

Pensacola JazzFest 2008 Headliners

The 25th annual Pensacola JazzFest scheduled for Saturday and Sunday, April 5-6, 2008, will feature:

Butch Thompson's Big Three - Thompson, an acclaimed pianist and Jelly Roll Morton scholar heard regularly as part of the Prairie Home Companion broadcasts, will be joined by vocalist/banjoist Jimmy Mazzy of Boston and trumpeter Duke Heitger of New Orleans. This trio has recorded and toured nationally and internationally. From Scott Joplin's "Maple Leaf Rag" to W. C. Handy's "St. Louis Blues" and Fats Waller's "Ain't Misbehavin'," this unique jazz trio led by pianist Butch Thompson plays an exciting program of American classics—jazz from the beginning. Trumpeter Duke Heitger and banjoist/vocalist Jimmy Mazzy join Butch in a show that ranges from Dixieland to lowdown blues—or as New Orleans pianist Jelly Roll Morton put it, "everything from blues to opera."

Shelly Berg Trio - Shelly Berg is an accomplished pianist who plays jazz styles from ragtime to modern. He is frequently requested as accompanist for Monica Mancini, Patti Austin and other vocalists and jazz legends, including trombonist Bill Watrous. He was previously Professor of Jazz Studies at the University of Southern California Thornton School of Music. In April 2007, he was named Dean of the Frost School of Music at the University of Miami. Berg has served previously as President of the International Association for Jazz Education (IAJE).

The **Jazz Guardians**, an 18-member big band stationed at Army Ft. McPherson, GA, can perform in the style of big bands of yesteryear, paying tribute to Duke Ellington, Woody Herman and Count Basie, as well as contemporary big band jazz.

Saxophonist **Dayve Stewart** - Known as "Soul Man," Dayve will entertain with the smooth sounds of contemporary jazz. He has a Caribbean background with a Cuban mother and Jamaican father. At the young age of 12, he performed with trumpeter Sonny LaRosa's "Youngest Jazz Band." Stewart's latest CD is entitled "Feel Me." Stewart attended FSU with a major in Commercial Music and a minor in Business and is now touring worldwide.

Pensacola's clarinetist/saxophonist **Bob Maksymkow** - Bob will perform with backing from the Shelly Berg Trio. As a teenager, he took clarinet lessons at Juilliard School of Music from Augustin Duques, who was also musical coach for Benny Goodman. Bob has degrees from Juilliard and the University of West Florida (UWF) and is a member of UWF's adjunct music faculty.

Headliners above will perform both days at the Pensacola JazzFest. Additionally, the winner of the **UWF/Phillips Jazz Piano Competition** will perform on Sunday. JazzFest pianists Butch Thompson and Shelly Berg will be judges for the UWF/Phillips Jazz Piano Competition held at the UWF Theater Main Stage on Saturday night.

The festival's Youth Stage will feature local area middle school and high school jazz bands on both days. One high school jazz band and one middle school jazz band, yet to be named, will also perform on the main stage.



Saxophonist Dayve Stewart will appear at the 2008 Pensacola JazzFest.



JazzFest audiences are sure to enjoy the big band sound of The Jazz Guardians.

Upcoming Jazz Events

►Thursday, December 3

Air Force Falconaires Big Band Jazz Ensemble concert at 2:00 p.m. in the Atrium at the Naval Aviation Museum. Free admission, tickets desired; call 850-453-2389 or visit www.navalaviationmuseum.org for ticket locations and other info. JSOP office will have a limited number of tickets available for interested members.

►Monday, November 19

Jazz Gumbo features the Lillian Connection Big Band at Seville Quarter; music from 6:00 p.m. to 8:30 p.m.; admission \$7.00 for members and \$10.00 for non-members.

►Monday, December 3

Jingle Jazz - Seville Quarter, 6:00 to 8:30 p.m. This special assembly of area musicians, orchestrated by Paul Bruketa, will perform as JSOP's Christmas gift to Pensacola jazz fans. Admission is free with all donations going toward JazzFest 2008.

For information about any of the events listed above, please call the Jazz Society office at 433-8382.

JSOP Member News

►The Jazz Society of Pensacola offers sincerest condolences to the families of Raymond Achterberg, Frank Billouin (brother of Crystal-Joy Albert), Garnier Minnich (a Jazz Society benefactor) and Hal Retting. All four passed away in recent months and were faithful members and supporters of the Jazz Society. They will be missed.

►Gladys Williamson celebrated her 90th birthday by taking a West Coast jazz cruise. She reports a wonderful time.

►Harold Andrews is a patient at Pensacola Health Care. He is in good spirits, but reports that he doesn't get around well. He expects to be there for an undetermined period. Drop him a note at Pensacola Health Care, 1717 W. Avery St., Pensacola 32505.

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SEVILLE QUARTER



Book review by F. Norman Vickers

Paul Whiteman: Pioneer in American Music • Volume I: 1890-1930
By Don Rayno
The Scarecrow Press, Inc. Lanham, Maryland and Oxford
© 2003, pp 775, Price \$49.50

Author Don Rayno has done painstaking research on Paul Whiteman over a twenty-year period. This book, first of a projected two-volume set, covers the period from Whiteman's birth in 1890 to 1930. His stated purposes are to interpret Whiteman and his music in the context of the times and to provide a more comprehensive examination of the body of Whiteman's music than has been previously available.

In addition to almost 250 pages of text, there are almost one hundred pages of explanatory notes, brief biographies of the Whiteman musicians, a chronology of the Whiteman organization, discography, general index, index of places performed, index of songs and concert works, and a bibliography.

It is interesting to note the number of great jazz musicians who passed through Whiteman's band. Most jazz fans know that Bix Beiderbecke played with Whiteman. Among others were vocalist Mildred Bailey, saxophonist/arranger Bill Challis, Bing Crosby, Jimmy and Tommy Dorsey, Eddie Lange and Joe Venuti, Red Nichols, Frank Signorelli, C-melody saxophonist and Bix's friend, Frank Trumbauer.

The Bix story is confirmed regarding the fact that Bix didn't read well enough to perform on all the numbers. His function was mostly to play the "hot" cornet solos. The anecdote that has made the rounds among Bix fans is recounted. Trumpeter Andy Secrest sat by Bix. If Bix was unable to perform, it fell to Secrest. One of Secrest's music sheets is marked, "Wake up Bix."

Whiteman's activities were varied. There were European tours, not without their difficulties because of labor regulations at the request of the British Musicians Union for fear of putting their musicians out of work. Whiteman got around regulations by hiring an equivalent number of Brits. He had a number of arrangers working regularly for him. In addition to Ferde Grofe, there were Bill Challis, Roy Bargy, and the great African-American composer William Grant Still.

The Whiteman organization had a series of bands which were able to fill dates that his main band was unable to meet. No professional demands on the leader had an adverse effect on his home life. We read about three failed marriages, and a fourth one is hinted at, and Whiteman is only forty.

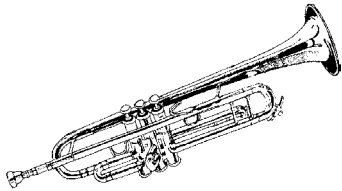
Two segments of the Whiteman story are treated in detail. One is the famous Aeolian Hall concert of 12 February 1924. This concert was intended to demonstrate the beauty of American Music. George Gershwin was commissioned to write a concert piece for this concert. Hence, the debut of "Rhapsody in Blue." Gershwin almost didn't make his deadline and this put a strain on Grofe to write the orchestral arrangements. This piece became a staple in the repertoire of the orchestra. Gershwin moved on to other things and Whiteman's other pianists assumed that role. There were vague complaints during later performances that Whiteman rushed the tempo of that piece, no doubt to accommodate time constraints of a long program.

Another segment treated in detail is the cross-country trip to Hollywood for the making of "The King of Jazz" about Whiteman and his orchestra. Since the script wasn't ready, the Whiteman organization was on salary for three months with only a weekly radio program sponsored by Old Gold Cigarettes. The band was to return in October 1929 and remain in Hollywood until the following March for the completion of the "King of Jazz" movie.

In a telephone interview, the author Don Rayno, a nuclear chemist in the environmental field and currently in ministerial work, he described his two decades of work on this book. It started as a hobby. Because of his long involvement in this effort, he was able to locate and interview some of the principal performers with Whiteman. He indicated that the Whiteman archives are at Williams College in western Massachusetts. The archives contain numerous arrangements and correspondence. However, he indicated that the business records, which would be so valuable in research such as this, have apparently been lost or destroyed. Rayno has also written liner notes for many Whiteman reissues.

In this book, Whiteman appears to be a competent, personable bandleader with a mission to popularize and make respectable American music—jazz. He hired the best musicians available, including some outstanding jazz players and paid them more than they would make in any comparable organization. This book documents the contributions Whiteman made in educating the public about this unique American musical art form.

The President Toots His Horn



For Love or Money

By Roger Villines

Is jazz commercial music—motivated by the desire and need for monetary reward? Or is it driven by love of the art and practice of jazz music? What motivates jazz performers to invest the time and effort necessary to play jazz?

The commercialism issue kind of reminds me of one of my favorite two-part stress reducing guidelines: (1) Don't sweat the small stuff, and (2) it's all small stuff. Projecting this broad perspective to the world of music, I would assert that in some sense, it's all commercial music—including jazz. Some music endeavors make lots of money. Some music makes a little money. Some music activity causes the doer to lose or spend money (let's call it negative commercialism, or maybe amateurism, or it could follow the time-is-money line of reasoning).

The past and present world of jazz is full of professionals—people who make a living from jazz. Whether they perform, teach, compose/arrange, produce, or write articles for publication, talented and dedicated people do make a living from jazz endeavors. I think it is safe to say, however, that jazz is not the best path to extreme (or maybe even moderate) wealth. Rare are the financial comparisons between jazz greats and great wealth. Self-fulfillment books recommend: “do what you love, and the money will follow.” Maybe in this case “some money may follow.”

Reasoning says there has to be some “love of jazz” going on, even for the top moneymaking professionals in jazz. This is where the “art” side of the equation kicks in. Creating jazz must be very emotionally rewarding in order to motivate a person to invest the years of study and effort needed to reach high level jazz proficiency. After all, it takes a lot of dedication and effort to become an even mediocre jazz performer. Add special talent and fortunate circumstances to the before mentioned hard work, and one may achieve to the very top echelon of jazz and thereby earn a decent living and even an article in *Downbeat* magazine. As the song says: “What's Love

Got to Do With It.” In the case of jazz—a whole lot. Also, jazz is fun to do.

So there you go. Jazz is commercial music, but not the big news on the Billboard Top 100 listing. You've got to love the art form and really enjoy doing it, or you are not going to invest the time and effort to get good at it. And then, while having fun, maybe some financial rewards will come. I encourage all you jazz people to go out and play some jazz and maybe you will get some money (“bread” in jazz lingo), and maybe you will make a little art. I am certain you will also have lots of fun.

And for you jazz listeners out there, you can be one of the lucky recipients through your presence and purchases of the musical products of a group of musicians who really love what they are doing. You too can enjoy and be a part of America's original art form—jazz. See you at Jazz Gumbo and Jazz Jam@eat!



Trumpeter, Jazz Society Board President and newsletter columnist Roger Villines (center above) performed with the Basin Street Stompers at the Jazz-by-the-Bay Festival in Panama City. This annual festival took place on Saturday, October 20, 2007. Also attending the Jazz-by-the-Bay Festival were Kat Villines, Phil and Sharon Barnhart, Charlie and Shirley Price, and Norman Vickers. Pianist Cynthia Neves was featured in her own set at the festival.

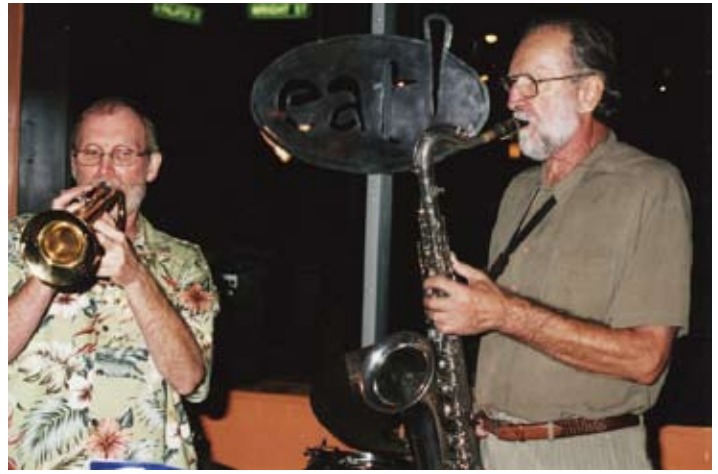
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Images from the Jazz Jam on October 8 at eat!

Photos by Norm Vickers



Guitarist Jim Green, pianist Joey Allred and trumpeter Roger Villines, Jazz Society President



Trumpeter Roger Villines and saxophonist C. J. Landry



Trumpeter Roger Villines, bassist Ken Chopcinski and soprano saxophonist Charlie Price



Pianist Joey Allred and string bassist Ken Chopcinski



Don't forget! "Jingle Jazz" wants YOU on Monday, December 3 at Seville Quarter. Pictured above are vocalist Red Lane and bassist Pat Cooke, who performed at the 2006 event.

Images from Jazz Gumbos

Photos by Norm Vickers and Chuck Minnich



The Jim Andrews Trio performed at the Jazz Gumbo on 10/15/07. Pictured from left to right are pianist/vocalist John Brust, Saxophonist Jim Andrews and bassist/vocalist Jerry Anderson.



Jim Andrews and Jerry Anderson



Keyboardist/vocalist Clarence Bell headlined the Jazz Gumbo on 9/17/07.



Vocalists David Washington (above) and Jocelyn Massie (below) performed at the September Jazz Gumbo. Accompanying Jocelyn on bass is her husband, Alonza Massie.





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It's Not Too Late for End-of-Year Donations!

As we approach the end of the year, the Jazz Society is actively seeking donations for our exciting 2008 Pensacola JazzFest (April 5-6). Donations are tax-deductible, and donations of \$100.00 or more entitle the donor(s) to VIP passes for the 2008 event. Call 433-8382 for more information.

The Jazz Society would also like to remind members that there are new donation levels in effect as of September 1, 2007. These are listed below.

Basic Annual Support Levels

(Includes the Newsletter and discounts to Jazz Gumbos)

- Individual - \$35
- Couples - \$50
- Corresponding - \$20
- Student - \$5

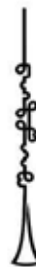
Additional JSOP Support and Benefit Levels

Partner - \$150 - Includes one basic individual membership; admission to 11 gumbos; admission to two picnics; JSOP Partner badge; name in the JSOP newsletter.

Patron - \$250 - Includes one basic individual membership; admission to 11 gumbos; admission to two picnics; two JazzFest VIP tent passes; Patron badge; names in the JSOP newsletter.

Benefactor - \$500 - Includes two basic individual memberships; two admissions to 11 gumbos; two admissions to two picnics; four JazzFest VIP tent passes; two Benefactor badges; names in the JSOP newsletter.

Sponsor - \$1000 - Includes two basic individual memberships; two admissions to all 11 gumbos; two admissions to two picnics; two admissions to both JazzFest Goes On; eight JazzFest VIP tent passes; two Sponsor badges; names in the JSOP newsletter.



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The Jazz Society of Pensacola is funded, in part, by the Escambia County Tourist Development Council and by donors to the United Arts Fund of the Arts Council of Northwest Florida; and by the State of Florida, Department of State, Division of Cultural Affairs, and the Florida Arts Council.

Jazz Society of Pensacola
P.O. Box 18337
Pensacola, FL 32523-8337

Website - www.jazzpensacola.com

Email - jsop1@juno.com

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850-939-8678

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John Matthews (2008)
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Membership is open to the public on a nondiscriminatory basis. The purpose of the Society is to promote jazz, encourage jazz scholarship and have periodic meetings where jazz may be performed for the members and the general public. Membership is \$35 per year; \$50 for couples; \$5 for students. Corresponding membership (outside 100 miles) is \$20 per year. Annual membership packages are available as follows: Partner - \$150; Patron - \$250; Benefactor - \$500; Sponsor - \$1,000. Call JSOP office for details.

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Please check the expiration date on your mailing label. Half of the memberships expired in September. It saves us time and money if we don't have to mail notices. We hate to lose any members, but we can't afford to continue mailing to those who don't support us financially.
