



# CALIFORNIA JAZZ FOUNDATION

...here to help

## SPRING 2008 NEWSLETTER

### Concert review: One Summit and a lot of Swinging

By Steven D. Harris



The CJF presented its first Jazz Summit on Sunday, December 2 to an overflow crowd of more than 250 jazz fans. The dinnerconcert, emceed by Dick McGarvin, took place at Catalina's Bar & Grill in Hollywood. Attendees were treated

to a marvelous variety of high-caliber talent—more than a dozen performers in all. The many jazz dignitaries attending the famed club included Howard Rumsey, Gerald Wiggins, James Moody and Buddy Collette.

After a sumptuous meal, the Bruce Forman Quartet opened the show with four selections. Sticking mostly to standards, Forman's group played like groove merchants on *Cherokee*, Cole Porter's *I Love You* and a Wes Montgomery-inspired blues. Jerome Kern's *Yes-terdays*, adaptable to most tempos, received a brisk touch-up that featured Chuck Berghofer on bass.



There are singers and there are musicians. Roberta Gambarini happens to be both. Her set enhanced the high-energy atmosphere. Gambarini has a way with dynamics, forcing listeners to be more focused in order to catch her nuances in both timbre and mood. Her set

began with a swinger, *Day In-Day Out*, and segued to pieces like the soft and delicate *You Must Believe in Spring*, the samba *No More Blues* and the bluesy *Centerpiece*. Among Gambarini's eight selections, the always-dramatic *Lush Life* was sung like a whisper, with the stylistic inflections between some verses, leaving this listener in a state of rapture. Even the archaic *Poor Butterfly* sounded fresh in Gambarini's sure treatment.

"...a rare treat to hear trumpeter Roy Hargrove, saxophonist Ernie Watts, pianists Gerald Clayton and Tamir Hendelman, guitarist Bruce Forman and singer Roberta Gambarini, among others, on the same stage..."

Don Heckman, L.A. Times, 12/4/07

Just as one thought the sounds could not be more invigorating, trumpeter Roy Hargrove took the stand and proved otherwise. His L.A.-based accompanists, Ernie Watts and Kamasi Washington—saxes, Tony Dumas—bass, Marvin "Smitty" Smith—drums and



"...If Forman's set was the kick back-and-dig-it opener, Gambarini's was the emotional heart of the evening."

Don Heckman L.A. Times, 12/4/07



Gerald Clayton—piano, played superb hard-bop material. When Hargrove motioned for just rhythm accompaniment, he switched to the mellow flugelhorn and offered Kurt Weill's *Speak Low*, which they played at the "dreamiest"

pace imaginable. To interrupt such blissful perfection with an auction might ordinarily cause folks to head for the exits! But the entertainment it provided was something no one anticipated. Among the ten items for bid, a private "Tamir Hendelman Piano Concert" was the evening's electric (if not surreal) highlight! One bid outdid another and several minutes later, there seemed no end in sight. Even Todd Wohl, the superb auctioneer, could hardly keep a straight face during the mirthful tension. Hendelman, part of Gambarini's ensemble, remained characteristically modest. The action subsided when the final bidder offered \$3,250. By night's end, the total auction exceeded \$13,000.

In the coda, this special event left sound prints resonating in the room long after everyone had emptied it.



"...backed by Clayton, bassist Chuck Berghofer and drummer Joe LaBarbera, began the performance with a briskly swinging set of standards."

Don Heckman, L.A. Times, 12/4/07



"...and the big, ebullient tenor-saxophone sounds of Kamasi Washington."  
"...Hargrove was, as he usually is, hard-driving and energetic..."  
"...Watts' fast-fingered, horn-scouring excursions."

Don Heckman, L.A. Times, 12/4/07



## ...A True Story

I was born in 1929 in Fort Worth, Texas and went to school with Ornette Coleman. We started playing saxophone in a school band (which also produced great names like Charles Moffett and King Curtis) and started our own group in 1947. We worked with Harold Land and Red Connors before going our separate ways.

I have lived in New York, Oakland, Germany, Italy and France where I have had the honor and privilege to perform with many of the greats. Sonny Simmons and I worked together for 8 years; Cecil Taylor, Eric Dolphy, John Coltrane, and Sonny Rollins and I recorded together – in fact I wrote "Music Matador" that Dolphy made famous.

Ornette and I are still friends and we perform together whenever we can. Although some say I was too traditional for free music and too free for traditional music, jazz was very good to me for most of my career.



The 1980s and 1990s weren't so kind, however, and I had to redirect my efforts to make a living. Then in the early 2000s, due to a resurgence of interest in my music, I have had incredible opportunities open up to me.

In France late last year, I was granted new instruments: a beautiful new Selmer dearly beloved baritone and a soprano. With the blessing of these new instruments and my dental work made possible by the Jazz Foundations, I am now able to pursue music again full time. In 2006, I performed at the Blue Note with Odean Pope and the Nine Saxophone Choir. That gig included guest saxophonists Joe Lovano, Michael Brecker, James Carter and myself.

During the years that I wasn't doing too well, I wasn't able to keep up the dental work that I needed. Now I had these opportunities, but I needed to have my teeth fixed in order to play.

Thanks to the Jazz Foundation of America (JFA) and its assistance, I was able to get started with the work I needed. JFA referred me to the California Jazz Foundation, which made a payment to my dentist, allowing me to continue the work. I don't know what I would have done without the assistance of these two organizations.

Since then, I have traveled to France, and with the blessing of these new instruments and my dental work from the Jazz Foundations, I am now able to pursue music again full time. I am currently releasing a new CD on my own label, Birdseye Records, called Baritone Madness. It features Woody Shaw, Ron Carter, Odean Pope, and Eddie Gale.

*Forever grateful,  
William B. (Prince Lasha) Lawsha*

## Message from the President



On January 30, 2008, the California Jazz Foundation marked its second anniversary, with little hoopla, but with a definite sense of accomplishment. In two short years we have established an extensive medical referral network of professionals who have agreed to support our musicians, we have been welcomed into the entertainment industry's network of charitable agencies, thus extending our ability to aid applicants, we

have held three concerts to introduce the Foundation to the jazz community and to raise money through private donations and memberships and, of course, most satisfying of all, we have been able to assist ten musicians in need.

It is now time to look to corporations and other foundations for funding. To that end, we urge you to go through your rolodexes and address books for contacts you believe would be interested and able to assist us. Please call me at (818) 528-2893 and I will be happy to set up a personal meeting to discuss a future relationship with the Foundation.

*Edythe L. Bronston*

## SHOPPING AT RALPHS HELPS JAZZ MUSICIANS



*Edythe L. Bronston, President*

In December, 2007, the California Jazz Foundation received its first check from Ralphs Community Contribution Program, representing a portion of dollars spent by the Foundation's supporters at Ralphs supermarkets. If you shop at Ralphs and haven't yet registered, please do so...it's easy, quick...and it works! Simply go online, with your Ralphs Club card in hand, at [www.ralphs.com/ccprogram.htm](http://www.ralphs.com/ccprogram.htm). From there, click on "Community Contribution" on the left side, click on "Sign Up" under "Participant," then input the Foundation's Non-Profit Organization number...84297...and then your Ralphs Club card number (13 digits, without spaces).

This is relatively painless, will only take a few minutes, and will greatly benefit the Foundation! If you don't have access to a computer, call Sue Townsley at (818) 400-3263 and she will register you. Thank you.



# LET HOOVER HANDLE IT!

By Edythe L. Bronston



It is a well-known tenet of conventional wisdom that, "if you want something done right call upon a busy person!" Betty Hoover, the "Mighty Mouse" of our local jazz scene, is just such a being. For seven years, she has presented JAZZ AT THE "A" FRAME from her lovely home in the Hollywood Hills, bringing together dedicated jazz fans to share in the experience of an intimate afternoon concert with jazz luminaries coupled with a

generous buffet served between two sets of top-notch music. Her regular attendees have complete faith in Betty's ability to never stray from a straight-ahead format with exemplary talent. Her monthly concerts are always sold out. Not surprisingly, the musicians who perform at the "A" Frame love to do so, because the audience is there to listen and the ambience is delightful.

What our readers may not know is that Betty has been a certified public accountant for 28 years, first at Arthur Young & Co. and later as head of her own firm. This narrative would be sterile if it omitted what went into Betty's rise to the top of her profession. Betty was raised in West Texas at a time when girls were taught to prepare themselves for marriage and children—certainly not for a professional career.

She followed the path which had been laid out for her, marrying early and having children. Unfortunately, she later found herself a single mother of three, in the role of family breadwinner, but without the means to win the bread! Betty took herself back to school and became a CPA, not an easy feat with three young children to care for. Although her talent was recognized by Arthur Young, no bones were made about the fact that she would never become a partner... she was hit by the double whammy of age and gender. Taking these slights in stride, Betty performed like the champ she is. Starting out in the San Francisco office of Arthur Young & Co., she then worked in the firm's Singapore and Brussels offices before returning to the States and their Beverly Hills office. In 1986 she left Arthur Young to start her own firm and run her own practice. Betty retired in 2000 to devote herself to her beloved jazz, and Sunset Plaza Drive hasn't been the same since.

The California Jazz Foundation is fortunate indeed to have Betty Hoover as our Events Chair.

## Dr. Jimmy's Prescription

By James Goldrich, M.D.

The California Jazz Foundation was established to help jazz musicians in need. I have recently joined the Board of Directors to help the Foundation fulfill its goals.

As a retired OB-GYN who has delivered approximately 8,000 babies, and as a jazz musician who played trumpet with the Mel Lewis-Thad Jones Orchestra in the 1970s, it seemed that my medical and music skills are a perfect match for the Foundation.

Before I joined the Board of Directors, a medical referral system had been set up and, since taking my position, I have continued to enlist the services of physicians and diagnostic centers who are available to our qualified applicants on a sliding fee scale basis. Included are cardiologists, dentists, family practitioners, auditory specialists, internists, orthopedists, neurologists, podiatrists, urologists, a diagnostic laboratory, and MRI and Diagnostic Imaging Centers. Our Foundation now has a nurse practitioner, a social worker, and a person to screen and facilitate applicants requests for services.

## Help us in the Bay Area and San Diego!

We need contacts in the Bay Area and San Diego, to expand our ability to assist jazz musicians outside of the Los Angeles and Orange County area. Specifically, we are looking for medical professionals we are willing to commit either to a limited number of pro bono cases or a sliding fee scale (in which case qualified applicants can be financially assisted) as well as jazz enthusiasts who can help us spread the word as to our ability to assist our musicians.

presents its  
2nd Annual

# JAZZ EXPLOSION

*Bruce Babad Quintet*  
"A Tribute to Paul Desmond"

*The Ramon Banda Latin Jazz Quintet*

*Dilly Valentine*  
with the Stuart Eleler Trio

*Azar Lawrence Quartet*

emcees  
Chet Hanley  
Dick McGarvin  
Jeffrey Winston

Admission: \$20.00  
Food and drink will be available for purchase

The Musician's Union - Local 47  
817 Vine Street, Hollywood

Sunday, May 4, 2008  
2:00-6:00 PM  
(doors open at 1pm)

[www.californiajazzfoundation.org](http://www.californiajazzfoundation.org)





# MEET OUR AUCTION TEAM

By Edythe L. Bronston

The Foundation's live auction on December 2nd, a vital part of our inaugural "Jazz Summit," held at Catalina Jazz Club, engendered enthusiastic bidding on a large variety of items and substantially added to the Foundation's ability to assist our jazz musicians in need. The full capacity audience eagerly responded to the exhortations of our professional auctioneer, Todd Wohl. Who is this "Todd Wohl," you might ask and why is it that we haven't seen him at other jazz events?

Todd is President of Braun, Inc. and is a full-time auctioneer and part-time television personality. The items which have sold under his hammer include multi-million dollar residences, office complexes, commercial and retail properties, classic car collections (purchased by the Petersen Automotive Museum), art objects for Barbara Streisand and Sylvester Stallone..... and he has even auctioned off Henry Winkler! Todd has a weekly gig as the auctioneer of the HGTV show "Real Estate Confidential."



Todd and his lovely wife, Samantha, live in Manhattan Beach with their two sons, Connor and Zachary. Todd and Samantha have supported the California Jazz Foundation, not only with Todd's talent and the gift of his time, but also as Patrons of the Foundation. Todd had a ball at the Jazz Summit and has promised to recreate his role at our 2nd Jazz Summit on December 7, 2008. We hope to see the Wohls at other jazz events during the coming year!



Sandra Seymour is the Foundation's auction chair and, as such, is responsible for gathering the items for auction and overseeing the extensive paperwork and logistics that this endeavor requires. Sandy's background is 180 degrees removed from her role as "auction honcho." She is an accomplished concert

violinist and toured the world with the Henri Temianka Chamber Orchestra, the Clebanoff Strings, and the Roger Wagner Chorale for 17 years before settling in Las Vegas, where she was violin soloist at the Dunes Hotel, first-violinist and string contractor at the Sands, and held the same position at the Frontier Hotel. Sandy and her husband, Phil, moved back to Los Angeles in 1977, when she started her second career in residential real estate. Sandy and Phil are Benefactors of the California Jazz Foundation and Phil serves on its Board of Directors.

The Foundation is indeed fortunate to have such a dedicated and talented team in its corner.

## CJF and The Simpsons

*(reprinted by permission from the weblog www.downbeast.com)*

Lisa Simpson: Oh, Dad, why did he have to die?

Homer Simpson: Well, it's like the time that your cat Snowball got run over.

Lisa: Uh huh.

Homer: Remember, honey?

Lisa: Yeah.

Homer: What I'm saying is, all we have to do is go down to the pound and get a new jazzman.

Lisa: (wailing) Oh, Dad!

It's one of my favorite exchanges from The Simpsons TV show -- concerning, of course, the late great sax player "Bleeding Gums" Murphy -- even though the underlying message is kind of disturbing. The old, wizened, hard-boiled, dissipated "Jazzman" may have become an iconic symbol in American cul-

ture, but it is one painted in varying colors of condescension, vulnerability and infirmity -- great American artists unprotected by health care turned into the living equivalent of Hummel figurines. "Look! The jazzman has little sandals on! How adorable! And look at his little hat with dollar bills in it! And he's hooked up to a kidney machine! This figurine is going for \$150 for the next half hour here on QVC!"

For almost two years, a new nonprofit organization calling itself the California Jazz Foundation has formed to help jazz musicians in need. According to their website: "It is our goal to assist jazz musicians (and others who have made a substantial contribution to jazz) who are uninsured or underinsured and are in need of medical assistance which they can't afford, directing them to the appropriate medical professionals and medical services, and to help those who find themselves in a financial emergency due to a life crisis. A medical referral network is already in place and is being continually expanded. As our Emergency Fund grows, we will be able to provide emergency financial assistance when appropriate. We also plan to provide education and raise aware-

ness of the importance of preventive care."

The organization has already helped out our local musicians including trombonist/composer/arranger Phil Ranelin, vocalist Sandra Booker and guitarist Jacques Lecure. Mr. Ranelin, in particular, has come back with a vengeance after a near-fatal traffic accident in 2005: he recently received a grant to compose new music.

by Matthew Duersten

*(Matthew Duersten is a freelance writer who blogs regularly about music on www.downbeast.com (and, yes, that's spelled correctly). Thanks to Matthew for his words of support and for allowing us to reprint his blog.)*





Row 1: George Klabin, Bruce & Sonya Fox Sultan; Lynn & Gerald Wiggins; Bill Selditz, Flip Manne; John McQuiston, Edy Bronston  
 Row 2: Chuck Berghofer, Bruce Forman; Gerald Clayton; Andrew Jackson; Buddy Collette; Serena Milder & Jimmy Allen; Dick McGarvin  
 Row 3: Victor & Patty McCarty, Richard & Carol Weissman, Ann Dobbs, Judy Enright; Wen Mews; Tamir Hendelman; Joyce Patton, Acel  
 Troutman, Trayce Johnson; Betty Hoover; Mimi Melnick, Sue Townsley, Lucy & Mike Peak, Heidi Mueller, Lucif Royster  
 Row 4: Nena Quint, Hanne Johnson, Cathy Stone, Teneke Clayton; Patrick & Jami Patterson, Danielle Greenberg, Barbara Abell, Rona  
 Sebastian, Mort Gleberman, Janis Mann; Howard Rumsey & Nancy Simonian, Sandra Booker  
 Row 5: Auction photo; Auction photo; Roberta Gambartini, Larry Clothier, Merle Krebich; Todd Wahl, Bill Glasser  
 Row 6: Buddy Collette, Acel Troutman, Gerald Wiggins; Howard Rumsey being introduced; Buddy Collette, Janis Mann, Gerald Wiggins,  
 Linda & James Moody



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C. David Rossen

Special thanks to Tim Townsley and to Janis Mann, each of whom will contribute a portion of the proceeds from his Jazz Impressions art exhibit and from her hand-made jewelry sales to the California Jazz Foundation

## Mission Statement

The California Jazz Foundation is a nonprofit charitable organization formed to provide assistance to musicians and others in need who have made substantial contributions to America's only indigenous art form – JAZZ.

## Statement of Purpose

The intent of the California Jazz Foundation is to provide services and support to jazz musicians and others who have made substantial contributions to the art form. The Foundation will:

- establish and maintain a network of medical professionals in every discipline to provide services on a pro bono and/or sliding scale basis
- educate recipients and raise their awareness of the importance of preventive care
- act as a clearinghouse to connect those in need with the appropriate service agencies
- assist in preparing appropriate governmental applications for services
- educate musicians as to their professional rights and benefits from trade unions and guilds
- assist with the filing of contracts and the coordination of benefits from existing agencies
- provide emergency financial assistance when needed, and offer other critical services

In furtherance of these goals, the Foundation will accept donations, apply for grants, produce at least one annual fundraising event and procure and coordinate volunteer services.

The California Jazz Foundation is a non-profit 501(c)(3) organization

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Visit our website

[www.californiajazzfoundation.org](http://www.californiajazzfoundation.org) and click on 'Donate Now.' Follow the instructions for contributing by check or credit card.



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