CELEBRATION!

NJJS celebrates its 45th anniversary with a multi-media show at Drew University

There was a nearly full house for the Sunday afternoon NJJS concert at Drew University's Dorothy Young Center for the Arts on October 22 — filled with jazz fans there to celebrate the 45th anniversary of the New Jersey Jazz Society’s founding and to salute famed guitarist Bucky Pizzarelli for his more than seven-decade career in music. Kicking off with a silky smooth “Stompin’ at the Savoy” with Bucky in the leader’s chair the three-hour show featured 20 Jersey-based musicians performing in various configurations, and multi-media presentations about the Society’s history. Thanks to more than 30 generous sponsors, the event will provide a substantial boost to the NJJS’s educational and scholarship programs.

More on the NJJS’s 45th Anniversary on page 26.
It is with great pleasure that I am able to report to the membership that our 45th anniversary concert on October 22 at Drew University was very successful, both in terms of the performances and the financial results. The 400-seat Dorothy Young theater was nearly sold out, and although the final numbers are not yet in, our treasurer, Kate Casano, estimates that we will have ended up “in the black.” The net proceeds will help to fund the Society’s operations in the coming year, especially our college scholarship and Generations of Jazz programs.

The theme of the concert was “From Big Band to Bebop and Beyond,” and had as its purpose to celebrate our 45th year of preserving, promoting and performing jazz, as well as to honor New Jersey’s legendary guitarist and a longtime friend of the Society, Bucky Pizzarelli. We are most grateful that Bucky was able to be there despite a recent illness and to play a couple of numbers at the start of the program, after which I presented him with a plaque from the Society in recognition of his 75-year career and many contributions to jazz in the Garden State and elsewhere. Bucky and the New Jersey Jazz Society both received proclamations from the New Jersey legislature, through the good offices of Assemblyman Anthony M. Bucco. I especially want to thank Bucky’s son, Martin, who played at the concert, and his daughter Mary, for assisting Bucky in getting him to the concert and while there.

Thanks are also due to many other people for helping to make the concert the success that it was: The anniversary committee, consisting of board members Cydney Halpin, who chaired the committee, and Jay Dougherty, Stephen Fuller, Pete Grice and Caryl Anne McBride, was instrumental in conceiving and developing the program, engaging the musicians and selecting the venue, and attending to the myriad other details needing to be addressed in order to insure that everything went smoothly.

Also a big thank you to saxophonist and jazz educator Don Braden, who served as the 45th anniversary concerts’s music director and worked hard from beginning to end in managing the artistic aspects of the concert, as well as to Rhonda Hamilton of WBGO, who served as a perfect mistress of ceremonies.

I of course also wish to thank the outstanding musicians who performed, all of whom are associated in one way or another with New Jersey: Danny Bacher, Nathan Eklund, Tim Givens, Jason Jackson, Ed Laub, Antoinette Montague, Alexis Morrast, Tomoko Ohno, Martin Pizzarelli, Bernard Purdie, Leonieke Scheuble, Nick Scheuble, Dave Stryker and

Stay tuned to www.njjs.org

NJJS Bulletin Board

Member Discount  Claim your member privilege! Get free admission to NJJS socials, discounts to music events, discounts from partners!

NJJS Members Discounts  Hibiscus Restaurant, Morristown and The Crossroads, Garwood offer NJJS members a discount of 10% off their check. The Berrie Center at Ramapo College offers NJJS members 5% off event tickets. $5 ticket discount for monthly Salem Roadhouse Cafe jazz nights.

FREE Jazz Socials  …ongoing. Join us for music and mingling. Free for members, $10 non-members (applicable to membership) with just a $10 venue minimum. Watch calendar page 3 for upcoming dates and details. Beyond the schmooze, there are some serious musical prizes raffled off at our socials!!
Marlene VerPlanck, and the “Little Big Band” made up of William Paterson University jazz studies students William Gorman (leader), Steven Crammer, Matt DeLeon, Ryan Hernandez, Tom Killackey and Stephen Pale.

Thanks also to NJJS past president Joe Lang, for his participation in the program, and to Houston Person, Randy Reinhart, Jack Stine and Warren Vaché, who were invited but were unable to attend due to previous commitments, but made videos which were played during the concert. [Mr. Reinhart’s letter was read to the audience by Joe Lang.] Ellis Hilton, the manager of the Dorothy Young theater, and his assistants Rachel Fintz and Sophia Amorim were most helpful and great to work with. Also thanks to Tom Salvas, who did the videos and photography, Sandy Josephson for publicity and Linda Lobdell for graphics and layout of the anniversary program book and publicity materials.

Finally, I wish to thank all of our sponsors and journal advertisers whose contributions helped to mitigate the cost of the celebration, and especially the major sponsors, America’s Mortgage, Davies Insurance Agency, Hullarious Productions, Keller Williams Midtown Direct Realty, Merrill Lynch, Morris Arts, Studio 1200, WBGO and WestFuller Advisors LLC.

Now that this celebration is behind us, we will start making plans for our 50th anniversary in 2022!

I would lastly like to take this opportunity to remind all our members and others of our upcoming annual meeting and social at Shanghai Jazz in Madison on Sunday, December 10, starting at 2 PM. There will be a business meeting at which directors will be elected, and two sets of music by the saxophonists Peter and Will Anderson, who have received wide acclaim for their programs featuring the music of the Dorsey brothers and Artie Shaw, among many other things.

Should be a great afternoon! As usual, admission is free to members, with a $10 food/drink minimum.

A big thank you to Don Braden… who served as the 45th anniversary concert’s music director and worked hard from beginning to end.

Like this issue of Jersey Jazz? Have it delivered right to your mailbox 47 times a year. Simply join NJJS to get your subscription. See page 43 for details or visit www.njjs.org.

A New Jersey Jazz Society membership makes a great birthday gift! Plus, if you are already a member, a gift membership costs just $25! See page 47 for details!

for updates and details.

December 10
NJJS ANNUAL MEETING
Peter and Will Anderson
President’s report to the membership and election of Board officers for 2018, plus two sets of music | FREE admission NJJS members, $10 all others, $10 food/beverage minimum
Shanghai Jazz | Madison
2 – 5:30 pm | www.njjs.org

January 7
CHICKEN FAT BALL
Randy Sandke, Randy Reinhart, Adrian Cunningham, John Allred, Conal Fowkes, Paul Wells and Nicki Parrott
$35 | Table seating, please bring your own drinks and snacks
The Woodland | Maplewood
2 – 5 PM

January 21
NJJS JAZZ SOCIAL
Artist TBA
FREE NJJS members, $10 public, $10 minimum
Shanghai Jazz | Madison
2 sets, doors open at 3 pm
www.njjs.org

February 18
NJJS JAZZ SOCIAL
Artist TBA
FREE NJJS members, $10 public, $10 minimum
Shanghai Jazz | Madison
2 sets, doors open at 3 pm
www.njjs.org

Funding for the NJJS Jazz Socials program has been made possible in part by Morris Arts through the N.J. State Council on the Arts/Department of State, a partner agency of the National Endowment for the Arts.
**Jazz Trivia**

*By O. Howie Ponder (answers on page 22)*

Name That Tunesmith!

Most jazz fans know that “Take the A Train” was Duke Ellington’s theme (though it was composed by Billy Strayhorn), or that “Take Five” was the Dave Brubeck Quartet’s biggest hit (Paul Desmond wrote it). Can you identify the 11 musicians whose compositions include these jazz standards?

1. “King Porter Stomp,” “Milenberg Joys,” “Wolverine Blues”
2. “Honeysuckle Rose,” “Ain’t Misbehavin’,” “Squeeze Me”
3. “When Lights Are Low,” “Blues in My Heart,” “Key Largo”
4. “Bags’ Groove,” “Bluesology,” “Ralph’s New Blues”
5. “Sister Sadie,” “Doodlin’,” “Song for My Father”
6. “Good Bait,” “If You Could See Me Now,” “Hot House”
7. “All Blues,” “Seven Steps to Heaven,” “So What”
9. “Moment’s Notice,” “Giant Steps,” “Naima”
10. “Rockit,” “Watermelon Man,” “Maiden Voyage”
11. “In Your Own Sweet Way,” “Blue Rondo a la Turk,” “Strange Meadowlark”

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December 8
Temple Beth Miriam (Elberon NJ)
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December 15
Wall Township Library
More celebrations! 2-3 PM

December 16
The 55 Bar (NYC)
Annual Holiday Party (The Early Show)

December 20
Ocean Township Library
Christmas Cheer! 2-3 PM

December 31
The Tides Hotel, Asbury
Ringing in 2018! 9 pm - Midnight

January 1 ... sleeping in!

Please check my site because venues can and do change.

Visit www.sandysasso.com for more info

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Sun 12/3: BRYNN STANLEY
Tue 12/5: JOHN KORBA
Wed 12/6: DAN LEVINSON TRIO
Thu 12/7: ADRIAN CUNNINGHAM TRIO
Fri 12/8: DON BRADEN/KARL LATHAM BIG FUNK BAND

Tue 12/12: JOHN KORBA
Wed 12/13: ED LAUB, MARTIN PIZZARELLI AND AARON WEINSTEIN
Sat 12/16: AXEL TOSCA
Tue 12/19: JOHN KORBA
Fri 12/22: ERIC MINTEL
Tue 12/26: JOHN KORBA

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Please note: We take reservations by telephone only 973.822.2899 and not by e-mail.
Many readers will know the work of Urbie Green, an elite trombonist with a seamless legato and beautiful warm tone. An Alabama native, he went on the road with the Tommy Reynolds Band at age 16 to help support his family in the Depression Era, working his way up in bands led by Jan Savitt, Frankie Carle and Gene Krupa before becoming part of Woody Herman’s Thundering Herd in 1950 and winning the DownBeat International Critics Award in 1954.

He went on to become one of the most in-demand trombonists in New York’s recording and television studios working with artists like Benny Goodman, Louis Armstrong, Count Basie, Leonard Bernstein, Frank Sinatra, Billie Holiday, Dizzy Gillespie, Perry Como and Aretha Franklin, among countless others.

Now 91 years old, the longtime Poconos resident has fallen on several medical challenges and it’s become increasingly difficult for his family to keep up with the bills. Urbie’s son Casey Green has launched a GoFundMe page to help raise funds needed to help pay for doctor’s visits, medical procedures, medication, physical therapy and assisted living costs. At press time (November 14) the crowd funding effort had raised about half of the campaign’s goal of $25,000 in 18 days with 218 people participating.

if you’d like to help put the fund over the top and maybe send a message to Urbie and his family, please visit www.gofundme.com/UrbieGreen.

Good Company: Urbie Green, second from left, jams with Thailand’s King Bhumibol Adulyadej (on left) and Benny Goodman, Jonah Jones and Gene Krupa during a visit by the King to the United States. Photo/USIA.

Correction: At Janis Siegel’s August 30th concert at the Axelrod Performing Arts Center in Deal Park, NJ, she performed Caetano Veloso’s ”Luz do Sol” and dedicated it to the late Manhattan Transfer member, Tim Hauser. An article in the November issue of Jersey Jazz (”Janis Siegel’s Eclectic Repertoire” p. 22), incorrectly identified the song as Maurizio Fabrizio’s ”Alla Luce Del Sole”.

Comments?

Advertising Rates Quarter page: $50; Half page $75; Full page $110. Biz card size $25. $10 discount on repeat full-page ads. To place an ad, send payment at www.PayPal.com using code: payment@njjs.org, or mail check payable to NJJS to NJ Jazz Society, c/o Michael A. Katz, 382 Springfield Ave., Suite 217, Summit NJ 07901; please indicate size and issue. Contact art@njjs.org or 201-306-2749 for tech information and to submit ads.

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Comments?
Big Band in the Sky

Grady Tate, 85, drummer/vocalist, January 14, 1932, Durham, NC -- October 8, 2017, New York City. There were two major events in Tate’s life that changed the direction of his career. The first occurred in the 1950s, after he graduated from North Carolina Central University with a bachelor’s degree in English and drama. He moved to Washington, DC, and was teaching at a high school and working at the post office when a friend, saxophonist Herschel McGinnis, took him to see jazz organist Wild Bill Davis play. Tate, who had played drums in a 21-piece orchestra while in the Air Force, asked Davis if he could sit in for one number. The next day, Davis called him and asked, “Would you like to work with my band? We’re opening in Pittsburgh Tuesday night. Are you in?” Tate remained with Davis for a few years, taking a break to study at the American Academy of Dramatic Arts before returning to music and becoming one of the busiest drummers in jazz, playing with, among others, tenor saxophonist Stan Getz, organist Jimmy Smith, pianist Billy Taylor, and trumpeter Clark Terry. He also played in several bands led by vocalists, but is best known for his association with Peggy Lee. That connection led to the second major event. Lee encouraged Tate to sing, and, during her set at New York’s Copacabana in 1968, she had him sing “The Windmills of Your Mind”, the Michel Legrand/Alan Bergman Oscar-winning song from the movie, The Thomas Crown Affair. After that, Tate released several albums as a vocalist. “You know,” he told Downbeat Magazine in 1971, “that was not only a great thing Peggy did for me, it was also unprecedented. Singers are a funny lot. The stage is all theirs, and, as a result, quite often they don’t want anything that has the remotest chance of upstaging them.”

Tate told All About Jazz’s Gregory Thomas in 2008 that he played with so many singers, “to see and learn what they were doing. You have to listen to all of the people who are successful at it. Find those that do it to the most of what you like. Key in on that person, not to sound exactly like them, but to get the essence of their feeling.” Among other vocalists he accompanied were Aretha Franklin, Lena Horne, and Bette Midler. He also appeared on a number of pop albums including Roberta Flack’s Killing Me Softly (Atlantic: 1973) and Paul Simon’s There Goes Rhymin’ Simon (Warner Brothers: 1973) and was the drummer for Simon & Garfunkel’s 1981 reunion concert in Central Park.

One of his best known drumming performances was on Quincy Jones’ “Killer Joe”, a track on the 1969 A&M release, Walking in Space. “Listen to Grady’s drums,” Loren Schoenberg, founding director of the National Jazz Museum in Harlem, told The New York Times’ Richard Sandomir. “It’s just phenomenal timing and rhythm that’s almost transparent.” Bassist Christian McBride recalled to Sandomir the first time he saw Tate perform. “Mr. Tate,” he said, “is one of those rare, unsung heroes of the drums who you rarely kept your eye on when he played because you were busy dancing, moving, and grooving.”

In an email to JazzTimes, Michael Cuscuna, producer for Mosaic Records and Blue Note Records, commented on Tate’s versatility. “I knew three Grady Tates,” he said. “Each was kind and brilliant and somewhat at odds with each other. The consummate, hard-swinging tasteful drummer who turned the heads of the musical giants of the ’60s was eclipsed by the skillful, spot-on studio drummer who gave every session its glue, its groove, and its soul. By the end of the ’60s, a tempered, controlled vocalist with emotional depth and perfect delivery began to fight for Grady’s time. So, three exceptional talents shared the same body and mind.” Jazz record producer Todd Barkan, also in JazzTimes, said, “No one ever made the beat sing and the melody swing with any more poetry and power than Grady Tate. Our music never had a better friend, and neither did I.”

Survivors include his wife, Vivian, and a son, Grady Tate, Jr.

Fats Domino, 89, pianist/vocalist, February 26, 1928, New Orleans – October 24, 2017, Jefferson Parish, LA. Meade Lux Lewis was a boogie-woogie pianist who was a fixture on the Chicago music scene in the late 1920s. He only made one solo record, “Honky Tonk Train Blues” (Paramount Records: 1927), but his powerful style is recognizable to music fans today because it was adapted by Fats Domino. Domino studied Lewis’ boogie woogie music and developed his own signature piano triplets — three notes for every beat. “The Fats Domino sound,” R&B historian John Broven told The Washington Post (October 25, 2017), “was a...” continued on page 10.
Bickford Jazz Showcase

THE HOT HOUSE JAZZ MAGAZINE AWARDS*
Thursday, December 14, 7:30PM
Winners in concert include Champion Fulton, Alexis Morrast, and “King” Solomon Hicks!

BUCKY PIZZARELLI BIRTHDAY PARTY
Monday, January 8, 7:30PM
Celebrate Bucky’s birthday with Aaron Weinstein, Martin Pizzarelli, Ed Laub, and Linus Wyrsch!

CHRIS BRUBECK’S TRIPLE PLAY*
Saturday, January 20, 8:00PM
Led by Dave Brubeck’s son, Triple Play brings together three award-winning musicians!

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Thursday, February 22, 7:30PM
Drummer T.S. Monk and his group pay tribute to his father Thelonious Monk.

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Champion Fulton, Bucky Pizzarelli, Chris Brubeck’s Triple Play, and T.S. Monk. Courtesy of the artists.

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combination of Fats’ clearly enunciated and naturally melodic Creole-laced vocals, aided by his underrated piano work — from creative boogie-woogie to simple triplets — and the impeccable solos and riffs from the accompanying band.”

His biggest hit, “Blueberry Hill,” also had jazz roots. Domino learned it from a Louis Armstrong recording. It also was recorded by the Glenn Miller band in 1940. “I liked that record,” Domino told New Orleans’ Offbeat Magazine, “cause I heard it by Louis Armstrong, and I said, ‘That number gonna fit me.’ We had to beg Lew Chudd (founder of Imperial Records) for a while. I told him I wasn’t gonna make no more records ‘til they put that record out. I could feel it, that it was a hit, a good record.”

Domino was the youngest child of eight in a bilingual Creole family. His father played Creole songs on the violin, and Domino learned to play piano from his brother-in-law, Harrison Verrett, a banjoist and guitarist who played in a Dixieland band led by Papa Celestin. Domino’s first band played at New Orleans’ Hideaway Club in 1947, and he was noticed by Dave Bartholomew, a trumpeter whose band was at another club on the same street. Bartholomew brought Domino to the attention of Chudd.

His first hit, “The Fat Man”, was recorded on the label in 1949. The first recording to make it to the pop record charts was “Ain’t That A Shame” in 1955. His last record to make the top 100 was “Lady Madonna” in 1968. The Beatles song was inspired by Domino’s piano style.

In the ’60s and ’70s, Domino performed steadily in Las Vegas, telling USA Today, “I went to the Flamingo for two weeks, and I stayed for 15 years.” In the early 1980s, he decided he no longer wanted to leave New Orleans, performing locally and appearing frequently at the New Orleans Jazz and Heritage Festival. In 1987, a Cinemax cable TV special featured him along with Ray Charles and Jerry Lee Lewis.

When Domino was asked in 1957 by a Hearst newssreel how rock ’n roll got started, he replied: “Well, what they call rock ’n roll now is rhythm and blues. I’ve been playing it for 15 years in New Orleans.”

Jazz pianist Bob McHugh, in a Facebook post message to the late Domino, said, “I always loved your music and rhythmic piano playing. Listening to your records as a kid got me into listening to piano players. Thanks for opening up the door to music for me and giving so much enjoyment to the world.” Actor Wendell Pierce, onetime Jazz at Lincoln Center radio host who played trombonist Antoine Batiste in the HBO series, Treme, tweeted: “Words fail me in this moment of deep heartache and sadness. We have lost a legend. One of my heroes. New Orleans’ Fats Domino is dead.” Harry Connick, Jr. added, on Facebook, that Domino “helped pave the way for New Orleans piano players . . . see you on top of that blueberry hill in the sky.”

No information was available on survivors.

Fred Staton, 102, saxophonist, February 14, 1915, Pittsburgh – October 25, 2017, New York. Staton, the older brother of the late jazz vocalist Dakota Staton, was a member of the Harlem Blues and Jazz Band. He played in drummer Art Blakey’s first band, which also included a young pianist named Elrowl Garner.

In a recent interview for WBGO-FM’s Program Guide, Staton recalled listening to his mother’s piano playing at an early age and hearing Duke Ellington and Fletcher Henderson records. He cited a Johnny Hodges cut on an Ellington big band record as the inspiration for his life-long infatuation with the saxophone.

Earlier this year, The New York Times reported on a June 2017 appearance by Staton at a New York Tax Study Group dinner. “Mr. Staton,” The Times’ Corey Kilgannon wrote (June 29, 2017), “bent forward with emotion as he soloed on ‘Mood Indigo’ and played ‘Perdido’ and ‘C Jam Blues’.”

His pianist that night was 80-year-old Bertha Hope, widow of pianist/composer Elmo Hope. “He’s very meticulous about his sound,” she told Kilgannon. “He just amazes and inspires me. I learn something new every time I play with him. He just swings.”

In addition to Blakey and Garner, Staton also played with trumpeter Roy Eldridge and pianist Earl ‘Fatha’ Hines. He told Kilgannon that, in addition to Hodges, he was influenced by Lester Young, Coleman Hawkins, and Ben Webster.

He is survived by his grandson, Richard Staton.

Sanford Josephson is the author of Jazz Notes: Interviews Across the Generations and Jeru’s Journey: The Life and Music of Gerry Mulligan. He’s written about jazz musicians in a variety of publications.
December 2017

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J A Z Z 2017-2018

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FOX’S NEWS

SING A SONG OF BIRD

Roseanna Vitro’s new project has her celebrating Charlie Parker and “soaking up all the bebop around me.” For that, she has gathered two excellent bebop singers: Sheila Jordan, and Bob Dorough, plus Mark Gross (alto), Jason Teborek (piano), Dean Johnson (bass) and Bill Goodwin (drums). On October 5, they did three sets at New York’s Smoke Jazz Club, and showed that “Bird Lives” still. Sadly, the great Bob Dorough wasn’t up to it. Happily, the great Giacomo Gates filled in.

The rhythm section opened the set with a joyous rendition of Jerome Kern’s “All the Things You Are.” Dean Johnson began it with Bird’s opening, one so closely identified with the composition that most jazz fans probably assumed it to be Kern’s idea. Ms. Vitro then performed “Yardbird Suite” in three-quarter time, quickly followed by Giacomo Gates with his grand take on the same classic. Then, as Roseanna said, Sheila Jordan “put a spell on everyone” with “To Bird” and “Quasimodo.”

The great lady is not only a living link to Mr. Parker, but an artist of such commanding stature as to be entitled a “Living National Treasure,” if we used that Japanese title for our very best.

Roseanna said she had put this together in part to strengthen her bop credentials. When she sang “Lady be Good,” in conjunction with Giacomo Gates on “Disappointed,” she demonstrated her success.

Giacomo is great at vocalese, and, as Roseanna noted, “He is a story teller and jazz historian, all in one.” When she introduced Mark Gross, Ms. Vitro said, “Mark sounds like Bird.” He smilingly responded, “No pressure.” Throughout the set, and especially during his solo feature “Donna Lee,” the audience seemed to agree.

I spotted lyricist Roger Schore in the packed room, and during the night other notables appeared. Among them were Holli Ross, Amy London, Ugonna Okegwo, Ari Silverstein, Ratzo Harris, and Harold Mayburn. The first set concluded with the three singers crowded onto the small stage singing “Just Friends.” Roseanna had promised “a rare night of music.” It was also memorably grand.

WHEN BUCKY’S AWAY

On October 4, guitar master Bucky Pizzarelli was scheduled to lead his trio with Ed Laub, rhythm guitar and Martin Pizzarelli, bass at St. Peter’s Church in Midtown Manhattan; instead he was in the hospital, with a combination thyroid problem and pneumonia. Violinist Aaron Weinstein stepped in for his ailing friend and mentor.

St. Peter’s church always draws a listening crowd, and Bucky has long been one of their favorites. Ed Laub, himself suffering with a cold and stress, began the concert by saying, “There is a big gap, but we will do our best.” Martin added that his dad wanted to be there and, “sends his love.”

Aaron advised, “If you want to get a refund, now is the time.” No one did. Much of the hour went as Bucky’s fans would expect: a baker’s dozen of classics from the Great American Songbook, and a time out with an invitation for patrons to question the musicians. His own talents and decades long association with Bucky showed as Ed led the band. Just as art experts often struggle to decide if a work is by a great master or by his best students, there were times when listeners with eyes closed, could easily have assumed that Bucky was playing.

Afterwards, Martin told me that when he awoke in the hospital, his dad had asked three questions. “When is the next gig?” “Where’s my wallet?” “Where’s my car?” And he asked them in that order. That’s reassuring to me.

Four days later, the three were joined by Tomoko Ohno, piano and Nick Scheuble, drums for another mid-day gig at Rutherfurd Hall in Allamuchy, New Jersey. Again, Ed and promoter Ed Coyne had scrambled to find high quality, crowd-pleasing substitutes, but they hadn’t performed together previously. That didn’t matter. The music was grand, and despite the worry and turmoil cause by Bucky’s illness, the gig seemed relaxed.

The usually quiet Martin even joined Aaron in joking. At one point, while Ed and Aaron conferred, Martin announced they were “… having a union meeting.”

Aaron’s quick, dry humor surfaced more often. Prior to soloing, he said he would play for about four minutes, “if you need to use the restrooms.” Later while the others huddled too long, Aaron called out, “At what tempo would you like this song? If they can’t decide, you should.”

The gig ended with “Honeysuckle Rose,” known to some as “The Pizzarelli National Anthem.” This “anthem” produced no controversy, just loud applause from happy people both sitting and standing but united in calling for more.
CHARLES TOLLIVER TENTET PERFORMS “MONK AT TOWN HALL, 1959”

The Jazz Standard dedicated much of October to celebrate Monk’s centennial. That climaxed when Charles Tolliver reprised the master’s 1959 Town Hall concert. That event’s recording has long been available, but even the best recording is something of a shadow of the live event. This was a live recreation. There is an argument that excessive tributes retard the progress of jazz. Perhaps so! There must, however, be certain exceptions, because some artist’s repertoire is critical to understanding the DNA of this music. Forgetting them means losing some of jazz’s soul.

Like the original, this was a popular success. Long before the music began, the club was packed as people happily waited. When the lights dimmed, Kirk Lightsey sat at the piano, and played “In Walked Bud.” He was then joined by bassist Devin Starks and drummer Darrel Green for “Blue Monk,” that set heads bobbing. Then the rest of the tentet appeared and many more heads bobbed along for the hour. “Little Rootie Tootie” on the album is grand, but having that magnificent, compulsive cacophony played only a few feet away was thrilling.

I don’t know how much they recreated the original. No words were spoken (like Monk?). Mr. Tolliver had carefully transcribed those arrangements, and played as many as a set could hold. Like the original, this tentet also wore dark suits, but Mr. Lightsey never wore a hat or danced, as Monk may have. The roster at Town Hall was filled with such masters as Phil Woods, Charlie Rouse and Donald Byrd. On the Jazz Standard stage were such able successors as Todd Bashore, Billy Harper, and Josh Evans. I missed the original, but now have experienced the next best thing.

HALLOWEEN WITH SCOTT ROBINSON

Scott Robinson’s musical tastes are happily eclectic. He is a long time member of both the Maria Schneider Orchestra and the Ear Regulars. The Jazz Standard asked him to organize a fitting gig for Halloween. He got together trumpeter Philip Harper (back from years abroad), trombonist Frank Lacy, pianist/organist Gary Versace, bassist Pat O’Leary and drummer Matt Wilson to celebrate his new CD Heliocentric Toneways, his bow to Sun Ra’s still extraordinary Heliocentric Worlds.

Scott promised, “special night of improvisations, fun, swinging Sun Ra tunes, and some original material. The astonishing bass marimba that Sun Ra played on Heliocentric Worlds will be in the house!” It dominated the stage, and to fulfill his promise Scott brought along tenor, bass and slide saxophones, theremin, optical theremin, bass recorder and some doodads from his instrument collection. The music was both swinging and adventurous enough that Philip Harper said, “Beam me up.” Scott replied, “No, beam me OUT!” They played Scott’s music (“Mad Eyes”) as well as Sun Ra’s (“The Golden Lady,”) and Monk (“‘Round Midnight”).

While there was a short break for a costume contest, the set was devoted to fun and music, all treats, no tricks. It was a joyously memorable Halloween.
Talking Jazz
A Jersey Jazz Interview With Jason Anick
By Schaan Fox

One of the fresh musical delights of the last few years has been discovering the Rhythm Future Quartet, a group of young musicians promoting, and expanding Gypsy jazz. Like The Quintet of the Hot Club of France, the group that brought the music to the world’s attention, it is co-led by a guitarist, Olli Soikkeli, and a violinist, Jason Anick. Last year I interviewed Mr. Soikkeli and when Mr. Anick released a new CD, United, I was able arrange an interview with him. Then just before we spoke in early April, the United Airline’s mistreatment of a passenger story hit the news.

JJ: Is there anything special that you wish to talk about, like calling your new album United?

JA: We thought about changing the title but it is too late for that; bad timing, huh? It is co-led by pianist Jason Yeager. We actually met in high school. We grew up in the towns next to each other. We’ve been friends for many years. We've taken different paths in music, but they always led us back to different collaborations like recording together on the previous album Tipping Point, or collaborations at Berklee where we both teach now. I’m in the Strings Department, and he is in the Piano Department. United is kind of a double title; both Jason and I are uniting our creative visions as well as bringing all the different sounds together into a unified voice and vision of a “jazz without borders.” We mix in influences from world music, Gypsy jazz, classical, and pop. We also enlisted a lot of fantastic Berklee teachers to perform with us, including Jason Palmer, an amazing trumpet player, George Garzone, a legendary sax player and a few others. It was a great collaboration.

JJ: While most selections are originals, you do have “All Blues” by Miles Davis.

JA: [Chuckles] It is one of my favorite standards to play. It lends itself to a loose and conversational approach, which Jason and I wanted to highlight. We love playing duos and taking a standard and having a musical conversation. “All Blues” really lends itself to that.

JJ: Has anything of importance in your career taken place in New Jersey?

JA: Yes, I recently performed with the Rhythm Future Quartet in Maplewood at the Django A Go-Go Festival. It is a big Gypsy jazz festival that takes place in New Jersey and New York. Over the years I have probably done a dozen or so shows in New Jersey. I performed a few times with Frank Vignola, the John Jorgenson Quintet as well and with Stephane Wrembel who lives in New Jersey. I get there many times throughout the year. It is always a great experience because there are a lot of avid jazz fans in New Jersey.

JJ: What first attracted you to jazz?

JA: The freedom to be your own musician and make your own mark on a style of music. Jazz allows that. And, playing the violin which was more obscure to the jazz world, I felt I could make my mark if I studied the tradition and brought the violin into that world in a new way. That was exciting to me, the freedom within improvisation, the conversation between players, and bringing the violin into this world where it was under represented. And as I listened to jazz more and more over the years, I grew to love it as a listener as well.

JJ: Is there any film novel or story that you feel captures the life of a musician?

JA: Certainly not Whiplash, that film about the drummer. That didn’t connect with my experience as a musician. Almost Famous is a great movie, but that is about a rock band. Between that and Spinal Tap, some of those things definitely portray life on the road.

JJ: Do you want to add some of your own road stories?

JA: My Gypsy jazz group, Rhythm Future Quartet, just got back from a two and a half week tour in Alaska. We got on a pretty small prop plane where it was three seats in the back for us, then Olli was co-captain. We fit all of our stuff in the back and wings. It was pretty amazing. I thought we wouldn’t fit in there, but we got all of our gear and instruments, including an upright bass. I guess we travel light. The crowds were great, appreciative, respectful and enthusiastic that we were traveling to some of these small places, where you can only get there by plane. Alaska is stunning: beautiful ocean views with backdrops of snow-tipped mountains.

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

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I immediately thought, “I want to improvise like Charlie Parker on the violin.” For one year I only listened to Charlie Parker. It was a great year.

mountains. We did appreciate everything. Between that and all the fresh fish we ate, it almost didn’t feel like work.

JJ: I read that Charlie Parker was your first big jazz influence.

JA: Before that, my dad exposed me to swing, classical, blues, bluegrass and Django Reinhardt and Stéphane Grappelli. I was exposed to the jazz players from the ‘40s and ‘50s through my brother taking sax lessons. His sax teacher gave him some Charlie Parker albums, and I was instantly drawn to that sound. It coincided with my interest in improvisation on the violin. I immediately thought, “I want to improvise like Charlie Parker on the violin.” For one year I only listened to Charlie Parker. It was a great year.

JJ: Were there any other professional musicians in your family?

JA: My father was a big influence on me, and a great musician who didn’t end up pursing it as a career. He has been a part-time musician since he was in college. My dad and I certainly played a lot together over the years, whether he was playing violin or guitar. That is tricky now; scheduling wise, but when we can, it is always a treat. We even co-composed lots of music. He loves seeing me perform and films almost everything he can.

JJ: Your name is a bit uncommon. What is your family’s background?

JA: My great grandfather came from Russia. The story goes, he loved to sing Russian songs and played at the fiddle, but wasn’t particularly good at it. After my great grandmother passed away, a few of his fiddles got passed down to my grandmother and then eventually to my dad. My family name Anick is a shortened form of Anikov (son of Anik), which was truncated when they emigrated to the U.S. in the late 1800s. My mother’s side dates back to the Mayflower, so I have deep roots in New England as well.

JJ: Do you have any career souvenirs people visiting you can see?

JA: Getting Stéphane Grappelli’s signature when I met him in 1996 was pretty amazing. My most prized souvenir though was getting a scarf that belonged to Grappelli. Matt Glaser, who teaches at Berklee with me, wrote a book on Stéphane Grappelli. He got to hang with Stéphane Grappelli over the years. When Stéphane passed away, Stéphane’s partner gave Matt Glaser his violin case. In it was a scarf that he used for years to wrap around his violin. Matt gave me that last year and now it lives in my violin case.

JJ: Would you tell us about your violins?

JA: I have two. One is a French violin from the 1880s. It is from a great maker named Collin Mezin. I was trying to find something that had the complexity of Grappelli’s violin tone. More recently I have been playing a violin my dad got at a pawn shop years ago. It has no label, so it is a mystery violin. It sounds really good. I go back and forth between those two.

JJ: When and how did the mandolin enter into your musical life?

JA: My dad plays guitar, mandolin and violin so they were all around growing up. I started playing guitar first, when I was about 12, alongside violin. There was a lot of music in me and it wasn’t all coming out on the violin, so the guitar was a great outlet as well. I was about 17 when I started playing mandolin. It was always around, and I heard it a lot, but I didn’t hear much jazz mandolin. I picked it up pretty fast, because it is kind of a highbred of guitar and violin. Lately I have been playing a 5-string acoustic/electric mandolin. It was built by a guitar maker in Portland, Oregon, who makes a lot of archtop guitars called “Arrow Guitars,” and he realized there was a need for electric mandolins. There wasn’t a lot out there. There were some companies making solid body electric mandolins, but there weren’t many that were making acoustic electric that would still have some acoustic sound, like what an archtop would be on a guitar. He basically took the model of his guitar building and shrunk it down to a mandolin size. When I discovered that, I was intrigued and reached out to them. He got me one, so I’m someone who represents his brand. The instrument itself is called a “Jazzbo” and they are fantastic. I have stuff on YouTube so you can hear what it sounds like.

JJ: Do you play any other instruments?

JA: I just play guitar, but mostly just for composing.

JJ: Regina Carter made headlines when she played Paganini’s legendary Guarnieri violin. Have you had any opportunities to play any violins of such status?

JA: I’m friendly with some of the shop owners in Boston and from time to time million dollar instruments pass through their shops. I’ve had the opportunity to play them. It is pretty incredible.

JJ: How do you balance your teaching with touring?

JA: It is tricky. I’m definitely lucky that I teach at Berklee. It has teachers that are in the world making a living as role models, so it is more understanding with touring allowances and musician’s schedules as long as I make up the lessons when I get back. I teach Tuesday and Wednesday, fairly full days. I tend to tour a lot of long weekends, Thursday, Friday, Saturday and Sunday. On Monday I am back and ready to teach. I also have summers off, so between early May and September a lot of touring can be done unconstrained by teaching.

JJ: How long was it between the time you were a student at Berklee and you began teaching there?

JA: I actually went to the Hartt Conservatory in Connecticut. Most people assume I went to Berklee. You are not the first. I started teaching at Berklee six years ago. I was approached by members of the string department. I was on their radar as I had performed with some of the faculty in the string department. There were a couple of times they needed someone to fill in, so they tapped me for that. Little did I know those were trial runs. I’ve grown a lot since then and learned a lot from my students.

JJ: I saw you played for the Clintons when you were quite young.

JA: Yeah, that was back when Bill was president. President Clinton and Hillary came out to a Fiddle Contest I was performing at in Martha’s Vineyard.

JJ: How did you get to play with John Jorgenson?

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Paul Wells, Drums
Conal Fowkes, Piano

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JA: I started playing with John back in 2008. He tapped me right out of college. I was a senior at Hartt and out of the blue I got this email from John Jorgenson about auditioning for his band. That was pretty amazing and a very pleasant surprise.

JJ: Were you sure the email was his and not a prank?

JA: Oh yeah, I knew of John through the Gypsy jazz community. He had a touring band, and in the Gypsy jazz world, he was very well known. We had a phone conversation. My thing was, “I one hundred percent want to do this, but I also want to graduate.” I was so close to finishing I didn’t want to miss out on graduating. He was accommodating. His other violin player was leaving after a couple more dates and I segued in. Once I graduated, it was full steam ahead. We did about 130 shows the first year in Europe, China and almost every state. It was a great experience. John and I still play a bit together, but less frequently because Rhythm Future Quartet has been so busy. The last time I played with John was in January. I did some stuff in California with him. It’s more on a gig to gig basis, but it’s been a great musical collaboration and huge stepping stone into the music world. That gig helped boost my profile to get the Berklee gig, tour stepping stone into the music world. That gig was a stepping stone into the music world.

JA: I had been playing with John for a number of years, but I also wanted to lead my own Gypsy jazz group with my own vision, my own original material and arrangements. It was mostly just about finding the right players. Until I met Olli Soikkeli a Finnish guitar player who was moving to New York City. I hadn’t found anyone I really wanted to start a project with. We met about six years ago at a camp called “Django in June” which is in North Hampton. We were both teaching there. He had some connections, but you can imagine just moving to New York City from Finland was a big thing. It was good to get the ball rolling with a project right away. We decided to form a group and booked a few tours around New England. It really resonated and took off. Since then we have played maybe 200 shows together over the past three and a half years. It has really picked up in the last year and a half. We have our own booking agent and are getting our name out there more. We had a video clip of Olli’s composition, “Bushwick Stomp,” that went viral with about three million views. That has helped boost our name and getting fans all around the world.

We started the group with Vinny Raniolo, who we knew through collaborating with Frank Vignola. We recorded our first album with Vinny as well, but as the band got busier and busier, it became clear that Vinny was too busy with Frank. We looked around for another guitar player and I knew about Max O’Rourke. I met him when he was about 15, and he was good then. He is now 21 and has continued to grow and really knows this style of music. Our bassist has been Greg Loughman since the beginning. I’ve worked with him a lot. He played on Tipping Point and United. He is a great all around bassist that I have used for many, many projects.

JJ: Would you tell us about how Rhythm Future came about?

JA: Why did you select the name Rhythm Future for the group?

JJ: “Rhythm Future” is a composition by Django Reinhardt that was more progressive and very unique for that time. It matches our vision of pushing Gypsy jazz into the future and expanding its boundaries.

JA: What do you feel is most interesting about Django the man?

JJ: What do you feel is most interesting about Django the man?

JA: There are so many legends around him, it is hard to know what he was like. From the stories about him, I like that he was an individual and an artist dedicated to music. He also had a big family and loved fishing and playing pool. I like that this musical genius also had a life outside of music. That is important, and people forget it sometimes.

JJ: We should not forget his Hot Club partner. What do you feel is most interesting about Stéphan Grappelli the man?

JA: I think what resonates with me is his seemingly endless positivity and warmth. I think that also came through in his musical persona as well. He always seemed to have a big smile on his face.

JJ: That is a good thought to end with. Thank you very much for doing this.

Amani wishes you all a joyous Holiday season.

"peace" in Swahili

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Stephen Fuller  
Vocals

Marty Eigen  
Sax, Flute

Flip Peters  
Guitar

Fred Fischer  
Keyboard

Nick Scheuble  
Drums

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I’ve long harbored a fantasy in which I’m a young man, recently arrived and coming of age in New York City, in the late 1930s. Sure, odds are I’d be unemployed and in a Depression breadline. And in a few years, I’d be sucked into the vortex of World War II, from which I might not return.

On the other hand, on any given night in, say, 1939, if I had a few nickels, I’d be able to saunter over to Broadway and 42nd Street to the Fiesta Danceteria — “the world’s first self-service nightclub” — and see Coleman Hawkins and His Orchestra play while fur-wrapped women carry cafeteria trays across the dance floor, or to the Famous Door on 52nd Street to see the Count Basie Orchestra and its tenor saxophone jinn, Lester Young.

Until Elon Musk invents a time-travel machine that we’ll wear as a wristwatch, listening to the Savory Collection of live recordings from New York concerts and nightclubs from 1936-1940 — few of which have been heard since — is the best vehicle with which to transport yourself to a front-row seat at the Swing Era. The collection’s institutional steward, the National Jazz Museum in Harlem, has released the first three volumes via iTunes within the past year.

I’ll be reviewing volumes 1 and 2 here, and volumes 3 and 4 (the latter, featuring pianist Joe Sullivan, will be released soon) in a later issue. (Full disclosure: From 2014 to 2015, I was a staff member at the JMIH while it housed the Savory materials.)

■ VOLUME 1: COLEMAN HAWKINS AND FRIENDS

Volume 1, with an accent on the title’s latter, includes Ella Fitzgerald, a hefty helping of Fats Waller, four tracks from a tempestuous Lionel Hampton Jam Session and a couple of curios — a guitar duet of Dick McDonough and Carl Kress and a side featuring violinist Emilio Caceres and his saxophonist brother, Ernie. Volume 2 features more than an hour’s worth of broadcast recordings by the Count Basie band featuring Lester Young on tenor saxophone and clarinet, unheard since they were broadcast and to my mind, a discovery of the highest historical and artistic magnitude.

Time for a thought experiment: What if someone discovered, moulder in a museum warehouse, an alternate version of “Guernica” or “Starry Night”? That’s how titanic is the disclosure of a live, six-minute version of “Body and Soul” by Coleman Hawkins and His Orchestra, recorded in May 1940, seven months after the legendary studio recording. It’s the capstone of Savory volume 1 — and perhaps the entire collection.

The arrangement is the same as on the studio recording. Hawkins alludes to some phrases from his immortal hit record during the first few choruses, but he appends two additional choruses, full of his customary daring and bravado.

“Basin Street Blues” features a complex arrangement — unconventional for a dance venue — with numerous interludes, a vocal by Thelma Carpenter and Hawkins’ two exuberant choruses that soar over the entire orchestra. The band includes pianist Gene Rodgers, drummer J.C. Heard, proto-bopper trumpeter Joe Guy, bassist Billy Taylor and former Chick Webb trombonists Claude Jones and Sandy Williams. This is followed by a truncated version of “Lazy Butterfly,” the band’s theme, unrecorded and thought to be arranged by Hawkins.

The young Ella Fitzgerald is featured with drummer Chick Webb and unknown personnel from the CBS Studio Orchestra on two tracks from 1938. “A-Tisket, A-Tasket,” the tune that launched her career, and “I’ve Been Saving Myself for You.” Even so early in her career, you can hear Ella’s playful reworking of phrases she must’ve A-Tisketed 1,000 times.

The Waller tracks start with “Yacht Club Swing,” Fats noodling under the announcer’s introduction: “Ahoy, mates, welcome to the Yacht Club! ’Hold My Hand” features trumpeter Herman Autrey darting into the stratospheric heights of Eldridge and Armstrong, and the rhythm goes polyphonically down yonder to New Orleans in the out-chorus. Fats sings “I Haven’t Changed a Thing,” a lightly swinging medium-tempo number, with his characteristically good-natured disdain for romantic bathos. Other highlights are “Alligator Crawl,” a Waller piano solo, and “Spider and the Fly,” featuring Fats and the band in a vocal call-and-response.

While the Hawkins and Waller tracks feature working bands, the Lionel Hampton Jam Session from December 1938 is an authentic consortium of diverse talent brought together by disc jockey Martin Block: Cozy Cole2 and Milt Hinton from the Cab Calloway Orchestra; Hamp, altoist Dave Matthews and trombonist Vernon Brown from Goodman’s entourage; Basie’s other great tenor, Herschel Evans; pianist Howard Smith (from Tommy Dorsey’s band) and trumpeter Charlie Shavers, who at age 18 already had come to prominence with the John Kirby Sextet (featured extensively on Savory Volume 3).

“Dinah” swings mightily. Hampton provides a solid, three-chorus example of his hell-bent-for-leather performance style, tossing off long runs with seeming nonchalance.

On the languorous, dirge-like “Blues,” Evans schools everyone on how to assay that idiom. You can clearly discern Cole’s clever deployment of press rolls and cymbal shimmering runs, thanks to Bill Savory’s canny recording strategy. (Schoenberg told this writer that he “recorded with a pre-emphasis on the highs, knowing that in subsequent analogue copies, the highs would be the first frequencies to be degraded.”) Hamp tells Shavers to “Play it, Charlie,” and Shavers, already demonstrating a variety of tones and timbres, delivers a humorous, Armstrong-inspired solo that begins with a quote from what you might call the national anthem of thoroughbred racing and ends with an exultant high note.

1 This was a nightclub on West 52nd Street, not the private aerie of land-lubbing plutocrats.
2 I’d be remiss if I didn’t laud Cozy Cole, one of the music’s most tasteful, versatile and underappreciated percussionists, who probably played on more important records than any drummer of the Swing Era — and beyond.
3 Evans plays with such forceful authority that it’s hard to believe he was suffering from advanced heart disease and would die within two months.
“Chinatown, My Chinatown” features Hampton’s two-fingered right-hand piano-drumming. “Stardust” is a vehicle for Evans’ soulful, moaning Texas tenor, the sound of which we’d hear echoes in the playing of Buddy Tate (Evans’ successor in the Basie band) and Illinois Jacquet, among others.

**VOLUME 2: BASIE AND PRES**

Lester Young, a sui generis artist of profoundest genius, once said that a musician is also a scientist and a philosopher. This truth is self-evident, because every time he soloed with the Count Basie Orchestra, he transmitted lessons in logic, aesthetics, ethics — even ontology.

Young not only bequeathed us many timeless works of the profoundest beauty, but also taught all whose souls he touched how to be; that is, how to live a life of nobility in a most ignoble world.

The appearance of 17 tracks of Young playing with the seminal Count Basie Orchestra, is a major chapter in the ongoing Book of Jazz Revelation.

While much of the repertoire included here is familiar from the band’s studio recordings of the late 1930s, there are many surprises, both in the solo work and the ensemble playing, such as arrangements altered or previously unknown.

An example of both occurs on “Honeysuckle Rose,” whose chart bears little resemblance to either the band’s Decca recording or other aircheck versions. Young delivers his Presidential addresses, such as his two choruses that greatly diverge from other versions, with utmost immediacy. He blends repeated notes, honks and descending phrases into a rapturously complete statement. Jo Jones’ magnificent drumming is incredibly well-mixed, allowing you to apprehend the full measure of his magnificent drumming is incredibly well-mixed, allowing you to apprehend the full measure of his orchestral genius.

The band sounds a little too frantic on “I Ain’t Got Nobody,” but at one point, again, thanks to Savoy, you can clearly hear Freddie Greene playing chords that chop the 4/4 meter in half, resulting in that ecstatic combination of triple-meter and duple-meter (or 3/4 inside 4/4) irresistible to dancers. It’s a rare glimpse into the works of the Basie rhythm machine. And it’s glorious.

“I Ain’t Got Nobody” is also taken at a faster tempo than on the Decca recording. Jimmy Rushing wails. During a band break, Lester leaps in a bit prematurely, but like any great jazz musician, he incorporates the miscue into his brief solo.

“Rosetta,” described by the announcer — “Count Basie has NOT prepared this number” — as a “jam session,” features two virile choruses by Evans and one by a muted Buck Clayton, with Basie’s supporting stride bass figures and descending bass runs. Enter the President, master of sound: Young has never sounded more in command, and this solo is a perfect example of the prodigality of this greatest of all jazz melodists.

“Blue and Sentimental” is a variation on the hit record that featured Evans. He opens with a soulful chorus, then the band plays one, tagged by Young’s sublime final eight bars on clarinet — an expression of the beauty of vulnerability. Helen Humes takes a vocal chorus (this is not on the studio version), and she’s great, her voice supple like a girl’s but wise in the ways of the blues.

“Every Tub” is one of those tunes in which the band played its intro chorus like an out chorus. Young plays with unbridled abandon, as if he were in the middle of a dream. There’s a second tale of the “Tub,” in which Young is equally scintillating.

The hoarse, keening tenor of Jimmy Rushing — heard here on “Good Morning, Blues,” backed by Young’s ethereal clarinet obligati — remains a mythic voice in the American sonosphere. His lament — “It’s Christmas time and I want to see Santa Claus” — is Dantesque in its purgatorial irony.

There are two versions of “Texas Shuffle” in this collection. The first features the brilliant Buck Clayton, the trickster wizard Dickie Wells and Young again on clarinet, who weaves through the last out chorus of riffs like the New Orleanian he was, and offers conclusive proof that he was one of the supreme clarinetists in jazz history. On the second “Shuffle,” Evans plays riffs that presage R&B — hell, they ARE R&B. The band plays two choruses so relaxed and informal, it’s as if they’re rehearsing, and under the announcer’s sign-off, we can hear Lester cavorting in the upper register of his Pan pipe clarinet.

The remaining tracks are from 1939 and 1940, with some personnel changes: Tate has succeeded the late Evans, and Al Killian is the new lead trumpeter.

The blues called “Pound Cake,” is notable for a solo by baritone saxophonist Jack Washington. He left only a faint imprint on the recorded history of jazz — and that’s a shame, for he was an excellent player, both in the section and as a soloist.

Eddie Durham’s “Swingin’ the Blues,” which was greatly foreshortened for the Decca studio recording, is here presented in its original arrangement, taken at a turbocharged tempo.

In September 1939, Hitler invaded Poland. Three months later, the Basie Orchestra, a total refutation of the notion of “white, Aryan supremacy,” recorded “The Apple Jump.” This band could swing hard and soft, and was able to dial the intensity up and down on a dime. The cyclone and the eye.

On “Bugle Call Rag,” Pres blows powerfully and playfully at the same time, a feat of which few other jazzmen have been capable. The track demonstrates another aspect of the band’s innovation: They seem to be jamming, but the musical substructure is cleverly and tightly constructed while seeming all but invisible.

The version of “One O’Clock Jump” here is a missing piece to one of the most tantalizing puzzles in jazz history: The Basie band’s performance at what Schoenberg calls a “riotous” Carnival of Swing, held at New York’s Randall’s Island several weeks before the Famous Door opening by Martin Block and broadcast on New York’s WNEN. Only the film footage had survived, sans soundtrack — until now. The sound quality isn’t as good as the other tracks, but the band was, as always, smashing. No orchestra ever did more with less.
Israeli Flutist Mattan Klein Will Perform In New Brunswick Dec. 2

On Saturday evening Dec. 2 at 8 pm, the exciting Israeli jazz flutist Mattan Klein returns for a fourth time to Anshe Emeth Memorial Temple, 222 Livingston Avenue, New Brunswick to perform music from his fourth recording, Sound Tracks, which was conceived, produced and recorded in Israel.

Klein was born and raised in Jerusalem. He studied at the Rubin Academy there and graduated with honors from the Berklee College of Music in Boston. His original compositions have earned him awards at the John Lennon Songwriting Contest and the USA Songwriting Competition.

His style belongs to the current generation of jazz artists, with a hint of the sensibilities unique to Klein’s world — a touch of New York, a touch of Israel, and a reflection of his deep interest in the music of Brazil.

It’s all integrated into a unique voice, one that restrains the use of chromaticism that goes along with this style to create the balance of elements that still evades many performers.

He will offer a mix of jazz-friendly tunes along with Pablo Vergara, piano; Ben Zwerin, bass; Adriano Santos, drums; and special guest Tammy Scheffer, vocals.

Tickets are $18 per person, and can be purchased at www.aemt.net or call 732-545-6484. Information at www.mattanklein.com.

A version of this article that appeared in the November issue erroneously stated that this concert will be in Livingston.

JAZZ TRIVIA ANSWERS

1. Jelly Roll Morton
2. Fats Waller
3. Benny Carter
4. Milt Jackson
5. Horace Silver
6. Tadd Dameron
7. Miles Davis
8. Benny Golson
9. John Coltrane
10. Herbie Hancock
11. Dave Brubeck

On January 16, 1938, BENNY GOODMAN and his orchestra performed to a packed house at New York’s prestigious CARNEGIE HALL, at that time a “blue-nose” place where society and the elite mixed, and to which only the affluent possessed season tickets. Goodman’s smashing success introduced jazz to a new audience, and transformed him into an icon. 80 years later, on January 14, 2018, at 3 p.m. in Manasquan, DAN LEVINSON and JAMES LANGTON’S NEW YORK ALL-STAR BIG BAND celebrate with the music played at that landmark event.

Limited Seats Order by Phone: 732-528-9211 Remain: Or Online: algonquinarts.org

ALGONQUIN ARTS THEATRE

1 O’CLOCK JUMP CLASS: Dan & James lead a class: Benny Goodman & His Kingdom of Swing on Wednesday, January 10 at 1 p.m. Cost: $15
JANUARY MUSIC FEST

JAN. 14  2 PM
FREDA PAYNE:
A TRIBUTE TO ELLA FITZGERALD
Freda Payne scored a No. 1 hit with her 1970 pop anthem, Band of Gold. Payne has toured the world in concerts, theater performances and one-woman shows. Today, Payne celebrates Fitzgerald’s career from her 1934 award-winning Apollo Theater debut to vocalist.

JAN. 21  2 PM
SWING THAT MUSIC
A JAZZ TRIBUTE TO THE THREE LOUIS
Danny Bacher swings the praises of the three Louis… Armstrong, Prima & Jordan paying homage to the era of jumpin’ jive.

"It is about making hot music but staying cool….about having a blast with friends.”
– Stephen Holden, NY Times

JAN. 27  8 PM
MATUTO
[BRAZILIAN BLUEGRASS]
The joyous music of Matuto merges the folkloric music of Brazil with the sounds of all-American bluegrass.
– Chicago Tribune
In Brazil, Matuto is slang for Country Boy, but these urbanized virtuosos have headlined renowned Bluegrass, Jazz, and World Music Festivals across North America, as well as recent collaborations with Carnegie Hall!

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December 2017 Jersey Jazz
Greg Bufford is a student of jazz history. He studied under legendary drummer Philly Joe Jones and also received in-person instruction and advice from ‘Papa’ Jo Jones and Freddie Waits. When Bufford, collaborating with me, had an opportunity to bring live jazz back to the Garwood, NJ rock club, the Crossroads, he drew on a bit of jazz history. The concert was scheduled for Sunday, October 15, and one of the giants of jazz, trumpeter Dizzy Gillespie, would have been 100 on October 21, 2017. So, having a tribute to Gillespie was an easy decision.

Drummer Bufford assembled a quintet consisting of James Gibbs on trumpet, Gene Ghee on tenor sax, Belden Bufford on bass, and Alva Nelson on keyboards. The enthusiastic crowd at the Crossroads would have been surprised to learn the band only rehearsed twice. It sounded tight and crisp, and the chemistry was contagious. “Our guys were really digging,” Bufford said. The repertoire included the Gillespie-Charlie Parker classic, “Groovin’ High;” Gillespie standards, such as “Con Alma” and “Night in Tunisia;” as well as tunes associated with Gillespie’s contemporaries — Bobby Timmons’ “Moanin’,” the title track on Art Blakey’s 1958 Blue Note album of the same name, and Thelonius Monk’s “Straight No Chaser,” “We were not trying to imitate these people,” Bufford pointed out. “We know we’re not these guys, but we were getting connected to the spirit of these people, the spirit of the people who came before us. All we can do is pick up on the same vibe.”

Gibbs shrewdly did not try to imitate Gillespie, but, instead, captured the energy and soul of his performances while playing in the straight-ahead style that first captured the attention of vocalist Betty Carter 23 years ago. When the then 16-year-old from Irvington, NJ, performed at WBGO’s annual membership party and gala at New York’s Five Spot jazz club, Carter invited him to audition for her annual jazz performance program, “Jazz Ahead.” After he landed the audition, Gibbs studied with Carter and performed in concerts at the Brooklyn Academy of Music and The Kennedy Center with other amateur and professional jazz musicians.

The quintet projected the essence and temperament of a typical Art Blakey Jazz Messengers performance. Bebop and/or modern jazz musicians sometimes get criticized for not paying enough attention to the audience. Not so with Blakey or Bufford. “Art Blakey,” said Bufford, “was always watching the audience.” Bufford introduced live jazz on Tuesday nights at the West Orange bar/restaurant SuzyQue’s in 2012, moving over to Maplewood’s Highland Place until it closed in 2014.

Allaboutjazz.com’s David A. Orthmann covered one of Bufford’s SuzyQue’s performances and commented about his rapport with the audience: “[He] greets audience members by name in between selections, calls for requests, and makes announcements ranging from birthdays to cars left in the parking lot with the lights on…He’s building a loyal audience, one fan at a time, by juggling a variety of skills that are not unlike his sophisticated, polyrhythmic approach to drumming…”

Bufford called the October 15 gig, “opening night,” and is hopeful it will turn into a regular engagement at the Garwood club. Lee Frankel, Crossroads owner, said, “It was so great to see all the enthusiastic jazz fans back at the Crossroads, such a perfect vibe.”

In addition to potential future shows with Bufford, Frankel said he has booked guitarist Stanley Jordan for Saturday, December 16.
MARLENE VERPLANCK

Surprise Me Somewhere!

Sunday, December 3
NJPAC

Sunday, December 10
Manalapan Library
2 - 4pm
Manalapan is library headquarters, a large and wonderful space that fills quickly. For information, 732-431-7220.

Tuesday, December 12
Mezzrow Jazz Club
163 W 10, just east of 7th Ave New York’s hottest new club. Two shows, 8pm and 9:30pm. Tickets $20. mezzrowclub@gmail.com

Wednesday, December 13
Christmas Show at Midday Jazz
Many guest artists contributing to this event. St Peters Church, 54th St. @ Lexington Ave, 1 - 2pm. NYC PARKING: Icon Parking, 51st bet. 3rd & Lexington (Downtown side) charges $15. incl. tax to park 5 hours with validation at St. Peter’s reception desk.

Saturday, December 30
Jazz @ Kitano
Celebrate New Years Eve one night early...so much fun! 66 Park Ave. at 38th St. Two shows, 8 and 10pm. Reservations a MUST! 212-885-7119 Entrance on 38th St, where there is very easy street parking.

www.marleneverplanck.com
STRIKE UP THE BAND!
An All-Jersey, All-Star Celebration For The NJJS’s 45th Anniversary

Photos by Tom Salvas

Right up to the day of the show it wasn’t certain that the guest of honor would appear, let alone perform; he’d canceled two recent gigs due to a medical issue. But when the stage lights came up in the theater of the Drew University Dorothy Young Center for the Arts for the NJJS’s 45th anniversary show there was the man of the hour, Bucky Pizzarelli, resplendent in his trademark blazer and rep tie, flashing that ever ready smile, guitar in hand.

The Paterson native and longtime Saddle River resident is also a longtime member of the NJJS. He’s played countless Society events going back to the 1970s, and the October 22 celebration of the organization’s 45th anniversary was also a tribute to the celebrated musician’s seven-decade long career in music.

Bucky and an eight-piece ensemble opened the concert with Edgar Sampson’s “Stompin’ at the Savoy,” reflecting the Society’s and the guitarist’s swing music roots.

After introductions by NJJS president Mike Katz, mistress of ceremonies Rhonda Hamilton presented a Pizzarelli biography recounting some of the countless highlights of the guitarist’s storied career — among them his work with bandleader Benny Goodman and French violinist Stephané Grappelli and performances in Ronald Reagan’s White House and Richard Nixon’s living room.

Bucky played “It’s Been a Long, Long Time”/“Don’t Take Your Love From Me,” “Tangerine” and “Send in the Clowns” (a duet with Ed Laub).

His day’s work done, the musician was presented with a plaque from the NJJS, a Resolution from the state legislature and a standing ovation from the crowd.

The first of two videos shown on a large screen above the stage included tributes to the guitarist from Society co-founder Jack Stine and musicians Houston Person and Warren Vaché.

The concert continued with a quintet of guitarist Ed Laub, bassist Martin Pizzarelli, drummer Nick Scheuble, flugelhornist Nathan Eklund with teenage pianist Leonieke Scheuble in the leader’s spot for “’Deed I Do.”

Music director/saxophonist Don Braden returned to the stage with guitarist Dave Stryker and pianist Tomoko Ohno to back singer Marlene VerPlanck on “Body and Soul,” the
singer noting that Bucky brought her back into music (after a long career as a jingles singer) with gigs at Michael's Pub and Gulliver’s in West Paterson in the 1980s.

Nathan Eklund was back with his flugelhorn for an ensemble turn on the Pizzarelli favorite “Honeysuckle Rose” as the overhead screen displayed photos of the guitarist with a slew of jazz notables, including Oscar Peterson, Benny Goodman, Buddy Rich and Dizzy Gillespie, along with several of his fanciful oil paintings.

The musical Lazy Susan kept spinning as musicians came and went. Marlene back for “The Way You Look Tonight” with trombone fills from Jason Jackson; Don Braden trading in his tenor sax for a soprano to accompany Danny Bacher’s vocals on “The Very Thought of You” and “That’s Life;” a brush and bluesy take on “Angel Eyes” from young Leonieke’s trio; and finally all four horns up front for a jam on “How High the Moon” before intermission.

The William Paterson University Little Big Band, led by pianist William Gorman, opened the second half with Frank Foster’s “Shiny Stockings,” setting the stage for an invasion by the jazz vocal dynamo known as Antoinette Montague. Ms. Montague, dazzling in matching purple gown and hair and abetted by drummer Bernard “Pretty” Purdie, served up a greasy “Let the Good Times Roll.”

More commentary on the NJJS’s history from Joe Lang and the day’s video “guests,” and then 15-year-old Alexis Morrast performed “Over the Rainbow” before joining Montague, for a soulful duet on Gershwin’s “Summertime.”

After an appearance by WBGO’s Dorthaan Kirk and closing remarks by MC Hamilton it was all hands on deck for a rousing jam on “Jumpin’ at the Woodside” to close the show.

— Tony Mottola
Music, memories and videotape…

Several important figures in the New Jersey Jazz Society’s history who were unable to attend the 45th anniversary concert at Drew University appeared at the event via video segments recorded by NJJS member Tom Salvas. The videos were projected on a large screen above the stage. Here are some brief excerpts of their comments.

The day of the first Pee Wee Stomp there was a blizzard…but we waited it out and went ahead with the program. And of course, you couldn’t get in, a tremendous crowd. And from that came the NJJS. We always had a dependable audience. The jazz at the start of the Society is not the jazz they have today. The style is changed. Things change. Funny you start out innocently enough but you never know where it will lead.

— Jack Stine, Co-founder/NJJS

It’s always been a fun time at their [NJJS’s] events. I want to thank them for taking me on board and helping me along in my career. I want to wish them congratulations and another 45 years full of fun and happiness and great jazz. Bucky was always a great role model for me. He would always look good. Shirt and tie, pocket handkerchief…and that ever present smile. I love you Bucky.

— Houston Person

It was at the Hillside Lounge that most of the people who started the New Jersey Jazz Society, Bill Cleland and his wife, Jack Stine and his wife, all of those people every Saturday night you would see them at the Hillside Lounge. I guess after a year or so they decided to form the Jersey Jazz Society. Forty-five years ago, my heavens. Grass roots organizations are important to keep things alive for kids. And that’s it — keep it up!

— Warren Vaché
IN THE BEGINNING

Remembering The Chester Inn

Randy Reinhart was not available to perform at the NJJS’s 45th anniversary concert but sent along the following reminiscence which was read to the audience by Joe Lang.

Hello everyone. I thank you all for the opportunity to speak on the occasion of the 45th anniversary of the New Jersey Jazz Society. I am sorry that I am unable to attend but consider it an honor to have my thoughts read to you all.

I want to speak about the Society’s beginnings, the stepping stones that got this tremendous group of people to take the initiative to form the Society. There are so many people to recognize, but if I had to pick one name to give credit as the main catalyst, it would be that of Chuck Slate.

When I was a senior in high school a few days a week I used to wait for my friend outside of school around 8 AM and, with his golf clubs in hand, he’d get off the school bus, throw them in the back of my car and we would drive to Flanders Golf Course! He graduated with honors, and I with a trumpet. He owned an antique restoration shop in Gladstone. Extremely talented in many facets.

He graduated with honors, and I with a trumpet. Many of this group sat at the table, a BIG table made up of pushing small tables together, as they usually did every week. One night I saw them making new friendships. During that time the same group of people would show up — the “regulars” who came to listen, and were so nice and encouraging to us when we were just beginning.

On the way to the course, we would turn the corner by a place called the Chester Inn. There was a sign on the side of the building advertising “Traditional Jazz Fridays and Saturdays.” We both looked at the sign with interest. “Wow, they have Jazz there” I didn’t really know what “Traditional” jazz meant. I knew of Dixieland, Al Hirt, Pete Fountain, etc. We talked about going there some weekend.

After I finished high school, I saw an ad for a party to play Dixieland for all those interested (“Bring Your Axe”). And so I did. That’s where I met Pete Ballance and Dan Robinson who was hosting the party. (Peter was later on the NJJS board and Dan was cartoonist for the Jersey Jazz magazine.

I was loving playing jazz and “sitting in” wherever I could. I went to the Lord Nelson Pub in Parsippany on Sundays, and Peter, who played in the band there, said, “Let me take you up to the Chester Inn to hear Chuck Slate.” I realized that it was the same place my friend and I had driven by all those times playing hooky a few months before. So we walked in and I was totally stunned at how fantastic the band was! My jaw dropped. I never heard anything like this, especially LIVE!

This Traditional jazz was not the Trad that people refer to today, but it was a fantastic style of music emulating the Eddie Condon bunch that played New York’s clubs during the ’40s and ’50s. A Dixieland style, but fine-tuned and polished by the great players of the Swing Era.

This band was tight, swung like crazy and had little parts worked out (and memorized) in their arrangements. Each one played flawlessly and with great warm sounds. I look back and it’s hard to believe they were all AMATEURS. I say the word amateur only meaning each had other jobs during the day, not because of their ability. They played as well as any professional band you would hear.

They used different pianists week to week, but the regulars were: Marv Ross (clarinet), a banker at Bank AmeriCard; Larry Weiss (cornet) worked selling advertising for a newspaper in East Hanover; Marty Bergen (trombone) worked for the State; and Warren Vaché, Sr. (bass). I met sons Allan and Warren that night when we all sat in for a couple of numbers, a thrill for me! I have since had lifelong friendships with both.

And then there’s the leader, responsible for putting and holding all of this together, Chuck Slate, a wonderful, crisp, swinging drummer who presented himself and the band beautifully. He was kind enough to let me, some kid he had never met before, sit in with his precision jazz band. Memories like this last a lifetime. Incidentally, Chuck owned an antique restoration shop in Gladstone. Extremely talented in many facets.

Every weekend thereafter I would go up there to listen to this great band and get the chance to learn as much about this music as possible, as well as making new friendships. During that time the same group of people would show up — the “regulars” who came to listen, and were so nice and encouraging to us when we were just beginning.

Many of this group sat at the table, a BIG table made up of pushing small tables together, as they usually did every week. One night I saw them planning and talking about forming what would become the New Jersey Jazz Society. The “regulars” of The Chester inn, loyal people who supported the fabulous Chuck Slate Band, and fans forever of Traditional jazz set this all in motion.

Warren and Madeline Vaché, Bill and Dorothy Cleland, Jack and Bert McSeventy, Hubie and Dorothy Scott, Jack and Audrey Stine, Dee Bess (who sponsored Chuck’s first album) and Tom Williams. All friends of jazz and I am proud to call them my friends. I’m sure there were others, and if I left any out it is due to senior omission!

From there came the wonderful concerts at the Watchung View Inn, the nights at the Cornestone and at O’Connor’s, the fabulous event at Waterloo Village every summer, and countless other wonderful chances to hear great jazz, that all started just 45 short years ago, in a wonderful place called the Chester Inn. Thank you Chuck, and thank you all. Best of luck in the next 45!

— Randy Reinhart
The 2018 NEA Jazz Masters

Joanne Brackeen, Pat Metheny, Dianne Reeves and Todd Barkan now join the ranks of the nation’s “highest honor in jazz,” the National Endowment for the Arts Jazz Masters.

The 2018 NEA Jazz Master recipients were announced at the DC Jazz Festival concert at the John F. Kennedy Center for the Performing Arts in Washington, DC, where guitarist Metheny also performed.

Jazz Masters are honored for their lifetime achievements and exceptional contributions to the advancement of jazz. Each will receive a $25,000 award and be honored at a tribute concert on April 16, 2018, in Washington, DC.

“The NEA Jazz Masters represent the very pinnacle of talent, creativity, innovation, and vision,” said NEA Chairman Jane Chu. “We look forward to celebrating these four new Jazz Masters and their many contributions to jazz.”

The 2018 NEA Jazz Masters are:

■ JOANNE BRACKEEN
  pianist, composer, educator

Whatever the musical setting, whether solo, duo, trio, quartet or quintet, pianist Brackeen’s unique style of playing commands attention. In addition to her captivating and complex improvisations, she has written intricate, rhythmically daring compositions in a wide stylistic range.

■ PAT METHENY
  guitarist, composer, educator

Metheny reinvented the traditional sound of jazz guitar, bringing a fresh sonic potential to the instrument while offering a deep reservoir of improvisational insight and musicality. While his music resists any easy description, his compositions cover a wide range of settings, from modern jazz to rock to country to classical.

■ DIANNE REEVES
  vocalist

Reeves can effortlessly sing in whatever style she wants with her far-reaching range, whether it’s R&B, gospel, Latin or pop. But jazz always was, and continues to be, her musical foundation.

■ TODD BARKAN
  club owner, record producer, music programmer

Barkan is the recipient of the 2018 A.B. Spellman NEA Jazz Masters Fellowship for Jazz Advocacy, which is bestowed upon an individual who has contributed significantly to the appreciation, knowledge, and advancement of the art form of jazz. Barkan’s name is inextricably associated with the Keystone Korner, a San Francisco venue he opened in 1972 and managed for more than a decade. He also worked as a record producer and for Jazz at Lincoln Center.

The 2018 NEA Jazz Masters Tribute Concert — produced in collaboration with the Kennedy Center, whose artistic director for jazz is Jason Moran — will take place on Monday, April 16, 2018 at 8:00 pm at the Kennedy Center’s Concert Hall and will also be streamed live.

This concert is free and open to the public; more information on how to obtain tickets will be available in early 2018.

THE NEA AND JAZZ

Since 1982, the National Endowment for the Arts has awarded 149 fellowships to great figures in jazz, including Ella Fitzgerald, Sonny Rollins and Chick Corea. The full list of NEA Jazz Masters and materials about them — including videos, podcasts, NEA Jazz Moments, and more — are available at arts.gov. NEA Jazz Master Fellowships are bestowed on living individuals on the basis of nominations from the public including the jazz community.

The NEA encourages nominations of a broad range of men and women who have been significant to the field of jazz, through vocals, instrumental performance, creative leadership, and education. More information about the NEA Jazz Masters and how to submit a nomination for the 2019 NEA Jazz Masters is available at www.arts.gov/honors/jazz.

The NEA also supports the Smithsonian Jazz Oral History Program, an effort to document the lives and careers of NEA Jazz Masters.

In addition to transcriptions of the comprehensive interviews, the website also includes audio clips with interview excerpts. This project has transcribed the oral histories of nearly 100 NEA Jazz Masters.

Photos (from top)
JoAnne Brackeen, photo by Carol Friedman;
Pat Metheny, photo by John Peden;
Dianne Reeves, photo by Jerrus Madis;
Todd Barkan, photo by John Abbott.
Five Time Grammy Nominee
Karrin Allyson Returns to Summit

ejazz vocalist-pianist - Karrin Allyson has long been known for gathering choice material from fartoing sources...magical moments occur in Allyson’s live sets when she accompanies herself on the piano. - Downbeat ★★★★★

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NJPAC Presents The Sounds Of Broadway In Concert

By Joe Lang

The NJPAC has had an extensive amount of programming related to jazz and American popular song. Their coming American song series, The Sounds of Broadway in Concert, will offer a variety of artists presenting music from the Broadway musical theater.

On Sunday, December 3, NJJS member Marlene VerPlanck, one of the special singers on the scene, will perform a program titled Say It with Music: The Best of Irving Berlin. Mike Renzi on piano, Jay Leonhart on bass and Ron Vincent on drums will be her backing trio.

VerPlanck has included much Berlin music in her repertoire for many years, and has always shown a particular connection with his songs.

Musical theater historian Robert Kimball will serve as host, and will provide commentary about Berlin’s life and music. This should be an exciting program with many familiar favorites like “Alexander’s Ragtime Band,” “Heat Wave” and “There’s No Business Like Show Business” filling the air.

The next program will take place on Sunday, February 10. The husband and wife team of Broadway musical theater stalwarts, Marin Mazzie and Jason Danieley will present a program seasonally titled My Funny Valentine.

Having starred in shows like Kiss Me Kate, Ragtime and The Full Monty, they will perform songs from these shows as well as the many others that they have performed in during their over two decades on the boards. Mazzie and Danieley are both exciting performers with terrific voices, who will provide many memories of their careers between songs. It will be a fascinating program.

On Saturday March 10, two Broadway divas, Donna McKechnie, most remembered for her role in A Chorus Line, and Andrea McCardle, the original lead in Annie on Broadway, will address the songs of Marvin Hamlisch and Stephen Sondheim in a program appropriately titled Hamlisch & Sondheim.

Hamlisch provided the music that McKechnie performed in A Chorus Line, and also wrote the score for They’re Playing Our Song.

Sondheim was the most influential composer and lyricist on Broadway during the second half of the 20th Century, responsible for such classic shows as Company, Follies, A Little Night Music, Sweeney Todd and Into the Woods.

McKechnie and McCardle will have rich catalogs of songs to draw from as they explore the music of these two musical masters.

Broadway’s Best with Seth Rudetsky will be the program on Friday March 16. Rudetsky currently hosts two shows on the Broadway channel for SiriusXM Radio. He is an actor, writer, musician and theater historian.

With the aid of a few singers from Broadway, he will present a program that will mix performances of Broadway songs with his extensive knowledge of all facets of Broadway.

You will hear facts, anecdotes, and, of course, some bits of gossip as only Rudetsky can relate them. You can be sure to be grandly entertained, and can expect the unexpected as Rudetsky holds forth.

THE PERFORMANCE SCHEDULE

Sunday December 3, 2017 at 3 pm in The Chase Room: Say It With Music: The Music of Irving Berlin – Marlene VerPlanck and Robert Kimball

Sunday February 10, 2018 at 3 pm in The Chase Room: My Funny Valentine – Marin Mazzie and Jason Danieley

Saturday March 10, 2018 at 6 and 8 pm in The Chase Room: Hamlisch & Sondheim – Donna McKechnie and Andrea McCardle

Friday March 16, 2018 at 7:30 pm in the Victoria Theater: Broadway’s Best with Seth Rudetsky – Seth Rudetsky and Friends

Ticket information is available at njpac.org or by phone at 888-696-5722.
Noteworthy

Fradley Garner
International Editor Jersey Jazz

BILL CROW: ‘IN A CREEPY TIME, WE STILL HAVE FATS AND LOUIS’ … JAZZ FORUM CLUB HAPPY WITH FIRST HALF-YEAR IN TARRYTOWN, NY … GUITARIST MIKE STERN, 64, BREAKS BOTH ARMS AND COMES BACK FAST … CLICK ON SONNY STITT IN 1971

JAZZ FORUM HAS MORE THAN SURVIVED its first half-year near the Hudson River in Tarrytown, New York. Director Mark Turrentino, 62, a trumpeter and flugelhornist who runs the spot with his wife, Ellen Prior, tells me his weekend jazz club is thriving. “We have been consistently drawing upwards of 300 guests every weekend. We seem to be filling a need in and beyond our community.” Folks are attracted to the 85-seat venue, which has good acoustics and sightlines, by “headline jazz artists and groups every Friday and Saturday, and the best in Brazilian jazz every Sunday.” There is also the palate appeal of “Italian cuisine and fine wines, local craft beers and a full bar with specialty cocktails.” The December talent roster speaks for itself — Dec. 1, 2: Bill Charlap Trio; Dec. 8, 9: Paquito D’Rivera Quintet; Dec. 22, 23: Houston Person Quintet; Dec. 29, 30, 31: Ann Hampton Callaway and her trio. Jazz Forum is located at 1 Dixon Lane in Tarrytown. Tel. 914-631-1000, email: jazzforumarts@yahoo.com, and video at www.jazzforumarts.org.

“I WENT THROUGH airport security Monday,” writes Garrison Keillor in The Washington Post, “and neglected to take my laptop out of my briefcase and place it in a separate plastic bin and was properly chastised by a TSA lady who put her hands on her hips and said, ‘I just got done telling you about laptops!’ If I had had a TSA woman following me all my life, telling me to pay attention, things would’ve turned out better.” Things did turn out pretty well for my old (only 75) ex-radio host and author friend. I forwarded the Post piece to five friends named Bill. One replied — my longtime bassist and author pal, Bill Crow. “Thanks, Frad,” he emailed, “made my day. I love Garrison. We’re living in a creepy time, for sure, but we still have Fats and Louis and Miles and Clark and Zoot and Al and Vic and Ruby and Pres and Bird and Gerry and Billie and all that loveliness. I hope goodness prevails eventually. All I want’s a little lovin’ befo’ I pass away.” Amen. Do google GK’s essay: “Every day is an adventure in America: Garrison Keillor” Happy holidays!

SIX-TIME GRAMMY nominee Mike Stern, the New York jazz-rock guitarist, tripped and fell on a Manhattan street construction site in 2016. He broke both his arms and was on the operating table three times. This might have ended the 64-year-old Stern’s career. Instead, two and a half months later, he was back gigging at his 55 Bar hangout in Greenwich Village. And a half-year later, in a sound studio “laying down tracks on his new LP, the aptly titled Trip (Heads Up),” reports the October JazzTimes. “Everybody’s got shit,” Stern pointed out. “I mean, Django, Les Paul, to name a couple. I got a bunch of friends that have had much worse…And my wife, [guitarist/singer Leni Stern], is a breast cancer survivor of 30 years ago. And she’s been totally cool since then. She went on the road when she was on chemo.”

“WHAT THE HECK,” shrugs Marc Myers on his JazzWax blog, “Here’s Sonny Stitt with the Giants of Jazz in 1971 soloing on Everything Happens to Me backed by Thelonius Monk (p), Al McGibbon (b) and Art Blakey (d)…(all italics by Marc). You just have to press your mouse on Here’s and up comes the music. Or you can press on “Play YouTube video” that follows. Too bad you can’t do that (yet) in a printed publication like Jersey Jazz. But what you can do is copy the tune title above and click that in the Google find space. And then click again at the destination. After you’ve listened to Sonny Stitt, give yourself a holiday present: Google JazzWax and subscribe to this superb daily blog. Please tell Marc I sent you.

Happy Holidays!

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December 2017 Jersey Jazz
Let’s say it’s four in the morning and it is your first morning in an army barracks. Let’s say also you’ve had a much needed sleep, the kind that knits up care’s raveled sleeve and brings balm to hurt minds; sleep, that gentlest of all things.

Suddenly the poetic waking moment explodes, shattered by the entering first sergeant’s shrill police whistle and siren. Blinding overhead lights defeat the morning’s kind darkness as the sergeant shouts: “Everybody up! Wake up! Get out of them sacks! Time to get going!” By the time he reaches the middle of the barracks, there’s a wake of bitching soldiers behind him, all ready scrambling into uniforms and staggering to the latrine in the outside yard. The havoc spreads to the next building and the one after that until finally the entire company has shuffled into the mess hall for breakfast. A new day has started for some; for me, it’s the beginning of an altogether new life, one day and one night old.

One thing that impressed me was how quickly, once breakfast was over and personal quarters had been given the final policing, the barracks emptied as men took off for their own classes. A new sense of loneliness set in — not exactly homesickness, but yet a sense of loss something like it. I remembered my hundred or so jazz recordings lying silently back home. The Lunceford, Ellington, Goodman and Basie big bands plus the impromptu jazz I knew from the sweaty closets on 52nd Street, all recordings whose familiar moments I knew I’d never forget… and the pocket editions of novels like those with Robert Cohn, the once boxing champion at Princeton, or the doomed half life of Jake Barnes. Would there ever be better music or better writers, better times than those? So far we’d not even broken a sweat.

And then, the past and present merged and I remembered my early appointment at the orderly room to retrieve the papers, the dog tags, and all the other stuff the major and I assembled the day before. The major said he would drop everything off “first thing” this morning, and so I hit the deck myself, to the orderly room. Sure enough, there he was, he was, just pulling away in his jeep after dropping off my vita.

Maybe it was his snow white hair, that grandfatherly look that did it, or those shoulders squared and formidable as goal posts that he wore with the determined look of his idol Jack Dempsey at the opening bell. I could not say, but all I could think of that moment was that I had become very fond of the old guy as I watched him drive away and out of my life.

I never saw him again. He had moved to Virginia that very day to the new home in Virginia of the army’s code and cipher school. The one left at Fort Monmouth, the one I was to start that day, was to shut down when my course finished in New Jersey.

Awaiting me at the crypt school was a reminder that five o’clock met at five o’clock and not ten after. The desk sergeant wasn’t at all interested in recrimination, just gave me a bundled package of four soft covered books (Military Cryptanalysis, Parts I-IV, by William F Friedman, 1923, and Lambros Demetrios Callimahos, revised in the late 1930’s). He told me my group of seven others was waiting for me with an instructor in one of the small second floor rooms above.

Slipping into the rear of the room, I found I couldn’t quite catch up to the gist of the instructor’s welcoming spiel, no criticism to the messenger or message or manner of delivery. Rather was I intrigued by a few lines of introduction given to the two authors of the four texts I’d just been given downstairs: William Friedman and Lambros Demetrios Callimahos. I couldn’t move on from the blurbs on the cover of Volume One, and I don’t think that any reader of these lines of mine could, either.

Of Friedman there was no need for polish. I had brought to the cryptographic genre sufficient respect for him and his unquestioned reputation in genetics and verbiage that his name could command anywhere.

But Lambros Demetrios Callimahos? Aside from the poetry in merely reciting his name, one would expect him to have needed to purchase a ticket to get into a specialized group like ours, except for the fact that in some corners he had been known as the greatest flautist in the world.

Watch this space…

Next month, elucidations par excellence, and an account of my first meeting with Pee Wee Russell.
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Volume 42 Number 1A Annual Edition 2016
Dan’s Den | Eighty-Eight — Just Like A Keyboard!

By Dan Morgenstern

It’s always a pleasure to encounter something new that’s appealing, be it an individual or a group. In this case, it’s a big band that I hadn’t been aware of, led by composer-arranger, guitarist and occasional vocalist Glenn Crytzer. Surely some of my readers have heard this band, or perhaps its smaller version, the Savoy Seven, on its CD.

I heard them at a restaurant new to me as a jazz venue but not to the many members of the Swing Dance Society occupying its dance floor. Called Kola, it’s way west in downtown Manhattan, 408 West 18th, to be exact, and the band appears on Mondays from 7 to 10:30 PM. The regular members are Sam Hoyt, Mike Davis and Jason Prover, trumpets; Rob Edwards, Harney Tibbs, trombones; a reed section of Jay Rattman (lead), Dan Block, Matt Koza and Ricky Alexander; Ian Hutchinson, bass; Andrew Miller, drums and the leader on unamplified guitar and banjo. The piano chair is vacant at this writing and I didn’t get the name of the accomplished sub. Regular vocalists are Dandy Wellington and Hannah Gill, with Barbara Rosene as a frequent sub, as on the night I was there. There was a sub for Block as well, and so the band’s repertory is rooted in the Swing Era, with an occasional dip into the ‘20s, and a number of Crytzer originals. It gets a warm sound and while swinging does so in a pleasantly relaxed manner. A characteristic I found particularly appealing are the correct tempos applied to classics from the books of Basie, Shaw, Goodman, Lunceford et al. (and to the Mckinney’s “Baby Won’t You Please Come Home,” with vocal by Glenn — a tune almost inevitably done too fast. There were such staples as “Begin the Beguine” (by guess who) and Duke’s (and Strayhorn’s) “Johnny Come Lately” but also Chick Webb’s “Strictly Jazz” and Henderson’s “Wrapping” it up.”

Among the vocal features was the rarely heard “Any Old Time,” written by Artie Shaw for Billie Holiday during her brief stay with the band — the only recorded legacy of that not too happy experience for the singer. (There’s an interesting story behind this recording, issued on Bluebird but withdrawn shortly after its release; a substitute version with a vocal by Helen Forrest was issued in its place. This has been viewed by some as racist move, but Shaw would never have sanctioned that. In fact, Holiday was signed to the Vocalion label, which threatened to sue. Forrest was Shaw’s other singer during Holiday’s stint, subbing where Southern venues refused to book a white band with a black member — Billie said that Helen performed this unenviable task as well as possible and the two women had a good relationship; of course Helen continued as Shaw’s regular, then served time with Benny Goodman, and went on to Harry James, with whom she had her biggest hits. She is seriously underrated by jazz critics and omitted from most jazz reference works; I recently managed to get her into the revised edition of Grove’s American Music and Will Friedwald of course does her justice — no other singer was featured with three of the most popular bands of the day.

Barbara Rosene did well by “Any Old Time” and does a lot of Forrest specials with the current James incarnation — last of the ghost bands, as far as I know, though a Miller may be hiding somewhere. If you know, let me know. (Barbara is one of Crytzer’s visiting vocalists; another is Little Esther!). To sum up, be its said that the Crytzer band is well worth checking out for listeners and dancers alike. A CD of the full band would be welcome and in fact Glenn is crowdfunding for a double one; go to kickstarter.com and search Glenn Crytzer “Ain’t It Grand”?

It is probably not proper for your correspondent to report on an event in his honor but since no one else present represented JJ, I’ll give it a try, and hope you’ll forgive me, I’m not attempting to rival our President in narcissism! It took place four days after my birthday (88, just like a keyboard), on October 28 at the National Jazz Museum in Harlem and was the brainchild of my longtime friend Loren Schoenberg, the Museum’s director, who did a wonderful job pulling it together. I was totally unprepared for the surprise presence of two good friends and former DownBeat colleagues, John McDonough and Larry Kart (and wife Joan), in from Chicago, who participated in the panel that told on me, alongside very old friend Garry Giddins, longtime ditto Michael Cuscuna, and more recent Ted Panken. In medias res they were joined by two other great surprises: George Wein, with whom I go back to 1953 and Boston’s Storyville and Mahogany Hall (two of the greatest jazz clubs ever), and the great Randy Weston, whom I first met in 1947 — when neither of us could have imagined we would live this long (Randy is 90).

Before the panel, my dear friend David Ostwald brought his Louis Armstrong Eternity Band (in its 18th year at Birdland!), with a front line of Simon Wettenhall, Tom Artin and my special friend Anat Cohen — another surprise. On the opposite end of musicianship (of course aside from my accompanist and vocal coach Daryl Sherman) was my requested appearance as a singer, in what has become my signature, “Confessin’,” and, correct lyric courtesy of Daryl, “Never Swat a Fly,” recorded by McKinney’s Cotton Pickers (a great band; clarinet solo by Benny Carter), a very funny “insect love song” (my designation) about love between fleas, bees, ants, moths, and of course the titular flies. (Look it up!) In the audience, aside from my sons, were friends and acquaintances, some of whom I had not seen in years, as well as representatives of the current crop. All told, it was a wonderful experience and not at all like a premature memorial service. Thanks a million to Loren!
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RHYTHM & RHYME
Poetry editor Gloria Krolak explores the world of jazz in verse. This month’s poet is a son of the Midwest who grew up on Chicago’s South Side in a household filled with jazz and came into his own as a writer in the snowy woods of Minnesota.

PHILIP S. BRYANT

Philip S. Bryant was born and raised in Chicago’s South Side in the 1950s and ‘60s, but is now related by marriage to rural Stearns County, Minnesota.

After 20 years in the Land of 10,000 Lakes — he’s even had poetry readings in an ice fishing shack — his imagery has fleshed out his poetry. But it’s his Chicago upbringing that is its backbone.

His father owned some 20,000 recordings which he shared with his friend Preston. Bryant’s mother could not understand the two men’s friendship or the music but his son absorbed it all.

The result is the hybrid that weds, for example, Miles Davis’ music to Minnesota’s lakes, and “Poinciana,” where a listener hears the song over the radio in Kasota, Minn, population 675.

Bryant is the author of several collections of poetry, including Sermon on a Perfect Spring Day, which was nominated for a Minnesota Book Award in 1999. In 2007 his work appeared in Where One Voice Ends Another Begins: 150 years of Minnesota Poetry and in 2009 he published the collection Stompin’ at the Grand Terrace: A Jazz Memoir In Verse. The book — it also includes prose pieces — is accompanied by a CD, which features Bryant reading some of his poems to the musical accompaniment of pianist Carolyn Wilkins. Illustrations by Brett Affrunti.

Bryant is currently a Professor of English at Gustavus Adolphus College in St. Peter, Minnesota.

THE POEM

Songwriter Paul Simon immortalized an entire generation of searchers who sought to uncover their country and discover themselves in his 1968 song “America.”

Unlike Simon’s protagonist whose journey began with a bus, poet Philip Bryant was drawn to the mighty “Super Chief” — a train that ran from his hometown Chicago to Los Angeles.

For him the cathedral-like Union Station, its professional conductors, and the names of exotic places, seem to have symbolized the energy he’d felt listening to his father’s records, like “Locomotive” by Thelonius Monk from his 1967 album Straight, No Chaser, and tunes of the day, Little Eva singing “The Loco-Motion” in 1962.

It was in rural Minnesota, however, that he found the voice, the language and the narrative style that unlocked his America.

LOCOMOTION
By Philip S. Bryant

I heard the locomotion behind the album by Monk my father was playing.
The finely tuned machine humming like a top, purring like a kitten.

The first time I saw the Santa Fe “Super Chief” at Union Station in Chicago, gleaming as a silver bullet carrying the blue uniformed conductor who gave a low whistle and “All Aboard” for places as far away as Kansas, Laredo, Tucson, Las Vegas, Palm Springs.

At that point I knew it all had something to do with jazz music.
The slow hiss of the engine, the steam let out by the jowls of the locomotive, and the massive, muscular wheels turning slowly counterclockwise to the engine’s beat.

Come on Baby Do the Locomotion
Come on Baby Do the Locomotion

heading out onto the open tracks, that smoke-blown phrase repeated over and over in my head through the years, as miles of the real American landscape began, slowly, to unfold.

Gustavus Adolphus College

NICKI PARROTT QUARTET Celebrates Blossom Dearie

Dizzy’s Club Coca-Cola, NYC | Oct. 4

Dizzy’s Club Coca-Cola provided the perfect setting for a celebration of the release of vocalist/bassist Nicki Parrott’s wonderful new Arbors Records CD, Dear Blossom, a musical tribute to Blossom Dearie. Joining her on this occasion were her bandmates from the recording, Chris Grasso on piano, Chuck Redd on vibes and Lenny Robinson on drums.

Parrott’s understated vocalizing parallels that of Blossom Dearie, but in no way does Parrott attempt to channel a singer who influenced her, rather she informs each song with her own aesthetic.

To get things started, she chose a song written by Dearie, but not included on the album, “Bang the Drum,” that contains the words “you’re in love and the show has begun.” Well it was immediately obvious that Parrott loved the music that she was performing, and the audience loved how she performed it, so it was an appropriate opener.

Dearie had an instinct for finding marvelous songs that were often under-performed, and giving them readings that made her listeners sit up and realize that her exquisite taste in material was one of the things that made her such a special performer. Parrott has a similar ability to get directly to the essence of each lyric.

Among the tunes that Parrott and her musical compadres addressed on this occasion were “Let Me Love You,” “Rhode Island is Famous for You,” “I Walk a Little Faster,” “Try Your Wings,” “Tout Doucement,” “It Amazes Me” and “I’m Hip.”

Dearie was an accomplished jazz pianist in addition to her vocal prowess, and Parrott gave Chris Grasso opportunities to highlight his superb pianism on the two instrumental numbers, "Surrey With the Fringe on Top” and “Between the Devil and the Deep Blue Sea.”

As part of Parrott’s celebration of Blossom Dearie, she composed an original tune, “Dear Blossom,” to which her husband, Brian Wittman added lyrics that captured nicely the spirit of their subject. He also contributed some currently topical words to “I’m Hip.”

To conclude this enchanting hour of music, Parrott turned away from the Dearie catalog to a seasonally appropriate song, “Autumn Serenade,” most notably sung by another of her favorite vocalists, Johnny Hartman. It ended her performance, and giving them readings that made her listeners sit up and realize that her exquisite taste in material was one of the things that made her such a special performer. Parrott has a similar ability to get directly to the essence of each lyric.

During this evening, Parrott gave Chris Grasso opportunities to highlight his superb pianism on the two instrumental numbers, “Surrey With the Fringe on Top” and “Between the Devil and the Deep Blue Sea.” As part of Parrott’s celebration of Blossom Dearie, she composed an original tune, “Dear Blossom,” to which her husband, Brian Wittman added lyrics that captured nicely the spirit of their subject. He also contributed some currently topical words to “I’m Hip.”

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CAUGHT IN THE ACT

continued from page 39

It was constantly fascinating watching Hyman and Charlap anticipating the decisions that the other made, and instantly finding ways to complement each other. Given that both players possessed what is referred to as chops to spare and unlimited musical instincts, they had the technical tools to follow each other wherever the moments took them.

The songs that they chose to play were standards that were familiar to almost anyone in attendance. Opening with “Fly Me to the Moon,” they followed with one wonderful selection after another. The list included “S Wonderful,” “By Myself,” “When Your Lover Has Gone,” “The Song Is You,” “A Foggy Day,” “After You’ve Gone,” “Tea for Two,” “All the Things You Are,” “Easy to Love,” “My One and Only Love” and “Dream Dancing.” The finale was an olio of bits and pieces from several songs.

When either of them spoke about what they would be playing, and occasionally offered some commentary about the music or their approach, it was always informative, and often witty.

No matter the tempo, they were always on the same page. While they took most pieces at medium to quicker tempi, creating the kind of excitement that the audience seemed to crave, the moments when the proceeded at a more leisurely pace were equally effective.

When the last notes were struck, the audience rose and applauded enthusiastically. It was a thoroughly satisfying set of music that the performers seemed to enjoy as much as those there to listen.

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Other Views

By Joe Lang
Past NJJS President

With the holiday season approaching, this column will open with a few suggestions about some new seasonal recordings. Before I start, I want to mention that there was a typo on the links for the albums by Billy VerPlanck, Dave Pell, Lucky Thompson and Joe Carroll in the November issue. It should have been www.freshsoundrecords.com. Some had www.fershsoundrecords.com and one had www.freshsound.com.

There is a lot of wonderful music contained on these albums, and for those interested in obtaining any of them, the new link should work. My apologies if any of you ran into difficulty in attempting to place an order.

I just caught up with a recording that was actually released a year ago, but is so sensational that you should be aware of it. The title is Hanukkah (self-produced), and it is by the Eyal Vilner Big Band. Vilner is the leader and arranger for the band, and plays alto sax, clarinet and shofar on the album. He has taken five pieces associated with the holiday of Hanukkah, and has given each of them his unique touch. The opening “Prelude” is the song “Maoz Tzur” presented as a classical choral, before the band takes it into a swing version highlight by Viner on alto sax and Jack Glottman on piano. Up next is “Sevivon” (The Dreidel Song), probably the selection most familiar to a non-Jewish listener in an arrangement that shows many influences from Brazilian music. “Oh Hanukkah” features the vocal trio of Tamar Korn, Martina DaSilva and Vanessa Perea singing the song as the Boswell Sisters might have done. “Mi Yemalel” (Who Can Retel) has a mid-Eastern flavor. It is the most extended and ambitious of Vilner’s arrangements. Adding to the mystique created by the music is the fact that it was recorded in the Museum at Eldridge Street, which stands on the location of one of the oldest synagogues in the country. The overall excitement created by this unique collection is thrilling to experience. His musicians are first-rate, his writing is totally engaging, and the execution is spot on. No matter your background, it would be hard for you not to be moved by what Vilner has accomplished. (www.EyalViner.com)

The David Ian Trio has the perfect Christmas CD for listening while sitting by your fireplace with friends celebrating the season. It is titled Vintage Christmas (Prescott Records – 0005). Pianist Ian, bassist Jon Estes and drummer Josh Hunt perform a ten-song program that mixes carols like “Deck the Halls,” “It Came Upon a Midnight Clear,” “Joy to the World,” “Good King Wenceslas,” “I Heard the Bells on Christmas Day,” “We Three Kings” and “O Come, All Ye Faithful” with popular secular tunes like “White Christmas,” “Up on the Rooftop” and “Silver Bells.” The result is a gently swinging approach that honors both types of songs, and does so while maintaining a jazz sensitivity. Ian and his mates have found the route to a nice blending of Christmas music and straight-ahead jazz. (www.amazon.com)

Baby It’s Cold Outside (Planet Arts – 301714) is a delightful Christmas album from trumpeter Chris Pasin. Pasin has enlisted a terrific group of musicians including pianist Armen Donelian, bassist Ira Coleman, drummer Jeff Siegel, bassist Rich Syracuse, guitarist Peter Einhorn and vocalist Patricia Dalton Fennell, mixed them into a variety of combinations, and they have produced an eclectic 11-song program that...
holds your interest no matter the combination of players. The material may be oriented toward the Christmas season, but the playing is strictly jazz, and fine jazz at that. Pasin plays both trumpet and flugelhorn with authority and imagination. Each of his supporting players sparkle when given solo space. Fennell is an assured vocal presence. Put it all together, and you have an album that is filled with the spirit of the season, but would sound nice at any time of the year. (www.planetarts.org)

■ Vocalist RETA WATKINS has been singing professionally for over 30 years, but That Christmas Feeling (Suite 28 Records – 016) is her first solo recording. She has succeeded in producing a quality album in her debut effort. Backed by a swinging big band on some tracks, a string section with rhythm on others, and a combination of the two on still others, Watkins proves that no matter the musical setting her vocal talent is first rate. The program includes familiar selections like "It’s the Most Wonderful Time of the Year," "Mary Did You Know," "Have Yourself a Merry Little Christmas," "Sleigh Ride," "Wonderful Christmastime," "I've Got My Love to Keep Me Warm," "The Christmas Song" and "White Christmas," plus two nice original numbers by Jeremy Johnson and Paul Marino, "Christmas in Heaven" and "Behold Emmanuel." The arrangements by Jason Webb, Dave Williamson and Scott Williamson provide wonderful musical beds for Watkins. That Christmas Feeling is a nice way to augment your enjoyment of the season. (www.retawatkins.com)

■ JASON PAUL CURTIS is a Washington, DC-based vocalist, trumpeter and song writer who has released his second Christmas album, These Christmas Days (self-produced). It comprises "Everybody’s Waitin’ for the Man with the Bag" and "The Way You Look Tonight" bookending eight Curtis original songs. Curtis has a pleasant baritone that is nicely supported by two bands, a quintet called Swinglab, and a roaring big band named Swing Shift. Given the preponderance of original material, the question is does his songwriting stand up to repeat listening. The answer is yes. He has a knack for creating songs that lie easily on your ears both lyrically and musically. This will be a nice addition to you collection of Christmas music, one that is fresh and swinging. (jasopaucurtis.com)

■ In the early 1960s, STAN KENTON, a bandleader not unused to controversy, added a section of mellophoniums to his orchestra. These instruments were almost impossible to play in tune, and were the bane of the other members of the band. Kenton, however, was intrigued with the sound created by these horns, and believed that the band, which had seen a decline in its popularity, needed something new to revieve interest in its music. He first used the horns on September 1960 sessions that produced the five selections that were added to the CD release of the Cuban Fire! album, but it was with 1961’s Sophisticated Approach that he began a series of 11 albums on which the mellophoniums became a significant part of the Kenton sound. Most of the mellophonium players were normally trumpet players, and they almost universally dreaded the experience. The sound, however, caught the public’s fancy for a while, and on Mellophonium Memoirs (Tantara TCD-1133) selections from five live performances that occurred between June 5, 1961 at Fort Dix and June 12, 1963 in Burlington Ontario, there is ample evidence of the kind of appealing music produced by the Mellophonium Band. There are 19 tracks that are full of excitement, giving evidence that, despite their inadequacies, the mellophoniums were capable of adding an appealing dimension to the Kenton sound. (www.tantaraproductions.com)

The visits to Europe by the top American big bands were causes for celebration by the jazz fans in the countries that they visited. Of particular note were trips by the Woody Herman Orchestra in 1954, and the Stan Kenton Orchestra in 1956. During the arrangement of the two on still others, Watkins proves that no matter the musical setting her vocal talent is first rate. The program includes familiar selections like "It’s the Most Wonderful Time of the Year," "Mary Did You Know," "Have Yourself a Merry Little Christmas," "Sleigh Ride," "Wonderful Christmastime," "I’ve Got My Love to Keep Me Warm," "The Christmas Song" and "White Christmas," plus two nice original numbers by Jeremy Johnson and Paul Marino, "Christmas in Heaven" and "Behold Emmanuel." The arrangements by Jason Webb, Dave Williamson and Scott Williamson provide wonderful musical beds for Watkins. That Christmas Feeling is a nice way to augment your enjoyment of the season. (www.retawatkins.com)

■ This is the year when we celebrate the centennial of the first jazz recordings by the Original Dixieland Jazz Band. In recognition of this landmark, the INTERNATIONAL HOT JAZZ QUARTET with special guests NICKI PARROTT AND DAN BARRETT have released Celebrating 100 Years of Recorded Jazz (Live (Click – 1701). Bassist/vocalist Parrott and trombonist Barrett joined the quartet comprising New Orleans trumpeter/vocalist Duke Heitger, German clarinetist and drummer, Engelbert Wrobel and Bernard Flegar, and Italian pianist Paolo Alderighi on March 17, 2017 at the Edwin-Scharff-Haus in Neu-Ulm, Germany for a 13-song program featuring four songs recorded by the ODJB, “Satanic Blues,” “Soudan,” “Mournin’ Blues” and “Livery Stable Blues,” their first recorded effort. They also address a song, “Original Dixieland Two Step,” credited to two of the ODJB members, Nick LaRocca and J. Russel Robinson plus George Crandall. The balance of the program is a nice mix of tunes that have entered the jazz world in subsequent years, songs like “Delta Bound,” “You’re Lucky to Me” and “Limehouse Blues.” Parrott contributes winning vocals on “Fools Rush In” and “They Can’t Take That Away From Me,” the latter a duet with Heitger. The duo take on “Georgia on My Mind” by Barrett and Alderighi is absolutely lovely. Eight of the songs find all six musicians present, while the remaining five tracks are in a variety of combinations. The effect is just what you would expect from these musicians, a thoroughly swinging and tasteful affair. (www.engelbertwoebel.de)

■ Every one in a while, Michael Steinman mentions a new release in his Jazz Lives blog that causes me to seek it out to review. Such was the case recently with Get Rhythm in Your Feet (Organic Records – 16912) by MICHAEL GAMBLE AND THE RHYTHM SERENADERS. Like many bands currently on the scene, bassist continued on page 42
Gamble and his cohorts concentrate mostly on jazz from the 1920s and 1930s. In this endeavor, Gamble has surrounded himself with Jonathan Stout on guitar, Keenan McKenzie and Jonathan Doyle on reeds, James Poseled on piano, Russ Wilson or Josh Collazo on drums, Noah Hocker or Gordon Au on trumpet, Jason DeCristofaro on vibes, Lucien Cobb or David Wilken on trombone and Laura Windley on vocals. McKenzie, Cobb and Windley are also members of another North Carolina-based swing outfit, the Mint Julep Jazz Band. This crew, no matter the personnel on any given track, just knows how to play music that gets you moving with a smile on your face. The songs are evergreens, some familiar like “Royal Garden Blues,” “On the Alamo,” “Oh, Lady Be Good,” “Don’t Be That Way” and “Memories of You.” Others such as “It’s Too Hot for Words,” “Man About Town,” “Nappin’ John,” “Rigamarole” and “Breakfast Food” are not heard too often in this day and age, but will engage you immediately. Windley is a vocalist who has captured the period sound perfectly. Dig her takes on “Don’t Meddle in My Mood” or “Got a Pebble in My Shoe” to hear her artistry at its best. Those who are longing to match the words. The bulk of the program is devoted to jazz tunes, “Ease It” by Paul Chambers, “After the Morning” by John Hicks, “Stablemates” by Benny Golson, “Two Bass Hit” by John Lewis and Dizzy Gillespie, and “Quasimodo” by Charlie Parker. The music is beautifully recorded, bringing you right into the venue, and all of the attendant excitement of experiencing live jazz. (www.cellarlive.com)

For many years, the name TARDO HAMMER has been at the forefront of top jazz pianists in the Big Apple. Many are familiar with him from his frequent gigs at Shanghai Jazz with Warren Vaché, both of whom have for many years been supporting legendary singer Annie Ross at her once-a-week appearances in New York City. On Swinging on a Star (Cellar Live – 010717), Hammer is sitting at the head of the class with assistance from bassist Lee Hudson and drummer Steve Williams. Hammer comes out of a bebop foundation, but has developed his own style that is expansive and not specifically classifiable. The one constant is his nimble way around the keyboard, and his savvy understanding of how to elicit some new approaches to seasoned tunes. The support from Hudson and Williams is exemplary. Whether essaying a standard like “Swinging on a Star” or “How Are Things in Glocca Morra,” or expressing his take on “Ballad for Very Tired and Sad Lotus Eaters” or “Monk’s Dream,” Hammer gives the listener approaches that are interesting and accessible. Swinging on a Star is truly a star turn! (www.cellarlive.com)

Along the Way (Cellar Live – 050217) matches the SAM TAYLOR QUARTET with the magical tenor saxophonist LARRY MCKENNA. Both the youthful Taylor and the veteran McKenna hail form Philadelphia, both play tenor sax, and both have swing in their blood. Taylor and his quartet of Jef Patton on piano, Neal Minor on bass and Peter Van Nostrand on drums form the core group on the nine tracks, with McKenna contributing on five of them. Most of the songs are standards, “Make Someone Happy,” “On the Trail,” “Where Are You,” “People Will Say We’re In Love,” “There’s No You” and “Wild Is Love.” The others are Fats Navarro’s “Fats Flats,” Dexter Gordon’s “I Want More” and McKenna’s lovely “The Close Things.” This is a meeting of a master, and a player with the potential to become a future master. It bodes well for the future of straight-ahead jazz. (www.cellarlive.com)

Alto saxophonist PJ PERRY and his quartet, John Mayer on piano, Steve Wallace on bass and Quincy Davis on drums play a cooking set on Alto Gusto (Cellar Live – 051317). Recorded at the venerable Edmonton jazz club The Yardbird Suite, these cats give each of the seven selections an extended visit. Perry is a wonderfully fluid player with a boundless imagination. Mayer is a master at comping, and his solo opportunities sparkle. Wallace and Davis offer a solid bedrock of time and rhythm. The songs include two standards, “Close Your Eyes” and “We’ll Be Together Again,” the latter played with a longing to match the words. The bulk of the program is devoted to jazz tunes, “Ease It” by Paul Chambers, “After the Morning” by John Hicks, “Stablemates” by Benny Golson, “Two Bass Hit” by John Lewis and Dizzy Gillespie, and “Quasimodo” by Charlie Parker. The music is beautifully recorded, bringing you right into the venue, and all of the attendant excitement of experiencing live jazz. (www.cellarlive.com)

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■ Some Other Time/Slow Café (World City Music – 2072) by tenor saxophonist STEVE HEMCKAN and pianist MATT CLARK is subtitled 2 Saxophone-Piano Duo Sessions, emphasizing that these two exceptional musicians hooked up at two different California studios for separate six-song recording sessions. Heckman selected one tune from each session, and combined them to provide this fine collection with a title. These are two musicians who have been musical partners in different settings for many years, but this is the first time that they undertook to perform in that most demanding of jazz formats, as a duo. Their source material is an eclectic mix of standards and jazz tunes, including three originals by Heckman and one by Clark. Heckman often cites John Coltrane as an influence, but his playing here, even on the selections where he picks up a soprano saxophone or flute, is far different. His tone on all of his instruments is softer and pleasanter than is present on most of Coltrane’s output, and he does not indulge in the kind of extended solo overloaded with notes that characterized much of the Coltrane oeuvre. The empathy between Heckman and Clark is palpable throughout the recording. These are two players well matched in intellect, technique and spirit, and it is a joy to listen to them. (www.steveheckman.com)
natural for a jazz interpretation, "Sand," a rarity from an unproduced film titled *Singing Out Loud*, and a moving "I Wish I Could Forget You," a passionate song from *Passion* that Bentyne sings with sole support from Tom Zink's piano. The one selection that falls short is the most commonly performed Sondheim song, "Send in the Clowns." It is an easy listen, but is too popish, and misses the essence of the lyric. Kudos to Cheryl Bentyne for stepping into the Sondheim arena. May others follow! (www.artistshare.com)

**Dreams and Daggers (Mack Avenue – 1120)** is a stunningly audacious and effective two-disc set from the rightly heralded jazz vocalist **CÉCILE McLORIN SALVANT**. Many of the selections were recorded live at the Village Vanguard with the trio of pianist Aaron Diehl, bassist Paul Sikivie and drummer Lawrence Leathers. Others were recorded in a studio with occasional support from the Catalyst Quartet string ensemble. Salvant has a voice that is pure, rangy, flexible and highly listenable. She also has an innate jazz sense to her vocalizing. She is the whole package. In addition her five original songs, some with her words and music, some with just her lyrics, and one, the Langston Hughes poem "Fascination," on which she and Sikivie share the composing credit, fit seamlessly into the 23-song program comprising mostly standards and a few blues selections. No matter the source material, she gives knowing readings of each song. Her blues are sassy, her romantic selections are infused with emotion and those with a love lost theme reflect the loss expressed. If you would like to hear one song that demonstrates the high level of her artistry, listen to her sing "Somehow I Never Could Believe," the aria from the Kurt Weill and Langston Hughes opera *Street Scene*. **Dreams and Daggers** is a remarkable album from a remarkable artist, Cécile McLorin Salvant! (mackavenue.com)

**Danish vocalist SINNE EGG** is a serious singer. She gives the material that she sings fervent readings, whether the song is from the world of standards or self-written. She has a crystal clear voice and the ability to convey the deepest meanings of each lyric with passion and understanding. On **Dreams (Artist Share – 0153)** her artistry is on full display. Pianist Jacob Christofferson, guitarist Larry Koonse, bassist Scott Colley and drummer Larry Koonse join her for this for this 10-track program that is intense, engaging, entertaining and absorbing. Four of the songs are familiar ones, "What Is This Thing Called Love," "Falling in Love With Love," "I'll Remember April" and "Anything Goes," each of which she gives a unique interpretation, with her jazz credentials shining through. Her own songs go to a different place, more personal and contemporary. This album gives the listener both aspects of her performing personality, and they are equally impressive. (www.artistshare.com)

**NJUS Board member CYNDYE HALPIN** has taken a big step in the performance side of her career; she has just released her first recording, **Swingin’ Sentimental (Cyndye Halpin-001)**. To support her in this project, she has enlisted a top flight group of musicians including Bucky Pizzarelli on guitar, Linus Wysrach on reeds, Konrad Paskudzki on piano, Martin Pizzarelli on bass and Dag Markhus on drums. The program had 15 selections, all of them solid standards. Among the tunes are "Blue Skies," "The Best Is Yet to Come," "Come Rain or Come Shine," "Do Nothing Till You Hear From Me," "Route 66," "True Love" and "The Party’s Over." Halpin is an assured singer with a vocal timbre that recalls Kay Starr, but with a bit more vibrato. She fits in easily with her bandmates, who are terrific. Pizzarelli, Wyrsch and Paskudzki each receive ample solo opportunities, and the results on that front are superb. Congratulations Cyndye on this milestone effort! (www.cyndyhalpin.com)

**Serbian-born singer ALMA MICIC** has been on the New York scene since graduating from Berklee College of Music in the late 1990s. She has performed both locally and internationally and produced three albums prior to her current recorded endeavor, **That Old Feeling (Whaling City Sound – 099)**. She enlisted guitarist Rale Micic, bassist Corcoran Holt, drummer Jonathan Blake and vibist Tom Beckham for this nine-tune collection. Micic’s voice is immediately welcoming. She opens with the title track, but there is nothing old in the feeling of her singing. She has a youthful exuberance, but also a mature assurance that finds the heart of each lyric. In addition to familiar tunes like "That Old Feeling," "Moonglow," "Cry Me a River," "Honeysuckle Rose," "Estate" and "Blue Moon," she sings two Serbian songs, one of her own and a folk tune, plus Neil Young’s "Harvest Moon." All in all, That Old Feeling is a solid outing by Alma Micic. (www.whalingcitysound.com)

**Bossa nova has been popular in this country for over 60 years, and it still has a large following. BIANCA ROSSINI** is a Brazilian-born vocalist who has resided in California for many years where she has worked as an actress and singer. She has just released her third album of bossa nova tunes, **Vento do Norte (Apaixonada Music - BDM Records)** this one all original tunes with her lyrics and music by several composers, on some of which she also was a co-composer. There is a variety of musicians on the ten tracks. Rossini has a voice that is smooth, welcoming and warm. With most of the lyrics in Portuguese, it is difficult to judge them, but they flow nicely, and the final results are most pleasing. Bossa nova sounds are particularly welcome at social gatherings or those moments when you want to relax and escape. Vento do Norte will be a welcome visitor for those times. (www.biancarossini.com)

**In listening to BARNUM: Backers’ Audition (Harbinger – 3301), it was refreshing to revisit a wonderful score that had been overlooked in this home for too many years. This album gives interesting insight about this charming show. The spoken introduction by composer CY COLEMAN and lyricist MICHAEL STEWART, who perform the songs for this gathering in a “fashionable East Side New York apartment,” is full of inside information about the musical. This is supplemented by the liner notes by Andy Propst who authored You Fascinate Me So: The Life and Times of Cy Coleman. As with all Broadway musicals, some songs that were originally written for Barnum were cut along the way to the final production. Two of them, “Now You See It, Now You Don’t” and “At Least I Tried” appear on this recording, saving them from total obscurity. Listening again to “The Colors of My Life,” the song from Barnum that had some life outside of the show, particularly a recording by Perry Como, as well as “Come Follow the Band,” “There Is a Sucker Born Every Minute” and “Join the Circus” brought back memories of seeing the charismatic performance of Jim Dale as the title character. This is a recording that is a must for all enthusiasts of musical theater. (HarbingerRecords.com)**
GLENN MILLER DECLASSIFIED
By Dennis M. Sprague | Potomac Books, Lincoln, Nebraska | 386 Pages, 2017, $34.95

Major Glenn Miller, U.S. Army Air Force, boarded a plane at Twinwood, a Royal Air Force facility, on December 15, 1944, bound for France. The airplane never arrived at its destination. It was presumed down in the English Channel, and no trace has ever been found of it. In *Glenn Miller Declassified*, Dennis M. Sprague, senior consultant of the Glenn Miller Archive and the American Music Research Center at the University of Colorado-Boulder, examines in detail the events leading up to Miller’s disappearance, and the varied speculations relating to what actually happened on that fateful day.

Glenn Miller was the leader of the most popular big band in the United States when his country entered World War II. At the age of 38, he was past the age at which he could have been drafted into the service. He felt compelled, however, to apply for a commission in the Navy in order to actively serve the war effort. While rebuffed by the Navy, he was able to secure a commission in the Army Specialist Corps as a Captain. This meant forsaking a significant income, for him, his representatives and his commercial partners, and leaving his wife and son for the duration of his military commitment, but he was determined to serve his country.

Sprague relates the story of Miller’s entry into the Army, and his subsequent leadership of The Army Air Force Band, ultimately, the American Band of the Allied Expeditionary Forces. There was much intrigue and in-fighting relating to the broadcasts of the band, especially between the Americans and the BBC, all of which Sprague documents.

The events leading up to the fatal flight are also complicated. They centered around the people involved, especially the pilot, Flight Officer Stuart “Pee Wee” Morgan, Lt. Col. Norman Baessell, and Miller, the three individuals who perished on the fatal flight. That these three were together in the plane are the result of some bad judgment on the part of each of them, and some looseness in procedures that enabled a flight that never should have happened take place. Sprague covers the story, and the attached nuances completely.

There has been much speculation about what happened to Miller, some of it wild, and some of it less sensational, but Sprague digs through the details and speculation to get to what he feels is the truth, that bad weather, and poor judgment on the part of Morgan resulted in the plane crashing into the English Channel, probably due to icing. He very judiciously examines the alternatives that have been put forward over the years, and puts each of them effectively to rest.

In order to get to this point, Sprague fills the reader with an enormous amount of details about the structure of the military systems, the politics in the broadcasting end, the relationships between Miller and his peers and band members, and the various consequences resulting from Miller’s death. For some readers, this detail might be overwhelming, but the story is a fascinating, and a discriminating reader will be able to sift through the details to understand the basic story that Sprague relates.

This is an important book about a significant chapter in the life of Glenn Miller, one of the true giants of American popular music, a man who produced sounds that are still widely popular today, as is demonstrated by the fact that the current Miller ghost band is the most active and popular of the bands that carry on the legacy of their leaders, playing to large audiences from coast to coast.
Mention the name Julie London to people attuned to pop culture in the 1950 and 1960s, and the image of a sultry, beautiful and curvaceous singer with a dusky, understated style that oozed sensuality probably comes to mind. A decade later, she was remembered for her role as a nurse in the hit television series Emergency!

Well that just scratches the surface of this fascinating lady whose first career as a film actress was underwhelming, but who found fame as a singer with her hit single of “Cry Me a River,” a moment that changed her life from that point forward. All of this is and a lot more is covered by Michael Owen in his well researched and written biography, Go Slow: The Life of Julie London.

Nancy Gayle Peck was born on September 26, 1926, and was raised in San Bernadino, California. A shy girl, Gayle was exposed to and responded to music from an early age. When the family moved to Los Angeles when she was 15, she had blossomed physically, and lied about her age to get a job as an elevator operator.

A chance meeting on the street led to a romantic relationship with Jack Webb, who was her senior by six years, and who eventually became her first husband.

While operating the elevator, she also caught the eye of Hollywood agent Sue Carol who insisted almost from their first meeting that Gayle Peck needed a name change. The origin of the name Julie London has been lost through time, but it was with her new name that she finally landed a role in a low budget jungle movie titled Nabonga. This was the first of several roles in forgettable movies. Suffice to say that her movie career proved to be mostly underwhelming, although she did become a studio player at Universal, later at Warner Bros., and had occasional roles in better films.

Her marriage to Webb took place in July of 1947. The marriage lasted only six years during which they had two daughters, Lisa and Stacy. Webb’s drive to succeed, centering around his radio, and eventual television series, Dragnet, was stronger than his commitment to a successful marriage.

Julie, though devastated by the failure of her marriage, faced life as a single mother. She dated, but it was not until she met singer/songwriter, pianist Bobby Troup several months after her divorce became final that she found a new direction in her life. Her relationship with Troup was often problematical due to differences in temperament; she was shy and lacked confidence, while he was confident and outgoing, and the after effects of their failed first marriages. While they had strong feelings toward each other, it took almost six years until they finally tied the knot on New Year’s Eve of 1959.

It was at Troup’s urging at the early stages of their relationship that London began singing, first privately, then in small clubs, and eventually she landed a recording contract with Liberty Records that resulted in her hit single of “Cry Me a River,” a tune written by her high school friend Arthur Hamilton, and her successful first album, Julie Is Her Name.

Although she continued for a while to make occasional films, her singing became the primary focus of her career.

She went on to record 30 albums for Liberty, and to establish herself as a major attraction in nightclubs and in concerts. While never comfortable appearing before audiences, once she got on stage, she proved to be an engaging performer.

Her personal life centered on her husband, children and home. She was a caring mother, and Troup was a good father to his children, the two daughters from his first marriage who lived with his ex-wife, the daughter and two sons he had with Julie, and the two daughters from her marriage to Webb.

Webb and London did not have an amicable parting, and Webb was not a presence in his daughter’s lives as they grew up. Troup treated them with the care and love that they lacked from Webb, and Webb credited Troup with filling the parental void that he left.

Eventually, Webb and London developed a comfortable relationship, while he and Troup became good friends.

Webb in fact was responsible for London and Troup becoming part of the cast of Emergency! The concept of the show was Webb’s idea; he sold the concept to NBC, and cast them in the roles that gave them the financial security that carried them through the rest of their lives.

On a personal level, London never completely overcame her innate shyness and lack of confidence. She relied on alcohol to help her overcome her difficulties in these areas. She abused her body with alcohol and cigarettes. Despite this, she remained a beautiful and alluring woman. Her beauty had always been an integral part of her appeal, and it was exploited by her record company on her album covers, onstage in her outfits, and was the main reason that she had a movie career at all.

London liked to consider herself just another person. She did not have airs about herself, and was a lady who used language that was often crude, but did so in a way that did not offend people, rather made her seem just like one of the guys.

It was as a singer that she garnered the most attention. Her voice often crude, but did so in a way that did not offend people, rather made her seem just like one of the guys.

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It was as a singer that she garnered the most attention. Her voice was never powerful, but she had a deep commitment to respecting the lyrics that she sang, often taking pedestrian material to levels of art that even their creators probably never imagined.

When others were trying to adapt to the changing musical world,

continued on page 49
Morris Jazz

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

Holiday celebrations abound this month as we honor Christmas, Hanukkah, Kwanzaa, Winter Solstice and whatever special moment in this month that brings you peace and joy.

The Bickford Theatre joins with Hot House magazine to launch a new concert offering celebrating the 2017 Fans Decision Jazz Awards presented each October by Hot House and New York’s Metropolitan Room.

Female Vocalist winner Champian Fulton and Male Rising Star winner “King” Solomon Hicks will be joined by special guests as we bring the award winners to New Jersey for what will become an annual celebration. Each year the public nominates and then votes in various categories with the winners being announced at a celebratory program. This year’s ceremony honored the Founder of the Newport Jazz Festival, George Wein, and the co-founder of New York’s famous Village Vanguard, Lorraine Gordon. Save the date, Thursday, December 14 at 7:30 pm, and mark your calendar for an evening of great jazz performed by fan favorites. It’s a new tradition for both the theatre and Hot House magazine and it will be sponsored in part by the New Jersey Jazz Society. Tickets/Advance: museum members: $17; non-members: $18. Non-members at the door: $20.

Don’t miss the annual birthday celebration for the Hall of Fame guitarist, Bucky Pizzarelli, whose credits range from Benny Goodman to Paul McCartney. Joining the legendary guitarist will be Ed Laub, his long-time bandmate, son Martin Pizzarelli on bass, and exciting surprise guests on Monday, January 8 at 7:30 pm. Bucky began his professional career at the age of 17 when he joined the Vaughn Monroe dance band in the early 1940s. He became a staff musician for NBC in the 1950s and then became part of the famous Tonight Show Band on the Tonight Show with Johnny Carson in the sixties. During the 1950s and ’60s he also worked as a studio musician and played on many of the rock ‘n’ roll hits of that era including those of Dion and the Belmonts, the Drifters, Ben E. King, and Ray Charles. After decades of playing great music, Bucky may have slowed down a little bit but looks forward to this annual birthday party. Join us as we wish him a happy 92nd! Tickets/Advance: museum members: $17; non-members: $18. Non-members at the door: $20.

COMING SHOWS:
Jan. 20 – Chris Brubeck’s Triple Play
Feb. 10 – Marcia Ball
Feb. 26 – Dan Levinson and Friends

All shows start at 7:30 pm and are assigned seating; for best seats, order early.

Jazz For Shore

Midweek Jazz at the Arts & Community Center at Ocean County College, Toms River Tickets/Information: 732-255-0500

On December 13, MidWeek Jazz will welcome the return of twin reed virtuosos Peter and Will Anderson to the Jay and Linda Grunin Center for the Arts. This will be the Andersons’ third appearance in Toms River, one coming at the end of a fantastically busy year. Highlights have included a sold-out performance at the Louis Armstrong House Museum in July; a month-long four-part “Songbook Summit” series at 59E59 in New York City, paying tribute to the music of George Gershwin, Cole Porter, Harold Arlen and Richard Rodgers; an two-month tour of mostly one-nighters, performing everywhere from Detroit and Madison, Wisconsin to Ottawa, Ontario and Buffalo; ran a successful Kickstarter campaign, raising $22,675 to record Blues For Joe, a tribute to their late mentor Joe Temperley, and to set up a Joe Temperley Scholarship at Juilliard for saxophone students; and had many engagements around NYC, including stints at JALC, Mezzrow and Smalls.

Previewing their run at Smalls in September, The New Yorker summed up their appeal in one eloquent paragraph: “Think of them as the jazz equivalent of the antique-seeking Keno brothers, twins who have staked a claim to the specialized territory they’ve now become identified with. The brothers Anderson are saxophone and clarinet virtuosos who delight in burrowing deep into traditional, swing, and mainstream jazz. Staunch defenders of the faith yet increasingly open to wider musical horizons, these siblings are works in progress worth attending to.” Or put more simply, as Quincy Jones recently told them, “You dudes are the future. You’ve made my soul smile.”

Fresh off their Songbook Summit series, the Anderson’s have chosen the music of George Gershwin for their December 13 performance at Ocean County College. The bulk of the evening will be spent playing selections from the popular folk opera, Porgy and Bess, including gems like “Summertime,” “My Man’s Gone Now,” “Bess, You Is My Woman Now,” “It Ain’t Necessarily So,” “I Loves You, Porgy” and “Bess, O Where’s My Bess.” As we were going to press, the Anderson’s decided to go one step further on the Gershwin scale: they will also be performing their rendition of “Rhapsody in Blue”!

In addition to Peter’s tenor saxophone and clarinet and Will’s alto saxophone, clarinet and flute, the Anderson’s will be joined by Adam Moezzina on guitar, Dave Baron on acoustic bass and Aaron Seeger on drums, plus a very special guest, popular young vocalist Brianna Thomas, a rising star and in-demand leader currently making a name for herself on the New York scene. The combination of Gershwin’s timeless tunes and the Andersons’ virtuoso abilities will make their December 13 MidWeek Jazz show the definition of a can’t-miss evening of entertainment.
Looking ahead to 2018, the same can be said of our January 24 concert featuring the Midiri Brothers paying tribute to the 80th anniversary of Benny Goodman’s famed Carnegie Hall concert. The Midiri’s will be putting together a bona fide big band for the evening so be sure to purchase tickets in advance at grunincenter.org as that will surely be an evening to remember.

— Ricky Riccardi

All shows 8–9:30 pm; $22 regular admission, $18 for seniors and $12 for students.

Jazz At The Sanctuary
1867 Sanctuary at Ewing | 101 Scotch Road, Ewing
Tickets/Information: 609-392-6409

The NJJS co-sponsors jazz events at 1867 Sanctuary and members receive a $5 discount on admission. This Romanesque Revival church hall has exceptional acoustics, padded seating and is wheelchair-accessible. Concerts have varied start times and are either one 90-minute set, or two sets with intermission. Free light refreshments (including cookies!) are served.

COMING SHOWS:
Sat – Jan. 6, 8 PM: Pyrenesia, vintage and Gypsy jazz, klezmer and folk
Sat – Jan. 20, 8 PM: Jack Furlong Quartet — Bob Kull
Sat – Jan. 27, 8 PM: Stephen Yee Quartet

$20 for general admission and $5 for students with ID. Group tickets (10 or more in advance) are $15 each. Tickets are available online, at the box office 609-392-6409 or by email: 1867sanctuary@preservationnj.org.

‘Round Jersey concerts are produced in conjunction with the New Jersey Jazz Society.

About NJJS

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

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

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

The New Jersey Jazz Society is a qualified organization of the New Jersey Cultural Trust. Visit www.njjs.org, e-mail info@njjs.org for more information on any of our programs and services:

- e-mail updates
- Student scholarships
- Pee Wee Russell Memorial Stomp Collaborative Jazz Concerts:
- Ocean County College
- Bickford Theatre/Morris
- 1867 Sanctuary at Ewing

NJJS supports JazzFeast presented by Palmer Square, Downtown Princeton.
NJJS is a proud supporter of the Morristown Jazz & Blues Festival, the NCU President’s Jazz Festival in Jersey City, and more.

Member Benefits

What do you get for your dues?

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

Join NJJS

MEMBERSHIP LEVELS Member benefits are subject to update.

- Family $45: See above for details.
- Family 3-YEAR $115 See above for details.
- Youth $15: For people under 25 years of age. Be sure to give the year of your birth on the application where noted.
- Give-a-Gift $25: Members in good standing may purchase one or more gift memberships at any time for only $25 each. Please supply the name and address of giftee. Good for new memberships only.
- Fan ($75 – $99/family)
- Jazzzer ($100 – $249/family)
- Sideman ($250 – $499/family)
- Bandleader $500+/family)
- Corporate Membership ($1000)

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

To receive a membership application, for more information or to join:
Call 973-610-1308 or email membership@njjs.org
OR visit www.njjs.org
OR simply send a check payable to “NJJS” to: New Jersey Jazz Society, c/o Mike Katz, 382 Springfield Ave. Suite 217, Summit NJ 07901.
From the Crow’s Nest
By Bill Crow

Many years ago, Lou Caputo and the late Joel Perry were playing a wedding in Arizona on a horse ranch. During the cocktail hour the waitress kept coming over to them and offering them drinks of what she called “cactus juice.” It was a warm evening, so they had a few tastes, not realizing that the cactus juice was spiked with tequila. For the rest of the evening Joel and Lou were sailing. When the musicians got back to the hotel after the gig and hung around the pool to socialize a bit, once again the cactus juice began to flow, and Joel was in an especially merry frame of mind.

The singer in the band was handing out cigars. He was a tobacco connoisseur, commenting on the quality of the various smokes, and Joel lit one up. A little while later the singer came over again. He said “Joel, you gotta taste this one,” and handed him a cigar. Joel was still smoking the first cigar, so he took the new one and put it in the inside breast pocket of his tux jacket.

A minute later he jumped up, knocked over the chair he was sitting on, knocked the drinks over on the table in front him and began beating his chest and trying to remove his jacket. He hadn’t realized that the singer had given him a lit cigar.

At performances of his “Not So Big Band,” Lou Caputo always used to introduce Joel as a man who once put a lit cigar in his pocket and lived to tell the tale.

Jon Taylor sent me this note:

“Our story about Morty Geist reminded me of a recording I did in 1982 for an ABC Afternoon Special called ‘The Revenge of the Nerd.’ I was playing euphonium, which was supposed to represent the Nerd. Steve Margoshes, who wrote the music and conducted, kept telling me I sounded too good to be the Nerd. Finally, he said to me that he had played baritone horn in junior high school and that was the sound he was looking for. I knew there was no way that I could get that sound out of my terrific Willson euphonium. So that night I played an elevator with my bass one day when a man stepped aside and said, ‘Be my guest. I know…my grandfather was a bass player too.’

As they were playing it, he saw a cheerful looking elderly lady being wheeled up to the band in a wheelchair by a young woman, who approached him mid-song and said, “Young man, do you know who wrote that song you’re playing?” Vito said, “Of course, ma’am, it was Burton Lane.” The young woman then pointed to the lady in the wheelchair and said, “Do you know who that lady is? That is Mrs. Burton Lane, my mother and Burton’s widow.” They finished the song, and Mrs. Lane praised the musicians for their rendition.

Also on Facebook, Clovis Nicolas posted that he was heading for Arizona on a horse ranch. During the cocktail hour the waitress kept coming over to them and offering them drinks of what she called “cactus juice.” It was a warm evening, so they had a few tastes, not realizing that the cactus juice was spiked with tequila. For the rest of the evening Joel and Lou were sailing. When the musicians got back to the hotel after the gig and hung around the pool to socialize a bit, once again the cactus juice began to flow, and Joel was in an especially merry frame of mind.

First set, Jean went into the bar, where a man was sitting. She asked him, “Could you hear me through the drapes?” “Oh,” he said, “Was that you singing? You were good. But you have to get rid of your accompanist. He’s awful!”

At my desk in the Recording Checks Department at Local 802, I looked up Mark Patterson’s email address recently to let him know that we had a check for him, and I got a laugh. His e-mail address begins: grouchomark@...

I got a nice letter from Jean Packard down in Florida. She told me about a gig she once had at the Hilton in Washington, D.C., playing the piano and singing. The piano was in the dining room, and there were drapes which separated that area from the bar. When she finished her first set, Jean went into the bar, where a man was sitting. She asked him, “Could you hear me through the drapes?” “Oh,” he said, “Was that you singing? You were good. But you have to get rid of your accompanist. He’s awful!”

At my desk in the Recording Checks Department at Local 802, I looked up Mark Patterson’s email address recently to let him know that we had a check for him, and I got a laugh. His e-mail address begins: grouchomark@...

Songwriter Margo Guryan attended a friend’s bar mitzvah party. The bandleader asked what tune they could play for her. She said, “Night in Tunisia.” She got a blank stare as he walked to the next person.
What’s New?
Members new and renewed

We welcome all those 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 took advantage of our three-years-for-$115 membership; new members with a † received a gift membership. Members who joined at a patron level appear in bold.

Renewed Members
Danny Bacher, Cliffside Park, NJ
Pamela Bennett, Union, NJ
Mrs. Beverly Berly, Pine Brook, NJ
Phyllis Blanford-Colleran, Newark, NJ
Mr. Russell B. Chase, Kendall Park, NJ
Edward T. Dechant, Fort Lauderdale, FL
Rich and Regina Desverine, Whiting, NJ
Frank & Nancy Dominiani, Whitehouse Station, NJ
Mr. Alan Eisenberg, Hackensack, NJ
Roger Flartey & Paulette Dorflaufer, Succasunna, NJ
Ms Anne C Fritz, Westfield, NJ
Eugene Ghee, East Orange, NJ *
Doris and Peter Griffin, Ramsey, NJ
Roger Flartey & Paulette Dorflaufer, Succasunna, NJ
Mr. Charles M. Huck, Somerville, NJ
Mrs. Ellen La Furn, Ridgefield, NJ
Dick Lowenthal, Lake Worth, FL
Mr. & Mrs. David Luber, Madison, NJ *
Ms Linda J. Lynch, Rockaway, NJ
Jack and Clare May, Montclair, NJ
Arthur Johnson, Landing, NJ *
Mrs. LaFurn, Ridgefield, NJ
Dick Lowenthal, Lakewood, FL
Mr. & Mrs. David Luber, Madison, NJ *
Ms. Antoinette Montague-Baugh, Fairfield, CT
Ronald Novak, Lawrenceville, NJ *
Paul and Roma Oster, Rockaway, NJ *
Mr. Stanley Parker, Saddle Brook, NJ
Mr. Jerry Ritz, West Orange , NJ
Danny Scher, Kensington, CA *

New Members
Adam H Schikkinger, Andover, NJ
Mr. & Mrs. Cornelius Sewell, New York, NY
Linda Sharkey, Chatham, NJ
Shelly Productions, Inc., Elmwood Park, NJ
Mr. Don Jay Smith, Lebanon, NJ
Thomas Swartz, Jr., Chatham, NJ
Mr. & Mrs. William Weisberg, Fort Lee, NJ
Dr. Ira L. Whitman, East Brunswick, NJ
Victoria Width, Califon, NJ *
David Will, Bloomfield, NJ
Mr. Richard B. Willis, Jr., Newton, PA
Mr. Gil Zweig, Randolph, NJ

BOOK REVIEW
continued from page 45

she continued to rely on performing the Great American Songbook.

When circumstances compelled her to eventually perform more contemporary material, she found ways to interpret them to make the songs her own. It is worth your time to listen to her last studio album, Yummy, Yummy, Yummy, and hear how she gives songs like “Stoned Soul Picnic,” “Light My Fire,” “Yummy, Yummy, Yummy” and “Louie Louie” — readings that are distinctly different from their familiar versions, but wonderfully appealing.

Julie London hasn’t continued to receive the kind of attention that her vocal artistry deserves. Listening to her recorded output, it holds up well. Hopefully this highly readable account of her life will rekindle interest in Julie London, and help new audiences discover the vocal prowess of this fine singer.

Stanley Jordan at Crossroads on Dec. 16

Guitarist Stanley Jordan spent time in New Jersey at Princeton (class of ’81), but aside from a couple of gigs at Trumpets, he hasn’t performed in the Garden State often. So his trio performance in Garwood on December 16 shapes up to be a must-see show. There are only a few true originals on jazz guitar — Django Reinhardt, Charlie Christian and Wes Montgomery were one of a kind artists — and so is Stanley Jordan. After seeing him perform at the Montreal Jazz Festival, Leonard Feather wrote, “Genius is a word too often tossed around in musical circles, but it has been rightfully applied to Stanley Jordan.” His magic touch is a technique called two-handed tapping that allows allows him to play melodies and chords simultaneously, creating the effect of two guitars. But Jordan isn’t a trickster, he’s a melodic and imaginative player who creates almost hypnotic performances.

The Crossroads is just beginning to present some jazz again and a big turnout for Stanley Jordan might encourage more of that. Doors open at 6 PM and music starts at 8 PM. $29 general admission, $35 dinner table reservation, $45 VIP dinner table reservation. Purchase tickets online at www.ticketfly.com.
## Somewhere There's Music

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

<table>
<thead>
<tr>
<th>Town</th>
<th>Venue Details</th>
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<tbody>
<tr>
<td>Allamuchy</td>
<td>RUTHERFORD HALL 1666 County Road #17 908-852-1894 ext. 335</td>
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<tr>
<td>Allentown</td>
<td>JAZZ VESPERTS AT ALLENTOWN PRESBYTERIAN CHURCH 20 High Street 609-259-7289</td>
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<tr>
<td>Allentown</td>
<td>1st Saturday February–June</td>
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<tr>
<td>Asbury Park</td>
<td>HOTEL TIDES 408 7th Ave. 732-897-7744</td>
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<tr>
<td></td>
<td>1300 Ocean Ave. 732-744-1155</td>
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<tr>
<td>Asbury Park</td>
<td>TIM MCKOONE'S SUPPER CLUB 1300 Ocean Ave. 732-744-1155</td>
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<tr>
<td>Atlantic City</td>
<td>ABBOTT UNITED METHODIST CHURCH 1213 Pacific Ave. 908-348-1941</td>
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<tr>
<td></td>
<td>Jazz Vespers 3rd Sunday of the month</td>
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<tr>
<td>Bernardsville</td>
<td>BERNAULT'S INN 27 Mine Brook Rd. 908-766-0002</td>
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<tr>
<td></td>
<td>Monday – Saturday 6:30 PM – Piano Bar</td>
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<tr>
<td>Boonton</td>
<td>MAXFIELD'S ON MAIN 713 Main St. 973-588-3404</td>
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<tr>
<td></td>
<td>Music Wednesdays through Sundays</td>
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<tr>
<td>Cape May</td>
<td>VFW POST 386 419 Congress St. 609-884-7961</td>
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<tr>
<td></td>
<td>Cape May Trad Jazz Society Some Sundays, 2 pm</td>
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<td></td>
<td>Live Dixieland</td>
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<tr>
<td>Edgewater</td>
<td>MITCHELL'S FISH MARKET 541 River Rd. 609-400-9311</td>
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<td></td>
<td>Jazz with a skyline view, Thursday 6-10 pm</td>
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<tr>
<td>Bergenfield</td>
<td>MAMA'S CAFE BACI 240 Mountain AVE. 908-852-2820</td>
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<td></td>
<td>Saturdays, 9:30 – 11:30 pm, full bar and tapas menu</td>
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<tr>
<td>Englewood</td>
<td>BERGEN PAC 30 N. Van Brutus St. 201-227-1030</td>
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<tr>
<td>Haddonfield</td>
<td>HADDONFIELD METHODIST CHURCH 29 Warwick Rd. Tri-State Jazz Society usual venue</td>
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<tr>
<td>Haddonfield</td>
<td>Some Sundays, 2 pm</td>
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<tr>
<td>Asbury Park</td>
<td>VIJA ROSA RESTAURANTE 41 Scotch Rd. 609-882-6411</td>
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<tr>
<td>Asbury Park</td>
<td>1686 COUNTY ROAD 517</td>
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<tr>
<td>Atlantic City</td>
<td>1ST SATURDAY FEBRUARY–JUNE</td>
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<tr>
<td>Barnegat</td>
<td>609-259-7289</td>
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<td></td>
<td>609-884-5970</td>
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<td></td>
<td>19 Jackson St. 609-884-9570</td>
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<td></td>
<td>Wednesdays 7:30–10:30 pm</td>
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<tr>
<td>Boonton</td>
<td>973-588-3404</td>
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<td></td>
<td>Music Weekdays through Sundays</td>
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<tr>
<td>Cape May</td>
<td>609-884-8363</td>
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<tr>
<td></td>
<td>Jazz piano daily 5:30–9:30 pm</td>
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<tr>
<td>Carteret</td>
<td>ZION EVANGELICAL LUTHERAN CHURCH HALL 712 Roosevelt Ave. 908-541-6955</td>
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<tr>
<td>Carteret</td>
<td>Somerset Jazz Consortium Usually 3rd Monday, 7–9 PM</td>
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<tr>
<td>Clifton</td>
<td>CONCERTS ON MAIN – OGDEN PRESBYTERIAN CHURCH 286 Main St. 973-635-5567</td>
</tr>
<tr>
<td>Cliffside Park</td>
<td>VILLA ALMELI 793 Palisade Ave. 201-886-8626</td>
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<tr>
<td>Closter</td>
<td>MUSICLAB – TEMPLE BTH EL 221 Schraudenburgh Rd. 201-766-5112</td>
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<tr>
<td>Conestoga</td>
<td>THE COZY COUPBOARD 4 Old Tum Pike Rd. 973-998-4676</td>
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<tr>
<td>Cresskill</td>
<td>GRIFFIN'S RESTAURANT 4 EAST Madison Ave. 201-541-7575</td>
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<td></td>
<td>Tuesdays &amp; Wednesdays</td>
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<tr>
<td>Deal Park</td>
<td>AXELROD PERFORMING ARTS CENTER 100 Grant Avenue. 732-531-9106</td>
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<tr>
<td>Dunellen</td>
<td>ROXY &amp; DUKES ROADHOUSE 745 Bound Brook Rd. 732-529-4464</td>
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<tr>
<td>Dunellen</td>
<td>MAGGIE MURRAY'S PUB HOUSE 119 North Washington Ave. 732-629-7140</td>
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<tr>
<td></td>
<td>Jazz nights 1st and 3rd Wednesdays</td>
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<tr>
<td>Edgewater</td>
<td>MITCHELL'S FISH MARKET 541 River Rd. 609-400-9311</td>
</tr>
<tr>
<td></td>
<td>Jazz with a skyline view, Thursday 6-10 pm</td>
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<tr>
<td>Hackensack</td>
<td>SOLARIS'S RESTAURANT AND LOUNGE 61 River St. 201-487-1969</td>
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<tr>
<td>Hackensack</td>
<td>Big band swing 1st Tuesday of the month</td>
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<tr>
<td>Hackettskov</td>
<td>MAMA'S CAFE BACI 240 Mountain AVE. 908-852-2820</td>
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<tr>
<td>Hackensack</td>
<td>Saturdays, 9:30 – 11:30 pm, full bar and tapas menu</td>
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<tr>
<td>Lamontville</td>
<td>DEANNA'S RESTAURANT 54 N. Franklin St. 609-397-8957</td>
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<tr>
<td>Lamontville</td>
<td>111 South Fullerton Ave. Fridays/Saturdays, 7 PM</td>
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<tr>
<td>Lamontville</td>
<td>TRUMPETS 6 Depot Square 973-744-2600</td>
</tr>
<tr>
<td>Lamontville</td>
<td>Tuesday/Thursday/Saturday, 7 PM, Friday/Saturday, 8:30 PM</td>
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<tr>
<td>Morrisstown</td>
<td>THE BICKFORD THEATRE AT THE MORRIS MUSEUM 5 Normaldy Heights Rd. 973-971-3706</td>
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<td></td>
<td>Some Mondays, 8 PM</td>
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<tr>
<td>Newark</td>
<td>27 MEX 973-648-9643</td>
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<tr>
<td></td>
<td>BETHANY BAPTIST CHURCH 275 Market St. 973-623-8161</td>
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<tr>
<td></td>
<td>Jazz vespers, 1st Sunday</td>
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<tr>
<td>New Brunswick</td>
<td>MANHATTAN COUNTY LIBRARY 125 Symmes Dr. 732-871-7220</td>
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<tr>
<td></td>
<td>Free monthly jazz concerts September – June</td>
</tr>
<tr>
<td>New Jersey</td>
<td>539-6666</td>
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<tr>
<td>New Jersey</td>
<td>973-684-0040</td>
</tr>
<tr>
<td></td>
<td>Thursday evenings &amp; Sunday afternoons</td>
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<tr>
<td>New Jersey</td>
<td>973-824-9308</td>
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<tr>
<td></td>
<td>INSTITUTE OF JAZZ STUDIES – RUTGERS UNIVERSITY John Cotton Dana Library, 185 University Ave. 973-353-5955 Frequent free concerts.</td>
</tr>
<tr>
<td>Memorial West United Presbyterian Church 286 South 7th St. 973-342-1015 Jazz vespers monthly</td>
<td></td>
</tr>
<tr>
<td>New Jersey</td>
<td>JERSEY PERFORMING ARTS CENTER 1 Center St. 888-46-5722</td>
</tr>
</tbody>
</table>

Since music offerings frequently change, we recommend you call venue to confirm there is live music at the time you plan to visit.
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.

**TASTE VENUE**
42 Edison Pl., 2nd floor
973-642-8400
Jazz Mondays 8:00 - 11:00 pm

**THE PRIORY**
233 West Market St.
973-242-8012
Fridays, 7 pm, No cover

**New Brunswick**
DELTA’S
19 Dennis St.
732-249-1551
Saturdays, 7–11 pm

**DUE MARI**
78 Albany St.
732-296-1600
Saturdays, 7–11 pm

**THE HYATT REGENCY NEW BRUNSWICK**
2 Albany St.
732-873-1234
New Brunswick Jazz Project presents live jazz Fridays 6:30-9:30 pm

**INC BAR AND KITCHEN**
302 George St.
732-640-0553
New Brunswick Jazz Project presents live jazz Wednesdays 8:00-11 pm

**STATE THEATRE**
15 Livingston Ave.
732-246-7469

**GARDEN STATE ALE HOUSE**
378 George St.
732-543-2408
New Brunswick Jazz Project presents live jazz & jam session, Tuesdays, 9:30 pm

**Newfield**
LAKE HOUSE RESTAURANT
611 Taylor Pl.
856-694-5700

**Newton**
THE NEWTON THEATRE
234 Spring St.
973-383-3700
Occasional jazz concerts – contact venue for schedule

**North Bergen**
WATERSIDE RESTAURANT
7800 6 River Rd.
201-861-7767

**MITCHELL'S**
196 Mountain Rd.
973-625-8000
Fridays & Saturdays 7–11 pm

**North Branch**
STONEY BROOK GRILLE
1285 State Highway 28
908-725-0011

**Oak Ridge**
THE GRILLE ROOM
(Bowling Green Golf Course)
53 Schoolhouse Rd.
973-679-6888

**Orange**
HAT CITY KITCHEN
459 Valley St.
862-252-9147

**Pennington**
HOPEWELL VALLEY VINEYARDS
46 Yard Rd.
609-737-4465

**Pennsauken**
GREENWOOD INN
4457 Marlton Pike
856-663-9868
Blues open mic Wednesdays

**Phillipsburg**
MARIANNA’S
224 Stockton St.
908-777-3000
Fridays

**Princeton**
MCCARTER THEATRE
1 University Pl.
609-258-2787

**Mediterra**
29 Half Hill St.
609-252-9680
No cover

**Richardson Auditorium**
ALEXANDER HALL
68 Nassau St.
609-258-9220

**Salt Creek Grille**
1 Rockingham Row.
Forrestal Village
609-419-4200

**WITHERSPOON GRILL**
57 Witherspoon St.
609-924-6111
Tuesday night jazz,
6:30–9:30 pm

**Rahway**
UNION COUNTY PERFORMING ARTS CENTER
1601 Irving St.
732-499-0411

**Randolph**
THE CORNER BISTRO
477 Route 10
862-252-9147

**South Orange**
PAPILION 25
25 Valley St.
732-761-5299

**Ricalton’s Village Tavern**
19 Valley St.
732-763-1006
Tuesdays

**South Orange Performing Arts Center**
One SOPAC Way
973-235-1114

**Staten Island**
THE FLATIRON \* VENUE \*
10-29-01

**Doylestown**
THE HUB \* VENUE \*
20 N. Main St.
215-325-0288

**New York City**
THE ARTS DISTRICT
110 Varick St.
201-995-7500

**The Name Dropper**
Recommendations may be e-mailed to editor@njjs.org.

**Cyrille Aimeé** – Accompanied by pianist Emmet Cohen at Reeves-Reed Arboretum in Summit at 7 pm on Dec. 9, PLUS icy vodka and potato latkes. Tickets: $65, call 908-273-8787.

**Champion Fulton, Alex Mora Ross and “King” Solomon Hicks** – Youth will be served. The 2017 Hot House Magazine Fans Decision Jazz Awards winners will be joined by special guests at the Bickford Theatre at 8:30 pm on Dec. 14. Tickets: $22/advance, $25/door, call 973-971-3700.

**HOUSTON PERSON** – The melodist tenorist is at Trumpets Jazz Club in Montclair for his annual holiday show on Dec. 8 at 8 pm. Tickets: $20/advance, $25/door and $12 minimum, call 973-744-2600 for information/reservations.

**Sandy Sasso** – At the Ocean Township Library at 2 pm on Dec. 20. Tell the office you have last minute holiday shopping to do and sneak over to the library for some Christmas cheer. Free, for information call 732-531-5092.

For the link to each venue’s website, please visit www.NJJS.org, and click on “Jazz Support”

Also visit Andy McDonough’s njjazzlist.com

December 2017 Jersey Jazz