

DAVE BARTHOLOMEW, NEW ORLEANS TRUMPETER, COMPOSER-ARRANGER DIES AT AGE 100

by Norman Vickers



Dave Bartholomew plays in New Orleans, LA in 1995. Photos by Norman Vickers.

Likely Dave Bartholomew will be remembered by most as the composer of the song Blueberry Hill (1956) which Fats Domino made famous. He was born in Edgard Louisiana and parents later moved to New Orleans where took music lessons from Peter Davis who had also tutored Louis Armstrong. As a teenager Dave was performing with various bands in New Orleans. In 1949, he co-wrote "The Fat Man" with Fats Domino in 1949. His first hit was "Country Boy" in 1950. He was associated with various record companies—Trumpet, Mercury, Liberty- and his own record company, Broadmoor in 1967. In addition to Domino, his compositions have been recorded by Elvis Presley, Pat Boone, Ricky Nelson and others.

Bartholomew died of heart failure at age 100 at East Jefferson Hospital in Metairie, LA on June 23, 2019.

My only encounter with Bartholomew was in 1995 for the memorial stamp release of the Louis Armstrong stamp. After the ceremony, there was a celebration at the Blue Room of the Roosevelt Hotel in downtown New Orleans. Three trumpeters performed that night –Bartholomew, Doc Cheatham and a much younger Nicholas Payton. 🎺

CHANGES IN JAZZ JAM SCHEDULE AT THE VINEYARD

by Carolyn Tokson

Mark your calendars for the upcoming Jazz Jams! The July Jazz and the September Jams were canceled due to Fourth of July and Labor Day holiday weekends, but there will be Jazz Jams August 5 and October 7 at the Vineyard on 12th Avenue in the Old Sacred Heart Hospital. The Vineyard at 1010 N.

12th Avenue offers a great selection of food and drinks with a very accommodating wait staff. The lamb lollipops which can be ordered as an appetizer or a dinner are superb. The portabella mushroom sandwich is a great favorite as well as the burgers and wraps. There are vegetarian and vegan options also. The restaurant offers a pleasant option of indoor and outdoor eating and popular Saturday and Sunday Brunches. I hear the Happy Hour is one of the best in town. Closed Monday through Wednesday, the Vineyard opens at 11AM on Thursday, Friday and Saturday and at 10 AM for Sunday Brunch. Plan on coming to the Jazz Jam and even better, drop by at other times and support the Vineyard with gratitude for Glen Hill's offering us this space for our events. Remember that they are normally closed on Mondays and they are open just for us. Please tip the staff generously and let them know how we appreciate their allowing Jazz Pensacola to be there. 🎺

"SUMMERTIME"

by Carolyn Tokson

"Summertime", written by George Gershwin in 1934, for his opera Porgy and Bess is a jazz classic for vocalists and instrumentalists alike. It is a particular favorite of mine. While ASCAP gives partial credit to Ira Gershwin as well as his brother George, the original lyrics were written by Dubose Heyward, author of the novel of Porgy. Some scholars look at the song as an adaptation of the African American spiritual "Sometimes I Feel like a Motherless Child" sung at the end of the play version of Porgy. Others point to the similarity of the opening line to a Ukrainian Yiddish Folk song which Gershwin heard at Carnegie Hall in 1929. Whatever the influence it lends itself to a variety of musical styles.

Although the song was "jazz inspired" and a jazz standard, the first recording was by a classically trained opera singer Abbie Mitchell accompanied by George Gershwin himself on piano. The first recording to make it to the charts was by Billie Holiday in 1936. I particularly like the instrumentals in that recording which features, Bunny Berigan, Artie Shaw, Cozy Cole, Dick McDonough and Joe Buskin. Ella Fitzgerald and Louis Armstrong's rendition became a popular one, and the song became a standard in Ella's repertoire. Billy Stewart's version with lots of scat was commercially the most lucrative recording. Other versions by such artists as Sam Cook, Al Martino, Sarah Vaughn, Nina Simone and even Janis Joplin in her own inimitable style show how easily the song fits into different genres. Harolyn Blackwell's performance in Trevor Nunn's 1992 Porgy and Bess at

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Covent Garden and Audra McDonald's version exemplifies the operatic aria at its best. Mahlia Jackson combines both "Summertime" and "Motherless Child" in her gospel recording. Doc Watson does a lullaby version with his guitar picking flair that makes you feel as if you are on a front porch drinking iced tea and listening to him sing a baby to sleep. Jazz artists Miles Davis, Chet Baker, and John Coltrane brought the song to a new level in their recordings. More recently Diana Krall's recording has a great energy with the jazz instrumentalists while Nora Jones presents a soft gentle performance. Andrea Motis, a Catalan from Barcelona who shifts from jazz to bossa nova styles in her trumpet and alto sax performances and singing, redefines a smooth jazz version with the Joan Chamorro Trio. Peter Gabriel's recording is a plaintive tribute to the harmonica impresario, Larry Adler, who played with Gershwin as a young man. Another deeply spiritual version is by Angelique Kidjo, the Beninese-American Afro-beat superstar, who does a performance heavily influenced by African music and brings the melody back to its roots.

I remember clearly the first time I sang the song in AV Clubbs which was then a junior high school. The next year I heard Charlie Cetti and a group of students playing it in the jazz ensemble at Pensacola High School. That, for me, was the beginning a love affair with jazz that goes on and on and on. 🎷

TAKE FIVE: THE PUBLIC AND PRIVATE LIVES OF PAUL DESMOND: A BOOK REVIEW

by Norman Vickers



Paul Desmond. Photo from the Carl Van Vechten collection.

There was a sign in our hospital medical library which read: Any book is new until you've read it. Certainly this can also apply to Doug Ramsey's elegant biography of saxophonist Paul Desmond (11-25-1924 to May 30, 1977). The book has been out of print for several years and I obtained my copy through interlibrary loan. It is an oversized book, clothbound at 10" x 11". The paper is high-quality and the photographic illustrations, some two pages, are equally elegant.

Ramsey and Desmond were friends for a long period. After Desmond died, the editor of Parkside Publications sought out Ramsey and persuaded him to write the book. Ramsey has a musical background and was a writer, so it was a fortuitous fit.

The book details how Desmond was only child whose father was a musician-composer in the San Francisco area. His mother had some psychological issues such that Paul was sent off to live with relatives from elementary school age until his late teens. His father suggested that he switch from violin to clarinet. Then it was a logical move to alto saxophone.

Of course, the author goes into detail about Desmond's long association with Dave Brubeck and family. Most readers likely are familiar with that musical combination and recordings.

Lesser known, however, are the personal traits of Desmond. Whereas, Brubeck was a dedicated family man, Desmond was a very private person. There was an early marriage for Desmond but for various reasons, it didn't work out. There were no children by that marriage and long thereafter Desmond was the man-about-town with multiple romances, some serious and some extremely casual. In this area, Desmond was a private person. For example, many of his acquaintances never knew that he'd been previously married.

Desmond made the move from the San Francisco area to New York where he spent his remaining years. He enjoyed his friendships with both musicians and writers, sometimes telling casual acquaintances that he was a writer. And, in fact, he was a prolific correspondent, carrying his Olivetti portable typewriter with him even on his foreign trips. There are several photos of Desmond in Europe carrying the portable typewriter case.

There was a period of time when Desmond left Brubeck and performed with small groups. Interestingly, usually these were with guitarists—notably Jim Hall and Canadian Ed Bickert.

Desmond was a heavy smoker, several packs a day, as well as a drinker who could play well while "in his cups." Lung cancer accounted for his decline and death at age 52.

Although this book is out of print, there are occasionally copies available in the used book ads, some priced at \$100 or more. I read that the electronic version is available for around \$15.

Thanks to Parkside Publications and author Dave Ramsey for this "labor of love." 🎷

VOLUNTEER PROFILE: VIVIAN LAMONT

by Carolyn Tokson



Vivian Lamont sings at The Vineyard during a Jazz Jam. Photo by Norman Vickers.

Vivian Lamont wasn't chosen as one of the "Angels in Our Midst" by WEAR without reason. Vivian's passion to inspire young people to study music has been a work of love and giving for years. In 2003 she founded The Belmont Youth Band which offers free lessons and instruments to young students. She recruited musicians to teach and gave many the foundations of music they use today for personal enjoyment and professional careers. Several of her students have received scholarships to Pensacola State College and have gone on to be working musicians. Both vocalist Isabelle Peterson who was recently graduated from UWF and saxophonist Noah Hall who is presently performing professionally came through the band with the benefit of Vivian's tutelage. Both have won prizes in the Jazz Pensacola Student Competition. Vivian also is a faithful Sparks member and a dependable volunteer in the Merchandising Tent at every Jazz Fest. She sings at our monthly Jazz Jams, attends every Gumbo, and volunteers at the Sparks Gallery Night events. Vivian's cheerful presence is always welcome. She continues to need donations of instruments or teachers to volunteer for her students who often perform free at local events. 🎷

JAZZ ROOM UPDATE

by Norman Vickers

Recent report of the Jazz Room holdings at downtown West Florida Library indicates that there are just shy of 1,500 items available for circulation. These include jazz books, CDs and DVDs. Of special interest to musicians at any level are the play-along books and CD combinations. For those unfamiliar with this concept, a recording company will select a group of professional musicians to record certain jazz tunes—with and without the lead instrument. It will also print a "lead sheet"—that is the melody line only along with the appropriate chord symbols. Then the jazz student—whatever level of proficiency—can listen to the professional perform. Then, the student can listen and perform along with the recording supplying his/her own melody line. There are over forty of these play-along combinations available for check-out. And circulation figures indicate that these book-CD combinations are in frequent use.

Recent jazz biographies added to the collection include saxophonist Dexter Gordon and pianist Johnny Guarnieri. Many will remember that Gordon was the lead actor in the movie *Round Midnight*. He was nominated for an Academy Award for that performance. This was very unusual as he was not a professional actor or a Hollywood insider. For a review of both these articles see www.jazzpensacola.com/blog. You'll need to go back as both these items were posted in May. And you might find some other interesting material there as well.

And ongoing projects include getting photographs of perhaps Pensacola's most famous jazz performer (who is not known to be a Pensacola native—and that's a long story in itself) Bulee "Slim" Gaillard—guitarist/ pianist/ composer. Remember Flat Foot Floogie and Cement Mixer—Putti Putti? Those are Gaillard compositions. And remember recent movie, *The Green Book*? That was about Pensacola native Dr. Don Shirley. These photos are in process and will soon, we hope, grace the walls of the room adjacent to our jazz room. If you haven't seen our framed photos and posters in jazz room area, you're missing an educational treat!

The Jazz Room collection began in the early 1980s when LPs were transitioning to CDs. We engaged New Orleans record producer George Buck and Georgia record producer Gus Statiras to advise us on beginning the collection and then subsequently added appropriate items as they became available. The Friends of West Florida Public Library has always matched our annual donation and now the entire collection is valued at over \$20,000. So, Jazz Society members can be justifiably proud of this effort, available to all eligible Escambia County library card holders. 🎷

UPCOMING EVENTS

- July 15, 2019** **Jazz Gumbo**
The Music of Keith Jarrett
Featuring Camara Kambon
Phineas Phogg's
6:30-9:00
- August 5, 2019** **Jazz Jam**
The Vineyard on 12th Avenue
6:30-9:00
- August 19, 2019** **Jazz Gumbo**
The Music of Al Jarreau
Phineas Phogg's
6:30-9:00

SPONSOR SPOTLIGHT

by Carolyn Tokson



John Shaffer State Farm Agency at 117 N. Palafox St. in downtown Pensacola has been a sponsor of Jazz Fest for the last two years. Mr. Shaffer's agency is the State Farm Agency for Pensacola and the Gulf Coast, AL area offering service in auto, home, business, life and health insurance. A graduate of Auburn University, John majored in electrical engineering. He is a past-president of the Downtown Rotary Club and is an active volunteer in the community. In June, the agency donated \$10 for every new (with no obligation) quote on auto, home and life insurance to the Ronald McDonald House of Northwest Florida. The agency has won numerous awards. One agent, Dustin Bonifay is a board member of Jazz Pensacola. Our Society is grateful for the John Shaffer State Farm Agency's continued support of Jazz Fest. 

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Check out our website which offers blogs by our president Fred Domulot (an important one about jazz concert etiquette), former president Roger Villines, and book and CD reviews by Dr. Norman Vickers. There are great photos and videos as well as information about Jazz Pensacola. There's a great calendar listing venues for jazz all over the area. That's www.jazzpensacola.com.