturing farther afield. And they're constantly being asked back!

The musicians make it obvious that they love the traditional jazz that they play. It is also clear that they've listened to a lot of it and consolidated the best arrangements, breaks and other bits into their own interpretations. They play with enthusiasm, and they get it right: varied and energetic, yet not too overbearing for the intimate Mancini Hall.

MidWeek Jazz's contribution to the Benny Goodman centennial year is a visit from **Allan Vaché**, a well-known, New Jersey born clarinetist based in Orlando these days. Allan has backed himself with an all-star rhythm section, consisting of guitarist **Vinnie Corrao**, bassist **Brian Nalepka** and drummer **Kevin Dorn**, who is becoming a regular visitor here. The accent will clearly be on the hot clarinet pieces performed and recorded by Benny's smaller groups.

The August 19 concert comes during a year when Allan, with specific permission from the Goodman estate, is touring the country presenting tributes to the King of Swing. His Big Band was part of the NJJS JazzFest, for example. This smaller group will explore a different side of Benny's music, so there really is no conflict with his visit to Madison, or the Morristown concert, for that matter. This is his first appearance for MidWeek Jazz, representing a chance for downstate fans to enjoy this noted clarinetist.

The excitement continues to build during the Fall season. **Ivory & Gold**, the team of stride pianist **Jeff Barnhart** and his flute-playing wife Anne **Barnhart**, appear here on September 23. They are invited to most North American jazz festivals, especially on the West Coast, so they must be exceptional. The October 21 concert is built around world-class trombonist **Dan Barrett**, visiting from California. He'll be backed by cornetist **Dan Tobias**, rising star pianist **Ehud Asherie** and bassist **Joel Forbes**.

Drummer **Kevin Dorn** will return on November 18 with his popular **Traditional Jazz Collective** for a third visit. Allan's brother **Warren Vaché**, famous worldwide for his cornet work, will bring a small group to this series for the first time on December 16. Bassist **Nicki Parrott**, a great hit here playing with Bria and Jim, is in his band. And January 20 belongs to the **Midiri Brothers**. All these concerts are on Wednesday evenings, running as one 90-minute set from 8 PM. 



**The Institute of Jazz Studies at Rutgers University-Newark** is the largest and most comprehensive library and archive of jazz and jazz-related materials *in the world!* — a valuable resource for jazz researchers, students, musicians and fans.

The archives are open to the public from 9 AM – 5 PM Monday through Friday, but please call and make an appointment.

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

**Web site: [newarkwww.rutgers.edu/IJS](http://newarkwww.rutgers.edu/IJS) 973-353-5595**

### calendar:

#### JAZZ RESEARCH ROUNDTABLES

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

■ **This series will return in the fall.**

#### JAZZ FROM THE ARCHIVES

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

■ **July 5** — The Twentieth Annual Honking, Shouting and Screaming Show: host John Clement plays some jazz-flavored R & B goodies.

■ **July 12** — "Some Singers I've Known:" Bill Kirchner presents an hour of ballads (one each) by David Allyn, Andy Bey, Jackie Cain, Ann Hampton Callaway, Chris Connor, Ethel Ennis, Jim Ferguson, Carol Fredette, Anita Gravine, Sheila Jordan, Anita O'Day, Daryl Sherman, and Ronnie Wells.

■ **July 19** — Chiming in on Benny's Centennial: Dan Morgenstern shares some of his favorite Goodmans.

■ **July 26** — Salute to Sal: Join host Vincent Pelote and guest Don Messina as they survey the career of revered pianist and teacher Sal Mosca, who died July 28, 2007.

■ **August 2** — Satchmo at 108, or 109: Either way, time to celebrate the Daddy of Us All, says Dan Morgenstern.

■ **August 9** — Pianist Steve Kuhn: Bill Kirchner surveys the rich discography of a musician with a personal style.

■ **August 16** — John Kirby and Ben Webster: 1935-1951. Starting with Roy Eldridge and Billie Holiday and concluding with Maynard Ferguson and Benny Carter, these two great jazzmen made many classic recordings together, and few remember that Webster played in the famed Kirby Sextet in 1944. Join Loren Schoenberg for an evening with a classic bass/tenor saxophone pair.

■ **August 23** — The Jazzy Side of Lena Horne: Dan Morgenstern hosts James Gavin, author of a new biography of the great lady, who's promised some audio surprises.

■ **August 30** — Jess Stacy: The Quiet Man of Jazz. Host Annie Kuebler on the great pianist perhaps best known for his stay with Benny Goodman, but with much more to offer.

# 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](mailto:trmottola@aol.com) if you know of other venues that ought to be here.

## Asbury Park

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

## Bayonne

**THE BOILER ROOM**  
280 Avenue E  
201-436-6700  
[www.arts-factory.com](http://www.arts-factory.com)  
Fri/Sat 10 PM; Sun 7 PM

## Bernardsville

**BERNARD'S INN**  
27 Mine Brook Road  
908-766-0002  
[www.bernardsinn.com](http://www.bernardsinn.com)  
Monday - Saturday 6:30 PM  
Piano Bar

## Bloomfield

**PIANOS BAR AND GRILL**  
36 Broad Street  
Bloomfield NJ 07003  
(973) 743-7209 Reservations  
Jazz Thursday nights

## WESTMINSTER ARTS CENTER/ BLOOMFIELD COLLEGE

467 Franklin St.  
973-748-9000 X343

## Brooklawn

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

## Cape May

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

## MAD BATTER

19 Jackson St.  
609-884-5970  
Jazz at the BATTER  
Wednesdays 7:30 - 10:30PM

## BOILER ROOM, CONGRESS HALL

251 Beach Ave  
888-944-1816  
Blues and Latin Jazz Saturdays  
July 18 - Sept. 19  
8:30 PM - 12:30 AM

## MERION INN

106 Decatur St.  
609-884-8363  
Jazz Piano daily 5:30 - 9:30PM

## Cherry Hill

**TRINITY PRESBYTERIAN CHURCH**  
Rt. 70  
856-234-5147  
Tri-State Jazz Society occasional venue  
[www.tristatejazz.org](http://www.tristatejazz.org)  
Some Sundays 2 PM

## Clifton

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

## Closter

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

## Cresskill

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

## Deal

**AXELROD PAC**  
Jewish Community Center  
732-531-9100 x 142  
[www.arthurtopilow.com](http://www.arthurtopilow.com)

## Edgewater

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

## Englewood

**BERGEN PAC**  
30 N. Van Brunt St.  
201-227-1030  
[www.bergenpac.org](http://www.bergenpac.org)

## Garwood

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

## Glen Rock

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

## Hackensack

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

## STONY HILL INN

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

## Highland Park

**PJ'S COFFEE**  
315 Raritan Avenue  
732-828-2323  
Sunday 1 PM Open Jam

## Hillsborough

**DAY'S INN**  
118 Route 206 South  
908-685-9000  
Thursday 7 PM Open Jam

## Hoboken

**MAXWELL'S**  
1039 Washington St.  
201-798-0406  
Every other Monday 9:00 PM  
Swingadelic

## Hopewell

**HOPEWELL VALLEY BISTRO & INN**  
15 East Broad St.  
609-466-9889  
[www.hopewellvalleybistro.com](http://www.hopewellvalleybistro.com)  
Friday/Saturday 7 PM  
Minimum \$15

## Lawrenceville

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

## Little Falls

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

## Lyndhurst

**WHISKEY CAFÉ**  
1050 Wall St. West, 07071  
201-939-4889  
[www.whiskeycafe.com](http://www.whiskeycafe.com)  
One Sunday/month James Dean Orchestras  
swing dance + lesson

## Madison

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

## Mahwah

**BERRIE CENTER/RAMAPO COLLEGE**  
505 Ramapo Valley Road  
201-684-7844  
[www.ramapo.edu/berriecenter](http://www.ramapo.edu/berriecenter)

## Maplewood

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

## Manville

**RHYTHMS OF THE NIGHT**  
729 S. Main Street  
908-707-8757  
[rhythmsofthenight.net](http://rhythmsofthenight.net)  
Open jam session Wednesdays 7-10 PM

## Mendham

**KC'S CHIFFAFA HOUSE**  
5 Hilltop Road  
973-543-4726  
[www.chiffafa.com](http://www.chiffafa.com)  
Live Jazz - Call for schedule

## Metuchen

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

## Montclair

**CHURCH STREET CAFÉ**  
12 Church St.

## FIRST CONGREGATIONAL CHURCH

40 South Fullerton Ave.  
973-744-6560

## PALAZZO RESTAURANT

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

## RICHIE CECERE'S

2 Erie Street  
973-746-7811

## SESAME RESTAURANT & JAZZ CLUB

398 Bloomfield Avenue  
973-746-2553  
[sesamerestaurant.com](http://sesamerestaurant.com)  
Monthly Jazz Night, call for schedule

## TRUMPETS

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

## Morristown

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

## THE COMMUNITY THEATRE

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

## HIBISCUS RESTAURANT

At Best Western Morristown Inn  
270 South St.  
866-497-3638  
[www.hibiscuscuisine.com](http://www.hibiscuscuisine.com)  
Friday Jazz Nights call for dates & times

## THE SIDEBAR AT THE FAMISHED FROG

18 Washington St.  
973-540-9601  
[www.famishedfrog.com/thesidebar](http://www.famishedfrog.com/thesidebar)

## ST. PETER'S EPISCOPAL CHURCH

70 Maple Avenue  
973-455-0708

## SUSHI LOUNGE

12 Schuyler Place  
973-539-1135  
[www.sushilounge.com](http://www.sushilounge.com)  
Sunday jazz 6 PM

## Mountainside

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

## Newark

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

## BETHANY BAPTIST CHURCH

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

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.

## 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

## SKIPPER'S PLANE STREET PUB

304 University Ave.  
973-733-9300  
www.skippersplanetstreetpub.com

## New Brunswick

### DELTA'S

19 Dennis St.  
732-249-1551

### CHRISTOPHER'S AT THE HELDRICH HOTEL

10 Livingston Ave.  
732-214-2200  
Friday Jazz Nights  
Call for dates and times

### 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

## New Providence

### PONTE VECCHIO RISTORANTE

At Best Western Murray Hill Inn  
535 Central Ave.  
908-464-4424  
Monthly Jazz Nights with Laura Hull  
Call for dates & times

## Newton

### BULA

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

## North Arlington

### UVA

602 Ridge Road  
Friday 7:00 PM  
Adam Brenner

## North Branch

### NEW ORLEANS FAMILY RESTAURANT

1285 State Highway 28  
908-725-0011  
7:00 PM

## Nutley

### HERB'S PLACE AT THE PARK PUB

785 Bloomfield Avenue  
973-235-0696  
8:30-11:30 PM

## Oakland

### HANSIL'S BAR AND GRILL

7 Ramapo Valley Rd.  
201-337-5649

### RUGA'S

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

## Pine Brook

### MILAN

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

## Plainfield

### CAFÉ VIVACE

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

## Princeton

### MCCARTER THEATRE

91 University Place  
609-258-2787

### MEDITERRA

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

### SALT CREEK GRILLE

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

### WITHERSPOON GRILL

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

## Rahway

### ARTS GUILD OF RAHWAY

1670 Irving St.  
732-381-7511  
www.rahwayartsguild.org  
8:00 PM

## UNION COUNTY PERFORMING ARTS CENTER

1601 Irving Street  
www.ucpac.org  
732-499-0441  
(Call for schedule)

## 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  
Thursday nights Jazz Lobsters  
big band

## Sewell

### TERRA NOVA

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

## Short Hills

### JOHNNY'S ON THE GREEN

440 Parsonage Hill Road  
973-467-8882  
www.johnnysonthegreen.com

## Somerville

### VERVE RESTAURANT

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

## South Brunswick

### JAZZ CAFÉ

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

## South Orange

### 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 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.

Jersey girl **Chelsea Palermo** performs with the Juke Joint Johnny Band at Tim McCloones Supper Club, Asbury Park, 7/3 and 24, and at Trinity Supper Club, Keyport, 7/4.

7/19 and 8/16 **James L. Dean** Groove Cats. \$15 incl. dance lesson, buffet 7-10:30PM. Whiskey Café, Lyndhurst.

**Sandy Sasso** and her swinging Billion Dollar Big Band 7/18 at the Clinton Historical Museum; 8/2 at Warren Park, Woodbridge; 8/9, Spring Lake Park, S. Plainfield; 8/26 Thompson Park, Jamesburg.

Whole Foods presents (FREE) **7/22 Sylvia Cuenca Trio w/Jared Gold**, 7-9PM, Montclair; **7/29 Billy Hart Trio**, 7-9PM, Paramus; **8/5 Spirit of Life Ensemble**, 7-9PM, Edgewater

**7/22 Sylvia Cuenca Trio w/Jared Gold**, 7-9PM, Montclair; **7/29 Billy Hart Trio**, 7-9PM, Paramus; **8/5 Spirit of Life Ensemble**, 7-9PM, Edgewater

# JerseyJazz

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WLNZ Radio

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Jazz  
Vocalist

# Laura Hull

Catch Laura and her trio for **Sunday Jazz  
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**Sunday, August 2nd, 2009.**  
Two shows: **12:30 PM & 2:30 PM**

**Blue Note**

131 West 3rd Street, NYC | 212-475-8592  
www.BlueNote.net



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