

## MORE JAZZ

### A NOTE FROM THE EXECUTIVE DIRECTOR...

Happy February, Members!

One month into 2021 and I hope you are all feeling the winds of change as we embark on fresh start. While we were not so naïve to think that the entire world would magically change at 11:59:59 pm on 12/31/2020, there are yet reasons to have hope. I write this from my living room window on a typical Chicago day – biting cold, gorgeously bright, and covered in a mantle of beautiful snow. My Alexa soundtrack includes mix of Ella Fitzgerald, Quincy Jones, Christian Sands, and Brandee Younger. The sun to me signals hope. The music speaks to inspiration and joy - past and present.

As we look ahead, the JIC is pleased to kick off a full virtual season of unparalleled musical experiences for you in the form JazzChats, virtual concerts, video presentations from iconic Chicago spaces peeks into the vibrancy Chicago neighborhoods and more. The year includes special events and exclusive opportunities for you - our members, who mean so much to us and help to keep the music alive!

Last year's theme developed into *Keep the Music Playing* as we worked to ensure musicians could survive the dwindling gig economy, kept our in-school Jazz Links programs and the Student Council thriving, and concert offerings alive.

This year's theme MORE JAZZ is our mantra and rallying cry as we head into another year seeking to always do MORE. Programming will not wane and the music we love and cherish will grow!

See a sneak peek of our campaign below. In it you will see inspirations from classic Blue Note album covers and designs, with added vibrancy and modern touches. The various looks work together to promote programming and signal the joy and hope of jazz music and the promise that jazz will live on in JIC's 2021 program offerings!

We all believe in the power of jazz to connect, uplift, inspire and transform. This year's programming reflects these notions as the Jazz Institute of Chicago pledges to love more, and Jazz More as our members, students and audiences learn more and hear more, musicians and educators play more and teach more, enthusiasts and journalists speak more, and we all get the distinct privilege to hear more, feel more and listen more! ■



# HOWARD REICH

BY AARON COHEN

An era in jazz journalism ended in January when Howard Reich stepped down from his job as a critic at the Chicago Tribune. He had been on staff since 1983 and became one of the few remaining full-time music journalists at an American newspaper. This was no easy gig as his countless reviews, features and lengthy investigative pieces on tight deadlines must have been exhausting. Still, through it all he kept up his belief in the restorative power of jazz—ultimately, his longevity on the job showed how right he was.



photo by Carlos Flores

From left to right: Michael Orlove, Carlos Flores, Howard Reich, Aaron Cohen and Michael Reyes. Havana, 1998.

Howard's final column collected quotes from major artists he interviewed and many of these performers were celebrated worldwide: Frank Sinatra, Ella Fitzgerald, Ray Charles, to name a few. No doubt, they appreciated his deep musical knowledge. But throughout Howard's time at the Tribune, he also delved into several stories that otherwise never would have been told. While that might not be the most glamorous part of a media gig, it may be the most crucial. He wrote with sensitivity about the plights of street musicians and championed school music programs. Howard also advocated for younger writers, including when he took a big chance and brought me on board to freelance for the Tribune more than 25 years ago.

I learned a lot from his example, especially in being able to process a performance and write an informed review that reached an editor's desk by midnight. And then do it again. I gained as much in learning from him about what should go into longer articles. Outside of the job itself, I experienced Howard's sharp sense of humor. I won't repeat any of his statements here—not to protect anyone's reputation, but because I lack his comedic timing. No doubt, his musical sensibilities sharpened his rhythm in this area.

For the past few years, Howard also covered classical music, a role for which he was also well qualified, having been a piano performance major at Northwestern. But this job turned into labor reporting as the musicians in the Chicago Symphony Orchestra went on strike for seven weeks in 2019. Howard covered the dispute with proper balance and tone and wrote opinion pieces urging readers to understand the diligence involved in playing classical music professionally. Considering that the newspaper has never been pro-labor and conservatives comprise a big segment of its readership, Howard's stance showed real courage.

Howard knows a great deal about bravery, as he researched and chronicled his mother's horrifying experiences in the Holocaust for his book and documentary, *Prisoner Of Her Past*. I'm excited that he is already spending his retirement working to complete another film about pianist Norman Malone, who is a friend of many Jazz Institute members. This project, *For The Left Hand*, chronicles how Malone created a beautiful life as a musician and teacher despite losing the use of one arm after a traumatic childhood incident. Indeed, music's healing power is the story that Howard has always told. ■

## AN EMBARRASSMENT OF RICHES

BY RAHSAAN CLARK MORRIS

The weekend of January 15-18, as far as online jazz was concerned, was absolutely incredible. I can remember a time when there would be live Jazz concerts going on at the same time and I would have to make some hard decisions as to what to see. For instance, if there was a concert at Constellation at the same time a set would be starting at Joe Segal's Jazz Showcase. Or I might try to make an early set of Rajiv Halim and then make the late set of Victor Goines at Room 43 on a Sunday. Well, that's what was happening over that weekend.

For starters, Keith Jarrett was playing a Live at Five set on SFJazz's website, their online Friday concert series that starts at 7:00PM here in Chicago. Then Small'sLive.com, the live streaming concert series from the club in the West Village, was presenting saxophonist Melissa Aldana and her Quintet with pianist Sullivan Fortner. That set would start at 6:00PM central and run until about 7:20 or so. Already a conflict before taking into account the "Live at the Village Vanguard.com" set beginning at 7:00PM Cent. which just happened to be the first of three nights of the co-op band Thumbscrew comprised of guitarist Mary Halvorson, bassist Michael Formanek, and drummer Tomas Fujiwara. And even though one can always stream online for up to 24 hours after the start time of any set, the live jazz event presents the most excitement because it's the first time for the music's true interaction. In other words, "You heard it here first."

Locally, there were some beautiful offerings going on at the same time that weekend, notably the pianist Jo Ann Daugherty and her trio performing on a roof top recorded sometime late last year for Winter's Jazz Club online. But I had been hipped to an upcoming concert of the 3-6-9

group, a concept band of saxophonist Isaiah Collier being presented live online at Constellation.com, once again, the same night as the Daugherty Trio, Saturday Jan. 16. The idea of the group was intriguing: there would be three saxophonists/reed players, three bassists, and three drummers, hence, 3-6-9. The music was going to be exciting, based on the personnel. The only question was in the configuration of the group: how were they going to be set up? One had to tune in Constellation's YouTube channel to find out. (Constellation also asks for a reasonable streaming donation, if you are able, in the form of an Event Brite ticket for the viewing).

Well, that evening, the answers to all the questions came fast. First of all, the configuration ended up looking like a 9- quadrant tic-tac-toe board. The front line was composed of the reedmen, J.D. Allen, Isaiah Collier, and James Perkins. The second line were the bassists, Micah Collier, Jeremiah Hunt, and Junius Paul. Finally, the three drum kits, played by Jeremiah Collier, Greg Artry, and Vincent Davis. At first glance, it looked like the trios would perform as they were lined up; for instance, Isaiah with Hunt on bass and Greg Artry. The musicians began in unison, playing original pieces. As the music progressed, any and all combinations of players with rhythm sections worked.

At one point, when J.D. Allen was playing alto sax, Isaiah was playing bass clarinet, and Perkins was on flute, it sounded as if an echoplex unit was employed, giving the already ethereal music another beautiful effect. At another juncture, a series of soulful shrieks performed on tenor by James Perkins accompanied by Hunts bowed bass led to a bluesy interlude by the entire group. This culminated in an intense up-tempo tenor solo from Isaiah Collier, with the runs and stops only Collier can produce.



Isaiah Collier's 3-6-9 live at Constellation. Click on thumbnail to watch the full performance.



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All this ended up being a prelude to an extended funk explosion initiated by Micah Collier's swooping pizzicato bass line, the three drummers kicking it into high funk gear, and J.D. Allen blowing all the while on alto. As this was going on, first Junius strapped on and began to play what looked like a Fender bass, and then Hunt switched to electric bass followed by Micah Collier doing the same. As the funk progressed further, the pace began to quicken with Perkins blowing in progressively free-er time on tenor. Isaiah began to follow suit and there was a little battle of the tenors, with Perkins finally ceding the floor to the rambunctious statements of Isaiah Collier. There was a casual call-and-response from the tenors as the bassists returned to playing upright bass, one after another.

Following all of this, the ensemble returned to an old formulaic ending to the set by playing a boppish "theme" with an extended finale. This was a satisfying ending to an enjoyable evening of concept music that ultimately felt a-live, while streaming from the stage at Constellation. ■

## VIRTUAL EVENTS CALENDAR

\*PLEASE NOTE: Not all venues have their schedules set by our deadlines or present jazz exclusively. Call ahead or check their websites.

### JAZZ INSTITUTE OF CHICAGO EVENTS

February 10 (5PM): Jazz Links Virtual Jam Sessions feat. Robert Irving III

<https://www.youtube.com/JazzInstituteChicago>

February 12 (8PM): Jazz Links Fellow Lenard Simpson livestream from Constellation

<https://www.constellation-chicago.com/calendar/the-jazz-institute-of-chicago-presents-lenard-simpson-quintet>

February 18 (7PM): Panel discussion: "The Show Goes On - Online: Presenting Jazz and Improvisation During the Pandemic."

Featuring Grammy Award-winning vocalist Kurt Elling, his business partner Bryan Farina, Fulton Street Collective curator Chris Anderson, HotHouse director Marguerite Horberg, Chicago Jazz Philharmonic's founder and artistic director Orbert Davis, Experimental Sound Studio's Olivia Junell and Studio 5 producer Steve Rashid. More details TBA at [jazzinchicago.org](http://jazzinchicago.org)

February 25 (7PM): Panel discussion: Black History Month celebration. More details TBA at [jazzinchicago.org](http://jazzinchicago.org)

### CONSTELLATION

3111 North Western Ave/ All performances start at 8:30PM/ Livestream concerts by donation

[www.constellation-chicago.com](http://www.constellation-chicago.com)

February 6 (8PM): Course - Virtual Event - Livestream link:

<https://www.constellation-chicago.com/calendar/course>

February 12 (8PM): Jazz Links Fellow Lenard Simpson - Livestream link:

<https://www.constellation-chicago.com/calendar/the-jazz-institute-of-chicago-presents-lenard-simpson-quintet>

February 20 (8PM): Paul Bedal Quartet - Virtual Event - Livestream link:

<https://www.constellation-chicago.com/calendar/paul-bedal-quartet>

### ELASTIC ARTS

[elasticarts.org/](http://elasticarts.org/) 2830 N. Milwaukee/773-772-3616/elasticarts.org

February 5 (7:30 PM): Aaron Shapiro Organ Trio - Virtual Event - Livestream Link: <https://elasticarts.org/event/13673/>

### FULTON STREET COLLECTIVE/ JAZZ RECORD ART COLLECTIVE

1821 W. Hubbard/773-852-2481.

[fultonstreetcollective.com/](http://fultonstreetcollective.com/) [jazzrecordartcollective.com/](http://jazzrecordartcollective.com/) /All Shows Are Live-Streamed via [Facebook](https://www.facebook.com/fultonstreetcollective/) and [YouTube from FSC](https://www.youtube.com/fultonstreetcollective/). There will be no on-site audience until further notice. All shows start at 8PM.

All shows streaming at <https://www.youtube.com/fultonstreetcollective>

February 2: Kyle Madsen Trio

February 3: McCullough/Shultz Quintet performing Steve Swallow's REAL BOOK

February 4: Micah Collier's Alectet

February 9: Randy Trubitt Quartet

February 10: Heisenberg Uncertainty Players performs Heart's 1975 release Dreamboat Annie

February 11: Chris Greene Quintet

February 13: Tears Dry on Their Own (Amy Winehouse Tribute)

February 14: Valentine's Day Spectacular w/ Myles Hayes

February 15: Paul Mutzabaugh Trio

February 16: Fat Tuesday w/ Arcana

February 17: Isaiah Spencer Quartet perform John Coltrane's 1963 recording Both Directions at Once: The Lost Album

February 18: Luminality

February 24: Chris Siebold Group perform Frank Zappa's 1974 release One Size Fits All

### MUSIC INSTITUTE OF CHICAGO

1490 Chicago Ave, Evanston, IL/(847) 905-1500/ <https://www.musicinst.org>

February 18 (7PM): Virtual Jazz Lecture Fall Series: "Women In Jazz" - Virtual Event - [Click here for more info and to RSVP](#)

### PIANO FORTE

1335 S. Michigan Ave/312-291-0000

February 5 (6PM): The Orion Ensemble - Virtual Event - For more info and link to Livestream, please visit:

<https://pianofortechicago.com/event/the-orion-ensemble-live-livestream-concert/>

### WINTER'S JAZZ CLUB

465 N. McClurg Court (on the promenade)/ Ph: 312.344.1270/ [www.wintersjazzclub.com/](http://www.wintersjazzclub.com/) [info@wintersjazzclub.com](mailto:info@wintersjazzclub.com)

February 12-14 (7PM): Denise Thimes Quartet - Virtual Event - For more info, RSVP, and link to Livestream, please visit:

<https://www.wintersjazzclub.com/shows>

# 101 YEARS AFTER PROHIBITION

BY KARL E. H. SEIGFRIED

On January 17, 1920, the National Prohibition Act went into effect. Better known as the Volstead Act after House Judiciary Committee Chairman Andrew Volstead, it was designed to enforce the Eighteenth Amendment's alcohol ban. It prohibited the production, transportation, sale, possession, and use of any "intoxicating liquor" with 0.5% alcohol or more for any purpose other than scientific and industrial purposes. The Prohibition had begun.

For over a century, a succession of dedicated organizations had worked to ban alcohol. For the Woman's Christian Temperance Union, based in Evanston since 1900, prohibition was a progressive cause tied to preventing domestic abuse. The Anti-Saloon League similarly argued that banning alcohol was a necessary step to combat poverty, crime, and violence. But the push for prohibition and support for its post-1919 enforcement were not purely progressive.

Growing immigration from Europe was met with nativist nationalism that merged into the anti-alcohol movement. As enforcement of the Volstead Act foundered, temperance advocates denounced immigrants as alcoholics and partnered with the Ku Klux Klan to such an extent that an Alabama newspaper editor wrote, "it is hard to tell where the [Anti-Saloon] League ends and the Klan begins."

Chicago was home to a particularly well-known Prohibition advocate. In 1891, Chicago White Stockings (now Cubs) outfielder Billy Sunday left baseball to do ministerial work at the Chicago YMCA and eventually became a famed evangelical preacher with a fixation on banning alcohol. After the passage of the Volstead Act, Sunday made a famous declaration:

"The reign of tears is over. The slums will soon be only a memory. We will turn our prisons into factories and our jails into storehouses and corncribs. Men will walk upright now, women will smile, and the children will laugh. Hell will be forever for rent."

He was monumentally wrong. This city became such a haven for Prohibition-breakers that Sunday was immortalized in the popular song "Chicago (That Toddling Town)," which refers to the Second City as "the town that Billy Sunday couldn't shut down."

Uptown's Green Mill has a connection to the criminality that swamped Sunday but also has an exaggerated reputation as a focal point for Al Capone's multimillion-dollar bootlegging and speakeasy empire. In the late 1920s, Capone associate Machine Gun Jack McGurn became part-owner of the venue, and the boss himself had a favorite booth. But legends of tunnels used to smuggle alcohol into the club are built on a more mundane reality of



**Green Mill Jazz Club, a popular speakeasy during Prohibition in Chicago, still open today.**

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Louis Armstrong and his manager, Joe Glaser.

underground structures for moving coal and supplies that long predate the Prohibition.

Chicago jazz musicians played in mob-controlled and gangster-frequented venues as they developed their relatively new art form. Hundreds of Chicago saloons became speakeasies with unmarked fronts and access only through side doors, and these venues hired jazz bands both to bring in customers and as cover for the covert sale of alcohol. While playing in the city's speakeasies, musicians were witnesses to police raids and mob wars.

Louis Armstrong, in Chicago since 1922, began working for Capone associate, boxing fixer, and pimp Joe Glaser in the middle of the decade and was afterwards managed by him for forty years. Capone himself owned ten thousand speakeasies in Chicago, and his brother Ralph ran Cicero's Cotton Club, which featured only black musicians and only white patrons.

By the late 1920s, local and federal crackdowns on speakeasies and cabarets began closing the venues that hired jazz musicians. Chicago Defender columnist Dave Peyton wrote that most of the night clubs hiring jazz bands had been closed by 1929, "making it pretty tough on our musicians." Venues, audiences, and pay

became smaller as the music retreated to "beer flats" and "low rent spots" – cabarets set up in living rooms and dining rooms – and entertainment shrank down to solo piano and recorded music.

Due to factors including uncontrollable crime, slumping markets for farm produce, and government need for revenue that alcohol tax could bring, Prohibition was repealed with ratification of the Twenty-First Amendment in 1933. Jazz almost immediately exploded into a new age of mass popularity with the beginning of the Swing Era. Native Chicagoans including Benny Goodman and Gene Krupa, along with those raised here such as Lionel Hampton and Milt Hinton, led the way into the new era.

Today, many Chicago jazz musicians have suffered enormous loss of income after nearly a year of venues being shut by COVID. They have found new ways to make up the loss of regular live work by collaborating on recordings, teaching online lessons, and moving performances online. But we all need live music, and it will return. We can only hope that another musical renaissance like the one that followed the Prohibition's repeal will burst forth when we finally put these dark times behind us. ■

## JAZZGRAM

A monthly newsletter published by the Jazz Institute of Chicago for its members. The Jazzgram represents the views of the authors, and unless so designated, does not reflect official policy of the Jazz Institute. We welcome news and articles with differing opinions.

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Founded in 1969, the Jazz Institute of Chicago, a not-for-profit corporation, promotes and nurtures jazz in Chicago by providing jazz education, developing and supporting musicians, building Chicago audiences and fostering a thriving jazz scene.

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## EDUCATION CORNER

### LENARD SIMPSON VIRTUAL PERFORMANCE

The Jazz Institute, in partnership with Constellation, is excited to feature a live stream performance on February 12th by Jazz Links Fellow Lenard Simpson. A native of Milwaukee, Wisconsin, Lenard studied at Northern Illinois University before moving to California to join the Thelonious Monk Institute Fellowship (now called the Herbie Hancock Institute). After graduating, Lenard made his way to Chicago where he remains an active performer and educator. He will be joined on stage by drummer Samuel Jewell, bassist Runere Brooks, and pianist Julius Tucker. The concert will be streamed at 8pm on Friday, February 12th via JIC on [our Facebook page](#), and by Constellation on their [YouTube](#) and [Facebook](#) pages.

The Jazz Links Fellowship Program offers opportunities to learn on-the-job with JIC mentors' guidance, and performance opportunities across the city in communities underserved by the arts. The fellowship is supported by the Andrew Mellon Foundation.



photo by Lauren Deutsch

### JAZZ LINKS VIRTUAL JAM SESSION: ROBERT IRVING III

The Jazz Links Virtual Jam Sessions continue February 10th with pianist Robert Irving III. In this month's video, Mr. Irving discusses approaches to comping on the piano by using the interval of a perfect 4th to build voicings.

Taught by the Jazz Links house band members, the Jazz Links Virtual Jam Session video series is ideal for beginners of all ages who want to develop their musical proficiency and apply it to their practice routine. The videos are released at 5pm on the second Wednesday of each month and can be viewed on our [Facebook](#), [Instagram](#), and [YouTube](#) pages.

### JAZZ LINKS STUDENT COUNCIL

The Jazz Links Student Council is still accepting new applicants. Created in 2005, the Jazz Links Student Council (JSLC) gives high school jazz musicians the opportunity to develop musically and professionally through exposure to live music, workshops with professional musicians, and performance opportunities throughout the city. In addition, JSLC members have participated in master classes at Columbia College, produced a CD, and are mentored in the business of music by veteran jazz artists.

While the Jazz Institute of Chicago will not be hosting in person events during the current pandemic, the Student Council will continue to meet in a virtual format. Meetings generally take place monthly on Friday evenings during the academic year. Participation in Student Council also provides access for students to take part in the NextGenJazz Emerging Artists Project, which provides students with the guidance and resources to begin leading their own groups in a real-world professional setting.

Students wishing to join the Student Council are required to submit an application that can be accessed on our website ([www.jazzinchicago.org](http://www.jazzinchicago.org))